

The ethnomusicological legacy of Kuhač SUMMARY

The collection of Franjo Ksaver Kuhač *Južno-slovjenske narodne popievke* (*The South Slav Folk Songs*, 1878-1881, 1941, 1976) is critically evaluated in this work. The *Collection* was the groundwork of the wide musicological project of Kuhač, aimed at identifying the national characteristics in music. Those characteristics were meant to be the starting-point for the creation and development of national artistic music. Kuhač was inspired by the idea of the cultural unity of South Slavs. That inspiration was reflected in the collecting of data, in their study and publication.

The project of creating the national music induced Kuhač to collect more recent village and town songs, which, for this reason, are in majority in the *Collection*. Taking into consideration that Kuhač's musical formation was founded on the traditions of classicism, Kuhač was not familiar with musical features of chromatic tonal ranges and free rhythm. However, not only did he notice them, but he also studied them seriously and tried to explain them (e. g. he studied in detail the music acoustics to explain particularities of so called natural tuning in folk melodies). Such features have remained unmarked in musical notation because Kuhač made use of the standard melography of the 19th century.

Kuhač studied folk music in its wider socio-cultural context, with scientific goals in mind. Thus he collected and partly published in the *Collection* various materials relevant to ethnography, anthropology and the study of oral literature.

After the reduced description of Kuhač's fieldwork (carried out in the 1860s), there follows the survey of circumstances in which Kuhač published, in his own edition, four books of the *Collection*. In editing that work Kuhač followed scientific and not commercial criteria. He supplied musical notations with remarks about performers, about the origin, transmission and changes in folk songs. He also described folk dances, customs and occasions in which the music is played. Although he considered the data in the *Collection* primarily as the foundation of scientific (musicological, ethnological, philological) studies, Kuhač had a wider public in mind. He harmonized and arranged all melodies for piano and made them suitable for performance in townsmen's homes.

After Kuhač's death the fifth book of the *Collection* was published (1941). The sixth book is still in manuscript. The entire material of the *Collection* contains 2316 musical notations. They represent the folk music of South Slavs, mainly of Croats.

Besides the materials he himself collected in the field, Kuhač incorporated in the collection material from 116 other published or manuscript sources. Texts of songs from other collections in the 19th century were added as variants to his own texts or with them, he filled in his incomplete texts. The *Collection* reveals about 70 names of recorders of folk music in the 19th century.

After reviewing Kuhač's classification of materials (songs of all South Slavs are mixed up), the author especially treats the problems in Kuhač's way of recording. The author shows this on the material taken from the Karlovac Region (Pokuplje - Central Croatia). She points to its value, to its defects and obvious errors, explaining them in the context of the entire work of Kuhač.

(Translated by Jasna Čapo)