

AN OVERVIEW OF THE SLOVENIAN VARIANT IN THE BOOK *MUSICAL TRADITIONS OF SOUTH SLAVS IN HUNGARY*

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A b s t r a c t. – This article analyses Vujičić's contribution to the musical heritage of the South Slavs in Hungary based on the several examples of Slovenian music transcribed by Tihomir Vujičić and published in the book *Musical Traditions of South Slavs in Hungary (Muzičke tradicije Južnih Slovena u Mađarskoj)*, under the chapter *Slovenian Variant (Slovenački varijetet)*, as well as based on further research into the presence of this music in the Rába region, the acquisition and familiarisation with the material from this area, and the recent ethnomusicological studies.

Keywords: Tihomir Vujičić, Tihamér Vujicsics, Rába Slovenes, Slovenes in Hungary, Slovene folk songs, field recordings, transcriptions

1. INTRODUCTION

The first edition of the book *Musical Traditions of South Slavs in Hungary* from 1978 by Tihomir Vujičić (Tihamér Vujicsics) is fairly unknown in the Slovene area (the book is available in Slovene libraries only in a few copies) and was usually not mentioned in the works dealing with Vujičić. Older generations of folklorists were familiar with Vujičić. They either remember him from the time when he participated in the congresses of folklorists of the Socialist Federal Republic of Yugoslavia (SFRY) or they knew him through his revelation of the phonographic recordings made by Béla Vikár in Prekmurje in the late 19th century.¹ The book represents a small contribution in terms of the newly discovered field material, since it presents only 13 Slovene folk songs, but nevertheless sheds light on the cultural milieu from which the songs originate, and on Vujičić's research

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1 According to the data I am familiar with, so far only Drago Kunej has mentioned Vujičić's work and book in the context of the first Slovene sound recordings in his book: Drago Kunej, *Fonograf je dospel. Prvi zvočni zapisi slovenske ljudske glasbe*, Ljubljana: Založba ZRC, 2008, p. 81–82.

approach in the context of dealing with the music of the minority communities living in Hungary. Tihomir Vujičić included in the collection the Slovene folk songs from the archive of the Museum of Ethnography in Budapest or the field material collected among the Rába Slovenes in Hungary. It is interesting that the initiative for the research of Vujičić's work came at this time, since in the recent years, collaborators from the Institute of Ethnomusicology have again been paying more research attention to the musical tradition of the Rába Slovenes, which was neglected for quite some time.

The area represented by the song material in the book is strongly marked by the historical, social, political and cultural intertwining of the Hungarians and Slovenes. In his preface, Vujičić emphasises that he included the song material of the Rába Slovenes in the book, i.e. the material of a minority community, which is part of the Vas county in the far west of Hungary. But, at the same time, Vujičić also presents the material from Prekmurje, a region in the northeast of Slovenia, bordering Hungary, which is culturally, linguistically, geographically and historically strongly linked with the Rába valley (Slov. *Porabje*). Vujičić did not comment on his decision to include the songs from Prekmurje in the book as well, but we may conclude that what led him to this decision was the access to the valuable archival material from Prekmurje, kept in the archive in Hungary, i.e. the phonographic recordings made by Béla Vikár in the late 19th century. Vujičić probably opted for this approach also due to the historical connections between the two regions, which are also reflected in the common musical tradition.

Based on the text presented in the book, it was difficult to determine Vujičić's actual presence among the Rába Slovenes and his potential fieldwork in this area. After several inquiries and the friendly help of some of the locals, we succeeded in obtaining some information, which to a degree illuminates the modest presence of the Rába valley song material and the musical folklore analysis of the Slovene song material in the collection. Dr Ernő Eperjessy,² who knew Tihomir Vujičić personally, believes that Vujičić did not collect material from the Rába Slovenes directly. He was supposedly borrowing the recordings and manuscript material from other collectors (he mentions Ladislav Korpič [László Korpics]³ and Andraž Čabai [András Csabai]).⁴ After Vujičić's death, the Democratic Union

2 Ernő Eperjessy (originally Ernő Eperjesi, August 30, 1929 – May 19, 2022) was a prominent Hungarian ethnographer and folklorist. His extensive work contributed significantly to the understanding and documentation of folk traditions in Hungary, particularly in the context of Southern Slavic and regional ethnography.

3 Ladislav Korpič is credited as a contributor to the preservation of Southern Slavic folk music in Hungary. While specific details about his life remain elusive, his involvement is noted on the 1978 album *Járd a Kolót!* (*Dance the Kolo: Southern-Slav Folk Music from Hungary*), released by Hungaroton. This compilation features performances by various artists, highlighting the rich traditions of the Southern Slavic communities in Hungary.

4 Andraž Čabai was a respected teacher and choir conductor from the Slovenian minority in Hungary. He is best known for his long-time leadership of the Mixed Choir Avgust Pavel from

of the South Slavs supposedly searched for the manuscripts and magnetic tapes, but unsuccessfully.⁵

2. A BROADER OUTLINE OF COLLECTOR'S MATERIAL IN THE RÁBA VALLEY IN THE PAST AND TODAY

Until the end of the First World War and the collapse of the Austro-Hungarian Monarchy, Prekmurje and the Rába valley were a part of the region called the Slovene March, which represented the Slovene-speaking population in the Kingdom of Hungary and was included in the Vas and Zala counties. The Rába valley is part of the northern Goričko Prekmurje dialect. At the time of the creation of new state formations, the Slovene March was granted to the Kingdom of Serbs, Croats and Slovenes under the Treaty of Trianon, while the part of the region between the Rába and Mura rivers, called the Rába valley, remained within the Republic of Hungary. During the Second World War, Prekmurje was occupied by Hungary, but after the war, the original demarcation was restored and due to political conflicts, the border between Yugoslavia and Hungary was further consolidated. The contacts between the two sides began to be restored after 1970 and more so after the fall of the Iron Curtain. However, the political consequences of the weakened contacts between the Slovenes and the Rába Slovenes are still strongly felt today in the social and cultural life of the population living in the area.⁶

Soon after the strict border conditions were eased, a group of Slovene ethnomusicologists from the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU), also visited the Rába valley.⁷ In the years between 1970 and 1972, they were collecting song material among the Rába Slovenes, and recorded 1264 songs. A portion of the material became known to the public many years later and to this day, this material has been the central source for the research of musical tradition of Slovenes in the Rába valley. The sound examples from the Rába valley were published in an extensive collection of recordings, i.e. the original Slovene folk music on gramophone records. The publishing houses Obzorje (Maribor) and Helidon (Ljubljana), in collaboration with the Institute of Ethnomusicology, published it as the first record in the collection in 1979, under the title *The Rába Valley. Sound Examples of the Original Folk Music (Porabje.*

Gornji Senik (*Felsőszőlnök*). Under his direction, the choir became a cultural beacon for preserving and promoting the musical traditions of the Slovenian community in Hungary.

- 5 I would like to thank writer and ethnologist Mrs Marija Kozar Mukič (Mária Mukics, before marriage: Mária Kozár) for her help in establishing contacts and further inquiry, as well as ethnologist dr Ernő Eperjessy for clarifications of the context of the collection process.
- 6 Katalin Hirnök Munda, *Porabski Slovenci*, Slovenski etnološki leksikon, Ljubljana: Mladinska knjiga, 2004, p. 449–450.
- 7 According to the 2011 population census, the Slovene language was stated by 1392 people as their mother tongue in the Rába valley, see Damir, Josipovič, *Porabski Prekmurci in meje Prekmurja*, Anali PAZU HD 2 (1), 2016, p. 21.

Zvočni primeri izvirne ljudske glasbe)⁸. In the transcribed and notographic forms, under the editorial hand of Marko Terseglav, the sound recordings from the field also came to life in the book *Rába Valley Songbook (Porabska pesmarica)*, published in Budapest in 1989.⁹ Since the Institute did not deliberately collect field material in the Rába valley in later years, the material remained the only source for newer publications as well. Thus, in 2015, within the framework of the collection *From the Archive of the Institute of Ethnomusicology (Iz arhiva Glasbenonarodopisnega inštituta)*, a CD was published titled *A Bird Flew in: Folk Songs from the Rába Valley (Edna ftica priletejala: ljudske pesmi iz Porabja)*, with 42 sound recordings of the field material from the Rába valley.¹⁰ The CD is accompanied with a professional textological and musicological text in Slovene, English and Hungarian. Past sound recordings from the Rába valley and Prekmurje are also the basis for today's cross-border scientific and research cooperation between the Institute for Musicology, Research Centre for the Humanities of the Hungarian Academy of Sciences and the Institute of Ethnomusicology of the ZRC SAZU. The project of cross-border cooperation, which focused on religious songs and was titled *Memory of Religion in Folk Music Archives*, revealed connections with Hungarian tradition, through the sound material in Prekmurje and the Rába valley.¹¹ The material also reveals the historical layers of the song tradition, as songs were usually subject to fewer changes in the context of religious or folk rituals than in the context of other singing settings.¹²

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- 8 Julijan Strajnar (ed.), *Porabje: Zvočni primeri izvirne ljudske glasbe*, Maribor: Založba Obzorja; Ljubljana: Helidon, 1979.
- 9 Marko Terseglav (ed.), *Porabska pesmarica*, Budapest: Tankönyvkiadó, 1989.
- 10 Marija Klobčar, Urša Šivic, Peter Vendramin, *Edna ftica priletejala: ljudske pesmi iz Porabja/A Bird Flew in: Folk Songs from the Rába Valley/Iderepült egy madár: népdalok a Rábadékről (From the Archive of the Institute of Ethnomusicology)*, Ljubljana: Založba ZRC, 2015. In 2011, the Institute of Ethnomusicology also published a CD with dance tunes from Prekmurje and the Rába valley. Of the 35 recordings, 14 are from the Rába valley, most of them from the period of recording in the 1970s (Kunej 2011). Records of some dances from the Rába valley are found in Mirko Ramovš's book *The Polka is Ordered. Dance Tradition in Slovenia: Prekmurje and the Rába Valley (Polka je ukazana. Plesno izročilo na Slovenskem: Prekmurje in Porabje)* (1996).
- 11 The project was implemented between 2016 and 2018. Through collaboration, the Institute received additional field material from Hungarian archives, which was collected in this area, and there were also joint field recordings in the Rába valley, including the collection of manuscripts and printed material related to the project content. The following inter-institutional cooperation, which also resulted in the exchange of material from Prekmurje and the Rába valley, the digitisation of archive recordings and the new collection of material by Hungarian-Slovenian experts, took place from 2018 to 2021. For more information see: <https://fmh.zrc-sazu.si/o-projektu/>.
- 12 In addition to the mentioned publications by researchers of the Rába valley music material, the folk songbooks were also published by local associations, presenting two hundred "most widespread melodies" in the Rába valley: Dušan Mukič in Francek Mukič, *Füčkaj, füčkaj, fantiček moj. Sto ljudskih pesmi iz Porabja*, Szombathely: the Union of Slovenes in Hungary, 2001 and Dušan Mukič in Francek Mukič, *Füčkaj, füčkaj, fantiček moj 2. Še sto ljudskih pesmi iz Porabja*, Szombathely: the Union of Slovenes in Hungary, 2003.

If in the process of collecting, analysing and publishing their field material, Vujičić and the past collectors of Slovene material were mainly led by the Pan-Slavic (and in this context also the South Slavic) and national discourses in the revival and preservation of Slavic or Slovene music outside its state borders, the framework for contemporary collaborations of researchers is slightly different. Such collaborations and their results (such as the present new edition of Vujičić's collection), in addition to the exchange of knowledge and musical material, reinforce intercultural understanding and awareness of the coexistence of different ethnic communities and cultures in the common territory.

3. CONTRIBUTION OF TIHOMIR VUJIČIĆ FROM A CONTEMPORARY ETHNOMUSICOLOGICAL PERSPECTIVE

Vujičić decided on the order of presenting the song material based on the principle of division into dialect groups and their "probable origin" (Vujičić 1978: 12) in Hungary. He presents the Slovene material first, since he historically traces the presence of Slovenes in the Rába valley to the time of more extensive migrations of the Slavs to the Eastern Alpine area. The song material, classified by Vujičić into the dialect area of the so-called Variety A, includes 13 songs. Although Vujičić generalises and states that the songs originate from the Rába valley, it can be concluded for some songs – based on the reference to the location where they were recorded – that they are from Prekmurje. Those are two songs recorded by Béla Vikár and the song *To Drink Sweet Wine* (*Sladko vince piti*), in relation to which he mentions two places: Gornji Senik/Felsőszölnök in the Rába valley and Čepinci in Prekmurje. The following songs are listed in the book in this order: *Marco Leaps*, *Marco Leaps* (*Marko skače, Marko skače*), *Oh, Now My Wedding Guests* (*Ah zdaj moja obseda*), *Flying up the Hill* (*Po bregi leče*), *For the First Hoarfrost to Fall* (*Da ta prva pade slanča*), *My Rosemary Has Withered Away* (*Moj rožmarin se doj posušo*), *Black Eyes, Blond Hair* (*Črne oči, plavi vlasje*), *The Sun is Low for Me* (*Sunce mi nizko teče*), *Micka is Gathering Flowers in the Orchard* (*Micka po püngradi rožce bere*), *The Stick is as Hard as the Tree* (*Palca je trda kak ti drevo*), *Up There on the Flat Field* (*Tam gor na ravnom pouli*), *I've got Mills, I've got Saws* (*Mam mline, mam žage*), *A Friend's Life is Good* (*Drugački život je lejpi*), *To Drink Sweet Wine* (*Sladko vince piti*). The logic of the given order of the Slovene songs is not clear, the recordings do not follow in a succession based on the place

In 2011, a songbook titled *All the People, Listen* (*Poslušajte vsi ljudje*) was published within the project *Neighbour to Neighbour* (*Sosed sosedu*), as part of the cross-border cooperation programme between Slovenia and Hungary in 2007–2013, which includes 129 church songs of the Rába valley, see Ciril Kozar (ed.), *Poslušajte vsi ljudje. Porabska pesmarica*, Gornji Senik: National Slovene Self-Government – Gornji Senik, 2011.

In terms of content, the two collections present a great deal of material, but they do not provide a contextual background of the songs presented, which is of interest for the ethnomusicological profession.

or year of recording and they are mixed in terms of singers or the genre. In terms of genre, they are mostly love songs, as it is generally characteristic for this area, many of which are similar in content to the tradition of central Slovenia. The genre principle according to which Vujičić, in the chapter titled *Dialect Area Variety A (Dijalekatsko področje A varijeteta)*¹³, divided the Slovene musical material is probably based on a larger corpus of songs and instrumental music, but his classification is unusual as it is textological, ethnomusicological and organological at the same time.

The data on the circumstances of the recorded songs are highly insufficient. They are most illustrative in the two phonographic recordings by Béla Vikár, where we find the reference to the recording place, the person who recorded them, the person who transcribed them and, in case of the song *Marco Leaps, Marco Leaps (Marko skače, Marko skače)*, also the singers' names and age. The data on these and other recordings that Béla Vikár made can be supplemented with a more detailed research by Drago Kunej, who within his analyses of the first sound recordings of Slovene folk music examined the collection and presented it with all the available data in a chapter of the book *The Phonograph Has Arrived! The First Sound Recordings of Slovenian Folk Music (Fonograf je došel. Prvi zvočni zapisi slovenske ljudske glasbe)*.¹⁴ The Institute learned of these recordings only in 1995 and the discovery was of particular importance, since these phonographic recordings are the oldest sound recordings of Slovene folk music (from 1898). For the song *Oh, Now My Wedding Guests (Ah, zdaj moja obseda)*, Vujičić stated 1953 as the year of the recording, while all other recordings date back to 1972.

In the published songs, we note that Vujičić was at times inconsistent when it comes to signing of the text, especially when matching syllables of the lyrics with the rhythm of the song; in some places, the musical part contains no marking of changes in measures and the measure lines are placed inconsistently with musical accents. We can also deduce that he adapted the more complex rhythmic patterns into simpler ones. The latter can be shown on the example of the song *Marco Leaps, Marco Leaps (Marko skače, Marko skače)* because the accessibility of the original recording makes it possible to make a more detailed comparison of Vujičić's musical transcription¹⁵ with the actual recording or the musical transcription prepared by Robert Vrčon, a former collaborator of the Institute of Ethnomusicology, on the basis of the recording:

13 Pál Richter, Jelena Jovanović and Danka Lajić Mihajlović, eds. *Tihomir Vujičić: Muzičke tradicije Južnih Slovena u Mađarskoj/A magyarországi délszlávok zenei hagyományai/Musical Traditions of South Slavs in Hungary*, BTK Zenetudományi Intézet, Budapest, 2020, p. 132.

14 Drago Kunej, *Fonograf je došel. Prvi zvočni zapisi slovenske ljudske glasbe*, Ljubljana: Založba ZRC, 2008, p. 73–83.

15 Pál Richter, Jelena Jovanović and Danka Lajić Mihajlović, eds. *Tihomir Vujičić: Muzičke tradicije Južnih Slovena u Mađarskoj/A magyarországi délszlávok zenei hagyományai/Musical Traditions of South Slavs in Hungary*, BTK Zenetudományi Intézet, Budapest, 2020, p. 158.

Example 1: Transcription of the song *Marko skače, Marko skače* / (*Marco Leaps, Marko Leaps*) prepared by Tihomir Vujičić (2020, ex. 1)

Allegretto

Mar - ko ska - če, Mar - ko ska - če po ze - le - noj tra - ti,
hm, hm, tra - la - la, po ze - le - noj tra - ti.

Example 2: Transcription of the song *Marko skače, Marko skače* / (*Marco Leaps, Marko Leaps*) from 1996, prepared by Robert Vrčon and Marjetka Golež Kaučič from the Institute of Ethnomusicology ZRC SAZU (09-MH1224, sung by Anuška Horvat)

$\text{♩} = 144 \text{ cca.}$

1. Mar - ko ska - če, Mar - ko ska - če p̣b žê - le - noj tra - ti,
m m tra - la - la, p̣b žê - le - noj tra - ti.

2. Vro - kaj no - si, vro - kaj no - si se - dem žu - ti(j) zla - ti,
m m a - ja - jaj, se - dem žu - ti zla - ti. *T. F.*

The visible differences between the two records lie particularly in the accuracy of the transcription made by the Institute of Ethnomusicology, with all the smallest rhythmic and metric deviations in the song being recorded. We make such transcriptions at the Institute mainly for the purposes of a precise ethnomusicological analysis, while in publications for the general public, we omit the labels for minor deviations, but preserve the metric and rhythmical essence of the song. Although it was intended for publication, Vujičić's record is very or even too simplified, since he changed the syncopated rhythm into a

steady rhythmic record.¹⁶ The latter is important from the viewpoint of ethnomusicological analysis, as it clearly points to the intertwining of Slovene and Hungarian musical traditions. Such rhythmic structures are found primarily in the areas of cultural interaction between Slovene and Hungarian traditions, that is, in Prekmurje and the Rába valley.

Simplification is a little surprising, because the song was kept in the Archive of the Museum of Ethnography together with already created transcriptions of the lyrics and melody, which did not simplify the rhythmic record. One of the transcripts was supposedly made by the guard in the National Museum's library, István Kereszty, and the second by Béla Bartók, whose melodic transcriptions are renowned for their exceptional accuracy.¹⁷

In the transcription of another song from the cylinders – *Flying up the Hill* (*Po bregi leiče*), there are also obvious strong deviations of his transcription from the transcription which was later made on the basis of the recording at the Institute of Ethnomusicology. The most obvious difference is that Vujičić's transcription has a two-part harmony¹⁸, while only one person is singing on the recording. A comparison of the two transcriptions of the song also shows Vujičić's incorrect understanding of the metre and, consequently, the time signature of the song. Vujičić wrote down the measure only at the beginning of the song, while he later only indicated the bar lines. In terms of rhythm, he also simplified the triplet, which is evident in the recording in the penultimate measure of the two stanzas of the song. He added transient notes, which are not audible in the recording, and we also find some errors in the lyrics.

16 We can conclude that the transcription was simplified also in the song *Oh, Now Wedding Guests* (*Ah, zdaj moja obseda*). Two published recordings of this song with a similar melody from Prekmurje and the Rába valley reveal a slight syncopation in the melody (the recordings are available on the CDs *A Bird Flew in* (*Edna ftica priletejala*), No. 7 and *Sing to Us, Katie* (*Spejvaj nama Katica*), No. 5).

17 The two photographs of the transcriptions with an explanation are published in the book by Drago Kunej, *Fonograf je došel. Prvi zvočni zapisi slovenske ljudske glasbe*, Ljubljana: Založba ZRC, 2008, p. 75–76. According to Vujičić's note on the archival documents and the inclusion of two songs from the phonographic cylinders in the collection, we can conclude that he examined and listened to all the material (*ibid.*, 81). The sound recording of the song is published online within the supplement to the Collection (<https://vujičics.zti.hu/en/sound-recordings/dialect-a/marko-skace/>). It is obvious that Vujičić did not follow the general rules of transcription according to the tradition of Hungarian ethnomusicology.

18 Pál Richter, Jelena Jovanović and Danka Lajić Mihajlović, eds. *Tihomir Vujičić: Muzičke tradicije Južnih Slovena u Mađarskoj/A magyarországi délszlávok zenei hagyományai/Musical Traditions of South Slavs in Hungary*, BTK Zenetudományi Intézet, Budapest, 2020, p. 161. In the manuscript (transcription of the text) in the Archive of Museum of Ethnography in Budapest, Bartók wrote with green ink the following: German melody moving in parallel thirds. It is possible, that according to Bartók's comment, Vujičić set up the second part in this style, or he might have listened to a similar melody in the two-part version.

Example 3: Transcription of the song *Flying up the Hill (Po bregi leiče)* prepared by Tihomir Vujičić (2020, ex. 3)

Andantino

Po bre-gi lej - če, po bre-gi lej - če ed-na žu - ta žu-ni -

ca, le-dra-le-lu - ja, le-dra-le-lu - ja, ed-na žu - ta žu-ni-ca.

Example 4: Transcription of the song *Flying up the Hill (Po bregi leiče)* from 1996, prepared by Robert Vrčon and Marjetka Golež Kaučič from the Institute of Ethnomusicology ZRC SAZU (05 – MH1222, sung by Ferenc Džuban)

$\text{♩} = 92 \text{ cca.}$

1.

Po bré-gi rož - ce ra - se - jo, er - de - če cve - tje spūš-ča - jo,

šté - ra se bo - le er - de - či, ti - sta se fan - tom jak - ša zdi.

2.

Pa tak si rav - no de - kle ti, na te - bi gvant le' - po⁸ to - ji,

al le' - pi ne - de du - guo - stau, či boš za poj - bi ho - di - la.

T. F.

An example that we can also emphasise is the song *Micka is Gathering Flowers in the Orchard* (*Micka po püngradi rožce bere*)¹⁹, which Vujičić took from Ladislav Korpič's collection. If we compare the song with the material that was collected by the Institute of Ethnomusicology in the same period in the Rába valley, we see that the song appears in two melodic types, which also differ in the rhythmic structure. The first melody type is always sung in the 3/8 rhythmic form of the three quavers, while the second melody type is sung in the 5/8 rhythmic form of a crotchet, quaver, crotchet. In Vujičić's or Korpič's transcription, this song has a different rhythmic form, which consists of a dotted crotchet and two quavers, but there are doubts about the correctness of the record. Since the second melody type melodically corresponds to the transcription in Vujičić's book, we can conclude that the rhythmic form in Vujičić's transcription should in fact be five-part.²⁰ The rhythmic form in a 5/8 measure was often simplified in the past records (most often to a $\frac{3}{4}$ measure) and was thus adapted to the musical-theoretical ideas of the recorders about the "correct" measures.²¹ Slovene ethnomusicologists began to discover the five-part characteristics in many Slovene folk songs only during a more precise transcription of the sound recordings (after 1955).

With some songs, Vujičić tried to harmonise the lyrics with the musical part by demonstrating the rhythmic and melodic deviations in the published transcription that appear in other stanzas of the song. The deviations were indicated with smaller notes in the notation or added above the notation (see the example of *The Sun is Low for Me* (*Sunce mi nizko teče*)). This enables the singers to consistently place syllables on a certain note. He used this type of approach only with certain songs as, for example, we do not find it with the song *Micka is Gathering Flowers in the Orchard* (*Micka po püngradi*). Therefore, singers may have problems especially when placing the third text stanza under the melody. Based on the above comments, I am adding the corrections in the melody to the redaction of the transcription, so that it is adapted to all the stanzas of the lyrics, and I am including the five-part metre and adding markings of the measure:

19 Pál Richter, Jelena Jovanović and Danka Lajić Mihajlović, eds. *Tihomir Vujičić: Muzičke tradicije Južnih Slovena u Mađarskoj/A magyarországi délszlávok zenei hagyományai/Musical Traditions of South Slavs in Hungary*, BTK Zenetudományi Intézet, Budapest, 2020, p. 166.

20 This rhythmic form can also be found in the record of the popular songbook *Füčkaj, füčkaj, fantiček moj*, n. 50, see Dušan Mukič in Francek Mukič, *Füčkaj, füčkaj, fantiček moj. Sto ljudskih pesmi iz Porabja*, Szombathely: the Union of Slovenes in Hungary, 2001.

21 Zmaga Kumer, *Pesem slovenske dežele*, Maribor: Založba Obzorja, 1975, p. 98. In one of the recordings of the Institute of Ethnomusicology, the second melody type of the song is in an instrumental form of a 6/8 measure, which again confirms the thesis that this rhythmic pattern has often been adapted to different musical aesthetics.

Example 5: The song *Micka is Gathering Flowers in the Orchard* (*Micka po püngradi rožce*) published by Tihomir Vujičić after transcription by Ladislav Korpíč (Vujičić 2020, ex. 8)

Andantino, poco rubato

Mic-ka po pün-gra-di rouž-ce be-ré, lju - bi pa mi-mo gre! pa njoj ve-li:

„Tr-gaj mi rou-ži-ce, de - laj mi püš-li-če, ti boš pa mo-ja vsig-dar!“

Example 6: Redaction of the transcription of the song *Micka is Gathering Flowers in the Orchard* (*Micka po püngradi rožce*) by Mojca Kovačič

Andantino, poco rubato

Mi-cka po pün-gra-di rož-ce be - re, — lju-bi pa mi-mo gre pa njoj ve - li:

„Tr - gaj mi ro -ži - ce, de - laj mi pu -šli -če, ti boš pa mo -ja vsi - gdar!“

In Vujičić's collection, the songs are mostly written in a two-part harmony, with the exception of the song *Marco Leaps, Marco Leaps* (*Marko skače, Marko skače*), which is unison and the song *A Friend's Life is Good* (*Drügački život je lejpi*)²²,

22 The song was also recorded in the Rába valley in 1970 by the collaborators of the Institute of Ethnomusicology. It is performed by means of two-part singing and Marija Klobčar wrote in

which was supposedly performed by means of three-part singing by the youth from Alsószölnök. In contrast to the most commonly performed three-part singing in the Slovene musical tradition, the three-part singing is slightly different in this case. The lower voice in the first part remains on the tonic, and thus with ostinato pattern follows the majority of the melody that is sung in a two-part harmony in a third. If the transcription is consistent, the third voice is performed in the same voice range as the second voice, therefore the voices double at certain points. In the last four measures, the lower voice is more dynamic and appears on the dominant note and the third note of the subdominant. The only time that Vujičić states the context of singing the song is its publication. The song was supposedly popular among Second World War camp prisoners and is also known in other areas²³.

Vujičić mentions that multipart singing is “highly developed” (7) in the Rába valley, but this is the only example of a three-part harmony among all the transcribed melodies so far. Whether he heard or received any other three-part harmony songs from “the youth” who was singing this song is unknown, but what he may have had in mind was a two-part harmony or a two-part harmony with a doubled up lower voice, which he called multipart, since in the later analytical chapter only a two-part harmony is mentioned. Slovene ethnomusicologists have also found that “two-part singing is the norm of group singing in the eastern part of the Slovene ethnic area – in both Prekmurje and the Rába valley”²⁴. In some cases, the singers divided themselves into three voices, which is why such two-part singing was called multipart, but the lower voice was doubling up one of the upper voices in the manner of an octave. Four-part singing is the same, that is, with octave doubling up of the upper voices.

Other songs are written in a two-part harmony, with the voices usually guided in a way which ethnomusicologists have already identified as characteristic for singing in Prekmurje and the Rába valley on the basis of other collected material.²⁵ In two-part singing, usually the “lower voice moves more freely”²⁶, namely in the third, sixth, and also in the fourth and fifth ratio. The analytical

the preface to the song that it “preserves the memory of the collective seasonal work with the Burgenland Croats from the Vas county”, see Marija Klobčar, Urša Šivic, Peter Vendramin, *Edna ptica priletejala: ljudske pesmi iz Porabja/A Bird Flew in: Folk Songs from the Rába Valley/Iderepült egy madár: népdalok a Rábavidékről (From the Archive of the Institute of Ethnomusicology)*, Ljubljana: Založba ZRC, 2015.

This is where the melodic and harmonic character of the song probably originates from as well.

23 Pál Richter, Jelena Jovanović and Danka Lajić Mihajlović, eds. *Tihomir Vujičić: Muzičke tradicije Južnih Slovena u Mađarskoj/A magyarországi délszlávok zenei hagyományai/Musical Traditions of South Slavs in Hungary*, BTK Zenetudományi Intézet, Budapest, 2020, p. 170.

24 Urša Šivic, „O enoglasju in ‘večglasju’ v Porabju”, *Glasnik Slovenskega etnološkega društva*, 2014, 54 (3), p. 33.

25 Zmaga Kumer, *Pesem slovenske dežele*, Maribor: Založba Obzorja, 1975, p. 101 and Urša Šivic, „O enoglasju in ‘večglasju’ v Porabju”, *Glasnik Slovenskega etnološkega društva*, 2014, 54 (3), p. 30–35.

26 *Ibid.*, p. 34.

findings, which Urša Šivic presents based on the study of the existing songs from the Archive of the Institute of Ethnomusicology, which were mostly created between 1970 and 1972²⁷, are also confirmed by the material presented in Vujičić's collection.

In the analytical part, Vujičić devotes a few words to Slovene material and we can conclude that he based his claims on a larger corpus of the song material. He talks about genres in this area and, in the first section, he mentions religious songs that are few in number, such as Christmas and New Year carols (*kolednice*), which were supposedly part of church books. He also mentions wedding songs, such as those performed within the framework of the carnival custom called *pine wedding* (*borovo gostüvanje*). In the second section, he lists ballads, which he believes are no longer heard, while in the third section, he presents instrumental music such as polkas, waltzes and marches. In this part, he also mentions that in the past, there existed musical groups with string players and cymbalists, while *today*, the main instruments are the accordion, guitar and wind instruments.

In the continuation, he rather unsystematically presents the characteristics of music and manners of singing. He thus mentions that singing is narrative, emotionally rapturous, songs often have an upbeat, choruses, their tonalities are "exclusively major"²⁸, they are sung in a two-part harmony with the final note on the third. He mentions the changing of the third and sixth two-part harmonies within one song, which should give a sense of harmonisation "especially when another complementary voice occasionally joins it"²⁹. The songs are in an odd and even measure, both of which are often exchanged within a single song.

A short analysis of the song material gives a sense of numerous inconsistencies and leaves some open questions about the material in publication. We

27 Urša Šivic, who systematically undertook the analysis of the Rába valley manner of forming multipart singing, mostly on the basis of the recordings from the 1970s, notes that the most common two-part harmony is guided in parallel thirds. In addition, she mentions eight other ways of forming a two-part harmony: a two-part harmony in a third with the occasional passage of the lower voice to the leading note, a two-part harmony in which the lower melody passes to the lower fifth (which, according to Vodusek's findings, is the remainder of the pentatonic two-part harmony), in some of the songs we can find the mixing of the third with a pentatonic two-part harmony, as well as passing of the lower melody to the leading note, some of them are in a two-part harmony in a sixth, which is linked to certain songs or adaptation to the singing heights, as it is about a reversed two-part harmony in a third. Sometimes, the two-part harmony in a third is mixed with the two-part harmony in a sixth, and the two-part harmony in a sixth can also be in some of the songs an interval ratio of the song's cadenza, *ibid.* 31–34. The mentioned variants of the two-part harmony appear in individual songs published by Vujičić, for example in the songs *I've Got Mills, I've Got Saws* (*Mam mline, mam žage*), where in the end of the stanza the lower voice changes the interval to sixth and finalises in third. The song *Micka is Gathering Flowers in the Orchard* (*Micka v püngradi rože bere*) consists of the two-part harmony in third with the cadenza on the lower fifth.

28 Pál Richter, Jelena Jovanović and Danka Lajić Mihajlović, eds. *Tihomir Vujičić: Muzičke tradicije Južnih Slovena u Madarskoj/A magyarországi délszlávok zenei hagyományai/Musical Traditions of South Slavs in Hungary*, BTK Zenetudományi Intézet, Budapest, 2020, p. 133.

29 *Ibid.*

can also reject many of the claims, especially since the sound material from the same period, collected by the collaborators from the Institute of Ethnomusicology, together with ethnomusicological analyses, gives us a much clearer picture about the musical tradition of the Rába valley. Therefore, the prefaces to the published gramophone record, songbook and CD by the Institute's collaborators reveal a much more diverse musical tradition than was noted by Vujičić. With regard to this, let me briefly introduce those analytical findings of the Slovene researchers that relate to the above Vujičić's claims: the song material from the Rába valley includes songs that are in terms of content and musical character a part of the general Slovene cultural space, as well as songs that are specific for this area. Love songs prevail in terms of content, while the tradition also encompasses numerous ballads, ritual songs (wedding songs, carols), humorous songs, dance songs, counting rhymes, military songs, dirges, funeral and other songs. Some of the songs were still in function during the recording period of the 1970s, while others were only present in the singers' memory. The songs in major key are predominant, but many tetratonic and pentatonic melodies can be found as well, as is also apparent from the examples presented by Vujičić. As already mentioned, two-part singing is the most common way of singing and when the third voice joins the singing, it duplicates one of the upper melodies. The two-part singing is much more diverse than simply the two-part singing in a third and sixth, which is also shown by Vujičić's transcriptions of the songs.

Vujičić's view of Slovene song material is also somewhat elucidated by editor Milutin Stevanović, who mentions that Vujičić recognised the influences of old Hungarian melodies in the song material of the Rába valley³⁰. The influences of Hungarian melodies (they are otherwise not characterised as "old") were detected in the Rába valley tradition also by Slovene ethnomusicologists, even more than in Prekmurje musical tradition. These influences were recognised primarily in the syncopated rhythm, the minor key systems and the unison singing of a group of singers. Vodušek also writes that the singers in the Rába valley repeatedly stressed that they were singing the songs translated from the Hungarian language and, under the influence of Hungarian singing, they were sometimes no longer able to perform two-part singing.³¹

Many contradictions can be observed in Vujičić's analysis of the Rába valley folk tradition. For instance, at the very beginning of the book, he justifies the modest representation of Slovene material by the Austrian-German origin of the Rába valley melodies: "The songs classified in the Variety A are the least studied, mainly because they are considered to be of German-Austrian origin, due to their

30 Tihomir Vujičić, *Muzičke tradicije Južnih Slovena u Mađarskoj*, Budapest: Tankonyvkiado, 1978, p. 405.

31 Robert Vrčon in Marko Terseglav (eds.), *Valens Vodušek. Etnomuzikološki članki in razprave*, Ljubljana: Založba ZRC, 2003, p. 90.

melodies and two-part execution in a third and sixth”.³² In the chapter *A Preface for the Hungarian Reader (Predgovor za madžarskega bralca)*, in a contradictory manner, Vujičić points out that these melodies are not found in Austrian Styria and he therefore attributes them the “ancient” Alpine origin.³³ In addition, he concludes that these melodies are an “inspiration” for the Western European popular music, by which he probably had in mind the folk pop music (known as *narodnozabavna* music in Slovenian context and as *Oberkrainer* music on the international music scene), which was at that time already penetrating the music market of predominantly Alpine countries.

At the same time, what is very interesting is the simultaneous perspective of Slovene ethnomusicologists, who saw a deviation from the central Slovene, i.e. “Alpine” melodics, in the Rába valley and Prekmurje traditions. Vodušek, who founded his conclusions solely on the material from Prekmurje, calls the melodics the “Pannonian sound”.³⁴ In this, the same as Vujičić, he relies on dialectology, since the Pannonian sound corresponds to the Pannonian dialect group and its melodic characteristics supposedly include two-part singing, pentatonic melodies, the absence of major tonality, and fourth and fifth ratios between the two voices.

Throughout the book, it is noticeable that Vujičić is rather unfamiliar with the Slovene folk music tradition. He does not even include it in the chapter where he presents the so-called songs by the nations of Yugoslavia³⁵. On the other hand, Milutin Stevanović mentions in the book summary, which is also intended for the readers of the Cyrillic alphabet, as well as German and English language speakers, that Vujičić wished to collect songs in the Rába valley even later on, but he passed away before he could do so.

4. CONCLUSION

Vujičić does not devote much attention to the musical material of the “Slovene dialect group”, either from the viewpoint of defining a historical, political, cultural or social presence in Hungary, or from the perspective of presenting the material and the ethnomusicological analysis put forward in the book. His modest analytical work and short generalised conclusions about the song tradition are surprising, as he had the opportunity to contact researchers from Slovenia. He met them at the *Congress of the Yugoslav Folklore Associations (Kongres saveza*

32 Pál Richter, Jelena Jovanović and Danka Lajić Mihajlović, eds. *Tihomir Vujičić: Muzičke tradicije Južnih Slovena u Mađarskoj/A magyarországi délszlávok zenei hagyományai/Musical Traditions of South Slavs in Hungary*, BTK Zenetudományi Intézet, Budapest, 2020, p. 125.

33 *Ibid.*, p.126.

34 Robert Vrčon in Marko Terseglav (eds.), *Valens Vodušek. Etnomuzikološki članki in razprave*, Ljubljana: Založba ZRC, 2003, p. 250.

35 Pál Richter, Jelena Jovanović and Danka Lajić Mihajlović, eds. *Tihomir Vujičić: Muzičke tradicije Južnih Slovena u Mađarskoj/A magyarországi délszlávok zenei hagyományai/Musical Traditions of South Slavs in Hungary*, BTK Zenetudományi Intézet, Budapest, 2020, p. 528–573.

folkloristov Jugoslavije), so he personally knew some of the older collaborators of the Institute of Ethnomusicology. At one of the congresses, whose findings were later published, Valens Vodušek also presented a topic relating to the latest discoveries of the musical tradition of the Rába valley, namely in light of the intertwining of Slovene music with the neighbouring cultures.³⁶ On the other hand, his restraint is understandable both from the point of view of, for him, difficult comprehension of the Rába valley dialect, as well as the general musical characteristics of Slovene folk music. As he mentions himself in some places, the disproportion of the presented Slovene song material is also a result of his reserve towards the musical melodic of the type that he associated with the German-Austrian musical dialect. In any case, we can conclude that, despite linguistic and, most likely, other objective obstacles, he tried to understand the musical material of Prekmurje and the Rába valley and included it into a comprehensive presentation of the musical tradition of the South Slavs in Hungary.³⁷

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36 According to Mirko Ramovš, Vujičić often attended congresses, but rarely presented his work at them. Even when he presented a paper, in most cases he did not publish it in the conference proceedings, which were regularly published by the Association of Yugoslav Folklorists. According to the available data, in 1957, in Varaždin, he presented a paper titled *Folk Songs and Dances of Yugoslav Minorities in Hungary (Narodne pesme i igre jugoslovenskih manjina u Mađarskoj)*, which was published in 1959: Vinko Žganec, ed. *Rad kongresa folklorista Jugoslavije u Varaždinu 1957*, Zagreb: Savez udruženja folklorista Jugoslavije, 1959. In 1969, at the congress in Herceg Novi, he presented a report *Binary Analysis of Ethnomusicological Phenomena (Binarna analiza etnomuzikoloških pojava)*, see Divna Zečević, *XVI Kongres Saveza udruženja folklorista Jugoslavije (Herceg Novi, 16–19. IX 1969)*, Narodna umjetnost: hrvatski časopis za etnologiju i folkloristiku, 1970, Vol. 7 No. 1, p. 255–257, and in 1973 in Novi Sad, he presented: *Folklore Elements in the Creativity of Isidor Bajić and Marko Nešić (Folklorni elementi u stvaralaštvu Isidora Bajića i Marka Nešića)*, see s. n., *Rad XX kongresa Saveza udruženja folklorista Jugoslavije, Novi Sad 27. septembar – 1. oktobar 1973*, Novi Sad: Savez udruženja folklorista Jugoslavije, 1973, p. 9–10.

37 The article is part of the research program „Folklore and Ethnological Research on Slovenian Folk Culture” (P6-0111), which is financially supported by the Slovenian Research and Innovation Agency (ARIS).

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Мојца Ковачић

ПОГЛЕД НА СЛОВЕНАЧКИ ВАРИЈЕТЕТ У КЊИЗИ МУЗИЧКЕ ТРАДИЦИЈЕ ЈУЖНИХ СЛОВЕНА У МАЂАРСКОЈ

Резиме

Ово поглавље представља критичку анализу поглавља Тихомира Вујичића из његове збирке из 1978. године које садржи грађу словеначке мањине у Мађарској, углавном из долине реке Рабе и мањим делом из Прекмурја у Словенији. Ауторка настоји да у овом раду открије разлоге објављивања Вујичићевог избора песама, додаје све новооткривене податке у вези са поменутом збирком, а анализу нотних транскрипција заснива на грађи коју је Институт за етномузикологију ЗРЦ САЗУ прибављао у деценијама по објављивању збирке, као и на савременим сазнањима о културној историји и традицији области која је у средишту пажње. Закључак рада јесте да многобројне недоследности у Вујичићевој обради материјала указују да ни он сам није био детаљно упознат са грађом. Песме су углавном преузете од

других сниматеља и сакупљача, а може се закључити и да он и није бележио у долини Рабе и да је цео материјал преузет. Упркос бројним грешкама, вреди ценити његов труд и уврштавање словеначких песама у овај корпус, а грађа представља прилог историјској збирци песама са ових подручја.

Кључне речи: Тихомир Вујичић, Словенци из долине реке Рабе, Словенци у Мађарској, словеначке народне песме, теренски записи, транскрипције