

## TARANKANJE : A DISAPPEARING MUSIC TRADITION

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The folk term *tarankanje* refers either to a specific traditional way of singing or to a playing technique in South-Western Croatia. This article elaborates on its commonest meaning as the vocal imitation of local instrumental practice. *Tarankanje* is classified with reference to the relationship of text and music in three types based either on meaningless syllables or lyrics, or - in most cases - on both, and is documented with music examples. The process of gradual but inevitable disappearance of this technically complex regional music tradition from both living music practice and from the memory of the older generation of informants, indicates its further investigation and documentation before it is too late.

In South-Western Croatia, i.e. on the Istrian peninsula and in the Kvarner Bay area (along the Northern Croatian Littoral including the Northern Adriatic islands)<sup>1</sup> there existed - and still does to a lesser degree - a special music tradition, which is called *tarankanje*<sup>2</sup> by most of the people who practice it. This folk term has two basic meanings:

<sup>1</sup> The islands of Krk, Cres, Rab, Lošinj, Susak, the western part of Pag, and some smaller ones.

<sup>2</sup> This term exists in three forms, most frequently in its verbal form (*tarankat*, *tararajkat* etc.), and more rarely in the two derivatives: the noun denoting a song (*tarankavica*,

- (1) a manner of singing used to
  - (a) imitate local instrumental practice, or
  - (b) perform certain songs to the playing of traditional instruments;
- (2) a playing technique for traditional instruments.

The majority of informants usually indicates the first meaning; therefore, this text will commence with it and give it more significance in the article.

### The first meaning: the manner of singing

This technically complex and for performers very demanding way of singing **imitates the playing of traditional wind instruments** - mostly shawms (*sopile* from the Kvarner Bay area and *roženice* from Istria), or, less often, a double flute (*dvojkinje*), or a double clarinet (*mišnjice*, *šurle*), sometimes with an attached bag (*mih*) - (sub-meaning 1a).

Research done during the Eighties and at the beginning of the Nineties has shown that *tarankanje* continues to exist in the memories of informants, but very rarely in living music practice.<sup>3</sup> During the first half of this century *tarankanje* still served mainly as an accompaniment to

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*tararajkavica* etc.) and the verbal noun (*tarankanje*, *tararajkanje* etc.). As the last form denotes the phenomenon in its widest sense, it is most frequently used in the present article.

The term in the form of the verbal infinitive comes in several variants, such as *tarajkat* (for the island of Krk - Žic 1910:164–165; Bonifačić and Weber 1992:2463); *taranjkat* (for the island of Krk - Bonifačić 1987:1964); *tararajkat* (for the island of Krk - Štefanić 1944:5; Žganec 1955:C1; Bonifačić 1981:1735, 1987:1963, 1986:1735, 1802–1804; Bonifačić and Weber 1992:2451–2452, 2467–2468); *tararankat* (for Istria - Ivančan 1963:33; for the Northern Croatian Littoral - Kabalin 1983:104; for the island of Krk - Galin 1980:1368, 1373, 1376–1377; Bonifačić and Weber 1992:2451); *tananikat* (for the island of Krk - Širola 1932:31; for Novi Vinodolski - Karabaić 1956:70; for Kastav and Istria - Kabalin 1983:104). The term *tarankat* is used most frequently in literature as well as by informants (for the Croatian Littoral and Istria - Karabaić 1956:70; for the Northern Croatian Littoral - Kabalin 1983:104; for the Kastav area - Galin 1980:1382; for the island of Krk - Štefanić 1944:5–6; Taš and Maissen 1954:A8, B65; Žganec 1955:1C; Bonifačić 1987:1963; Galin 1979:1361; for the island of Cres - Bonifačić and Weber 1982:2453–2456; for the island of Susak - Žganec 1957:347) and this common practice is also followed in the present article.

<sup>3</sup> Cf. Bonifačić 1981–1990, Bonifačić and Weber 1992 and 1994; Bonifačić 1988; 1990:74–98, 133–193; 1991. This article is the first written report on the joint field research by Michael Weber from Institut für Musikwissenschaft der Universität Wien and the present author. The research was commenced in 1992 on the islands of Krk and Cres. The rich and varied repertoire indicated the need for study of broader scope, so more intensive field research followed in 1994 on the island of Cres. All the audio and video material is stored in the Phonogrammarchiv der Österreichischen Akademie der Wissenschaften in Vienna and most of the audio copies in the Phonotheque of the Institute of Ethnology and Folklore Research in Zagreb.

For details about the other researchers and the ways of study, see below in the text.

traditional dances, when the company was in the mood for dancing and no instruments were available.<sup>4</sup> It was sometimes sung during walks,<sup>5</sup> or simply for entertainment, when it occasionally turned into a kind of competition, a show of the singers' endurance and inventiveness. Sometimes it took place in the intervals between performances on traditional instruments.

The second sub-meaning of *tarankanje*, (1b), is a **specific way of singing to the playing of traditional wind instruments**. It is rarely mentioned spontaneously by informants. In certain areas in the researched region, this vocal practice is almost completely neglected today (e.g. on the island of Krk), while in other nearby places (e.g. on the island of Cres) it is mentioned only at the insistence of the researcher. I do not provide music examples for (1b) in this article because it has been established, on the basis of material from the island of Cres, that many *tarankavice*<sup>6</sup> can be performed, either continuously or in parts, parallel to the playing of traditional instruments, if one basic pre-condition is met - identical metrorhythmical concurrence of the vocal and instrumental performance. So the music examples of the *tarankavice* noted down in the context of the first sub-meaning (Nos. 2–5) could also be performed in the context of the second one.

The questions remain of why singing of *tarankavice* to an accompaniment is a rare occurrence today and/or why its disappearance from living music practice had begun earlier than that of (1a). The fundamental reason is the non-existence of the primary function of *tarankanje*, which is, to reiterate, imitation of the playing which serves as accompaniment to traditional dances. *Tarankanje* along with playing can enrich the music performed, emphasize the talent of the musician (when he himself simultaneously *taranka-s* and plays) or his colleagues (one or two who sing as he plays), initiate an even more cheerful mood among the dancers and the onlookers present, so that they, too, may be inspired to join in the dancing. However, all these phenomena are of secondary

<sup>4</sup> Apart from the traditional wind instruments mentioned which serve to provide an accompaniment to dance, in Istria various violin (sometimes viola) and bass bands have still today retained an important role (for details see Marušić 1995:64–75). The diatonic accordion and the two-stringed *tambura* were also played throughout the region; these are still used in Istria (Marušić 1995:65–66, 78–79), while on the Kvarner Bay islands they have become very rare (Bonifačić 1981–1990, Bonifačić and Weber 1992 and 1994).

<sup>5</sup> *Tarankanje* was performed while walking by the sea, on Sundays, on holidays, in the mill while pressing olives, during Lent when entertainment was banned in the villages and young people came together away from them (Bonifačić 1986:1987), when young men called on girls (Žic 1910:165), and at weddings (Milčetić 1896:164).

<sup>6</sup> Cf. footnote No. 2.

importance, and the dance can be held without all of them, simply to the instrumental music alone.

The first meaning of *tarankanje* is based on the alternation of the lyrics and meaningless syllables (such as *tanana*, *nana*, *tarara* etc.),<sup>7</sup> or uses either meaningless syllables only, or the lyrics only. Two-part singing is typical for this region;<sup>8</sup> in the case of *tarankanje*, almost always by two male singers. The concept of musicians being men belongs to the norms of the inhabitants of this region; so, men are also expected to perform the vocal imitation, too, of the traditional playing, or to sing the appropriate songs with the playing.<sup>9</sup>

The essential features of *tarankanje* are strict metre and rhythm and a steady tempo, which serve as a basis for dancing (and therefore should not be changed). As an accompaniment to *tarankanje*, the singers often beat their feet on the ground in time with the dance rhythm, which reinforces the rhythmical pulse of the singing. The same procedure is also characteristic for traditional playing, by which the *tarankanje* even more faithfully imitates the same. But the double or triple metre (depending on the dance which is being accompanied by *tarankanje* - mostly the *mažurka*, *tanac* or *polka* in the Kvarner Bay area, or the *balun*, the most widely spread dance in Istria) is just a basis, on which more or less complex rhythmical variations are performed.

### The second meaning: the playing technique

Less frequently mentioned by informants is the sense of *tarankanje* as a **complex technique of playing the traditional wind instruments**, primarily the shawms. A player pronounces meaningless syllables, while

<sup>7</sup> It seems that the characteristic above-mentioned syllables indicate the onomatopoeic origin of the word *tarankanje*. Through frequent use of the consonant *n* and rendition partly through the nose, *tarankanje* gets its characteristic nasal tone. On the other hand, introduction of the consonant *r* gives a sharp, shrill sound. By alternate use of these consonants, *tarankanje* in yet another way approaches imitation of the sound of traditional instruments, particularly the shawms. Therefore, one could hardly subscribe to Ivan Milčetić's opinion (1896:166) that it is "by origin, probably an Italian word (*tarrocare* - to protest loudly, impatiently)".

<sup>8</sup> The first sub-meaning always concerns two-part singing; the second sub-meaning also includes the possibility of one-part *tarankanje* in which the singer performs one part and the player both.

<sup>9</sup> Female players have been emerging during the last few decades, enrolled in various seminars about the traditional music and dance of the mentioned region, and as participants in festival competitions. However, their activity has still not changed the mentioned norm in this region. *Tarankanje* is sometimes performed by talented older female singers, but in private circles or at the request of researchers, and this is almost always accompanied by an apology stating that men are better at it, or by their direct suggestion that the men be asked to perform.

simultaneously beating his tongue against his palate and the reed of the instrument, by which the *staccato* articulation is achieved. The use of *tarankanje* in playing instruments serves as a norm by which the informants divide the musicians into superior ones (those who perform in public)<sup>10</sup> and inferior ones (those who play for smaller groups of people, and largely in houses or on the road; Galin 1979:1361).

### Common features

Both meanings, the one related to vocal and the other to instrumental music, are intermingled and have much in common: both refer to enunciation of the syllables *tanana*, *tarara* etc., both mean a complex and ornamented way of performing (singing or playing), both are performed mostly by skilled singers or players, and both are often accompanied by rhythmical stamping on the ground.

### Tarankanje and kanat

The informants draw strict distinction between *tarankanje* as a specific way of singing and the usual, slower, ornamented and metrorhythmically less strict way of singing called *kanat*.<sup>11</sup> In answer to the question "na koju notu" ["to which note", i.e., tune] a certain song is to be performed, the informant Jakomina Maračić Jivičeva from the village of Punat on the island of Krk responded "It's not a note, it's a *tararajkavica*". I asked her further whether *tarankanje* could be termed a "note". "This we call *tararajkat* [to perform *tarankanje*] and that we call *kantat* [to sing]" (Bonifačić 1987:1962). These conceptions as well as the common features of the two senses of *tarankanje* have probably led the late Croatian ethnomusicologist Nedjeljko Karabaić to the conclusion that "*tarankanje* is, by its nature and its function, a bridge between vocal and instrumental music" (1956:70).

As regards interval structure, *tarankanje* in the first sense does not differ from the *kanat*, prevalent in the observed region. Both ways of singing belong to the so-called narrow interval style (see: Bezić 1981). The tone rows of the tunes either consist of 4–6 chromatically linked tones, or the whole tones and semitones may alternate in various ways. It is important to point out that these intervals differ from the tempered system of 12 equal semitones, some of them being narrower, and some wider. The

<sup>10</sup> At the most popular meeting places such as the main square (the *placa*) or the village hall (the *dom*).

<sup>11</sup> The folk term has its origins in the Italian *cantare* - to sing.

same applies to the parallel diminished/minor thirds and augmented/major sixths in which this two-part singing mainly moves ending in unison or octave.

### Sources

Vocal imitation of the playing of instruments has not been accorded very much attention in Croatia. Apart from mention of this phenomenon in papers which deal with the region of South-Western Croatia, the only study found so far concerning other regions, but devoted to this theme, is that by Stjepan Stepanov (1962). The reasons for this probably lie in the complexity of this manner of singing which demands appropriate music-making contexts, as well as good recording equipment followed by patient transcription.

If we take into account the fact that traditional music in Croatia, right up until the middle of this century, was written down mainly directly at the performance itself, that is, without the aid of recording equipment, the activity required multiple repetition by the performer of one and the same song, and considerable interest and persistence on the part of the researcher. In addition, it could only be done out of context, because the repetition which made notation possible had to be carried under special circumstances, agreed upon previously. On the other hand, this meant a loss of the spontaneity and liveliness of the music-making found in usual conditions. By the time that recording equipment started to be used more frequently, there was already an evident fall in representation of *tarankanje* in music practice, which had begun earlier for the reasons given below.

In the course of this century Croatian researchers observed *tarankanje* primarily in its first meaning and analysed it from various aspects. They often mentioned the term in their written reports, and for some areas this serves as the sole proof of the existence of this way of singing. The lyrics have been set down mostly in the Kastav area<sup>12</sup> and in Istria.<sup>13</sup> Only a few ethnomusicologists transcribed the tunes; there are some examples of these from Istria and Kastav and from the island of

<sup>12</sup> In the Northern Croatian Littoral.

<sup>13</sup> See e.g. for the Kastav area - Jardas 1957; for Istria - Ivančan 1963, Bonifačić Rožin 1953.

Susak.<sup>14</sup> The island of Krk is somewhat better represented thanks to the efforts of N. Karabaić.<sup>15</sup>

The sound recordings of *tarankanje* have been made largely on the islands of Krk and Cres, in Istria and Kastav.<sup>16</sup> No data about this manner of singing has as yet been collected, to my knowledge, on the islands of Rab, Lošinj and Pag.

Nowadays, the earlier recordings can serve only for mere information due to the poor sound quality which often results in the incomprehensibility of the text. They were mostly made outside of customary context; as the researchers were interested, primarily, in the music structure, most of them recorded the *tarankanje* itself, but not what was said about it (apart from Krešimir Galin, Ivan Ivančan and some others). This thwarted the possibility of monitoring the process of disappearance of this vocal tradition.

Carrying out detailed research of *tarankanje* during the Eighties and at the beginning of the Nineties on the islands of Krk and Cres (from 1992 in collaboration with Michael Weber), I was no longer able to record it in its natural context.<sup>17</sup> On the island of Cres, owing to prolonged preliminary preparations and contacts, I succeeded, on a number of occasions, to rouse considerable interest on the part of performers in recording of *tarankanje*. Relaxed and in good spirits, the singers and players started to compete in improvisation, making it possible for me to draw closer and to obtain a more precise insight into what had been the living context of this vocal tradition.

### Classification of vocal *tarankanje*

Analysing the existing published, manuscript and taped material concerning this region, one can classify the vocal *tarankanje* into different groups. I consider analysis of the relationship between text and music to be the most interesting aspect, and base the following classification on this criterion:

- 1/ The first type of *tarankanje* is made up of meaningless syllables only. This makes it possible for the singer to demonstrate his musical capability regarding the skill of the most faithful imitation of the

<sup>14</sup> Cf. for the island of Krk - Karabaić 1956; for Istria - Matetić-Ronjgov 1939, Stepanov 1963, Žganec 1957, Karabaić 1952:155N, 158N, 161N, 162N, 167N.

<sup>15</sup> Although this characteristically two-part singing is, unfortunately, transcribed mostly in one voice only.

<sup>16</sup> See e.g. Žganec 1955:C1; Ivančan 1957:A11; Sremac 1986:1896–1897; Galin 1979–1980:1361, 1373, 1376.

<sup>17</sup> Cf. Bonifačić 1981–1990, Bonifačić and Weber 1992 and 1994.

playing of traditional instruments (Music Example No. 1 - *tarankanje* which accompanies the dance *tanac*<sup>18</sup> and imitates the playing of *sopile*).<sup>19</sup>

- 2/ The second type consists of lyrics only. A larger part of one song or a combination of several songs is performed (depending on the number of verses known by the singers). Here the singer demonstrates his memory as regards both the length of the songs (Music Example No. 2) and their number.

If one looks at the music structure, these two types show common features. The melody stanzas are built up with barely altered or slightly varied repetition, usually of two different melody sections. The tunes are mainly syllabic; beats are divided mainly into smaller parts (usually into two).

- 3/ The third and the most common type is a combination of the preceding two: meaningless syllables and lyrics alternate. An essential factor differentiating this type from the foregoing ones is the refrain, based on meaningless syllables, almost regularly introduced between the larger and smaller parts of the songs. In length - number of bars - it can be equal to the melody stanza with lyrics, half as long or twice as long. It is based on the initial tune and the metrorhythmical pattern of the *tarankavica*. It can be either very similar to the first part of the song (Music Example No. 3), or, as in majority of cases, more complex and elaborated (Music Examples No. 4 and 5). On the other hand, the part with lyrics is simpler and has all the characteristics of clearly defined, syllabic singing, the basic reason for this being to make the words more intelligible.

It is understandable why this type is the most favoured among performers: it gives much more leeway for manoeuvring. For example, if after a certain number of verses the singer is unable to remember how the song continues, he could resort to performing a meaningless refrain which serves as a kind of break in which he recalls the verses of a new song. This

<sup>18</sup> The folk term *tanac* denotes both dance in general and a special type of dance. Here it is used in its narrower meaning.

<sup>19</sup> As regards my own transcriptions in the attached music examples, I followed Béla Bartók's transcription method, writing arrows above the notes for tones approximately 1/4 higher or lower than the note written (Bartók 1951:177). The arrows are placed on the basis of measurements made using a *Korg WT-12* chromatic tuner which indicated aberration of 20–50 cents.

In all the songs in which meaningful (lyrics) and meaningless syllables are combined, the latter are underlined. Underlining with brackets indicates inserted meaningless syllables within the melody sections. The metre and the sporadic rhymes of the Croatian original are not respected in the English translation; emphasis is placed on transmission of the content of the songs.





Obrni je, obrni, samo mi ju ne zvrni, popadi ju za ručicu, ne stani njoj na nožicu. <sup>20</sup>	[Turn her round, turn her round, just don't overturn her, grab her by her little hand, don't tread on her little foot.]
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At the moment when the singer cannot think of another line and the song must go on - nothing should stop the dance - he often resorts precisely to these verses. It seems, therefore, that regarding the text, the singers prefer the popular patterns, which help them to refresh their memories and to perform these frequently long and complex songs.

### A disappearing tradition

My field research of the *tarankanje* singing on the islands of Krk and Cres, together with studying of recorded and written material of other authors, indicates that it still exists today in the observed region, although in a considerably altered form. More significant changes can be observed in regard to the function, presence in music practice, and structure of this way of singing. One is based on another and grows out of it, they intertwine, so that it is not possible to separate them clearly.

What are the causes of the process of change and disappearance of this interesting music tradition? As has been said on the foregoing pages, *tarankanje* singing with the playing of traditional instruments (1b) had a shorter life as it had a secondary importance. *Tarankanje* singing as a replacement for certain traditional instruments (1a) has been losing its primary function during this century, and is therefore gradually disappearing from use.

The first reason for this is the appearance and spreading of music instruments new to the researched region. Initially, these were the chromatic accordion and the guitar, while various electro-acoustic bands have been appearing since the mid-century. In the beginning, the new instruments coexisted with the traditional ones, but gradually the latter began to be squeezed out of musical life. Playing on traditional instruments is narrowing and becoming linked with precisely determined occasions.<sup>21</sup>

<sup>20</sup> These verses and their variants (see Music Examples Nos. 3 and 5) are very popular in the observed region. Presumably, they had originally been composed as a part of a larger song, but due to their content (speaking of turning in dancing, which is a characteristic feature of most of the traditional dances of this region) they became independent and preserved as a separate whole, which was then combined with other songs or their parts.

<sup>21</sup> Of traditional events, these are most frequently customs connected with the Carnival period or wedding customs; with respect to occasions for performance which are of

The second reason is connected with the manner in which music is made. Along with spontaneous music-making, the inhabitants of these regions come together increasingly through amateur cultural societies. As early as the end of the last century and in the first half of this one, the researched region, too, was caught up in the wave of the *tamburica* movement which spread throughout Croatia, based on various ensembles/orchestras made up of multiple-stringed *tamburicas* (the mandolin was more highly represented among the Italian minority, and in the towns).<sup>22</sup> The music life began of brass bands and tavern music (various bands in which the violin, piano, accordion, saxophone etc. played an important part), also introducing new dances (the waltz, the tango, and the charleston).

The third reason regards the passive reception of music (i.e., just listening to it), and partially active reception of music (which is danced to, but no part is played in producing it), all transmitted by the mass media. The sounds of tempered music are introduced in this way to even the most remote places, and these are new music styles based mainly on modern Western-European and Anglo-American culture. No events are held which lack live music or its "taped" substitute. I consider the above three reasons important for the process of disappearance of the **contexts** which sought out the primary function of *tarankanje*.

Up to the beginning of this century traditional music had been the prevalent and spontaneous mode of musical expression among older as well as younger generations. During this century traditional singing, and particularly *tarankanje* as a more complex form, has become harder to transmit to the younger generations. Today, *tarankanje* can be heard very rarely, mainly in performances by older singers. The younger people who perform it are those interested in preservation of their local culture. They are aware of the originality of *tarankanje*, and they use it to distinguish themselves, usually at festivals, and sometimes at other public events. Traditional music which lived as an essential part of the culture of this region during the last century, and partly in this century, is altering its way of life. One of the ways is transfer to the stage, making this music a part of folklorism.

Young singers choose a specific song from the broad *tarankanje* repertoire of their elders, learning exactly its tune, metre, rhythm, text and form. However, being less versed performers, they do not go in for rich variation and improvisation, thereby reducing the character of *tarankanje*

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more recent origin, festivals could be mentioned, their objective being to present, and their hope being to revive tradition and develop it.

<sup>22</sup> For detailed comparison, see March 1983; Forry 1983 and 1990; Bonifačić 1995:65–77, Marušić 1995:64–67.

to its opposite - stylised and ossified songs which they will perform in new contexts without any basic changes. Influenced as they are by the tempered music with which they are in almost constant contact, performers who can sing *tarankanje* and the *kanat* in the narrow interval structure have become rare. The majority of their performances show a broadening of narrow intervals towards tempered ones. *Tarankanje* is increasingly becoming a curio of this region, which will be shown to an interested public as one of its tourist attractions.

The data presented in this article indicates that this complex music phenomenon deserves wider scholarly attention and emphasizes the need for further investigation and documentation in the time of fast and profound change.

### Acknowledgments

I would like to thank Svanibor Pettan, PhD for critically editing this paper, for friendly encouragement and his persistence in seeing the paper written; Prof. Franz Födermayr for his constant interest and support throughout this research; and Michael Weber, PhD for stimulating discussions, as well as for the patient and conscientious field recording.

### Music Examples

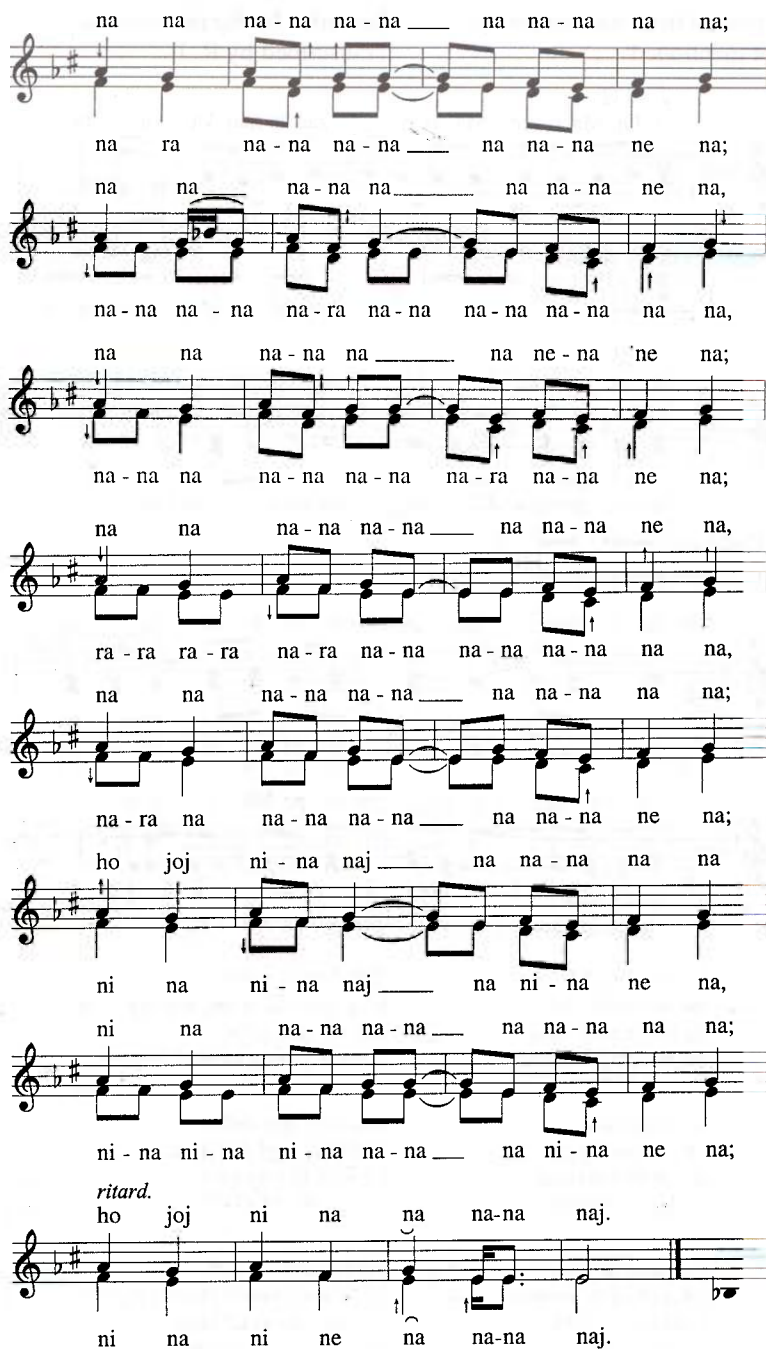
1.

Punat, the island of Krk, 1955  
Performed by Nikola Žic (b. 1904)  
Jerolim Žic (b. 1895)

The IEF Phonothèque, Tape No. C1  
Recorded by Vinko Žganec  
Transcribed by Ruža Bonifačić

♩ = 150  
Ta - ra ra na - na na ne - na na - na na na  
na na, ritard. na na-ra-na na-ra-na-na na-na.  
na - na.

♩ = 156  
Na - na na-ra-na na-ra-na na na na - na na na,  
na na na na - na na na



na na na - na na - na na na - na na na;  
na ra na - na na - na na na - na ne na;  
na na na - na na - na na na - na ne na,  
na - na na - na na - ra na - na na - na na - na na na,  
na na na - na na na na ne - na ne na;  
na - na na na - na na - na na - ra na - na ne na;  
na na na - na na - na na na - na ne na,  
ra - ra ra - ra na - ra na - na na - na na - na na na,  
na na na - na na - na na na - na na na;  
na - ra na na - na na - na na na - na ne na;  
ho joj ni - na naj na na - na na na  
ni na ni - na naj na ni - na ne na,  
ni na na - na na - na na na - na na na;  
ni - na ni - na ni - na na - na na ni - na ne na;  
*ritard.*  
ho joj ni na na na - na naj.  
ni na ni ne na na - na naj.

2.

Dobrinj, the island of Krk, 1986  
Two performers from a larger group;  
names not mentioned

The IEF Phonothèque, Tape No. 1897  
Recorded by Stjepan Sremac  
Transcribed by R. B.

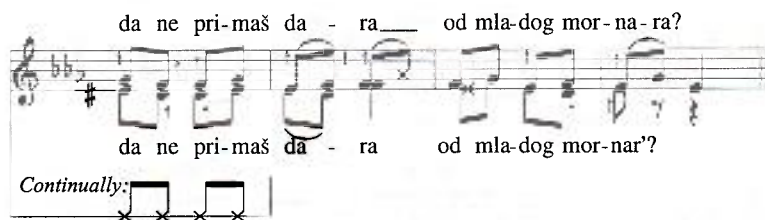
$\text{♩} = 132$   
Oj, Ma-ri-ce, Ma-ri-ce, zač te maj-ka ka - ra  
ka-ra ra

Stamping on the ground:



da ne pri-maš da - ra od mla-dog mor-na-ra?  
da ne pri-maš da - ra od mla-dog mor-nar'?

Continually:



Jer mor - na - ru ve-ra i ne - ve - ra,  
Jer mor - na - ru ve-ra i ne - ve - ra.



on će te pre-va-ri-ti, pre-li-pa Ma-ri - ji-ce.  
on će te pre-va-ri-ti, pre-li-pa Ma-ric'.



Oj, Marice, Marice,  
zač te majka kara  
da ne primaš dara  
od mladog mornara?

[Oh, Mary, Mary,  
why does your mother warn you  
not to take gifts  
from a young sailor?

Jer mornaru  
vera i nevera,  
on će te prevariti,  
prelipa Marijice.

Because the sailor  
is fickle and faithless,  
he will betray you,  
my pretty Maria.

Prevaril je curu  
od petnajst godina,  
kamo neće tebe,  
prelipa Maric'.

He betrayed a girl  
of fifteen years' standing,  
so why do you think  
he won't betray you?

Oj, Marice, Marice,  
bela golubice,  
za koga ti gojiš  
tvoje belo lišće?

Oh, Mary, Mary,  
you white turtle-dove,  
for whom do you save  
your pretty white face?]

3.

Rudani, Istria, 1957

Performed by Ana Živolić (b. 1939)

Anđelo Rudan (b. 1930)

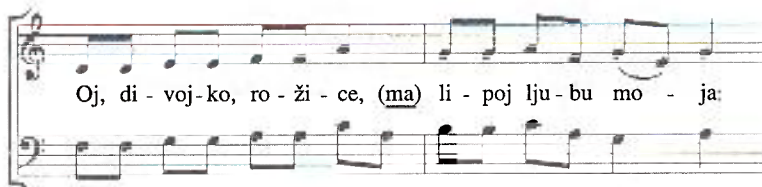
Ivan Ivančan (1963:155-156)

Recorded by Ivan Ivančan

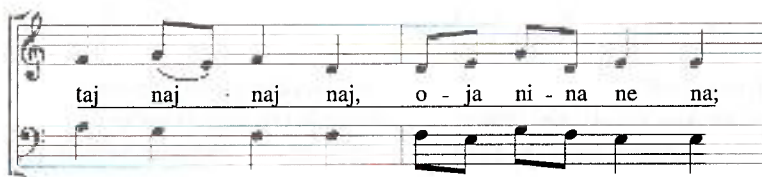
Transcribed by Stjepan Stepanov

[♩ = cca 112]

Ej, jo - br - ni se, jo - br - ni, (ma) ka - koj ko - lo na - vo - di; ma  
ne - naj na - na na - na na, ma na - naj na - na na - na na.  
Ka - ko ću se jo - br - nut, kad se ne mo - rem ni ga - nut; ma  
ta - na na - na na - na na, ma o - ja ni - na ne na.



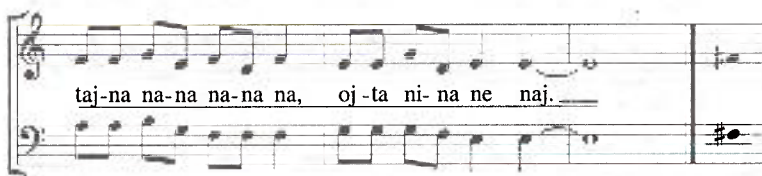
Oj, di - voj - ko, ro - ži - ce, (ma) li - poj lju - bu mo - ja;



taj naj naj naj, o - ja ni - na ne na;



dojd - di k me - ni, mo - lim te, da se po - lju - bi - mo;



taj - na na - na na - na na, ojd - ta ni - na ne naj.

Ej, jobrni se, jobrni,  
(ma) kakoj kolo na vodi;  
ma nenaj nana nana na,  
ma nanaj nana nana na.

[Hey, turn round, turn round,  
(ma) like a wheel on water;  
ma nenaj nana nana na,  
ma nanaj nana nana na.

Kako ću se jobrnut,  
kad se ne morem ni ganut;  
ma tana nana nana na,  
ma oja nina ne na.

How shall I turn  
when I cannot move;  
ma tana nana nana na,  
ma oja nina ne na.

Oj, divojko, rožice,  
(ma) lipoj ljubuj moja;  
taj naj naj naj,  
oja nina ne na;  
dojdi k meni, molim te,  
da se poljubimo;  
tajna nana nana na,  
ojta nina ne naj.

O, my darling, o, my rose,  
(ma) my pretty sweetheart;  
taj naj naj naj,  
oja nina ne na;  
please, come to me,  
let us kiss each other;  
tajna nana nana na,  
ojta nina ne naj.]



4.

The place and the performers  
not mentioned by the researcher

Ivan Matetić Ronjgov (1939:34–35)  
Collected and transcribed by I. M. R.

Veselo [♩ = cca 120]

Tan - ca - li su Vla - ši - ci  
Mej nji - mi je Do - - ra

va pu - ljen - skoj dra - - ge,  
naj - le - pša di - voj - - ka;

1.  
sve če - ti - ri po če - ti - ri, a ja ne - bog  
sam ce - leh o - san dan.

2.  
ho - di, Do - ra, po ce - kin,

a mi gre - mo po sol - din,  
će - mo ku - pit tam - bu - rin,  
š čim bu - de - mo tam - bu - ra - ti, hej!

Li - pa Ma - re k ma - ši gre,

sop - ci njoj se ve - se - le.

Tra - na - na na - na - na na - na - na na - na - na,  
 tra - ni - na ni - na - ni ne na;  
 o - ja ni - na ni - na ne - na,  
 tra - na - na na - na - na ta - ra - ra - ra ra.

Tancali su Vlašići  
 va puljenskoj drage,  
 sve četiri po četiri,  
 a ja nebog sam  
 celeh osan dan.

[The Morlacs were dancing  
 in the Pola bay,  
 all of them in foursomes,  
 and I myself alone  
 eight days long.

Mej njimi je Dora  
 najlepša divojka;  
 hodi, Dora, po cekin,  
 a mi gremo po soldin,  
 ćemo kupit tamburin,  
 š čim budemo tamburati, hej!

Among them is Dora  
 the prettiest girl.  
 Come, Dora, get a gold coin  
 and we'll get some change.  
 We shall buy a tambourine  
 to make music with.

Lipa Mare k maši gre,  
 sopci njoj se vesele.  
Tranana nanana nanana nanana  
tranina ninani ne na;  
tranana nanana nanana nanana  
tranina ninani ne na;  
oja nina nina nena,  
tranana nanana tararara ra.

Lovely Mary goes to mass,  
 all the players welcome her.  
Tranana nanana nanana nanana  
tranina ninani ne na;  
tranana nanana nanana nanana  
tranina ninani ne na;  
oja nina nina nena,  
tranana nanana tararara ra.]

5.

Punat, the island of Krk, 1981

The IEF Phonotheque, tape No. 1735

Performed by Ive Orlić Senkić (b. 1810)

Recorded and transcribed by R. B.

Anton Karabaić (1903–1984)

♩ = 112-116

Vražja mala, kako lipo tanca,  
po Smokovcu u Mata Lovranca!  
Tanana nanana nanana nanana nana na,  
tanana nanana nanana nanana na na,  
nana nana nana nana nana na,  
tanana nanana nanana nanana na.

[Little devil, how well she dances,  
in Smokovac, at Mato Lovranac's!  
Tanana nanana nanana nanana nana na,  
tanana nanana nanana nanana na na;  
nana nana nana nana nana na,  
tanana nanana nanana nanana na.

Obrni ju, obrni,  
samo mi ju ne zvrni,  
popadi ju za ručicu,  
ne stani njoj na nožicu!  
Tanana nanana nanana nanana,  
ta nanana nanana nanana;  
nanana nanana nanana nanana,  
nanana nanana naj.

Turn her round, turn her round,  
just don't overturn her,  
grab her by her little hand,  
don't tread on her little feet.  
Tanana nanana nanana nanana,  
ta nanana nanana nanana;  
nanana nanana nanana nanana,  
nanana nanana naj.

Rože rumene,



sve ste sprovenjene,



lipe moje pupi,



sve ste mi na kupi.



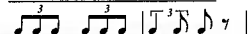
Tanana narana nanana nanana,



nanana nanana nanana nanana;



nanana nanana nana na,



oj, veseloj!



My red roses,

you are all wilted,

my darling buds,

you are all here.

Tanana narana nanana nanana

nanana nanana nanana nanana;

nanana nanana nana na

come on, lively!]

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## TARANKANJE: GLAZBENA TRADICIJA U NESTAJANJU

### SAŽETAK

Termin *tarankanje* označava poseban tradicijski način pjevanja karakterističan za područja Istre i Kvarnera ili pak tehniku sviranja na tamošnjim tradicijskim puhačkim glazbalima (prvenstveno *sopile*, *roženice*). U radu je *tarankanje* razrađeno, kao što se najčešće javlja, kao vokalno imitiranje svirke za ples i dokumentirano je transkripcijama glazbenih primjera. Ovaj tehnički zahtjevan način muziciranja klasificiran je s obzirom na odnos teksta i glazbe u tri tipa, temeljena na mogućnostima iskorištavanja slogova bez značenja, tekstova i naizmjenične upotrebe jednoga i drugoga. Danas je ta regionalna glazbena tradicija dijelom glazbenog svijeta pretežito starije generacije izvođača, te je valja što bolje dokumentirati prije no što je potpuno istisnu novi glazbeni sadržaji.