

## LOCAL STYLES IN DALMATIAN KLAPA SINGING

### Introduction

Contemporary *klapa* singing is first and foremost a result of an organized musical movement that has been augmenting in Croatia since the 1960s. A group of aficionados and musical experts founded the *Festival of Dalmatian Klapas* in 1967 in the Dalmatian town of Omiš, with a primary goal of preserving the tradition of spontaneous singing of the serenades in Dalmatia that was rapidly dwindling at that moment, in its live practice. In the second half of the 19<sup>th</sup> and the first half of the 20<sup>th</sup> century, serenades were sung by groups of men bonded either by friendship or often by kinship relations. These songs were typically performed in small town squares, under maidens' windows and acoustic vaults, and in "konobas" (taverns). The singing groups which sang serenades and other various songs existed under different names across Dalmatia. One of the most frequent terms for them was *klapas*, denoting a group of comrades who would engage together in entertainment and singing. The experts of the *Omiš Festival* recognized this term as an official universal name for the new musical style that they decided to foster (Beziæ, 1979: 16-17).

The *Omiš Festival* has been undergoing an exceptionally successful run in the past forty years. Based on the vocal musical tradition, the Festival instituted and assiduously developed and promoted four-part, predominantly homophonic style of the contemporary *klapa* singing. The Festival is by and large considered to be representing a central *klapa* institution even nowadays. The contemporary *klapa* singing has attracted manifold novel members and admirers from 1967 onwards, managing to expand over the borders of Croatia already in the 1970s.

### The Issue of the Diversity of the Older Tradition

Songs of the lyrical "serenade" character were sung in Dalmatia both in the bigger and smaller urban places, as well as in many villages. From the point of view of the analysis of the stylistic variety of love serenades and many other traditional songs such as the comical, customary, and the seamen's, the greatest local disparities were usually not found in the types of melodies, but rather in the performing styles. In these styles there is a great emphasis on local varieties of numbers of vocal parts, various melodic ornaments, ways of phrasing based on the local dialects, as well as the varied vocal techniques. One of local traditional types of numbers of vocal parts was crucial for the formation of the contemporary *klapa* singing. Dalmatian serenades are mostly in major and they were predominantly sung in thirds. While the two-part singing of the serenades, with or without the instrumental accompaniment, was quite common throughout Dalmatia, three-part homophonic *a cappella* singing was not exactly widespread in all places. This type was for the most part distinctive in the mid-Dalmatia.

Both in the early years of the *Omiš Festival* and later, musical experts predominantly came from the greater area of Split that used to have the strongest and the most

active three-part serenade tradition in 1960s. Under their leadership, the contemporary *klapa* style was formed mostly by relying on this mid-Dalmatian tradition. It was acknowledged as the main musical “iskon” (*ancient root*) of modern *klapa* style by all the Festival’s participants, both from the mid-Dalmatian and other regions. The main reason for that is its peculiar and attractive multi-part homophony, which connotated urban identity, gentleness and romanticism, but in the same time it showed some obvious connections with traditional church singing, a music with middle-age roots which stands as important symbol of Croatian ethnic identity. Other Dalmatian local serenade traditions outside of mid-Dalmatia, such as the ones in the big Dalmatian towns of Zadar and Dubrovnik, did not have sufficient apparent local musical distinctives in the 1960s; besides, they were still fairly unknown and not researched.

#### **The Creation of the Common *Klapa* Style at the Festival of Dalmatian *Klapanas* in Omiš**

The development of the *klapa* musical style in the initial years of the *Omiš Festival* took place under the systematic interaction of *klapanas* and musical experts. The restoration of the serenades’ repertoire took place both by performing traditional songs and by composing new ones that were inspired by tradition. A very important concern was how to modernize the traditional musical structure of serenades and the way of their performing, that is, how to stylize them so as to make them familiar for the modern audience without altering the tradition essentially (see Bombardelli, 1970; Beziæ, 1980: 636-637; Æaleta, 1997: 135-137; Buble, 1999: 17, 20, 21, 24, 36).

In the early years of the *Omiš Festival*, the artistic director of the Festival and the jury members, together with the *klapa* composers, music leaders, and singers, developed three basic types of *klapa* songs. Firstly, they were dealing with the **traditional songs**. As traditional serenades were not that numerous, *klapanas* strove to expand their repertoire. In the first part of the 20th century, serenade genre intertwined with other genres (customary, religious, narrative, seamen’s, soldiers’, workers’, recruits’, mocking songs etc.) (Beziæ, 1977:23-25). Similarly to men’s songs, women’s songs also were predominantly diatonic and they were usually performed in two parts and in thirds. A characteristic of serenades and other vocal genres was that they constantly fluctuated from urban to rural areas, acquiring numerous local musical features in the process. In the rural traditional vocal music, a particular feature was “rawness” of the singing, usage of various types of melodic ornaments, and approaching of diatonic melodies to various local styles of tight (narrow) intervals (Verš iæ, 1991: 969-970).

*Klapa* experts endeavored to ensure that the new *klapa* music style would encompass as many traditional songs as possible. They unanimously decided that men’s *klapanas* should perform both non-serenade genres performed earlier by men’s singing groups, just as “female” songs as well so as to expand the repertoire, and they also allowed the development of women’s *klapa* singing at the Festival. However, the experts were not that keen on the idea of great accentuation of rural “rawness” either in the arrangements of the traditional songs or the *klapa* performances. In the early years of the Festival, they expected that *klapanas* should sing in the urban style characteristic first and foremost for the Split region and mid-Dalmatia. The main features of

this basic *klapa* style that became a pattern for all upcoming styles were “tranquility” and “refinement” in the way of performing; there is not too many rhythmical and dynamical nuancing, and emphasis is put on *belcanto* phrasing of the soloists and the achievement of perfect fusion of the chords. This basic and common “mid-Dalmatian” *klapa* style remained predominant to this very day. On the other hand, it was greatly appreciated at the *Omiš Festival* if *klapas* knew how to skillfully insert specific local melodic ornaments to the standard style and phrase the song by using their own local dialect.

In Dalmatia, the parallel development of tourism, popular music, and *klapa* singing movement in the 1960s and 1970s led numerous *klapas* towards the commercialization of their musical activities. In order to be more accessible to the followers and facilitate complexity of a *cappella* singing, *klapas* used accompaniment of guitars and mandolins and other related instruments outside the *Omiš Festival*. This “commercial” genre of *klapa* music remained exceptionally popular to this very day, but it wasn’t accepted at the *Omiš Festival* as the experts of the Festival were adamant that a *cappella* singing should remain a primary expression of *klapa* music. Yet, they would allow *klapas* to perform certain Dalmatian pop-music hits that were arranged by the acceptable rules of a *cappella klapa* singing. Furthermore, they would compose *klapa* songs that were similar to the Dalmatian pop music of the time themselves. The experts especially paid attention to the artistic excellence when creating these songs; they might as well be called *klapa chansons*.

The development of basic *klapa* style, which was rather standardized up to that moment, was quite “perturbed” by a composition “Dalmatino poviš æu pritrjena” (*Oh, Dalmatia, fatigued by your history*), written by Ljubo Stipiš iæ, one of the founders of the *Omiš Festival*, which was performed in Omiš in 1973 by a *klapa Oktet DC*. This artistic *klapa* composition, inspired by ancient traditional church singing, challenged the simple arrangements of the traditional songs and popular hits (Buble, 1992: 719). The text of this composition managed to convey more serious, “philosophical” themes to the *klapa* singing, in comparison to the “simple” oral lyrics of the traditional songs and the lyrics of the Dalmatian popular hits which principally comprised love or comical subject matter. Now, the composers started to find their inspiration in the traditional religious music and distinguished Croatian poetry with a subject matter that focused on the laborious past of Dalmatian peasants, fishermen, and seamen. As far as musical structure was concerned, this composition conveyed numerous innovations and reinforced the correlation of the *klapa* music and the artistic music. On top, the performance of this composition by the *Oktet DC* revolutionized the whole stylistic aspect of *klapa* singing as well; their “peasant,” “archaic,” and sonorous style resulted in severance from the romantic “charm” of the traditional serenades and “cheesiness” of the popular hits. That is how the genre of the **artistic *klapa* music** was born.

### Towards the Local Specificity

Local “genuineness” (“authenticity”) has always been one of the major criteria for the success of a *klapa* at the *Omiš Festival* ever since the beginning of the modern

*klapa* movement. It basically encompassed, more or less, “the invention of the tradition.” It is an endeavor to create a unique personal *klapa* style with elements of the “local” and “traditional” by using various musical and literary elements while following the rules of the *Omiš Festival* experts. By doing so, some partakers of the *klapa* singing, most commonly the most gifted ones, strive to achieve the artistic individuality of a given *klapa*, and also to develop diversity of *klapa* styles. What often comes together with a success of a certain *klapa* is that less eminent local *klapas* often emulate the most successful *klapa*, thus participating in the development and broadening of certain local *klapa* style. On the other hand, contacts with popular music within the *klapa* movement construct certain *klapa* styles which are not necessarily closely tied to the local musical traditions. These styles generally acquire their reputation outside of the *Omiš Festival* and rather include the general than the local weight.

Inventing a new style principally follows the path of the three above-mentioned types of the *klapa* repertoire and their diverse reciprocal combinations. However, there is an inclination not to move towards accentuated “rawness” if there is a tendency for constructing a new style that would be inspired by various rural vocal traditions, as Dalmatian music is recognized within the *klapa* discourse as a part of urban Mediterranean music which strives for delicacy, harmony, and perfection of fusion of the chords, where the “charming rurality” should be expressed only every so often and subtly. Moreover, another tendency is to preserve the artistic quality in the development of the style close to popular music as it can be quite easy, in the opinion of most participants of *klapa* singing, to “digress” into the realm of the banal and tasteless. In styles that are closer to the artistic music, and choir music in particular, creators have been aiming to achieve equilibrium between the simplicity of the traditional homophony and various complex musical structures.

#### **Local *Klapa* Styles in the Period from 1967 to 2006**

In the second part of this article, I will try to summarize all important projects of the creation of the specific local *klapa* styles up to the present day. Their main creators were talented individuals and *klapas* as small groups of amateur musicians. Among them, there are two major categories: composers who were most commonly leaders of their respective *klapas*, and leading singers which were predominantly first tenors. All *klapa* styles which I will present in my study represent a new expressions which more or less diverge from the common “mid-Dalmatian” *klapa* style. This style was developed in the early years of the *Omiš Festival* and became a base for all later *klapa* styles. A great majority of *klapas* begins from that basic style in their earliest phase.

In the period since the foundation of *klapa* festival in Omiš in 1967 until the 1990s War for Croatian Independence, five extraordinary local *klapa* singing styles were created; these were *Split*, *Trogir*, *Šibenik*, *Dubrovnik* and *Korčula* styles (Buble, 1999:72, 73, 76, 77). The war that broke out in 1991 brought about not only a significant artistic stagnation inside the *klapa* singing movement, but also a change in generations. Ever since the war, a considerably greater number of particular *klapa* styles developed compared to the pre-War period. However, stylistically, the trend of “retro

mania” was often present, that is, some *klapas* became successful by rooting their singing firmly in the well-known pre-War styles and considering themselves more or less successors of the famous *klapas*. Because of that, I selected seven, very exceptional modern *klapas* with very innovative styles.

### 1. Split Style

The first significant project for creating a specific *klapa* style was conceptualized by the “patriarch” of *klapa* singing, Ljubo Stipiš iæ. Stipiš iæ conducted many *klapas*, but his best stylistic outcomes occurred with *klapa Oktet DC* from Vranjic. They were all very gifted, but one of them, the first tenor Još ko Prijia, who possessed nasal timbre of voice, particularly stood out. Stylistically, *klapa Oktet DC* could interpret songs in either of the following two manners, “robust”, sonorous, peasant manner (often and popularly referred to among *klapa* singers as “yelling style”), which the singers regularly practiced in their church; the second manner is the serenade one in which the first tenor sings in a very low voice (mostly in the falsetto), which was characteristic for the neighboring city of Split itself. Stipiš iæ created a very rich opus of his own compositions, which were inspired by the melodies of traditional chants and secular songs, but generally employed his own lyrics.

In the very town of Split, during the beginnings of the *Omiš Festival*, another two very distinguished *klapas* appeared. One of them is *klapa Luèica*, whose leader, Duš ko Tambaèa, was also its singer and a very renowned and productive *klapa* composer and arranger; the other one is *klapa Filip Devia*, which was lead by two well-known *klapa* composers, Rajimir Kraljevia and Vinko Lesia. Both of these *klapas* sang mainly the local repertoire of serenade love songs and popular hits, but *klapa Luèica* also sang many Duš ko Tambaèa’s successful artistic compositions. First tenors of both *klapas* very often sang in falsetto voice.

### 2. Trogir Style

The next project of creating a local style was so successful that many consider it to be the most successful project up-to-date within the *klapa* singing movement. The style in question is the well-known *Trogir* style of singing, that is, the great music quality and success of *klapa Trogir* in the 1970s and 1980s. Traditional style of serenade singing in the town of Trogir was somewhat different from the styles of neighboring areas of Split and Kaš tela. The Trogir people speak in a particular “cakavian” dialect, which is generally considered likeable, archaic, and a bit funny by their neighbors and other Dalmatians. Also, in Još ko Æaleta’s opinion, contrary to Split and its surroundings, the urban music of Trogir mixed more intensely with the “raw” traditional vocal music with characteristic strong rhythm from the neighboring rural hinterland. In Trogir’s traditional singing groups before the *Omiš Festival* was founded, lyrical “light” tenors particularly stood out. While building their own unique style, *klapa Trogir* continuously relied on local traditional songs and the performing style. Since its very beginnings, *klapa Trogir* has had several exceptional singers, and it has organized a very shrewd auditioning process for adding new competent singers. A great turn in *klapa* occurred when they found their first tenor in Vinko Coce, who

undoubtedly became the most famous tenor of the contemporary *klapa* singing. In the 1980s, *klapa* Trogir had exceptional singers in all parts, which is something other *klapas* lacked. Apart from the highly-gifted singers, equally responsible for the great success of *klapa* Trogir are the numerous *klapa* leaders and renowned *klapa* experts, such as Josip Veršić, Ljubo Stipišić, and Eduard Tudor, as well as the professional conductors, such as Nikolaj Žižar, and two ethnomusicologists, Nikola Buble and Joško Ačeta (Geić, 2004:159-162). The success of music style and way of performing of *klapa* Trogir had a repercussion on many levels and generations of *klapa* singers in Croatia and beyond.

### 3. Šibenik and Dubrovnik *Klapa* Chanson

Two great Dalmatian cities, Šibenik and Dubrovnik, which have a very distinctive cultural identity, in 1960s experienced a great boom of popular music, popular Dalmatian *chansons* in particular. In the beginning of the *Omiš Festival*, *klapa* Šibenik from Šibenik emerged, as well as *klapa Maestral* from Dubrovnik. They were led by talented songwriters and conductors, Duško Šarac from Šibenik and Krešimir Magdić from Dubrovnik. Both *klapas* fostered the expression of mandolin *klapa* *chansons*, which were generally composed by Šarac and Magdić themselves; however, at the same time, they would skillfully perform *a cappella* songs. In order to emphasize their own local cultural specificity, while composing the *chansons*, the composers would use lyrics in local dialect, and many of them would take place in local settings. Along with the first tenors in these *klapas*, second tenors stood out, and it was very common that the lead role would be given to them. That is how, for example, Branko Bubica, the second tenor with baritone voice timbre, became the symbol of Šibenik *klapa* singing style. However, traditional songs that these *klapas* would perform would have similar characteristics to *klapa* *chansons* specific to their repertoire. In that manner, in fact, stylistic elements of *chanson* style would continuously cross over to the traditional songs of local areas as well as the artistic *klapa* compositions that were arranged and created for *klapas* Šibenik and *Maestral* by different composers. In this way the local *klapa* style became complete because it encompassed all three basic types of *klapa* songs. Therefore, in the case of these *klapas*, one can speak of a far greater invention of tradition in relation to comparison with the previously-discussed Split and Trogir *klapas*.

### 4. Dubrovnik Renaissance *Klapa* Style

Krešimir Magdić is a Dubrovnik-based composer, who is in the world of *klapas* probably the most prolific composer of successful *klapa* compositions, second only to Ljubo Stipišić; he mostly composes to verses of renowned contemporary Dalmatian poets and poets of older Croatian literature from the Renaissance until the present times. In 1979, Krešimir Magdić, together with Ilka Zec, a renaissance soprano, founded the *klapa Linđo* (which goes by the name *klapa Linđo-N* from 1995). Magdić has been seeking for origins of *klapa* songs in the works of medieval, renaissance, baroque and romanticism Croatian composers, particularly the ones from Dubrovnik. Magdić's invention of the "gentle" low-voice "neo-renaissance" performing style of *klapa Linđo*,

which mainly interprets his compositions and arrangements interwoven with harmonies of early music, is very particular in the world of *klapas*. (see Buble, 1999: 73)

### 5. Western-Korèula Style

The last one of the *klapa* styles that developed before the war could be called *Western-Korèula* or *Fio* style. Dinko Fio developed a very distinctive way of arranging and composing, interpreting and singing technique. He also collected many songs from Dalmatia, particularly from islands of Korèula and Hvar, as well as some other areas. After retiring in 1980s, Fio began to work more intensely with *klapas* on the island of Korèula, primarily with *klapa Oš jak* in Vela Luka. (Buble, 1994: 401) Being a great expert in specific local folklore of western part of the island of Korèula, Fio drew his entire inspiration from it when creating a music style whose main characteristics are specifically rural temperamental “rawness” and specific “èakavian” dialect, which, just like the Trogir one, continuously finds great applause among the wider Croatian public. Along with arranging many traditional songs from the islands of Korèula and Hvar and other areas of Dalmatia, Fio started composing to the dialectal lyrics of local folk poets. *Klapa Oš jak* became a great success. First tenor, Tonèi Miletiaè, was particularly recognizable. The work of Dinko Fio and other experts started a true boom of *klapas* on the island of Korèula.

### 6. Sinj Style

Led by a distinguished *klapa* composer and leader Mojmir Èaèija and first tenor Stipe Breko, *klapa Sinj* created a style in which the crucial musical elements are tendency towards perfect low-voice harmonic fusion and preciseness of performance, in which the leader’s artistic concept predominates. In regards to this *klapa* style, the city of Sinj represents a particular case. It is situated in the middle of mountainous hinterland of Dalmatia, which is known by its typically “raw” traditional rural music, but in the city itself, in the first half of the 20th century, many serenades were sung. (Beziaè, 1977: 635) The people from Sinj talk in a “harsh” “š tokavian” dialect, similar to the inhabitants of its surroundings. However, since 1982, that city has had *klapa Sinj*, which gravitates towards the harmonic perfection and “gentle” performance, although many coastal Dalmatians stereotypically perceives the people from Sinj as “raw” and “unrefined” “Vlaji” (which is a popular name for highlanders).

### 7. Korèula-Zagreb Style

The most stylistically distinctive and leading Zagreb *klapa* of present times is undoubtedly *klapa Nostalgija*. In 1990s, the previously-mentioned composer Dinko Fio, who lives and works parallelly both in Zagreb and on the island of Korèula, was the leader of *klapa Nostalgija*. In Fio’s complicated *klapa* compositions *klapa Nostalgija* found their distinction, although it also very successfully performs traditional songs arranged by Dinko Fio and other composers. Specific dialects of the islands of Hvar and Korèula, complex and innovative musical structure of Fio’s songs, and *klapa Nostalgija*’s interpretations are in the opinion of many participants in *klapa* singing, the founding elements of the *Zagreb klapa* style, which could be attributed

the connotation of style that strongly “exoticizes” Dalmatia. Ante Krolo, first tenor of *klapa Nostalgija*, can effortlessly perform Fio’s complicated *klapa* compositions, which many other *klapa* tenors find difficult to do. However, *klapa Nostalgija* can be also viewed as a mere extension of the *Western-Korèula* style in Zagreb.

### 8. North-Adriatic Style

Successful activity of *klapa Fortunat* from Rijeka, the regional center of Istria and Kvarner, in many ways marked the creation of *North-Adriatic klapa* style in the 1990s, as well as it initiated the boom of *klapa* movement in that area. *Klapa Fortunat*, which practically stopped existing in 2006, had two main characteristics, admiration for *klapa Trogir* and tendency towards artistic perfection. They insisted on *tempo giusto* rhythm, top-quality sound and perfection of performance. The music style of *klapa Fortunat* was notably followed by a majority of Kvarner and Istria *klapas*; however, recently, in that area a very accomplished *klapa Crikvenica* has been of great importance.

### 9. Pop-Jazz Klapa Style

*Klapa Cambi*, which is based in Kaš tel Kambelovac, but its signers generally come from wider Split area, reached a great success and stylistic originality in the late 1990s and in the beginning of the first decade of the 21st century. The success of *Cambi* is primarily due to their leader and composer Rajimir Kraljeviæ. During the time in which its first tenor was “charismatic” Š piro Juriaæ, a dramatic tenor, *Cambi* was by far most influential in Croatia. In terms of *klapa Cambi* repertoire, they became popular in two ways mainly. Firstly, they would arrange and interpret pop-music hits by Zlatan Stipiš iæ Gibonni. Gibonni is probably the most successful pop musician in 1990s Croatia, but apart from that, it is not a small thing that his father was Ljubo Stipiš iæ, the “patriarch” of *klapa* singing. Rajimir Kraljeviæ arranged numerous Gibonni’s songs for *klapa Cambi*, drawing inspiration from both standard *klapa*-singing rules and jazz harmonies. In their “golden period”, *klapa Cambi*’s type or repertoire was extraordinarily well-accepted by wider audience, which started showing a very big interest in *klapa* music. Due to that, all Croatian *klapas* started to perform on big stages in the country more intensely than they used to do earlier.

### 10. Chamber Klapa Style

In the first decade of the the 21st century, a distinguished *klapa Puntari* from Omiš consists of five members, and its leading part is sung by a mezzosoprano Terezija Kusanoviæ. For that reason, *Puntari* is at the same time both mixed and chamber *klapa*. They are all great interpreters who possess a great lyrical timbre, and they are very fond of Ljubo Stipiš iæ’s music. Their success led to the creation of a competition round for five-singer *klapas* that has been taking place as part of *Omiš Festival* since 2001. In *klapas* of such composition the base is allowed to sing only in pair while the other parts perform solo. However, *klapa Puntari* also contributed to the recent development of mixed *klapas*, so they also obtained their own competition round at the *Omiš Festival*, which has been taking place since 2004.

### 11. *Hvar-Zagreb Style*

A Croatian ethnomusicologist Još ko Æaleta in 1997 started working at the Institute for Ethnology and Folklore Studies in Zagreb while also being actively involved with several local *klapas*. He started collaboration with Marko Rogoš iæ, who was a singer and leader of *klapa Jelsa* at the time, which was a *klapa* founded by a group of Zagreb-based students originating from small towns of Jelsa and Stari Grad, located on the island of Hvar. The singer who stood out in that *klapa* was the first tenor Stjepan Franetoviæ. Æaleta started looking for new styles through inspiration from the heritage of traditional rural Dalmatian music, which is relatively undervalued in *klapa* singing. He relied on his own fieldwork research and the documentation of Institute for Ethnology and Folklore Studies. Æaleta, Rogoš iæ, and other members of *klapa Jelsa* started an interesting project of recording CD, nostalgically titled “Sjeæanja” (*Memories*). They chose and arranged for *klapa* seventeen old-Jelsa songs from the first half of the 20th century from the music collections of Antun Dobroniæ, a Jelsa native. The style in which they performed the “renewed” songs resembles sonorous traditional church and secular singing of Jelsa and Stari Grad. The album was a great success. Although *klapa Jelsa* did not continue to develop that signing style, this CD has greatly marked further development of *Zagreb klapa* style, and one could also speak of a firm foundation of *Hvar-Zagreb klapa* style.

### 12. *Bodul-Vlaj Female Klapa Style*

In the first decade of the 21st century, *Zagreb klapa* style has been developing primarily through the activity of young manager and *klapa* leader Jurica Boš koviæ. In his beginnings, Boš koviæ collaborated intensely with Dinko Fio, and later, he expanded his collaboration with Æaleta and Rogoš iæ, who helped him carry out a stylistically very innovative CD of *klapa Diš pet* called “...za diš pet” (for spite). The leaders of the project developed a female style in *klapa Diš pet*, which could be called *Bodul-Vlaj* style. That means that as far as the style is concerned they focused on the rural female vocal traditions of Dalmatian islands and Dalmatian mountainous hinterland areas (*Bodul* is a colloquial name for a person from islands, whereas *Vlaj* is a colloquial name for a hinterland inhabitant). It was possible to create such a style primarily because the leading singers of the *klapa* came from the mentioned areas. Certain unknown or poorly known songs from Zadar, Neretva, the island of Mljet areas, etc, appear on the album interpreted in a considerably “raw” manner.

### Conclusion

Diversity of modern *klapa* styles predominantly comes from the artistic personalities and endeavors to make one’s own *klapa* and local area musically recognizable. In order to achieve a certain particular style, *klapa* members have to devote a great amount of artistic energy, as well as nurturing togetherness, friendship, and considerable financial input that is usually donated by local communities or gathered by *klapas* at their concerts. This analysis cannot, naturally, encompass all *klapas’* histories and their respective musical styles. Any classification is more or less deficient as each *klapa* holds certain distinctiveness. Other analysts would probably refer to other *klapas*

which were rewarded at the *Omiš Festival* with regards to their stylistic exclusivity; however, it is my opinion that they typically made their music inside the domain of the common “mid-Dalmatian” style or the developed style of another local *klapa*.

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