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PRINCIPES THÉORIQUES DU FOLKLORE MUSICAL EXPOSÉS SUIVANT CERTAINS EXEMPLES DE LA RPC

Cet exposé est un essai qui videra à tirer certaines conclusions théoriques en premier lieu de caractère esthétique et sociologique suivant les exemples du folklore musical sur le territoire croate.

En se fixant au début sur certains caractères des exemples choisis, il est évident que les deux premiers exemples sont d'origine archaïque d'après leur gamme qui a dix sons dans l'octave. Le troisième exemple est de la même région. Il est intéressant par sa structure à intervalle /8 tons par octave/, bien qu'un peu plus récent que les deux premiers exemples, parce qu'il représente toujours un état plus ancien du développement, alors que par son texte il est entièrement le produit de l'époque contemporaine, parce qu'il parle des événements de la seconde guerre mondiale. Le quatrième et le cinquième exemples par leur texte sont liés aux événements politiques les plus récents.

Ces exemples contemporains prouvent que l'art populaire n'a jamais cessé. Bien qu'en général le nouveau texte s'appuie sur les schémas mélodieux et rythmiques qui existaient antérieurement, ce n'est pas le texte seul qui montre que chacun de ces chants est le reflet de la réalité concrète, mais aussi partout le nouveau contenu forme de nouvelles caractéristiques de forme et cela tout d'abord par l'interprétation. Les nouveaux textes reposent seulement sur ces éléments des formes héritées /schémas rythmiques et mélodieux/ qui au point de vue du sentiment et du contenu correspondent à un sentiment et à un contenu déterminés du texte, alors que les nouveaux textes dont l'expression ne correspond plus à la musique disparaîtront vite.

Une des conditions dont dépend le développement dans un milieu déterminé est la situation sociale de la classe qui crée le folklore. La classe bourgeoise plus ou moins délibérément s'opposait à tout développement des autres classes qui ne correspondait pas à ses buts. Cela se manifeste dans la tendance de voir l'état culturel et l'organisation des peuples arriérés comme inchangable. Il est évident que

dans de telles conditions le folklore doit disparaître en tant que fait vivant. Cependant le développement du socialisme par sa tendance à liquider les classes antagonistes favorise le développement plus libre de l'art populaire.

On peut résumer cet exposé par les principes suivants:

La musique populaire ainsi que l'art populaire est le reflet de la réalité. Il l'est non seulement par sa base idéologique et thématique ainsi que le montrent les trois derniers exemples, mais aussi par sa tendance à chercher des moyens d'expression qui en s'appuyant sur ses propres traditions pourront créer de nouveaux contenus toujours imposés par la réalité. Cette réaction constante aux faits ambients conditionne le développement du folklore musical plus rapidement et d'une façon plus souple au point de vue du contenu en tant que force component, plus lentement et d'une façon plus conservatrice en ce qui concerne les caractéristiques des formes. La meilleure preuve que les caractéristiques extérieures se développent est le développement des rapports à intervalle dans la musique populaire d'Istrie. De tout cela il résulte que le folklore musical se développe dans l'ensemble et qu'il continuera à se développer dans des conditions économiques et sociales plus favorables comme partie inhérente des besoins culturels du peuple.

Une autre constatation qui s'impose par rapport aux exemples énumérés de l'époque la plus récente est celle-ci: Il ne faut pas regarder les différentes branches de l'art populaire séparément. A leur création ainsi qu'au cours de leur développement elles étaient toujours unies entre elles d'une façon organique. Elles restent toujours unies, mais cette liaison n'est pas rigide, mais au contraire élastique: ainsi par exemple dans certains cas le rapport entre la poésie et la musique n'est pas toujours parfait, à peine bon, c'est-à-dire que la qualité de l'œuvre d'art populaire varie. En se servant des principes analogues de l'esthétique générale au point de vue de la création artistique professionnelle on peut dire que dans l'art populaire la qualité de l'œuvre populaire artistique et syncrétique dépend d'une part de l'union adéquate et réciproque de chaque component, de l'autre des éléments adéquats de

contenu et de forme dans chacune de ces branches /de chaque élément artistique/ c'est-à-dire la poésie, la danse et la musique/.

Il en résulte une union étroite des éléments en ce qui concerne le contenu et la forme dans les réalisations folkloriques. C'est pour cela que les éléments de forme, c'est-à-dire la mélodie, rythme, la pluralité des sons, l'orchestration dont la science de folklore s'occupe ordinairement sont liés d'après le développement de la réalité concrète. Puisque le développement de la réalité concrète dépend des rapports de classe à l'intérieur d'une société, c'est-à-dire dans l'extrême sens de la base économique, cela voul dire que chaque produit de la superstructure idéologique, le folklore musical est aussi le produit de l'état des forces productives, des rapports économiques qui conditionnent cet état ainsi que l'organisation politique et sociale créée à la base économique.

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SOME THEORETICAL STATEMENTS ON MUSICAL FOLK-LORISTICS
based on examples from the territory of the National Republic of
Croatia.

This report is an attempt to form, on the basis of our musical folk-lore, some general conclusions of a theoretical, in the first place sociological and aesthetical character. This attempt has sprung from the demand for an application of the results of the materialistic theory in art on the musical folk-lore.

On the territory of the Federal People's Republic of Yugoslavia there exists and develops a very luxuriant and varied musical folk-lore, which makes it very advantageous for the most various investigations. In this case we shall limit ourselves on a relatively smaller territory of Istria, Northern Dalmatia and Lika, which has preserved, in spite of foreign invasions, some very original forms of musical folk-lore.

One of the most important features, which one cannot but notice when dealing with this material, is that our folk art does not exist only as a remnant of the past, but that it is still developing, and that in close contact with contemporary events.

Folk art as a remnant of the past can be seen in the following two examples from the Island of Krk:

1st example: song "Dobrinj is a white town"

2nd example: sopela playing "Tonča" / "Danča" /

The archaic origin of these two examples is evident, and that is best perceived when analysing their scales. Namely, on this territory one can best follow the process of the gradual increasing of the interval span from narrower to wider. The study of this phenomenon offers one of the possibilities for following, by means of the evolution of the formal element, the evolution of the musical folk-lore of an area as a whole, i. e. the evolution of the rest of formal, and at the same time, of thematic element, notwithstanding the fact that the evolution of these individual elements is not always simultaneous and parallel.

Both the examples mentioned above have approximately the same interval relations, but as the instrumental music is more definitely fixed, it is more favourable for examination.

The second of the above examples has the following scale scheme, which is here graphically compared to the temperate chromatic scale:

/ the scheme /

As there is between the highest tone of the large sopela and the lowest of the small one a space which can be

filled in approximately equal intervals, the result is a continuous sequence of fourteen tones in the distance which surpasses the octave by three half-tones and $\frac{1}{6}$ of a tone. Thus we have a possibility to make sure as to the number of tones of this scale in the octave. That number is 10; accordingly it is a decatonic scale as it divides the octave in 10 relatively equal parts, and has intervals greater than the halftonic dodecatonic scale for approximately $\frac{1}{12}$ of the tone.

On the same territory, i. e. Istria, there exists a number of songs which are somewhat younger than the above mentioned, but which by their melodic scheme are recognized to be archaic. The scheme, which always comprises two voices, can be approximately in our notation recorded as follows:

/ note examples /

Such a scale is called "Istrian scale" as the majority of folk melodies of this type have been recorded on the territory of Istria, but they can also be found in other regions. Although the known folk melodies in that scale never reach the range of an octave, we can for the purpose of studying the acoustic structure of that scale make use of analogy, and thus find out in how many parts such a scale divides the octave. If we arrange the tones from the above scheme in a tonic sequence starting from the finalis ^E 1 and proceeding to its octave ^E 2, which will be the point up to which we shall count the degrees of the scale, the following tones will be the result:

E₁ F₁ G₁ A^{flat}₁ B^{flat}₁ C^{flat}₂ - D₂ E₂

and one can easily see that only one tone is missing. Analysing the distances between individual degrees, we find the following relations:

$E_{1/2} F_1 G_{1/2} A \text{ flat}_1 B \text{ flat}_{1/2} C \text{ flat}_? - ? D_1 E_{\text{ten}}$ Example in the corner

Following the regular interchange of tones and half-tones, analogy brings us to the conclusion that the missing tone should be C sharp. So the Istrian scale fitted artificially in the frame of the octave for an acoustic investigator or practical composer will take the following form:

E F G Aflat B flat C flat C sharp D E

or beginning from the E-tone?

C D flat E flat E natural F sharp G A B flat C

This scale belongs to the group of octotonic scales as it divides the octave in eight parts, while the heptatonic scale / major, minor, church modes / divides it in seven parts.

Here we mention only by the way, to get an idea of the process of the further development of the "Istrian scale", that on the same territory are being sung some songs of a more recent origin in the melodic schemes, which, although not complete, are evidently heptatonic and which retain other formal character-

iatics / rhythm, two-partners with the typical ending, structure / of the ancient songs. This leads to the conclusion, that individual formal elements need not necessarily develop parallelly and that some develop more quickly, others more slowly.

The same relation of the unbligatory parallelism exists between the thematic basis of the text and the formal characteristics of the text and music of individual songs. Let us prove it on an example. While the previous two examples have shown that in this district evidently archaic cutputs are still sung and accompany dance, the following example will show that even now, in the same folk-lore area, the old melodic schemes are productive of new songs, but the text is closely connected with contemporary events.

In 1945 Ivan Matetić-Ronjcov recorded in the country near Pula the following song:

3rd example: "O Hitler, may you be damned".

sprung up at the end of the World War II after the capitulation of Italy, when Hitler's army occupied Istria. This song, belonging to the previously mentioned melodic scheme, which we call the "Istrian scale", an octatonic scale, shows that the folk singer employs traditional formal characteristics even when he uses a new contents.

On the whole Yugoslav territory, especially during the last ten years, there have sprung many songs which are reflecting actual historical events, in the same way as the troubled and decisive periods have found their echo in the folk creation throughout our national history. Follow two more songs from the territories in proximity of the ones mentioned; one is from the war period:

4th example: Comrade Tito, we swear to you.

from Žegari / district Benkovac / in Northern Dalmatia. The other, sprung up some years ago, reflects the most recent political events in connection with the propagandistic activities of Cominform countries against F. P. R. Yugoslavia:

5th example: "The more there is slander and lie"

This song was recorded in 1949. It was sung by the members of the collective farm from Sveti Ilo / Lika /.

This spontaneous folk reaction with artistic means on the latest events shows that the folk-art has never ceased to live actively. Here it should be mentioned that it is not only the text which shows some of the songs to be the reflection of concrete reality, i. e. that the words of the text are not the only important feature of the song. It is

a general occurrence that a new text is based on the melodic and rhythmic schemes which existed before. However, one must bear in mind the fact that folk-arts are sincretic, i. e. they are produced and developed simultaneously. It is in this that they differ from professional arts, which, with the exception of some specific epochs, tend towards a complete independence. The folk-art does not suffer the discordance between the one and the other / i. e. the poetical text and the music /, but it is of a temporary character, for if that relation is unorganic and inadequate, such a song will soon disappear; on the other hand, if the relation is organic and adequate, such a song will persist in the memory of the people. This means, that a new text will be alive only if it is based on those inherited musical formal elements / melodic and rhythmical schemes / which in respect of emotion and contents correspond to the emotion and contents of the text. It is clear, that a new contents will in the gradual formation of individual songs exercise certain modifications, so as the formal qualities should better correspond to the idea and the thematic basis, which finds its clearest expression in the text.

This modifications will, in the first place, be exercised by interpretations, by means of which the possibly inadequate formal elements will be modified. Therefore, if the songs and music of ancient days have a greater artistic value, having found an adequate artistic expression, it would be wrong to consider the output of the last decade as inferior to them. They must be looked upon as unselected products, only the best of which will survive.

From the said it is clear, that the musical folk-lore has a complex character, that its certain manifestations, according to the law which governs all organism, disappear, but as a whole it is still living and developing. This evolution, of course, depends on many outward conditions. Thus, it is known that the developing of bourgeois society influences the course of the development of folk-art, for the bourgeois society, in a more or less conscious way, stands against any progress which would not answer its aims. Especially in the field of ethnology there exists the tendency to present the cultural level and social structure of primitive nations as definite, incapable of any change, which is practically the way for preventing the cultural progress of a nation. It is clear, that under such conditions folk-lore becomes a petrification fit to be put on a museum shelf, and that it disappears as a living manifestation of folk spirit. Even such tendencies, characteristic of a class society, cannot quench vitality of the folk-lore as a whole. The development of socialism, with its endeavour to liquidate the antagonistic classes, makes possible a more free evolution of folk art, which in its

oral tradition comprises the folk-culture inheritance of various historical periods, and which, after a selection is made, will preserve only the best examples, just as in the field of professional music only the best works of the best artists remain.

The following are the conclusions which can be drawn from what has been said:

Folk-art, folk-music included, is a reflection of the reality. It is that not only because of its idea and its thematic basis, as for instance in the last three examples, but also because of its endeavour to find some new means of expression, which, based on its own tradition, to mould in the best way each new contents that reality itself is pressing upon it. This unceasant reaction on the manifestation around it conditions an unbroken development of musical folk-lore; which development is faster and suppler in regard to contents and, one would almost say, more conservative and rigid as to its formal qualities. That even the formal qualities develop is best shown in the case of the development of the interval relations in the folk-music of Istria. From this we can conclude, that the musical folk-lore as a whole is continually developing and that under favourable economic and social conditions, it will continue to develop as an integral part of the cultural needs of the people.

A further constatation offered by the most recent examples is that the different branches of folk-art, which in their coming into existence and in their further development always mutually linked in a dialectical way, should not be looked upon as independent factors. They continue to be closely connected; the connection is not a hard and fast one, but very supple, so much so that in some instances, like that of music and poetry, it is not always perfect, not even satisfactory, i. e. the quality of the folk-art varies a good deal. Making use of the analogous aesthetic results in regard to folk and professional artistic creation, we arrive to the conclusion, that in folk art, too, holds good the rule that the artistic qualities of a syncretic folk creation depend on one hand on the adequacy of the mutual connection of single components, and, on the other hand, on the adequacy of the contents and formal elements within each of the artistic components /i. e. music, poetry, dance/.

From the above conclusions becomes clear the close connection of contents and formal elements in folk-lore outputs; accordingly the formal elements, too, /i. e. melody, rhythm, combination of more coordinated voices, structure/ which are the main concern of folkloristics, are connected, although indirectly, with the development of the concrete reality. As the development of reality is dependent of the class relations within the brackets of a society, that is,

in the last consequence, of the economic basis, it means that every product of the ideologic superstructure, thus also of musical folk-lore / to put it in Plehanov's words / is the fruit of the state of productive forces at a given moment, of the economic relations conditioned by these productive forces, and the social and political structure which is a consequence of the existing economic basis.

This report is an attempt to prove on the basis of the researches of our still living folk-lore, the correctness of the fundamental notions of Marxistic aesthetic.