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Srbska ljudska glasba — pesem kot izraz
ljudskega glasbenega mišljenja
Serbian Folk Music — Songs and Singing
as an Expression of Musical Conceptualization

Pričujoča študija o srbski ljudski vokalni glasbi oziroma ljudskih pesmih se giblje v dveh smereh. Na eni strani analizira raziskovanje citirane problematike od njenih začetkov in upošteva rezultate, ki so bili doslej objavljeni v ustrezni literaturi. Na drugi strani je usmerjena v ljudsko védenje in izkušnje o lastni glasbi. Kaj, kdaj in kako ljud-

stvo poje svoje pesmi in kako jih ustvarja glede na svoje potrebe, predstavlja izhodišče za odkrivanje ljudske glasbene terminologije in ljudskega glasbenega znanja ter izkušenj.

Vsebina je razdeljena na štiri poglavja.

Prvo poglavje prikazuje zgodovinski razvoj preučevanja srbske ljudske glasbe od 19. stoletja pa do danes. V nadaljevanju je razložen metodološki pristop raziskovanja. Z živim terenskim delom se odkrije, kaj ljudstvo ve o svoji glasbi in kako se o tem verbalno izraža, kar pomeni, da ljudsko glasbeno znanje predstavlja vir znanstvenega preučevanja.

Drugo poglavje razkriva priložnosti, ob katerih narod poje oziroma je pel in kaj je pel. Gradivo je razdeljeno na dve skupini: 1. na pesmi oziroma petje ob delu (sejanje, oranje, žetev, košnja, trgatav, paša itd.) in 2. na pesmi, ki so se izvajale ob praznovanjih vaške skupnosti (razni verski prazniki) ali v okviru družinskih praznovanj (rojstvo, svatba, slava itn.). Podatki o teh in takih priložnostih ter zadevnih pesmih so bili često zbrani na podlagi spomina, ker se ne izvajajo več, vendar pa je večina gradiva zbrane na podlagi žive prakse.

Tretje poglavje obdeluje ljudsko glasbeno terminologijo. Slednja jasno opredeljuje dvoglasno petje, pozna posebne izraze za stopnjevanje dinamike in tempa, za melo-poetske oblike itd. Posebna pozornost je posvečena ljudskemu terminu *glas*, ki v bistvu predstavlja neposredno zvezo med melodijo in verzom, ima funkcijo melo-poetskega modela, tako da se v istem glasu lahko pojejo različna besedila enake poetske strukture. Ti glasovi se redno povezujejo z epitetonami, ki označujejo različne značilnosti pesmi: funkcije (npr. žetveni glas), vsebine besedil, koordinate glasbenih značilnosti, etno-geografske opredelitve, ko pesem-glas odseve krajevno pripadnost, in podobno.

Melo-poetski model, ki ga ljudstvo označuje s terminom *glas*, lahko rabi tudi kot podlaga za "novo pesem", če je na voljo nov tekst. Nove pesmi torej ni enačiti z novim besedilom in novo melodijo, ampak eno ali drugo že zadošča za uresničitev inovativne kvalitete. O tem, "kaj ljudstvo razume kot novo pesem", govori četrto poglavje.

Zaključno razpravljanje avtor sklene z mislijo, da je v preteklosti ljudsko petje pri Srbih slonelo na principu melo-poetskih modelov in da je *glas* predstavljal najpomembnejši konstitutivni element. Ljudsko pesem in petje v srbski kulturi skuša avtor prikazati kot samostojno kulturno vrednoto.

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This study about Serbian folk songs had two directions of research. The first one analyzed the research work from its beginnings and used published results. The second direction explored folk state of knowing and folk experience. What, when and how people sing their songs is the base for the discussion about folk concepts of music.

The content of the study is classified into four chapters.

In the first chapter the historical development of the research of Serbian folk music from the 19th century to the present is discussed. In extension of this the methodological approach used in this study is explained, folk music concepts and terminology having been sources for the research.

The second chapter describes on what occasions people sing (or sang, if the information came from memory), and what kind of songs they sing. The material is classified into two groups: 1. the singing with work (sowing, digging, scything, harvesting, cattle-breeding etc.), and 2. feasts and celebrations of the village community

(Christmans and other holidays during the year) and of the family (birth, wedding, Slava — Patron saint's family day etc.). Much information for this chapter was directly observed, but some of it was gathered from memory.

The third chapter, how people sing, discusses the folk music terminology and concepts. People make use of the concept of two-part singing, they have also terms for dynamic and tempo graduation, the concept of melo-stanzaic forms etc. Special attention is paid to the folk term and concept of *glas* which in a way represents the interrelationship between the tune and the words. This concept has the function of a melo-stanzaic model, and therefore different song texts of the same poetic formal structure can be sung to "one glas". The concept of *glas* is always used with an epithet which denominates various features of songs: their function (wedding glas), the content of songs; determining of other musical characteristics (short or long glas), or ethno-geographic identification when a song denominates or expresses local vernacular identity (the village of Jabuka — glas of Jabuka, the neighbouring village Babine — they have their glas of Babine, etc.).

The concept of the melo-stanzaic model, called *glas*, can be used as the base for a new song, on condition that it obtains a new poetical text. This problem is discussed in the fourth chapter.

In the final discussion the author comes to the conclusion that Serbian folk songs in the past were built up on the principle of melo-stanzaic models called *glas*, which has been the main musical element or symbol of constitutive character. Musical tradition as observed in Serbian culture is, last but not least, evaluated as a culture of its own right.

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