

THE MULTIPART SINGING OF CROATIA – VOCAL TRADITIONS OF THE ADRIATIC ISLANDS

Introduction

My story begins somewhere on the Dalmatian coast, more precise, in the small town of Kaštel Kambelovac, on the 8th annual festival *Večeri dalmatinske pisme* (“The Evenings of Dalmatian Songs”) “Kaštel 2006”¹. Main event of the festival - *Kaštelanski đir* (“Kaštel Way”), that presents Croatian (Dalmatian) pop music songs in modern *klapa* arrangements, is directly broadcasted on the Croatian national television network (HRT). The attention of the audience is focused on the group of the male singers dressed as fishermen - sailors blue and white stripes T-shirts, oversized white shirts and red scarf’s around the waists. The official speaker announced *klapa Braciera*² from Bol, the island of Brač and their performance - song with the unusual title – *Henjueke*³. Originally, *Gego i Picigin Band*, the popular rock band from the island of Hvar, performed song *Henjueke*, while the author of this report has had to arrange the song for the *klapa Braciera*. Both variants of the song, the original rock version as well as *klapa* arrangement, have recognizable feature – a common local island’s dialect surely different from the rest of the countries dialects⁴. Passionate performance of the arrangement⁵ that most of the time reminds of the sounds of well-known South African traditional choir, globally featured on the famous Paul Simon album (*Graceland*), was truly convincing for both, audience and competent judges and *klapa Braciera* won all the first prizes.

For the accidental *klapa* music lover or foreign music researcher the development of the situation contradicts with the common expectance of the *klapa* performance, contradicts with the general notion what would the multipart singing on the islands sounds like. For myself, it is just another evidence on changeability and acceptability of various musical idioms (nowadays global) that islanders freely accept and incorporate into their living musical tradition. Researching the musical life on the islands, as well as throughout the Croatia, I had opportunity to experience different views of the question: What exactly is traditional music, the tradition of multipart singing? What is the picture of the present musical practice and tradition of the most of the islands?

The Islands Life

According to the National Program of Islands Development (www.mmtpr.hr) issued by the Croatian Ministry of the sea, tourism, traffic and development (1997), Croatian islands cover 5,8% of the territory of Republic of Croatia. There are 1185 islands geographically divided on 718 islands, 389 cliffs and 78 rocks. Approximately, there are 140 000 inhabitants permanently living on the islands⁶. It is possible to divide them into the several island groups: Istrian islands, Quarner islands, Northern Dalmatian islands (Zadar and Šibenik archipelago), Middle Dalmatian islands and South

Dalmatian islands⁷. Climate is typical Mediterranean with hot dry summers, windy and humid mild winters.

Geographically and historically, the Adriatic islands are an integral part of the Mediterranean cultural area. Life, as well as musical life, on these islands was altered parallel with the changes of the cultures that dominated the Mediterranean area - from the domination of the early Greek and Roman cultures, to Byzantine and Ottoman domination as well as Venetian rule (1409-1797), and French and Austrian rule later (19 ct.). During its long and turbulent history, the Croatian islands were the final destination for numerous refugees from the broad inland regions, especially the Dinaric region (Dalmatian Hinterland and Lika, Bosnia and Herzegovina). Significant alterations in the demographic picture of the islands population were made during the 16th century when broad population from Hinterland took refuge on the islands, fleeing from the Turkish incursions. Economic catastrophe (phyloxera) at the end of the 19th century made numerous islanders seek a better life overseas in South and North America and Australia. Second great wave of immigration took place after the WWII when political and economic immigrants fled the islands to seek a better life. The reason for the frequent immigration one can find in the contradict peculiarity of islander life's. On the one side, they possess a high degree of autonomy that focused exclusively on their own small (islands) world, their own micro cosmos. The isolated life made them requisite of a many skills; to survive the harsh life in the same time the islander has to be farmer, fisherman, sailor, herdsman, tourist worker, singer and dancer as well. The isolated life on the islands preserved many customs, dialects, rituals, skills, oral traditions, myths and legends as well as certain islander's mentality. On the other side, there is a high degree of openness toward the other civilizations as a result of centuries long communication over the sea and sailing experience⁸. The sea communication brought them in the past what the tourism is bringing them today. At the present time, openness to the new influence brought to the islanders, among many valuable and practical values, the new devious occurrences – the use of narcotics at the tip of the iceberg.

All the above circumstances influenced the development of musical life as well, especially vocal (multipart) tradition in the small urban and rural communities on the Croatian islands, whose traditional musical life continues in the context of a variety of traditional customs, secular and sacred, as well as various vocal, instrumental and dance forms.

Styles and Genres, Layers of Multipart Singing on the Islands

The simplest way of presenting the complex mosaic of vocal (multipart) musical phenomenon is to recognize common musical characteristics – styles and genres, various layers of musical cultures still present in contemporary music-making of the islands, in both, secular and sacred musical phenomenon. As it mentioned before, the distance and isolation of the islands made various musical phenomenon typical exclusively for the certain island of the group of islands.

The same attempts were made in the past researches as well. Antun Dobronia and his categorization recognized different influences on local repertoire recognizing urban

song repertoire beside rural (folk) songs (Beziæ, 1977). Dobroniæ categorisation, as well as the categorisations in all four monographs on the music of the (particular) island (Braè, Šolta, Zlarin, Hvar) is rather focused on repertoire than on the vocal styles⁹.

The most prominent researcher on the music of the islands, Jerko Beziæ, was the one who recognize similar/various vocal styles of Adriatic islands vocal music tradition. Differentiating the musical phenomenon by recognizable tonal framework J. Beziæ speaks about three basic styles (Beziæ, 1999a:158): 1. the narrow interval style with chromatics and unstable tonal pitch; 2. the diatonic interval style in melodies of small scale in which the tonal centre is not always clearly and powerfully indicated; 3. a tune style that unfolds in the major tonal key or in the tonal interrelations that obviously tends towards the major. Musical examples for his categorization Beziæ used from available material- collected over last one hundred years: the notations, audio recordings as well as descriptions of performances and their context and video recordings. It is clear in his work that Beziæ divides narrow - unstable from the diatonic - stable tonal relations. Musical trend that tends toward diatonic tonal relations that dominates in the region nowadays, Beziæ separates as a separate category. As an expert in sacred music, Beziæ equally treats secular and sacred musical phenomenon which repertoire in the small local communities regularly shows similar musical features. All the categories Beziæ documented with variety of examples that vary in number of performers, the age of performers and manners of performing. His aim was primary focused on "the assumption that this very diversity in their music-making and a certain connection with the musical expression of the neighbouring Italian people (...) as an answer on the period when this characteristic were ignored within *folk music* research framework that concentrated exclusively on Croatian, peasant, old and domestic..."(Beziæ, 1999a:170).

My attempt of categorizing various music-making phenomena on the islands is based on the audio and video recorded events from the last decade.

For years, I have been following the customs and traditional events in the coastal and islands regions of Croatia. Using a camera and DAT I have been recording episodes, conversations and various events that I have experienced together with my informants. The person who introduced me to the magic of fieldwork and attracted me to the interesting musical phenomena of the area was Vidoslav Bagur¹⁰. Most of the time, performers in our examples are the members of local folk groups or active participants and organizers of local events – processions, customs, and rituals – still present in the local communities lives. For the simpler presentation of vocal tradition on the islands from recent musical examples, I selected three variables. The first one is a time variable that divides vocal tradition into three different layers of tradition: older, newer and new tradition. The second variable is performing variable that divides the performing styles into monodic, heterophonic, homophonic or polyphonic styles of singing. The third variable is musical variable that divides musical examples by the most recognizable common feature – the endings (cadenzas) into endings in cadenzas in unison, seconds, thirds or fifths. These are not the only variables possible for the categorization of vocal music. Therefore, in this case I found them the most helpful.

Selecting and addressing single examples of vocal musical traditions of the islands giving them etiquette “older” is not attempt of neglecting the existence of other musical phenomena that exist parallel with the existence of older layers of tradition. The single aim is to recognize the existence of the styles typical for the certain smaller region (island) that even some of the inhabitants of the islands can identify with¹¹. I will try to illustrate this with the example; Preparing myself for field research on Korèula (singing traditions of *kumpanija*) in 1997, I examined the written sources, audio and video material available at the archive of Institute of Ethnology and Folklore in Zagreb. I was particularly interested in the audio recordings and transcriptions made in the 1950s and 1960s. Looking through the musical examples made by researchers of recent times, one can easily gain the wrong impression of current traditional music on the island¹². The largest number of musical examples is of narrative songs, epic songs for *gusle* accompaniments, *oĵkanje* songs, and weddings’ songs. These musical examples belong among the older layer of traditional music, almost unknown on the island today. The older members of the village populations possibly remember the majority of these examples, but they definitely want to push them into the background because they do not tally with the current music identity of the inhabitants of the island. In other words, the repertory is not only foreign to them in the musical sense but it is also not socially accepted. An extremely small part of this tradition is present in today’s living musical practice of the island of Korèula (Æaleta, 2001:40).

Nevertheless, we will start our presentation of the vocal tradition of the islands directly with older singing traditions, the singing we presume (by the musical and textual structure) belong to the oldest layers of music-making on the islands¹³. Most of the times we are not aware of the existence of some of these singing styles. Thematic fieldwork research is helping us to understand the present state of the music phenomenon. One example of thematic research is field research for the *38th International Folklore Festival in Zagreb*¹⁴. The festival celebrated the 300th birthday anniversary of Franciscan Andrija Kaèiæ Mioš iæ, the author of the collection of the epic songs *Razgovori ugodni naroda slovinskoga*, published first in 1756 and then in 1759 in Venice. From Kaèiæ’s times until the second half of the 20th century his book was the most popular read in Southern Croatian regions, along Adriatic coast, islands and wider Hinterland, having seen numerous editions (Primorac, 2004:15). The long epic songs were considered as entertainment and performed as part of local repertory of heroic songs. The project that included finding and preparing the unique music and dance performances of Kaèiæ’s songs on the Festival stage (most of them from the Croatian islands) were the work of Vidoslav Bagur (Æaleta, 2005). Some of the singing examples of the older tradition we will find in this work¹⁵.

Older Tradition of Monodic Singing

The island of Mljet: Babino Polje (epic songs and ballads) the diatonic interval style in melodies of small scale in which the tonal centre is not always clearly and powerfully indicated. The older tradition of monodic singing, the soloistic singing of epic songs and ballads, is a living traditional musical practice of Southern Dalmatian island of Mljet. Hexacordal melodic structures, *parlando-rubato*, free rhythm structure,

glissando and specific ornamentations are the principal features of the singing style from Mljet. These features are entirely different from accustomed epic song repertory singing (small ambitus, simple melodic curves, clear rhythmic patterns, short repeated motifs). Structurally, the singing of epic songs and ballads from the island of Mljet is analogous to women's (urban) song repertory from the inner, Bosnian, regions¹⁶. The other notable attribute is the content of the songs. The content of the epics is frequently presented in balladic style where family related themes and adventure and novel-like long stories dominate over the heroic, epic contents (Dukiæ, 1992:35).¹⁷

Older Tradition of Heterophonic Singing

The singing tradition characterizes singing of more than one persons who strive to match the vocal timbres of the rest of the singers. This way of performing (the aesthetics of the music) is still nourished among the Hinterland singers (*ganga, rera, ojkavica*).

The island of Korè ula: Smokvica, Pupnat, Èara, Blato (*napivavanje, napivanje*) the narrow interval style with chromatics and unstable tonal pitch.

The island of Braè : Bol (responsorial singing in *Bolsko kolo*) the diatonic interval style in melodies of small scale in which the tonal centre is not always clearly and powerfully indicated.

Most of the islands: (responsorial (glagolitic) church singing) the diatonic interval style in melodies of small scale in which the tonal centre is not always clearly and powerfully indicated.

The island of Hvar: Jelsa, Vrboska, Vrbanj, Pitve, Svirèe, Vrisnik (lent procession singing of *Gospin plaè* - Our Lady Weeping) the narrow interval style with chromatics and unstable tonal pitch;

The common forms of paraliturgical devotion on Croatian islands are various religious ceremonies - processions through the settlements. The most significant and frequent ceremonies are the Holy Week processions, especially Maundy Thursday and Good Friday processions¹⁸. Numerous authors calculate about the origins and initiations of processions on the Croatian islands. Most common citation dated beginnings at the XV century and even earlier (Š kunca, 1981:68-69). A continuation and a long history of the custom, enrich the present procession singing with the traces of the ancient singing styles¹⁹. The most impressive of all Dalmatian processions is *Za kri•en* ("Following the Cross") on the island of Hvar. To be precise, it is group of processions, starting out simultaneously from six settlements (Jelsa, Pitve, Vrisnik, Svirèe, Vrbanj and Vrboska) on the night between Maundy Thursday and Good Friday. Followers of the processions, the members of local confraternities, are visiting churches and *Bo•ji greb* (Christ' grave) in the five remaining settlements²⁰. Processions all travel in the same direction, in a circle, through the night until the morning. Crosses lead all the processions; holding the cross represents a *once in a lifetime* honor.

The singing marks the whole procession. The most crucial singing, in the manner of a dialogue, involves two lead singers and two response singers - *kantaduri*. On different locations, mainly churches (*stacije*), *kantaduri* sing the most archaic version of *Gospin plaè* (Our Lady Weeping)²¹. In each *stacija* the leading *kantaduri* have to sing two or three octosyllabic verses (*strofa*) as well as the response *kantaduri*. The

aim of the singing is harmonizing in perfect unison by matching the vocal timbres. The matching of the voices requires a special devotion to the tonal quality of the singing. Besides the matching timbre and dynamic features of the voices, singing couples often collaborate in their private and social life. Mutual understanding is crucial factor in the process of learning and practicing of the singing of *Gospin plaè*, especially in the lent period (Petroviæ, 1991:64). The intonation and volume of the tune gradually increases, then falls and become weaker. Short octosyllabic text is rendered in very drawn-out melismatic singing. The melodic curve of the untempered chromatic tunes could be several minutes long. Different from *Gospin plaè*, the repertoire sung by the traveling confraternity is essentially different. The liturgical and paraliturgical chant is characterized by two-part homophonic (diatonic) singing, common for most of the present day island's church singing repertoires.

Older Tradition of Polyphonic (two voice) Singing

The peninsula Pelješac: Ponikve (*pivanje uz masline* – working song) the narrow interval style with chromatics and unstable tonal pitch; unison endings.

The island of I•: Iž (*kolenda (ojkanje)* – Christmas song) the narrow interval style with chromatics and unstable tonal pitch; unison endings.

The island of Krk: all the hamlets (*kanat na tanko i debelo, tarankanje, tararankanje*) the narrow interval style with chromatics and unstable tonal pitch, movement in parallel thirds of sixths; unison endings.

Šibenik islands: Murter, Zlarin, Krapanj (*pivanje po naš u, pivanje po starinsku, vojkavica*) the narrow interval style with chromatics and unstable tonal pitch; unison endings.

Zadar islands: (older layer of glagolitic singing) the narrow interval style with chromatics and unstable tonal pitch; unison endings.

The island of Krk, Quarner islands: (older layer of glagolitic singing) the narrow interval style with chromatics and unstable tonal pitch, movement in parallel thirds of sixths; unison endings.

The island of Pag: Kolan (*kanat, kantanje*) narrow interval style with chromatics and unstable tonal pitch; major second or unison endings.

The northern Dalmatian island of Pag stretches out across the Velebit mountain, near the Gulf of Quarner. The specific feature of the traditional music of the island of Pag is variety of musical traditions. The Northern part of island (Novalja) musical tradition was influenced by Quarner islands musical traditions. The town of Pag musical tradition has more in common with the urban musical traditions, while Southern part of the island (Povljana, Vlačići) had musical features similar to the Dinaric Hinterland (Ravni Kotari) musical traditions (*pjevanje na bas*).

Kolan, the village in the middle of the island of Pag, is the only settlement where the older layer of musical tradition is a part of regular musical practice of the community. Tourism, the main economic resource for the rest of islands' communities is not predominant in Kolan. The main economic resource of Kolan is cattle-rising and cheese production. *Paški sir* (sheep cheese) is a renowned product of exceptional quality. *Kanat/kantanje*, the term that describes singing in Kolan belongs to the older

tradition of polyphonic singing styles. Female *kanat* is in lower voice register, in slower pace with unison endings, while male *kanat* is in higher voice register, dynamically stronger and faster with seconds' endings. Decasyllabic couplets, the short form of the traditional poetry are characteristic textual expressions of Kolan's *kanat*.

The island of Ugljan: Ugljan, Kali, Kukljica (*kanat na brzo, kanat na kratko, kanat na dugoo, novi kanat*) narrow interval style with chromatics and unstable tonal pitch; major second endings.

The island of Cres: Orlec (*pivanje po starinsku*) narrow interval style with chromatics and unstable tonal pitch; major second endings.

The island of Rab: Banjol (*kanat, kantanje*) Supetarska Draga (*pivanje po starinsku, pivanje po muš ku*) narrow interval style with chromatics and unstable tonal pitch; major second endings.

Performing Kaèiæ's and others heroic poems as a part of the wedding customs was characteristic for many places, and it is still today preserved in Supetarska Draga on the island of Rab. Male singers from Supetarska Draga perform *pivanje po starinsku* ("singing in the old fashioned way") or *pivanje po muš ku* (male singing) especially at the wedding ceremonies. The typical decasyllabic wedding epic song is •*enidba Sibirjanina Janka* (The marriage of Sibirj' Janko). Singers start performing a part of the song at the most intense and celebratory moment - the taking of the bride. Singing of parts of the song continues through the whole wedding ceremony (Primorac, 2004:42). The male singing group from Supetarska Draga performs in non-tempered intervals with a distinctive manner of ornamentation and decoration of melodic line, which matches the traditional singing in the regions of Istria and Quarner islands. In the same time, singing techniques are typical for the mountainous Croatian area from where the inhabitants of Supetarska Draga possibly migrated. Strong vibrato or shaking of the voice (*ojkanje*) is typical singing manner of the mountainous areas and stock-raising culture. It is characterized by performing longer or shorter melisma, with the sharp and prolonged shaking voice on the syllables "oj", "voj", "ej", or "aj" (Maroš eviæ, 2000:414).

Newer Tradition of Polyphonic Singing

Most of the islands: Dalmatian urban songs, a newer church (paraliturgical) repertoire (hymns and songs) tune style that unfolds in the major tonal key or in the tonal interrelations that obviously tend towards the major; singing in parallel thirds; the third endings.

Zadar and Šibenik region islands: (pjevanje na bas) diatonic interval style in small-scale melodies with fifths endings.

Newer Tradition of Homophonic Singing

The island of Korèula: Blato (harvesting songs). Two-part singing; a tune style that unfolds in the major tonal key or in the tonal interrelations that obviously tend towards the major.

The island of Lastovo: (wedding and carnival songs) Two-part singing; a tune

style that unfolds in the major tonal key or in the tonal interrelations that obviously tend towards the major.

Besides performing as a part of the wedding custom, performing of a Kaèia' songs is still an integral part of the Carnival event on the island of Lastovo. The song *Pisma od kralja Vladimira* is one of the three songs that *pokladari*, the members of local carnival society, performed during the Carnival time. The common feature of all songs is a common tune that accompanied the verses, and a common refrain: *trajle lajle la* (onomatopoeic imitation of *lijerica* playing) as well as the same instrument accompaniment - the *lijerica*²². The singing of the *pokladari* is a homophonic diatonic singing in parallel third that belongs to newer singing styles. On the other hand, this style, diatonic two-part singing, is still able to stand against modern four-part harmonizing (*klapa singing*).

Most of the islands: traditional *klapa* singing, newer church singing three or four-part singing; a tune style which unfolds in the major tonal key or in the tonal interrelations which obviously tend towards the major.

The island of Prviæ: Š epurina; newer church singing three or four-part singing; a tune style which unfolds in the major tonal key or in the tonal interrelations which obviously tend towards the major.

The distinctive feature of traditional church singing in Croatia is a specific symbiosis of ecclesiastical and traditional music, which influences the existence of traditional singing and church singing at the same time. The folk singers took over the choral psalmody, but they transform the church melodies in ways that have the stylistic features of traditional music in the region where they live²³. The church singing repertoire still preserved in Š epurina includes numerous liturgical and paraliturgical chants distributed through the whole year. Present singing tradition of Š epurina can be classified as a newer tradition of polyphonic (diatonic interval style in small scale melodies without powerful tonal center) or a newer tradition of homophonic singing (*klapa singing*)²⁴. Informants stated that the Omiš festival²⁵ inspired them to start harmonizing in the four parts. The four-part homophonic singing, characterized by a slow (wide) tempo and the *parlando-rubato* styles of performance are the principal features of the most popular diatonic multi-part singing style in Croatia - *klapa singing* (Æaleta, 2003:244)²⁶. Singing in the past was distinguished between two-part, and, rarely, three-part, singing. Singing in parallel thirds is inherited from the tradition of singing Glagolitic melodies in Old Church Slavonic or living Croatian language with some archaisms²⁷ i.e., Glagolitic chant²⁸. Therefore, church singing in Š epurina, part of the existing practice of performance, relates to the Glagolitic chant singing tradition - a living tradition on the Zadar and Šibenik archipelago islands.

New Tradition of Polyphonic Singing

Most of the islands: modern *klapa* style; a modern paraliturgical repertoire a tune style that unfolds in the (major) tonal key.

All the facts are leading to the statement that singing on the islands tends towards diatonic singing styles tends towards multipart singing. The singing style that contributed to the current situation is *klapa* singing, organized singing whose popularity and broad diffusion has been marked in the second half of the 20th century (Æaleta,

2003:245). *Klapa* singing is well-known folk singing phenomenon of coastal-urban and suburban areas and the islands of Dalmatia. The character, musical content and style of *klapa* were dynamically modified, through the time, freely adopting new changes. That is one of the reasons for the present day popularity of the *klapa*, especially among the younger generation, and certain sign of long-lasting future of the *klapa*. Traditionally, the individuals who sing in the *klapa* are men. Female singers also sang the same tunes but on more of an individual basis. In the last two decades, there has been an accelerating popularity of *klapa* singing among women. Both male and female *klapa* groups are very numerous today and are popular in Croatia, especially throughout coastal and islands regions. *Klapa* singing is not the only modern music phenomenon on the island but the most present and recognizable multipart singing style. It is spread all over the islands from Lastovo to Cres and Krk, from Korčula to Brač, from Murter to Molat or Pag. Modern *klapas* sing a wide variety of homophonic and polyphonic songs, both pop hits and folk songs from different cultures, occasionally with musical accompaniment of guitars, mandolins and even electrical instruments.

Conclusion

The examples shown are a just a part of a rich mosaic of singing traditions on the Croatian islands. By approaching musical phenomenon differently, I wanted to point out the diversity and stratification of the vocal musical phenomena, in which, because of the intensive and active musical life, the limits between the older and newer layers of tradition are not always clearly drawn. Our performing group from the beginning of the story, the singers of *klapa Braciera*, would help us to better understand the question: What would be the definition of the (traditional) singing for the islanders?

As members of the new generations, young singers followed the strongest singing current of the time – the (modern) *klapa* singing. *Klapa* appears to be a proper link between local «traditional» singing and, in the same time, a «ticket» to the world outside the local, island's environment.

On the other hand, young singers are the bearers of most of the singing activities in their *misto*²⁹, Bol. Following the main local annual events for the years, I was fascinated with their community «double» life - summer (global) life when the community become a typical Mediterranean tourist destination and the rest of the year local islanders (musical) life, when all the local customs are still actual. Young «klapa» singers from Bol were leading the all singing events in the community with the same passion. I followed them doing the rounds of *koleda* on the 6th of January, leading the singing in daily (*Priko poja* – «Over the fields») and nightly Great Friday processions. *Bolsko kolo*, at present time performed on the biggest Bol's fiera (Our Lady of Snow – 4th of August), cannot pass without their involvement. They are the ones that start traditional toasting at the Bol's wedding; the singing that they lead also follows the Bol carnival events. Few of the members started in Bol's folklore group *Krejonca* that regularly sing and dance for the Bol's tourist, as well as *klapa*. And above all, they are all members of the local theater performance group *Šušur* where they act and sing as well.

One can conclude that the preoccupation with history and its reinterpretation among local communities and important ongoing (global) changes are the main characteristics of the musical life, as well as multipart singing, of islands' communities - towns and villages. Historical processes that are result of confrontation between the global influences brought by the tourism from outside and the local communities who are trying to preserve their own system from inside contributed to the creation of well-defined local identities and helped various layers of the multipart singing to be preserved for the future days.

Notes

¹ More about the Kaš tela festival see the official web site on the address: www.vdp.hr

² *Braciera* is the type of the ancient fishermen's boat typical of the Middle Dalmatia, especially the island of Brač.

³ According to my informants, the singers of *Klapa Braciera*, *henjueke* is nonsense (fabricate) word that in the dialect of the present day island's youth stands for the "good time" or "party time".

⁴ The dialectal/regional musical trend that appears in the 1990s does not refer exclusively to pop music, but also greatly to *rock* and *alternative* music, whose audience is mainly the young population. The dialectal trend is a musical phenomenon in different parts of Croatia, especially in the regions where the *kajkavian* dialect (*Dreletronic*, *Zadruga*, *Vješ tice*) or the *èakavian* dialect (Alen Vitasoviæ, Gustafi, Š ajeta) are spoken. The most recognizable among dialectal trends in the 90ties was the wave of the Istrian and Quarner bands that have become known as the *èa-val* (Æaleta, 2003:248). At the present time, there is a growing popularity of rock and alternative music bands that make music in island's dialects: *Kvartet Gorgonzola* – the island of Korčula, *Š o Mazgoon*, *Stividen* – the island of Brač, Gego i Picigin band – the island of Hvar, Kopito – the island of Vis. Their music is more and more recognized under the common *ettiquete* – *otoèki rock* (the island's rock). Beside media exposure (local and national radio and TV stations) all of the bands are performing frequently, especially in the summer times.

⁵ Unlike the traditional homophonic *klapa* arrangement, the features of the arrangement differs entirely in harmonic structure – more than four voices, unusual accompaniment of the leading voice, frequent polyphonic movements, and rhythmic structure - syncopation of the rhythm combined with the traditional *klapa* homophonic rhythmic movements.

⁶ The number of inhabitants usually tripled or quadrupled during the tourist season – several summer months.

⁷ The peninsula Pelješ ac that spreads in the direction of South Dalmatian islands, is also considered as island.

⁸ "A characteristic of the music-making of the Dalmatian (Adriatic) islands is their openness towards forms of musical expression which originate in other social communities, other regions, and even other lands (Beziæ, 1999a:165)".

⁹ In such a manner J. Beziæ categorize folk songs from the island of Š olta; long epic songs, love songs, wedding songs, wedding toasts songs, soldiers (going to military) songs, lullabies, Christmas (koleda) songs and traditional church (folk) singing of paraliturgical songs and epistles (Beziæ , 1991:10).

¹⁰ Choreographer, dancer, ethnologist and teacher, Vidoslav Bagur spent the last two decades on a scholarly crusade across the Croatian islands and coast, the hinterland and

žmegaè , 1997:34-40).

²¹*Gospin plaè* from Hvar emerge in 15th century, that belongs to the so-called ‘younger’ type of *Gospin plaè* laments, which are equivalent to those in the manuscripts discovered in Split, Budva and the islands of Braè, Korèula, Rab and Cres. The main characters of the Hvar variant are *pisnik* (poet) that narrates the story and leads the Passion, *Gospaja* (Lady, the Mother of Good), *Isus i Ivan Evandjelist* (Jesus and John the Evangelist). The lead singers sing Ladies, Jesus and Johns verses while the other’s response regularly by the *pisnik* verses (Š kunca, 1981:71-74).

²²The *lijerica* (the three stringed, pear-shaped fiddle) had been irreplaceable as an accompaniment to all the dances of the local inhabitants, before the appearance of the accordion. In the living musical tradition at the beginning of the 21st century, the *lijerica* is in use in the Dubrovnik area (Primorje, župa, Konavle), the peninsula Pelješac, Neretva valley and the islands - Hvar, Mljet and Lastovo. Although there are attempts of revival, the playing of *lijerica* has died out on the other islands.

²³A major part of popular church singing on the Dalmatian islands is connected with the Roman Catholic Western Christian liturgy that was conducted in Church Slavic (old Slavic) language, and in the ancient Croatian vernacular (Beziæ, 1999b:166).

²⁴If one were obliged to select a single one of them as being most representative of the Mediterranean as far as the Croats are concerned, it would definitely be *klapa singing* - a coming together of the traditional and the popular with a tendency of spreading outside the imagined borders of the Mediterranean (Æaleta, 1997; 1999:193).

²⁵Omiš Festival of Dalmatian Klapas, established in 1967, is an annual competition and the main promoter of *klapa* singing, a bond between amateurs singing and scholars directing (Æaleta, 1997; 2003:245).

²⁶Traditionally, *klapa* represents informal group of singers who sing occasionally, for the sake of the singing. Oral tradition and simple music making are main characteristics of this *klapa* type. Historically, the aspiration to delight in homophony, with harmonious ringing chords, has a long tradition in Dalmatia. An important feature of true traditional *klapa* is the ability to sing freely, without help from noted tunes and their harmonization. This style of singing is known as *pjevanje na uho* (“singing by ear”). Only the leading voice, *prvi tenor* (first tenor, the leader of the group), leads the melody and lyrics of the song. He initiates the singing. The second voice, *šekondo* (second tenor,), immediately joins in at a third below. The third voice *bariton, daje ulja pismi* (“gives oil to the song” - [synonym for the soul]), completes the triad. The fourth voice, *bas* or *basso profondo* (bass), defines the harmonic functions of tonic, dominant and subdominant. He challenges himself in low and strong singing (*profondo*). The song unfolds with the harmonious ringing of chords, as if all the singers were well acquainted with the melody and lyrics of the song. *Klapas* sing their songs traditionally in a homophonic style. *Klapa* singers express their mood by means of open guttural, nasal, and serenadelike *sotto voce* and *falseto* singing, and usually in high-pitched tessitura. It is not always possible to draw a clear dividing line between the specific styles of singing mentioned above. A *klapa* ensemble can sing using a combination of singing styles depending upon their mood. The main aim of the singers is to achieve the best possible blend of chords. (Æaleta, 1997:136).

²⁷The archaic Croatian language is called *scavet*, the word that came from Venetian (Veneto) *schiavetto*.

²⁸Glagolitic chant is the traditional liturgical and paraliturgical chant of the island of Krk, the islands and coastal region of Croatia, Dalmatia and Istria, where beside the priest and more gifted laymen a choir of all the present faithful takes part, too - partly in Old

Church Slavonic and partly in the living vernacular language (Beziã, 1973:319).

²⁹ Like numerous coastal or island communities, settlements such as Bol have a special term in the Croatian language. *Misto* (location) identifies a settlement that is a mixture of urban (town - *grad*) and rural community (village - *selo*). This small community characterizes a friendly atmosphere where everybody knows each other. On the other hand, most of Bol's inhabitants live modern urban lives following all recent urban trends (fashion, standard of living).

References

Beziã, Jerko. (1973). *Razvoj glagoljaš kog pjevanja na zadarskom podruèju*. Zadar: JAZU (Djela Instituta JAZU u Zadru, knj. 5).

Beziã Jerko. (1977). Dalmatinska folklorna gradska pjesma kao predmet etnomuzikološ kog istraživanja. *Narodna umjetnost* (Zagreb), 14:23-54.

Beziã Jerko. (1991). Folklorna glazba otoka Š olte. *Narodna umjetnost* (Zagreb), 28:9-48.

Beziã Jerko. (1999a). The Dalmatian Islands - a Geographically Recognised Mediterranean Region - Showing Obvious Differences in the Musical Expression of Their Inhabitans. *Narodna umjetnost* (Zagreb), 36/1: 157-172.

Beziã Jerko. (1999b). Glagolitic Chant. In: *Croatia and Europe, 1: Croatia in the Early Middle Ages, a Cultural Survey*. Ivo Supièiã, ed. (pp. 569-576). London & Zagreb: Philip Wilson Publishers - Croatian Academy of Sciences and Arts - AGM

Ceribaš iã Naila. (2000). Croatian Traditional Music. In: *Croatian Traditional Music: Lowland, Central, Mountainous and Littoral Croatia*. Ceribasic, Naila & Josko Caleta, eds, double compact disc with accompanying book . (pp. 6-29). Zagreb: IEF 00/1-2

Ceribaš iã Naila. (2003). *Croatian, Peasant, Old and Local: History and Ethnography of the Public Practice of Folk Music in Croatia..* Zagreb: Institute of Ethnology and Folklore Research.

Āaleta, Još ko. (1997). Klapa Singing, A Traditional Folk Phenomenon of Dalmatia. *Narodna umjetnost. Croatian Journal of Ethnology and Folklore Research*, 34/1:127-145.

Āaleta, Još ko. (1999). The Ethnomusicological Approach to the Concept of the Mediterranean in Music in Croatia. *Narodna umjetnost. Croatian Journal of Ethnology and Folklore Research*, 36 (1):183-197.

Āaleta, Još ko. (2001). The Peculiarities of Playing and Singing in the Revived Sword Dances of the Pelješ ac Penninsula and the Island of Korèula. In: *Proceedings of 21st Symposium of the ICTM Study Group on Ethnochoreology - Korèula 2000*. Elsie Ivancich Dunin and Tvrtko Zebec, eds. (pp. 38-43). Zagreb: ICTM Study Group on Ethnochoreology and Institute of Ethnology and Folklore Research.

Āaleta, Još ko. (2003). Klapa Singing and èa-val. The Mediterranean Dimension of Popular Music in Croatia. In: *Mediterranean mosaic - Popular Music and Global Sound* - ur. Goffredo

Plastino. (pp. 241 - 267). New York: Routledge.

Æaleta, Još ko. (2005). Visual notes on music and dance in the Croatian islands. In: Music and Anthropology. Tullia Magrini, ed. (Ethnomusicology Online 9; www.provincia.venezia.it/Levi/ma/index/number_9/caleta/).

Èapo-žmegaè, Jasna. (1997). *Hrvatski uskršni obièaji: korizmeno-uskršni obièaji hrvatskog puka u prvoj polovici XX. stoljea a: svakidaš njica, puèka pobo•nost, zajednica*. Zagreb: Golden marketing.

Dukiaè Davor. (1992). O usmenoj epici u Dalmaciji. In: *Zmaj, junak, vila : antologija usmene epike iz Dalmacije*, Davor Dukic ed.(pp. 5-53). Split : Knjizevni krug .

Maroš eviaè Grozdana. (2000). Traditional music. In: *Croatian Folk Culture. At the Crossroads of Worlds and Eras*. Zorica Vitez and Aleksandra Muraj, eds. (pp. 408-419). Zagreb: Gallery Kloviaèevi dvori.

Petroviaè Ankica. (1991). Kulturološ ka i muzièka analiza pasionskog napjeva “Gospin plaè” na otoku Hvaru. *Zbornik radova 29. kongresa Saveza folklorista Jugoslavije: Hvar 16-20. X 1982*, pp. 61-67.

Primorac, Jakš a. (2004). Kaèiaè’s Trace. In: *38th International Folklore Festival. Zagreb, Croatia 21-25 July, 2004*. Vitez, Zorica ed. (pp. 14-17). Zagreb: Koncertna direkcija.

Stepanov, Stjepan. (1960). *Folklorna građa s otoka Korèule*. Institut za etnologiju i folkloristiku, rkp. 358.

Š kunca, Bernardin. (1981). *Š tovanje muke Isusove na otoku Hvaru*. Split: Crkva u svijetu.