Nar. umjet. 33/1, 1996, pp. 171–190, T. Perić-Polonijo, Synchretic Performance...
Original scientific paper UDK 398.8:886.2-1:78 Received: 4.3.1996

SYNCHRETIC PERFORMANCE

Concerning the Relationship between *Words* and *Tunes* in Performance of Oral Lyric Poems

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This article draws attention to the complexity of the relationship between words and tunes in the oral lyric poems which are most frequently sung. Through detailed description of that relationship, an endeavour is made to contribute to recent genological research of oral poetry which must be observed through performance, through the interdisciplinary relationship between text and melody.

1.

It is a well known fact that written culture suppressed oral culture in the historical process, but often in such a way that oral creations were also written down (and not simply rejected). So it is that it happened that the manner of notation adapted to the needs of the written media was in fact built into the texts of oral poems. For that reason, the history of oral lyrics - together with the overall history of oral literature - cannot be separated from the history of its notation; consequently, the *history of notation* is much more significant that it may appear at first glance, because it encompasses the relationship towards oral lyrics, a composite part of oral

culture. When we make efforts today to penetrate most effectively into the veracity of notations, we are obliged to reach out for and examine many other (accessible) details. It is true that the older notations are the more valuable, but the data on them is also very meagre so that the researcher, even when he has the data, often finds him- or herself in a obscure situation. Careful comparison of notations from diverse epochs can show how an almost identical text was preserved in collective memory.

Oral lyrics have been written down in the Croatian regions over a number of centuries, with various levels of comprehension, for various purposes, more or less reliably and almost always from one aspect - that of linguistic components only. This has led, nevertheless, to the collection of Croatia's most numerous and most diverse group of oral texts.

For many years, the notation phase was the only mode of fixing an oral literary text, "preparation of material", "drawing out" the verbal stratum of the oral performance of a particular song and its transformation into another medium - writing - into a notation which then became suitable for the second phase of work - for scholarly philological and literary analysis. This second phase usually took place in a similar fashion to analysis of any other written literary text.

The striving towards the interdisciplinary approach is present today in folkoristics as in the other humanistic disciplines. Therefore, the approach to oral literature is no longer based on exclusively philological methods. The contemporary approach to folklore demands that researchers also be instructed in methods both of how to achieve the most complete notation possible, and how to interpret the folklore material. It is obvious that a written or sound-recorded text of a specific performance of an oral lyric poem could not, with its limited resources, note all the characteristics of oral creativity as an artistic act. Today's video-film recordings are much closer to achieving this objective, but there are relatively few of them and/or they have been used in only a small part of the material recorded over the last decade. With its transfer from direct artistic announcement in certain actual social situations to a new medium - - to *writing* - the text of the song experiences a qualitative change: the oral song takes over the communicative function of the new medium, and thus is also subject to the poetic criteria of that media. In this way, the folklorist can direct attention away from the oral poetic material to the material written and/or noted down.

Both earlier and more recent writings show the different possibilities of writing down oral lyric poems: some are faithful, some less faithful, while the third are tape recordings and/or literal transcriptions of tape recordings. All of these have served and serve various purposes: in anthologies, collections prepared for publication, and elsewhere. In such

undertakings, the literal transcription of tape recordings is not entirely appropriate, and this, let us say, "technical" notation, must be "edited". On the other hand, the "technical notation" is important for scholarly purposes and for scholarly documentation.

Today, however, we are able to expand on the demand for a more perfect notation, particularly when speaking of what may be called *folkloristic scores* (see Example No. 3 attached), so that making of video films and referring back to them in analysis of material is exactly what makes it possible for the researcher to observe all the details to be found in such a synchretic performance. From now onwards, we will be able boldly to demand the compilation of some future *video anthology* of oral, and of oral/literary performances and/or sung songs!

2.

When drawing attention to the complex issue of the relationship between words and tune, text and melody, then the imperative is not to limit ourselves to looking for answers in one sphere or the other (music and language/literature) connected to individual issues of rhythm, melody, verse, composition etc.; the links between the individual problems in a polyelemental phenomenon, such as the sung oral lyrics of the poem, are more important. Each of these units is of interest to us: the poetic, musical, dance and the connections between them which show the formation of the individual sung poem: from formula to shaping of form, from cries and ritual repetition of one and the same sound structures to the most developed melodies, for example, love songs.

Each unit also interests us as an actual composite part of the artistic whole. For example, rhythm is not interesting as an isolated element but rather as a component of the system and, therefore, when we analyse, we must ask what rhythm is to the oral lyric poem system? If the rhythm is a component of the melostrophe - the melostrophe is the system. Along with rhythm and verse, the compositional determination of the refrain, the various pauses, the harmonious points, the singing of individual motifs and their importance for the strophe itself, and for this interrelation, the dynamics, the function of the cadence etc. are all included in the melostrophe as components of the system. The semantics of the whole, consequently the strophe, are more important in the melostrophe than any of its individual parts.

If the melostrophe is a process, then the objective and function of each of the individual components is also creative, and should therefore be observed in that light, both from the oral-literary and from the ethnomusicological aspects. It is clear that a folk poem which is sung and

which possesses a melody and a verbal text, cannot be observed within the framework of individual methods which are realised only in the analysis of musical and literary creativity. The folkloristic analysis must be argumented by a series of factors which will enable taking into account of the musical and verse-forming nature of folklore texts, and the matter of the relationship between the words and tune of a song should be approached in the context of oral tradition. One can begin from the fact that the tunes are, as a rule, older than the texts, more constant and defined by their types, so that within genological issues e.g. in classification of songs, efforts may be made to commence from musical principles which are less controversial. But this, of course, is not so simple. Musical and linguistic characteristics do not always coincide in songs: diversities in the linguistic text which arose because of the demands of custom are more numerous and more distinctive than the musical. They come into being and are renewed more quickly: so it is that one type of tune (with the appropriate alterations) can be used for various types of verbal text. Thus, for example, a tune of the musical-rhythmical formula type in diverse variants can serve for verbal formula within customs or for some other types of ritual songs. Thus, it is often difficult genologically to unite the verbal text and the tune, particularly when parallel research is being conducted.

Difficulties in defining and classifying songs are also the result of different terminology among researchers (philologists or musicologists) and among the performers themselves. The performer will not, for example, say a *lyric* song, or a *customary - calendar* song, etc., but will say, for example, a *šetana* (a song performed while walking), a *postraduša* (a song performed in the street, while walking in the street), a *kolska* song (sung during the community round dance, or *kolo*), a *pismica* (a little song, usually a distich), a *kratka* (a short little song, usually a distich), etc., and these terms will differ from region to region, and from place to place.

In various publications, the definition of genre is usually set according to the verbal text of the poem, so that the classification is made according to criteria of the verbal art. However, in some scientific determinations of the genre of oral lyric poems which are mainly sung, musical elements should also be taken into account, along with the textual and verbal elements. Comparative classification is essential, primarily in research into traditional poetic heritage, and always necessary when speaking of composition, nature and historical life of a genre, its living application and artistic specificity.

The history of classification of Croatian oral lyric poems, which can be monitored from the publications of various collections, anthologies and manuals, reflects the development of folkloristic thought and the

relationship towards oral poetry in general. What can be noticed is the prevalence of a one-sided philological and folkloristic approach to only the verbal text of sung poems, while the tune is only referred to in passing and left to ethnomusicological analysis.

This scholastically correct and justified procedure was, of course, applied by the majority of Croatian philologists, folklorists who have dealt with - or still deal with - oral literature; they did not engage into ethnomusicological analyses of folk songs, because this was successfully done - and still is - by Croatian ethnomusicologists.[1] Nonetheless, a stimulus for common analysis of texts and tunes would be welcome, particularly in solving questions of genology and classification. In this article, my intention is to draw attention to sung oral lyric poems from the aspect of oral literature, but in such a way that, in addition to the known and developed linguistic method most frequently applied to folklore texts, I also indicate the rich musical context which should also be taken into account when observing folk songs in performance.

3.

As has already been said, the oral form of existence provides the foundations for study of oral literary forms, particularly for those which are sung, and shows that such study does not have to derive only from metaphorical comparison of folklore - oral literature - with language; further, the mutual relationship on the basis of only linguistic concepts - - syntagmas, words, syntax, etc. - is not enough. Comparison has to be enriched with the musical component, too, taking into account the mechanisms of coming into being, functioning and development of the poem which is sung, in correlation with its text and tune. The assumptions for such an approach are:

a) singling out of structural units and the levels of the "folklore text" and the literary and musical,[2]

b) study of the paradigmatic and syntagmatic relationship of those units and their degree,

c) consideration of the two types of connections and relations - functional (performance) and genological.

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[1] I would like to stress particularly the contribution made to clarification of this complex issue by the ethnomusicologists at the Institute of Ethnology and Folklore Research in Zagreb. From Vinko Žganec in the early Fifties, through Jerko Bezić, to Grozdana Marošević, Ruža Bonifačić and Naila Ceribašić - interest in the folk song as a polielemental phenomenon has been present in all more significant analyses.

[2] The concept "folklore text" as used here unifies the verbal and musical text.

Units of all levels have both their paradigmatic and syntagmatic characteristics and particularities i.e. they are subjected to the laws of change and variation - which is not new, but also the laws of connection between one and the other, consequently, their interaction, which is more rarely dealt with in analysis.

The *paradigm* in such consideration is the overall nature of the morphological variants of certain units of the folklore text. The variants are gathered in the group of *stability* or their invariants, but are also mutually opposed by their differences within the group. The example of the *folklore paradigm,* even though not so simple by its internal structure, but consequently more obvious for that reason, is - *the group of variants of a song* which comes about following its historical and spatial (geographical) development, collecting together similar functional characteristics.

The units of a folklore text participate in the shaping of the linear (temporal) series, connecting them with other units at the same level, serving, in so doing, this or other similar possibilities. It is therefore appropriate to term the *syntagma* as being the connection of two or more units which relate to one (or only that) level of paradigmatic analysis of a folklore text. In that way, as changes take place at all levels of folklore, the possibility also comes about for differing syntactical analysis of the folklore text.

After application of the linguistic method to the folklore text and utilisation of its terms, the possibility arises for a conclusion concerning their applicability to folklore specifics. In this connection, major characteristics of the system of paradigmatic and syntagmatic relations of the folklore text come to the fore: *periodic nature* (a very firm musical and time characteristic, and the quantitative and syllabic characteristic linked to it, which is less firm); similarly to the case with natural language, *repetition* is characteristic to folklore in its higher degree. This supplement which is attained in its historical process in examples of multiple repetition of the same texts, also appears as a feature of structure and composition.

In accordance with this, periodic nature does not appear as a universal trait of folklore texts, neither at the level of synchrony - if we speak of the issue at the level of all of national folklore - nor does it appear as a original fact at the level of diachronic. This is what makes it appropriate to introduce the particularly essential *historical process aspect* into the theoretical assumptions about folklore forms.

Study of the system of paradigmatic and syntagmatic relations in folklore texts has significance in principle for the analysis of the theory of

folklore forms. There have not been many such studies made in either international or Croatian folkloristics.[3]

Collection of material and formal analysis of its musical and oral literary structure as closed, independent systems, without directing attention to the functions of the songs in Humankind's living community is not enough. A research orientation of this kind was present in international ethnomusicology up until the Sixties, while the factographic and descriptive level of presentation and evaluation of folklore music material was retained in Croatia, with some exceptions, until the Seventies of this century. It was then that ethnomusicology tried to improve the systematic culturological analysis of music which would explain the manner in which music systems are a part of other systems of relations within culture and society. With the discovery of the structural connection between music (its content, form and function) and social life - not only on the basis of functional analyses of music structure, but also on the basis of structural analyses of its social functions - ethnomusicology, methodologically speaking, opened the doors to deeper understanding of music as a whole. This is also the road being travelled today by Croatian ethnomusicological practice, particularly emphasised at the Institute of Ethnology and Folklore Research in Zagreb.[4]

In Croatia during the Seventies, ethnomusicologists set a new course for their interest in the structural components of music as a value in themselves, and from the question of its origins and dissemination, towards *study of the functions, purpose and meanings of music for Humankind* (Marošević 1992:120—122). In folkloristics which dealt with oral literary forms, that period coincides with learning about *performance* (consequently, the performance or event in the centre of attention) and the *chain of communication*. Altering the relation towards the subject of their research, it is understandable that the simple technical and formal analysis of selected musical folklore material or oral literature, which merely descriptively interpreted the external characteristics of folklore texts, could not satisfy the aspiration to penetrate to deeper concepts concerning the

[3] In international folkloristics mainly ethnomusicologists have been engaged with this issue, among whom I would like to emphasize the Russian authors whom I consulted in detail, particularly I. I. Zemcovsky and A. A. Banin (mentioned in the cited literature) who carried out their ethnomusicological analyses in the context of the oral tradition of songs, taking into account the relation between the text and the tune.

[4] Here I am using Grozdana Marošević's review of the 40 years of work of ethnomusicologists at the Institute of Ethnology and Folklore Research: "Research into folk music and dance"; a chapter in an article in "Forty Years of work of the Institute of Folklore Research; in *Narodna Umjetnost* No. 26, Zagreb, 1989, pp. 169—180, and an important paper by the same author: "Folk music - the subject of ethnomusicology. The concept of ethnomusicology in Croatia over the past decade"; *Arti musices*, 23/2, Zagreb 1992. pp. 115—128.

nature and essence of sung songs, which lose sense without the people who create them and for whom they are created. It was necessary to supplement the structural features of both folk music and oral literature with their relational and functional characteristics, and to seek for the key to understanding sung songs as folklore phenomena in their interdependence.

The subject of folkloristics broadened to research of both folk music and oral literature *in the context of the culture* to which they belong, and one of the more important problems which both branches had to deal with was, and still is, *determination of the function* of individual folklore forms. Through study of the functions of music and/or, in our case, *sung songs* in human culture, which entails a deeper level of research than the one at which only its "use" is determined, it is possible to draw nearer to its full understanding and to find an answer to the question of *why is it* art, and *for whom.*

Such ideas concerning study of folklore phenomena in a broader context - social and cultural - developed, of course, and advanced the field method of "observation" and "participation" by the researcher in the concrete *situations of performance* ("use") of the song. Here, Alan Lomax's research of some years ago is particularly interesting; he and his associates studied the singing of songs in their cultural and social context. For him, the sung poem/song is a system of a system and it is in the interaction of all its components that it must be observed. Consequently, this undertaking is necessarily interdisciplinary in nature (Lomax 1968).

Folklore phenomena, sung song/poems, which are the subject of ethnomusicological and oral literary study, are defined in the first place according to the specific manner of their performance, dissemination and acceptance.[5]

The *context of the performance* is awarded more attention than previously, so that data on context is regularly noted, while the method of notation of a folk song in its authentic performance is applied more frequently in research.[6] The same holds for other oral literary forms.

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[5] The Croatian ethnomusicologist, Jerko Bezić, builds his approach to the study of folk songs on research into the context of their performance, and, in this way, also broadens the subject of ethnomusicological research: "Spontaneity, a free manner of performance and improvisation" are their characteristic and constant features, while the "means of music expression" and/or the "elements of content and form" are subject to change, and are, therefore, secondary features (Bezić 1974:151; 1977:23, 36). Thus, the subject of ethnomusicological research becomes "all music forms which live - or have lived until recently - in direct contacts, in the direct communication of a relatively small group of performers and listeners" (Bezić 1981:27).

[6] Research into the folklore of individual regions which has been organised by the Institute of Ethnology and Folklore Research, has been carried out most frequently

However, this only opens the question of study of folklore phenomena in their social and cultural context. Because although the importance of the context within which it is performed has been recognised and stressed, and the very way of life and the specificity of the performance of some folklore content has been declared an essential trait of folklore, neither context nor the performance itself have become the focal subject of folkloristic study. The specific manner of performance is usually taken into account as an *external criterion* for establishing, for example, the oral literary or ethnomusicological content which still remains to be studied, while the context is only taken, on occasion, as one of the criteria for classification of the collected material. The emphasis continues to remain on the analysis and interpretation of individual (separate) oral literary or musical content and their features. Consequently, examination is usually carried out on the level of the text and, partly, texture, in the sense in which A. Dundes (1964) defined text, texture and context.

4.

The complex nature of sung songs which unite both literary and musical structure and the manner in which they are performed, demands that concrete songs are researched in relation to the specific extraliterary and extramusical facts which *word* and *tune* permeate and condition.[7] The specific conventions of folklore expression, which have been accepted through long use (tradition) and are known to all members of the community and have for them the same meaning, are contained in the *context*, but are also recognised at two other levels of folklore phenomena, on the level of *text* and *texture*. They are characterised by the occasion - - time and place - of the performance, they determine the interactive relationship between performer and public, they select the repertoire which may, must or may not, be performed on individual occasions, influence the means of expression, and also draw attention to individual cases of lack of respect for traditional norms and their possible influence in changing conventions. Consequently, in explanation and interpretation of a sung

along with simultaneous research of oral literature, folk music, folk dance in those regions, and with ethnological research of the broader cultural context in which the observed folk creativity is submerged.

[7] Here I would like to point out that I dealt with this issue, particularly with performance of oral lyrics and certain elements of the correlation between text and tune, in my Ph.D. thesis which is kept in manuscript form at the Institute of Ethnology and Folklore Research. See: *The Literary and Theoretical Problem of Classification of Oral Lyrics*; an approach based on notation and performances of the songs. Ph.D. thesis (Faculty of Philosophy of the University of Zagreb 1990); IEF ms. 1348; particularly pp. 121—134.

song, it is necessary also to take into account its *performance* and/or the deeper stratum of the context in which the song is performed. Namely, along with the concrete time and place of performance, along with the performers and their way of life at the moment of performance, the "historical dimension, the totality of economic and social processes and their reflection in the psyche of the individual and in the life of the community" (Lozica 1982:95) is also contained in the context. Local folk music and poetry culture often is best outlined in the customary genres - - calendar and living - but apart from songs which are performed as part of custom, there are many, often love songs, and a multitude of diverse distichs, short vocal forms, the tunes which represent older strata of folklore music tradition. They often make comments on life today, including comment on daily political events. Research in the field has shown that the performance of folk songs differs according to the interactive relationship between performer and public, and according to the degree of connection between the musical performance and the context. Depending on the roles and activities of the participants in the performance i.e. on the interactive relationship in which the performers and the audience find themselves, qualitatively differing types of folklore music performances are realised.

It is a known fact that sung oral lyrical poems are performed in groups or individually, with or without musical accompaniment, and sometimes as an accompaniment to dance. In this paper, I particularly wanted to emphasise the example of group performances - the most numerous - which means a number of performers - singers - who simultaneously perform the same context. When performing some task, the singers usually also sing songs which are well known to everyone taking part and thereby, through the performance, realise and confirm their sense of community. Sometimes dialogues are also conducted in the group singing: by turns, individuals are heard and then the group. In this type of performance of the songs which is characteristic only for vocal musical expression, there is no particular audience -the audience is made up of the performers themselves. However, there is another type of performance which occurs also in vocal and in instrumental folk music in which the border-line between the performer and the audience is more emphasised. Various occasions determine, one could even say condition, this type of performance, and the time and place of its occurrence. Observing performances in the field shows us that the performance can be agreed in advance or be spontaneous, while the purpose and sense of the occasion in which the song and music-making take place determines spontaneity. With respect to the communication which is established between the participants and/or the interactive relationship between

performers and public, such spontaneous performances can be implemented in many situations in connection with gatherings or with some specific task: such as corn husking, feather picking, spinning bees, picking of grapes or olives, earthing up potatoes - thus, with the performance of tasks which are arduous and also boring. Among the songs which were performed on such occasions, love songs with *sentimental content* were, of course, the most numerous. Spontaneous and group songs were performed in the open air and on other occasions, often after the tasks were completed: when returning home after digging in the fields or some other job which had been completed; they also sang when returning from church, etc. However, there are many customs, particularly those of processional characters (e.g. carol-singing processions, and those for Saint George's Day) where more emphasis was placed on organising performers as a separate group. The inclusion of individual participants was determined for such performances. The inclusion of other participants was possible only in smaller formalised parts of such customs e.g. during the course of the celebration of a wedding. However, what is important to us for consideration in this article is the conception that the greatest part of the diverse repertoire of group songs was not exclusively intended for some defined occasion, but rather for spontaneous performance in various situations in which the members of a community came together.

As the repertoire of group songs differs musically and textually and as it is performed on different occasions, various criteria make it possible to separate a number of separate groups. The performers themselves say that they sang everything which had "settled on their souls" or were "love" and "shameful" songs and "short" ones and those which were "sad" and were sung in *šetano kolo* (walked round dance), etc. Thus, the songs are defined primarily according to the content and character of the texts, according to the length of the texts and/or the number of verses - long and short - or according to the gender and age of the performers ("male", "girls") or even indeterminately, in keeping with their subjective evaluation, according to the age of the songs and their origins ("our old songs", "real village songs"). With respect to musical characteristics, the performers do not differentiate specific sub-types to the extent that they mark them by some special name, but they often say that the songs is sung "in the same voice", "on the same note" as the previous one, or "in the same aria", or *na tanko i debelo*, etc.

It can also be noticed that many group songs are rich in different types of verses: hexametres, symmetrical octosyllabic verses, heptametres often in combination with octosyllabic verses and hexametres, decasyllabic verses, and even the hendecasyllabic and 12-syllable verses so rare today. Through their development, by repetition of individual sections of the

verse or even entire verses, often with different insertions and additions (shouts, segments of refrain and occasionally with the addition of a whole verse - the refrain), a separate musico-poetic whole - a melostrophe - of various structures is formed during singing. With examples of the music, schematically presented structures of the individual melostrophes show how by repetition of the text of only one verse, sometimes in combination with the segments of refrain and the refrains, two-part, three-part, four--part, six-part and even eight-part melostrophes are formed. (See Example No. 1)

I have also chosen examples which shall at least in part, confirm for this purpose how the *most complete notation possible of the folk song* is a necessary and welcome support in the approach to genological issues of oral poetry, in interdisciplinary analysis of folk poems which are sung and which live in a correlation between text and tune.

Example 1.

A. Notation of the verses:	B. Notation of the sung first verse:
Na jonen joknu su dvi divojke na jonen drugen su tri po četiri, na jonen trećen je dragana moja.	Na jonen joknu su dvi divojke, ma, na jonen jonini noni noknu su dvi di vo ni ni no ni nojke, ma ljubice mo ni ni no ni mo ja, ma nej ni nen ta ni ni ta ni ta ni nen ti ne naj, ljubica mo ni ni no ni no ja!
[Two girls are at one window Three to four are at another, At a third one is my love.	Two girls are at one window, Ma, at one jonini noni window All two gir ni ni no ni ls Ma love my ni ni no ni my, Ma nij ni nen ta ni ni ta ni Ta ni nen ti ne naj My love ni ni no ni no my!]

The song was sung by Karlo Srdoč, 56, and Ana Marušić, 39 (his sister) from Motovunski Novaki (narrated in Pazin, Nov. 5, 1967). Written down by: Father Andrija Bonifačić in: *Narodni napjevi iz Istre i Krka* [Folk songs from Istria and the Island of Krk], IEF ms. 254 N, Vol. V, No. 191.

Below is a note example prepared by Ruža Bonifačić from the recording and notation of Father Andrija Bonifačić (Bonifačić, R. 1989, 376 and 379).

Pazin, Istria, 1967
Performed by Karlo Srdoć (b. 1911)
Ana Marušić (b. 1928)

The IEF Phonotheque and Archives
Tape No. 410/27, MS No. 245 N/191
Recorded and transcribed by A. Bonifačić

♩ = 60

Na jo - nen jo - knu su dvi di - voj - ke,

ma, na jo - nen jo - ni - ni - no - ni - no - knu su dvi

di - - voj - ni - ni - no - ni - noj - ke, ma, lju -

bi - ce mo - ni - ni - no - ni - ni - ja, ma hej,

ni - nen ta - ni - ni ta - ni ta - ni nen - ti - ne naj, lju -

lju - - - - - -

- - - - - - - - - - bi - ca mo - ni - ni - no - ni - no - ja.

Metrorhythmical structure of the sung verse (with meaningless syllables inserted)

Na jonen joknu su dvi divojke,

ma, na jonen jonininoninoknu su dvi

divojnininoninojke, ma, lju-

bice monini noninoja, ma hej,

ninen tanini tani tani nentine naj,

ljubica monini noninoja.

Spoken verse

Na jonen joknu su dvi divojke
ma, ljubice moja.

An example prepared in this way was used by R. Bonifačić in her paper on *inserted syllables within sung words in melopoetic forms* (1989). It showed the shaping of the melostrophe in this exceptionally interesting example: despite the sung text which was often interrupted in mid-word, it can be seen that the way in which individual musical wholes were shaped was important for the tune, and how they further matched the other musical wholes, while the verse itself was neglected completely. Such musical shaping in fact facilitates the insertion of the syllables. So the singer's game came into the foreground, his variations of the tune and the rhythm, while the text remained in the background. This is shown by a notation of the text in Example B. *the notation of the sung first verse.*

Therefore, the real value, but extreme rarity, of particularly the old notations of oral poetry should be emphasised, in which the writers noted down these insertions (or at least indicated, beside the first verse or strophe).[8]

Because of the group performance, many tunes are often developed in the so-called rhythm of movement with more clearly organised and stable metrorhythmical structure, based on both simple and more complex measures. This group of songs leads us to those which are really performed with dance.

In the performance of this type of group song, dance movement is always present. Word, music and movement are the three elements which mutually permeate and influence one another in performance. Singing and dancing at the same time grow together in a total event, creating a special and unique form through which the performers can more fully and more strongly express themselves, qualitatively differently from the ways offered to them by independent musical expression.

The tunes of the songs which are performed with the *kolo* dance are characterised by firm rhythm, and a syllabic and strophic quality. This is shown in the selected examples 2: A. and B. ("in the *kolo* dance" and "in place"). Apart from singing during the *kolo* dance, there are also examples

[8] A rare example, when speaking of this complex musical material, is the manuscript song-book of J. A. Petris from Vrbnik on the island of Krk dating from 1851, in which Petris wrote down precisely the sung text. When he did not know how also to write down the tunes of the songs, he wrote down the entire text i.e. with all its insertions. So it is that his notations are today a valuable road sign to ethnomusicologists, particularly in those cases in which it is still possible to hear and record the same songs which also can be found in Petris's collection. From the viewpoint of the recorder of oral songs, of course, writing down such insertions only burdens the verses and hides the beauty of the songs which in another medium is observed only through literary manifestation in the text, but when the song is being written down by folklorists in the field, it would be desirable to note down the sung text.

with dances which are otherwise performed to instrumental accompaniment.

Example 2.

Before us now is an even more *developed type of notation,* the notation of a song which is performed during the *kolo* dance. First of all, I give examples of the more simple and the more complex melostrophes to the same text, depending on whether the song was sung "in place" or "in the *kolo* dance". I selected these examples from the collection made by Stjepan Stepanov, *Narodne pjesme Donje Letine* [Folk Songs from Donja Letina] (1966).[9]

The song sung "in place", shown in Example A (119a), is more developed, richer in segments of refrain, more elaborated. The reason lies in the fact that it was sung standing still, without body movement, beside the dancers, so that there was more "strength" for singing and less restraint from the set dancing rhythm.

For that very reason - the strict dance rhythm and the movement of the body - the second example is simpler. This is shown also by metrorhythmical structure.

[9] Stjepan Stepanov, *Narodne pjesme Donje Letine* [Folk Songs from Donja Letna] (Part II), Narodna umjetnost, No. 4, Zagreb 1966, pp. 85—151, examples: 119a and 119b.

"Na mestu"

A. 119a

♩ = 140

Ov - ce pa - se, ov - ce pa - se

E va Dra - go - je - va,

ov - ce pa - se, /Zla - to mo - je!/, E - va

Dra - go - je - va, /Oj, de - voj - k(o)!/

A. 119a

Kolo (round dance)
The same song in *kolo*

♩♩. = 40

A. 119b

Ov - ce pa - se E - va Dra - go - je - va,

/Zla - to mo - je,/ E - va Dra - go - je - v(a)

A. 119b

By this example, I wanted to show how performance has a considerable share in the creation of a song, which could not be recognised only from the text, because the text of this song could be performed everywhere. What is in question here is a lyrical song on the theme of incest - between brother and sister - which was sung during the *kolo* dance and beside the dance, both in walking and at bees. From the text itself, and even more without notation of the segments of refrain, we would find it difficult to say that it was a song for dance, even if we recognised that it was sung.[10]

Example No. 3.

Notations of the ideal type are those which in the case of, for example, songs for dance, which would also provide a kinetogramic notation of the dance movements. Then we would have what could be called a *folkoristic score* which would include: the text - written out separately; a notation of the melostrophe with the text inserted; a developed kinetogram of the dance movements: a more simple kinetogram according to V. Žganec, and a more detailed one according to R. Laban. Thus we would obtain a total notation which would allow us to establish many features of the song in performance. Finally, we would thus obtain a collection of folkloristic scores, only for scientific and professional use, of course.

I would like to mention the example prepared and recorded by Ivan Ivančan in Beram (Istria) on March 11, 1957; his performers, singers and dancers were Josipa Šipraga, née Finderle 1899, and Živko Gortan, born in Beram in 1904.[11]

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[10] Text of the song:

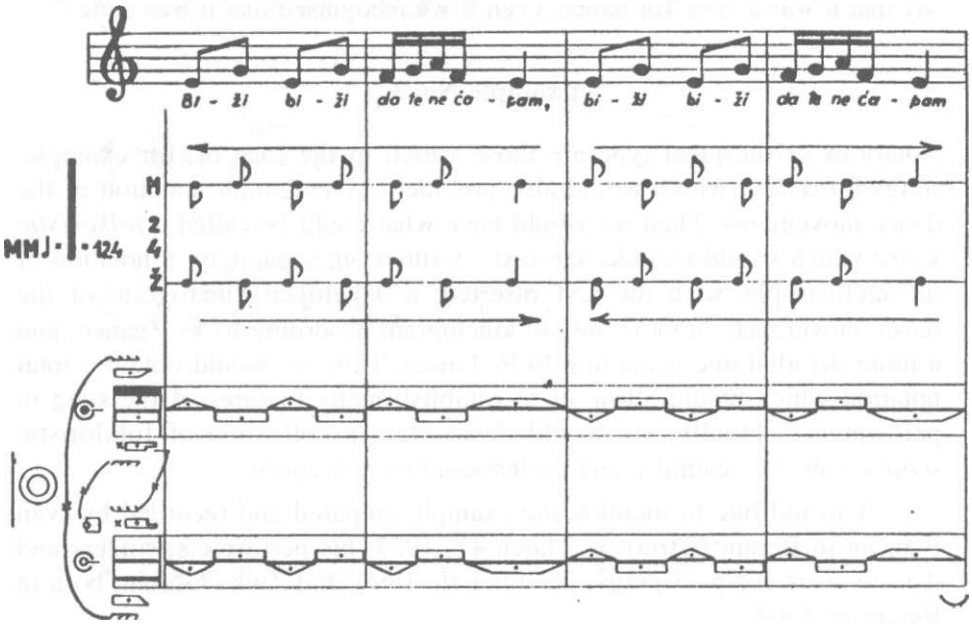
Ovce pase Eva Dragojeva,	[Eva, Dragoje's daughter, grazes her sheep,
tri jutarca bez žarka sunašca.	For three mornings without bright sun.
Kad četvrto jutro osvanulo,	When the fourth morning dawns,
žarko sunce al' je ogranulo.	A bright sun bursts forth.
Al' govori Eva Dragojeva:	But Eva, Dragoje's daughter, says:
"Sjaj, žarano, đe si zastajalo?"	"Shine, brightly, what kept you?"
"Zastajalo čudo gledajući,	"I stopped to watch a miracle,
gledaj' čudo đe brat seku ljubi.	The miracle of a brother loving his sister.
Ljubio ju tri godine dana	He loved her for three years of days
i četvrte četiri meseca.	And four months in the fourth.
Kad je seka čedo opazila,	When the sister noticed a child
ona veli svome bratu Ivi:	She said to her brother Ivo:
"Bež'mo, brate, preko polja ravna	"Let us flee, brother, over the open field
kano zvezda preko neba sjajna!"	Like the star over the bright heavens!"
Kad su došli u pol polja ravna,	When they had half crossed the open field,
pade čedo u zelenu travu,	The baby dropped into the green grass,
kako pade, tako progovara:	As it dropped, it spoke out:
'Prihvati me, oče i ujače!'"	'Take me to you, my father and my uncle!'"]

[11] See: I. Ivančan, *Istarski narodni plesovi* [Istrian Folk Dances], Institute of Folk Art, Zagreb 1963, p. 261.

Text of the song:

Biži, biži, da te ne ćapam,	[Run, run, before I grab you,
biži, biži, da te ne ćapam!	Run, run, before I grab you!]

Folkloristic score (providing at the same time a notation of the text, tune and dance):



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(Translated by Nina H. Antoljak)

SINKRETIČKA IZVEDBA

O odnosu *riječi* i *napjeva* u izvedbi usmene lirske pjesme

SAŽETAK

U ovom radu se želi pozornost usmjeriti na složeni odnos riječi i napjeva u usmenim lirskim pjesmama koje se najčešće pjevaju.

Usmeni oblik postojanja pjesama osnova je proučavanju usmenoknjiževnih oblika, posebno i pjevanih, i pokazuje da takvo proučavanje ne mora proizlaziti samo iz metaforičke usporedbe folklora (usmene književnosti) s jezikom, odnosno da uzajamni odnos na osnovi samo lingvističkih pojmova (sintagma, leksika, sintaksa i dr.) nije dovoljan. Uspoređivanje valja obogatiti i glazbenom komponentom, uzimajući u obzir mehanizme nastajanja, funkcioniranja i razvijanja pjevane pjesme u suodnosu njezina teksta i napjeva.

Specifične konvencije folklornog izražavanja, koje su dugom upotrebom (tradicijom) prihvaćene i poznate svim članovima zajednice i za njih imaju isto značenje, sadržane su u *kontekstu*, ali se prepoznaju i na drugim dvjema razinama folklorne pojave, na razini *teksta* i *teksture*. Njih karakterizira prigoda (mjesto i vrijeme) izvedbe, one određuju interakcijski odnos izvođača i publike, one odabiru repertoar koji se u pojedinim prigodama može, mora ili ne smije izvoditi, utječu na izražajna sredstva, te upozoravaju i na pojedinačna nepoštivanja tradicijskih normi i njihov mogući utjecaj u mijenjanju konvencija. U objašnjavanju i tumačenju pjevane pjesme, potrebno je, dakle, uzeti u obzir i njezinu *izvedbu*, odnosno dublji sloj konteksta u kojem se pjesma izvodi.

Odabrani su stoga i primjeri koji djelomice, za ovu svrhu, potvrđuju kako je *što potpuniji zapis folklorne pjesme* potreban i dobrodošao oslonac u pristupu genološkoj problematici usmenoga pjesništva, u interdisciplinarnoj analizi folklornih pjesama koje se pjevaju i koje žive u suodnosu teksta i napjeva.