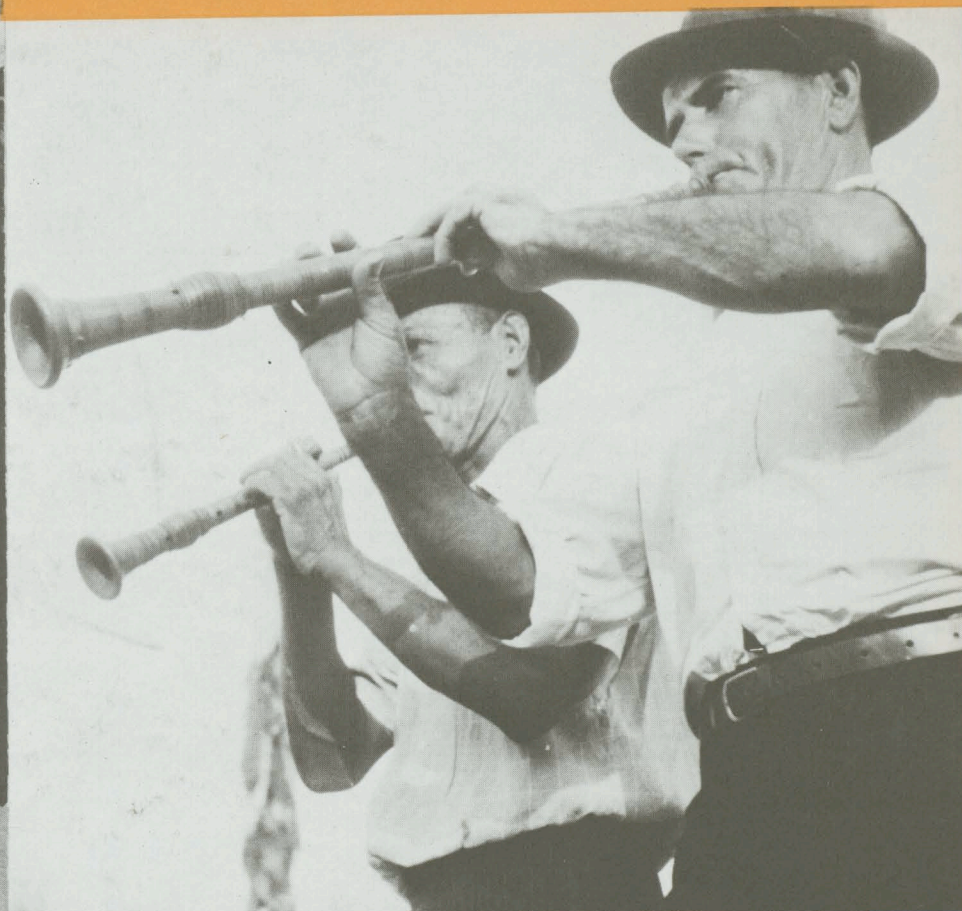
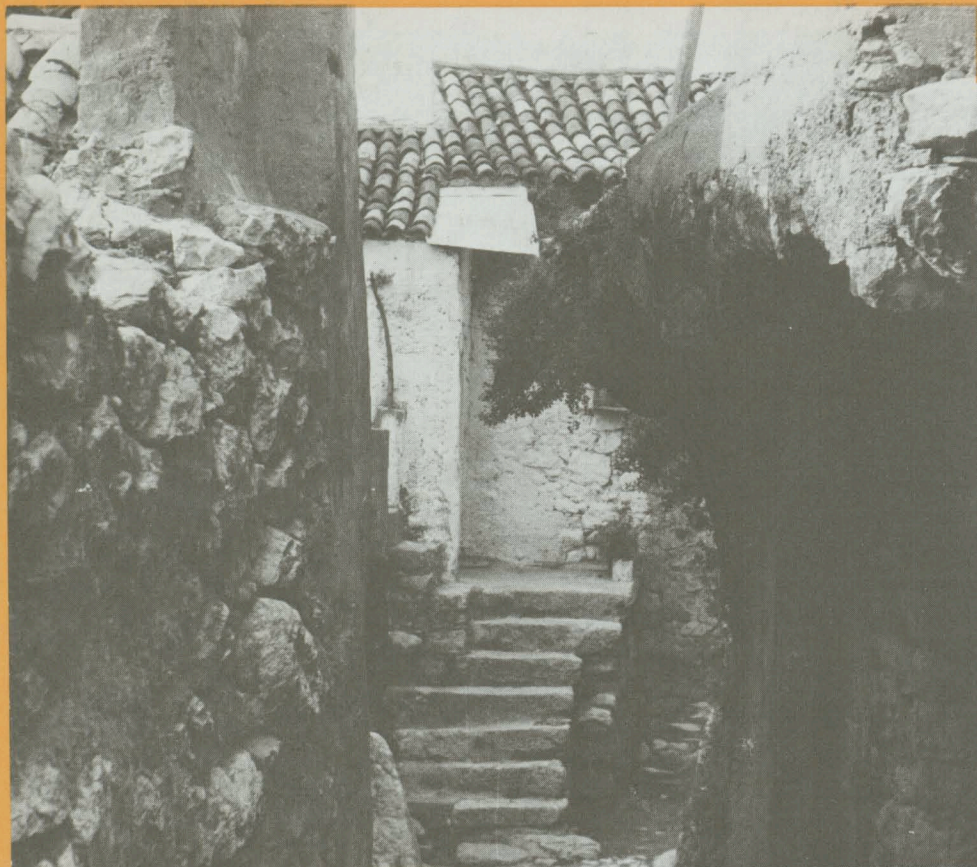


Music from the Island of Krk, Yugoslavia

ETHNIC FOLKWAYS RECORDS FE 4060



Recorded by Wolfgang and Dagmar Laade



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1975

MUSIC LP

SIDE 1

DIAPHONIC SONGS

1. Dobrinj je bili grad (Dobrinj is a white town)
Sung by Dobrinj group (1:05)
2. Lošinjanke moje drage mile (Lošinj women so dear)
Ivan Gršković & Ivan Cončić (:40)
3. Zrasla mi murvica (The Mulberry Tree)
Ivan Gršković & Ivan Cončić (1:30)
4. Bolčica pa Mari (The Little Sore)
Ivan Jacominić & Marijan Tabako (:41)
5. Cviće mi polje spokrilo (Flowers Have Covered the Field)
Mixed choir from Polje (1:00)
6. Oj Marice, Marice (Hey, Mara, Mara)
Marija Malcetić & three men (:42)
7. Vozili se bratać i sestrica
Ivan Cubranić, Mate Ivanović & Anton Dminić (2:27)
8. Hitala je Mari pesčiće va more (Mary threw pebbles
into the sea)
Ivan Cubranić, Mate Ivanović & Anton Dminić (1:15)
9. Izvela me Divorjka (The girl led the water)
Ivan Cubranić, Mate Ivanović & Anton Dminić (1:52)

SIDE 2

WEDDING & GLAGOLITHIC MASS

1. Sophile Instrumental
Vinko Trubić & Ivan Drjanić (3:30)
2. Vocal Song
Young man & woman at wedding (:31)
3. Mantinjada Instrumental
Wedding guests (2:53)
4. Tanec Instrumental
Dance with wedding guests (2:05)
5. Extract from a "Glagolithic" Mass (8:45)
 - a. Pristup: Pravedan jesi, gospodi
(Choir)
 - b. Gospodi pomiluj (Choir)
 - c. Intonation, and
Slava va višnih bogu
(Priest & choir)
6. Vesper sequence (4:00) (Priest & women's choir)
 - a. Bože va pomoć moju vanmi
 - b. Rojstro slave nejšeje Devi Marije
 - c. Reče Gospod

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Music from the Island of Krk, Yugoslavia

Recorded by Wolfgang and Dagmar Laade

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

ETHNIC FOLKWAYS RECORDS FE 4060

THE DIAPHONIC MUSIC OF THE ISLAND OF KRK, YUGOSLAVIA

Recorded in 1961 on the island of Krk by Wolfgang and Dagmar Laade. Notes and photographs by Wolfgang Laade. Song texts transcribed by Veseljka Bašić.

Krk is the largest of the Yugoslavian islands and with about 20,000 inhabitants the densest populated. Located in the Quarnero, i.e. the bay of Rijeka, the east of the Istrian peninsula, it is also the northernmost island off the Yugoslavian coast. Originally settled by the Illyrian-Celtic Liburnians it became part of the Roman province of Liburnia in the year 35 B.C. and had two important Roman towns: Currieta (now the city of Krk) and Phulphinium, the latter also called Vigilia. From Currieta the Slavic name Krk was derived and from Vigilia the Italian, Veglia. Roman ruins have mainly been excavated around the present town of Omišalj. In 634-38 A.D. the Croats came across the Danube and immigrated the mainland of Croatia. They also took possession of the island and held it for four centuries. In the year 1,000 it was conquered by the Venetians. Under the reign of the Croatian king Petar Kresimir (1058-78) Krk fell back to the Croats and became a center of the flourishing Croatian national church. This church propagated the use of the own Slavic language in the liturgy and thus Krk became also a focus of vehement feuds between the local and the "Latin" clergy. Despite many pontifical bans the Slavic services were continued, and bishopric Krk (already founded in the 6th century) now established new monasteries and convents (the finest still existing are St. Donat near Punat and St. Chrysostomus near Glavotok) and developed an active mission work. Moreover, the Croats have always tried to play off against each other Byzantium and Rome remaining vague between the two. Thus, in order to bring Krk (and the Croatian coast) under its influence Rome found itself forced to certain concessions and finally tolerated the use of Glagolice writing and the Slavic language. When, in 1097, the kingdom of Croatia, and in 1105-11 also Dalmatia and the coast, were conquered by the Hungarian King Koloman also Krk fell into his hands. After his death Venice took the island again. The republic enfeoffed the island to Dujam, ancestor of the mighty Francopani family. The Francopani soon extended their power, and owing to the location of the lands in their possession had to recognize the Pope as well as the Hungaro-Croatian king. Pressed by high tributes to Venice the noble family sought closer relation with the latter, and by the treaty of Zara (1357) Krk and the whole of Dalmatia were given to King Ludovic I. of Pest. At that time the Francopanis held the highest ranks as Slovenian, Croatian and Dalmatian bans and even the Pope recognized their successful activity (1430). When inner discord shattered the power of the family in the latter part of the 15th century Hungarian king Mathias Corvinus took the island by surprise. The Francopanis called Venice for help. The Venetians came, took the island for themselves and interned Prince

Frankopan. This event is still a subject of Krkian songs. Krk remained Venetian until the decline of the republic (1797). For some years (1809-13) it belonged to the French and for the next century, until 1918, to the Hapsburg monarchy. Since World War I, it forms part of the Yugoslavian republic of Croatia and was only for a brief period in World War II, occupied by the Italians.

The island is montaneous and barren, the stony gardens near the villages yielding scarce produce. Only the western coast is fertile and maize and other cereals, olives, grapes, figs and tomatoes are grown in large quantities. There is some sheep-breeding. But many villages live entirely on fishing. The lack of industries has led to a great number of men working on the Yugoslavian mainland and overseas. Strangely enough, all the old men whom I made the recordings at Vrbnik had spent many years working in Australia and still spoke some English. Seeking for work away from home seems to be typical of many Mediterranean island populations.

For considerable time Krk has been the center of Slavic Christianity and Glagolitic literature. Glagolice is the name of one of the alphabets derived from the Greek in which the oldest Slavic church literature was written (the other being Cyrillic). It was still in use in the 16th and 17th centuries. Many Glagolitic documents have survived in Krk and are now held by libraries at Vrbnik (Vitezovic's library) and Krk (Algarotis's library) and in some monasteries. Apart from church writings they include chronicles and political and juridical documents. Sv. Lucija church at the little village of Jurin dvor near Baška houses the oldest existing Slavic written document, a stone-engraved writing, the so-called "Bašćanska ploča" (tablet of Baška) from the year 1100. Other treasures of the island are the Ptolemaic atlas and an old missal at the monastic library of the small island of Košljun and Kochler's atlas from 1718 at Vitezovic's library at Vrbnik.

Music

One of the characteristic features of Krk emphasized in touristic pamphlets is its unique "folklore": the island's traditional music and dances. The most striking feature of the music is that it is sung or played in a diaphony of seconds and minor thirds alternating with unisons or, if sung by women and men or played on a pair of sopile (shawms), in sevenths and sixths alternating with octaves. According to Matetić-Ronjgov the basic "Istrian" scale is

consisting of $\frac{1}{2} - 1 - \frac{1}{2} - 1 - \frac{1}{2}$

tone steps. There are no solo songs but only these astonishing "duets in seconds" (or sevenths) as they are similarly found in isolated pockets in the Dalmatian mountains and parts of Bosnia. Thus the performance of a song needs at least two singers, and the music follows the same principle if sung by a larger group. The tonal range of the songs is mostly very narrow spanning a third, a fourth or a fifth of the "Istrian scale". There are lyrical songs and dance songs the latter often imitating the music of the sopile of Krkian shawm which is invariably played in pairs and in the same diaphony which characterizes the singing.

All songs contain many meaningless syllables, an "oj" frequently beginning or ending a song. Often whole refrains are built on groups of syllables like "ninninanena" or "trajnanina". In neighbouring Istria these songs are therefore called taranscice, and the singing of such songs tarakanje or tandarikanje (Šram, p.278). The songs were equally often sung by voices of the same kind (only men, only women) as by contrasting voices (man and woman; in one instance two men were singing, one with normal voice and the other with falsetto). If there are more than two singers the lower part is normally doubled or multiplied. The end of a song or verse is often marked by an upward glissando on the syllable "oj".



The town of Krk with the castle of the Frankopani.

The Recordings
(The song texts were translated by Veseljka Bakšič)

SIDE I: DIAPHONIC SONGS

Band 1. "Dobrinj je bil grad" (Dobrinj is a white town). Song from Dobrinj. Sung by a group of men and women at Dobrinj.

Dobrinj je bil grad
in the middle of the
island.

Nutar se nemore ko
neg prik potoka.
You can only reach her
by crossing a creek.

Nutri su divojke
sve su crna oka.
There the girls
have black eyes.

Band 2. "Losinganke moje drage mile" ("Losing women so dear"). Sung by Ivan Gršković (aged 80) and Ivan Cončić (aged 71) from Polje. Losing is one of the southern Quarnerian islands.

Ke nosite 'abite od svile (sung: svi-(ni)-le).
Losinganke moje drage mile (sung: mi-(ni)-le)
Bzo ce vam druga moda priti,
Da cete vi kapelin nositi (sung: nosi-(ni)-ti).

Translation:

Losing women so dear and handsome

You are dressed in silk.

Before long the new vogue will come to you
And you will wear hats.

Band 3: "Zrasia mi murvica" (The Mulberry Tree). Sung by the same singers.

Zrasia mi murvica (sung: murvi-(ni)-ca) 3x
Anti pred dvorom.
Na njoj su murvice (sung: murvi-(ni)-ce)

Translation:

There is a mulberry tree

In Ante's courtyard.

It has mulberries on it
White ones and red ones.

Band 4: "Boljica pa Mari" (The Little Sore). Sung by Ivan Jaccmčič (aged 23) and Marijan Tabako (aged 25), from Polje.

Boljica pa Mari,
The little sore, oh Maria,
The little sore is aching.

ni na ni naj naj,
The little sore is aching.

Trij ni na naj,
The little sore is aching.

Boljica boluje,
The little sore is aching.

ni na ni naj naj,
And the dear girl is grieving.

Trij ni na naj,
And the dear girl is grieving.

I draga zaluje,
And the dear girl is grieving.

It is worth mentioning that the singing in thirds in Krk and Polje was always performed by church choirs composed of women only while at Dobrinj the old Slavic parts of the liturgy (ordinary, etc.) were performed by the men alternating with the women (without repetitions of the text) and the whole congregation singing.

The ordinary parts of the liturgy alternate with church songs of manifold origin, songs which can be compared with the English hymns, the German chorals and the French canticles. Some are folk tunes with Christian texts added to them. Some are special church compositions. But even art songs have found their way into the church without the singers always being aware of that fact. Thus, the tune of C.M. von Weber's "Leise, leise, fromme Weise" from "Der Freischütz" (probably introduced during the Hapsburg regime) was used for one of the songs recorded at the church of Polje. Upon my question the priests called it a "modern folk song".

All these songs differ markedly from the older, traditional parts of the liturgy, and they are invariably sung in thirds by a women's choir. From these songs (or from the more recent popular Dalmatian songs) the sopile music is derived. It was, however, told that the traditional tunes of the ordinary parts (like in the recorded mass at Polje) which now are also sung by the women's choir. It was, however, told that the traditional tunes of the ordinary parts are retained although now performed so differently. Erratic intonation in these parts seemed to indicate the state of change which is still going on.

Suggested Reading:

Radović, Vladimir: Vardona glazba Hrvatskog primorja, Istre i kvaternarskih otoka (Folk music of the Croatian coast, Istria and the Quarnero). Rad XI kongresa Poljorista Jugoslavije 1964. 1966.

pp. 45-54 (Italian summary).
Zurle, The Folklorist, vol. 5, no. 5, 1959-60, pp. 292-5

Karabajić, Nedjeljko: Muzički folklor Hrvatskog primorja i Istre. Rijeka, 1956.

Koschmieder, E: Stand und Aufgaben der Erforschung der liturgischen Musik der Diagoiten in Jugoslawien. Slavo 9-10, Zagreb, 1960.

Belae Bartok Sacra. Bd. secunda. Budapest, 1957. pp. 89-106.

Stroja, Božidar: Die Volksmusik der Kroaten. Stud. Mem. Musikultur. Deutsche Akademie d. Wiss. München, Mittelungen XVII, 2, 1942.

Stroja, Božidar: Sopile i Zurle. Zagreb, 1932.

Stroja, Vinko: Pjevanje i muzicka pratinja istarskih kćkih i novljanskih pučkih pjesama (The singing and accompaniment of folk songs in Istria, Krk, and Novi Vinodol). Narodna straslatsvo i folklor, vol. 5, no. 21, Jan. 1967, pp. 1-5 (French summary).

Melody and text belong together. The singers at Vrbnik explained that each tune has only one particular text, new texts are never made to existing tunes. This sounds somewhat astonishing as the small score of notes of the melodies seems to allow little variation for the composing of new tunes.

The diaphonic songs sung in seconds, minor thirds and unisons form the only existing traditional repertoire of vocal music of the island. It is still an unbroken tradition, even with the young generation, although singing in thirds or sixths has filtered in with modern popular Dalmatian songs.

The main and most typical musical instrument of the island is the sopile. It is always played in pairs the smaller and higher-pitched leading instrument (male sopile - small sopile) being accompanied by the larger, low-pitched one (female sopile - big sopile).

Both have six finger holes and below these some additional holes for special tuning. The sopile music is played in the same diaphony which characterizes the vocal music, with seventh, sixths and octaves. Like the songs also the sopile music is mostly end with an upward glissando. The sopile duets are mostly heard during weddings and other village festivities where they are indispensable.

The main and most typical musical instrument of the island is the sopile, a long, conical pipe. It is always played in pairs, one instrument in a higher pitch than the other. Both have six finger holes and below these some additional holes for special tuning. The sopile music is played in the same diaphony which characterizes the vocal music, with seventh, sixths and octaves. Like the songs also the sopile music is mostly end with an upward glissando. The sopile duets are mostly heard during weddings and other village festivities where they are indispensable.

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Band 5: "Cviciće mi polje spokrilo" ("Flowers Have Covered the Field"). Sung by a mixed choir from Polje.

Cviciće mi polje spokrilo 3x Flowers have covered
samo mi stazica ostala. the field
Only the path has
remained.

Band 6: "Oj Marice, Marice" (Hey, Mara, Mara"). Dance song: tarankanje for kolo dance. Sung by Marija Malcetić and three men from Dobrinj.

(The first part is not recorded)

Oj, Marice, Marice Hey, Mara, Mara,
Zač te majka kara Your mother scolds you.
Da ne primaš dara You should take no gift
Od mladog mornara From the young sailor.
Jer je u mornara vjera For sailors' faith
Nevjera, pa će te prenariti Is unfaithfulness: he will
Prelipa Mari, betray you, beautiful Mara,

(recorded from here)

Oj, Mari jenu curu od is Oh Mara, like that girl
godina, of so-and-so many years.
A kamo ne će tebe prelipa Mari. How should he not, beau-
Oj, Marice, Marice tiful Mara?
Bijela golubice Hey Mara, Mara,
Za koga ti gojiš White dove,
Tvoje bijelo lice For whom do you beautify
Ni ga gojiš zate, Your pretty face?
Niti za drugog (drugog-ja) Neither for yourself
Kaži meni pravo Nor for somebody else.
Želju srca mog Tell me honestly,
Poč će te vilo My heart's desire,
Glave slaviti niti
Ču na tvoju glavu (The last lines are not
Krunu postaviti. clearly understandable)
Ni-na-ni-ne-na
Mala moja oj....

Band 7: "Vozili se bratac i sestrice". Sung by Ivan Cubranic (age 77), Mate Ivanović (age 72), and Anton Dminic (age 71), all from Vrbnik. The upper part is sung by one singer only, the lower part is doubled.

Vozili se bratac i sestrice
Oj vozili se bratac i sestrice
Oj ispod bila grada Biograda (2x)
Bratac spava sestra povogava (2x)

Sestra brata iglicom budila
Stani brate Biograd ti gori.
Oja ninena nenata ninena.

Neka gori da bi izgorio
Tri sam lita u njem služio.
Ija ninena nenata ninena.

Prvo lito za oružje svitlo
Drugo lito za vrana konjica.
Oj treće lito za mladu divojku.

Kad smo isli oružje diliti
Meni daju staro i rdjavo.
Oja ninena nenata ninena.

Kad smo isli konjice kiliti
Meni daju staru izjahana.
Oja ninena nenata ninena.

Kad smo isli divojke diliti
Meni daju staru babetinu.
Oja ninena oja nina naj.

Translation:

Brother and sister went
Oj, brother and sister went
Past the town of Beograd.
The brother slept, and the sister rowed.

The sister wakens her brother with a needle:
Get up, brother, Beograd is burning,
Oja ninena nenata ninena.

Let it burn and let it burn down:
Three years I have served there.
Oja ninena nenata ninena.

The first year (I served) for shining arms,
The second year for a black horse,
Oj, the third for a young girl.

When we divided the weapons
I obtained old and rusty ones.
Oja ninena nenata ninena.

When we divided the horses
I obtained an old worn-out mare.
Oja ninena nenata ninena.

When we divided the girls
I obtained an old women.
Oja ninena oja nina naj.

Band 8: "Hitala je Mari pesčiće va more" ("Mary threw pebbles into the sea"). Wedding dance song. Sung by the same singers.

Hitala je Mari pesčiće va more
Oja na trajnana
Oja ni ju trajninanena
Oja ni ju trajninanena
Oja na trajninanai.

Hitala plakala za dragin zdihala
Oja na trajnana
....etc.

Translation:

Mary threw pebbles into the sea,
Oja na trajnana....

She threw them and sighed for her beloved
Oja na trajnana....

Band 9. "Izvela me Divojka" ("The girl led the water").
Sung by the same singers.

Izvela mi divojka, oj,
Iz kamena mi vođu, vođu.
Mirule dragule (sung: dra-(nanainanaina)-gule)
Don mi dobroviću moj.

Ona mi ju izvela
Ka Vrbniku mi gradu, gradu.
Mirule dragule (like above)
Don mi dobroviću moj.

Translation:

The girl has led the water
Out of the rock.
Mirule dragule,
My dearie, give me.

She has led it
To the town of Vrbnik.
Mirule dragule...etc.

SIDE II: WEDDING AND GLAGOLITHIC MASS

Band 1. The following recordings were made during a wedding at Gostinjac, on September 9, 1961. The music of the sopile was mainly recorded. The sopile players are Vinko Trubić (aged 58) from Gostinjac, and Ivan Drjanić (aged 49) from Vrbnik. Trubić is a well-known musician. He has taken part in several folk music festivals and also performed abroad.

This recording is an extract of the many bridal marches played during the procession to the church. The two musicians led the procession and were followed by the bride and her brother. The footsteps on the pebbly road can be heard.

Band 2. Every now and then some people in the procession struck up a song, like the young man and woman heard in this selection.

Band 3. Mantinjada, a very distinct type of music played in front of the church while the couple is being married and congratulated in the church. The music is played three times. After the third time it develops into a march accompanying a circular procession of the couple and all guests on the square in front of the church. Here only the first portion of the mantinjada is given: this whole part is played three times with considerable variation in the upper part. The upper part is clearly solistic while the lower is accompaniment based on a chromatic ascent and descent.

Band 4. After the circular procession the people have proceeded to the bridegroom's house. The musicians have taken seats in the wide yard and started playing dance music. The instrumental portions alternated with songs sung by a group of young men (probably bachelors and the bridegroom's personal friends). Behind this group of young men a group of girls was standing in a half-circle also singing songs from time to time. These songs and dances were alternating for about one hour.

This selection is a tanec, an old dance, a running and skipping dance of a chain of girls moving around the young men. After some time the men joined the girls in the dance. Bride and bridegroom were still separated the bride being still in her brother's company, also in the dance. Only in a later dance the couple was joined while young men and girls formed a circle around them. After the dance the couple was symbolically tied together with a paper loop. After playing for about one hour and alternating with the songs of the boys and the girls the sopile players left and a musician with an accordion provided modern dance music for ordinary ball-room dancing.

Band 5. Extract from a "Glagolithic" Mass recorded during the service in the church of Dobrinj, on September 17, 1961.

This selection contains a) Pristup (Introit) "Pravedan jesi, gospodi" sung by the men simultaneously with chanted prayer of the women, b) "Gospodi pomiluj" (Kyrie) sung antiphonally by alternating groups of men and women, c) intonation by the priest and "Slava va višnih Bogu" (Gloria), sung in the same manner.

a) Pravedan jesi, i prav sud tvoj:
stvari s rabom tvojim po milosti tvojeje.
(Ps. tad.1) Blaženi neporočni, v puti:
hodaće v zakoně gospodni.

b) Gospodi pomiluj, (3x)
Hrste pomiluj, (3x)
Gospodi pomiluj. (3x)

c) Slava va višnih Bogu. I na zemli mir človekom
blagovolenja. Hvalim te. Blagoslovlaajem Te.
Klanjajem ti se. Slavorlovim te. Hvali vzdajem
tebe, velikije vadi slavi tvojeje. Gospodi Bože,
besarju nebeski, Bože Otče vseмого. Gospodi Sine
jedinorodni Isuse Hriste. Gospodi Bože, Agance
Bozji, Sine Otec. Vzemkej grehi mira, pomiluj nas.
Vzemljej grehi miru, primi molenija nasa. Sedej
v desnugu Otca, pomiluj nas. Jako ti jedin svet.
Ti jedon Gospod. Ti jedin vrsnji, Isuse Hriste.
Sa svetim Duhom va slave Boga Otca. Amen.

Band 6. Vesper sequence, "Bože va pomoć moju vanmi",
"Rojstro slave nejšeje Devi Marije", and "Rece Gospod",
sung by the priest and the church choir of Polje. This
shows the singing in thirds by a women's church choir.

BOOKLET LAYOUT
by RON NORMAN



Wedding at Gostinjao: The bride with her brother. Between the two the bridegroom can be seen.



Wedding at Gostinjac: The bride with her brother. Between the two the bridegroom can be seen.

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