Urša Šivic

Muzikološki vidik preobražanja umetne pesmi druge polovice 19. stoletja v ponarodelo

Predmet magistrskega dela je bila slovenska umetna pesem druge polovice 19. stoletja, opazovana kot ponarodela pesem. Gre za obravnavanje tistega zgodovinsko ključnega obdobja, pri katerem je nemogoče zaobiti leto 1848, pomladi narodov, časa idejno-političnega in kulturnega preoblikovanja na Slovenskem. Péta pesem je bila kot glasbena dobrina osrednja, ki je v sredini stoletja pomenila izraz slovenske visoke in priznane umetnosti, kvantitativno in kvalitativno je pomenila višek tedanje glasbene ustvarjalne in poustvarjalne kulture v slovenskem okolju. Ugotovitve pričujoče naloge so kljub enovitemu predmetu obravnave dvostranske: na eni strani so vidiki različnih ved kot poskus opredelitve možnih posrednikov procesa ponarodevanja in na drugi strani glasbeno-analitično opazovanje ponarodele pesmi kot glasbene snovi in glasbenih procesov.

Ker je ponarodevanje proces, ki temelji pretežno na zakonitostih ustnega izročila, je njegovo določno opredeljevanje nemogoče. Pomanjkanje zgodovinskih podatkov do neke mere onemogoča določljivost, še bolj pa procesa prav zaradi časovne razsežnosti ni mogoče ujeti v sistemsko jasno ureditev. Ponarodelost pomeni prenos umetne pesmi iz umetniškega okolja v okolje tradicionalnega izročila, zato je bilo iz danih zgodovinskih virov treba izluščiti tiste dejavnosti in dejavnike, ki bi najbolj jasno nakazovali splošen pomen in vpliv na populariziranje in ponarodevanje pesmi. V raziskovanje so bili vključeni tisti načini glasbenega posredovanja v drugi polovici 19. stoletja, prek katerih je umetna pesem domnevno prešla iz umetniškega, individualnega ustvarjalno-poustvarjalnega okolja v okolje kolektivne ljudske pesemske dediščine, ob tem pa nujno upoštevanje idejno-političnega, didaktičnega, sociološkega in psihološkega vidika. Kot odločujoče so bile pri raziskovanju obravnavane oblike kulturnih prireditev, kjer je imela umetna pesem vlogo umetniškega, poustvarjalnega dela (bésede slovenskih društev in čitalnic), še odločilnejše – predvsem zaradi vključevanja širših družbenih plasti – pa so bile nedvomno prireditve z izrazitejšim družabno-političnim značajem (taborska zborovanja, veselice in podobna družabna srečanja). Upravičeno je najvidnejši pomen pri ponarodevanju pripisati petju v šolah, ker je prav to okolje zajelo najširše plasti prebivalstva, predvsem pa je tedanja slovenska skladateljska ustvarjalnost z različnimi pesemskimi vsebinami – zaradi didaktičnega namena prav šoli opravila ključno vlogo za razširjanje pesmi, njeno utrjevanje v zavesti celotne slovenske družbe in posameznika kot potencialnega nosilca ljudske kulture pa je bilo časovno nedvomno najbolj daljnosežno. Ob vsem tem seveda niso bili zapostavljeni dejavniki, kot so izbor pesmi, njihova slušna realizacija, torej poustvarjanje in večkratno ponavljanje pesmi. Pri tem velja ponavljanje pesmi za bistveni psihološki dejavnik, saj je tako vsebinsko-vrednosti kriterij lahko postal popolnoma sekundaren, torej je pesem, ki je bila večkrat slišana, že vnaprej delovala na čustva, še zlasti pa na pomnjenje ljudi.

Osrednji, analitični del se ukvarja s ponarodelo pesmijo ločeno od njene kulturno-zgodovinske, sociološke in psihološke vpetosti. Ker je ponarodela pesem po vlogi ekvivalentna ljudski, kot tonsko gradivo v sebi nima zgodovinske pogojenosti, prav zaradi dolgotrajnosti procesa in vpetosti v tradicijo ustnega izročila pa prehaja skozi več zgodovinskih obdobj. Navadno živi ponarodela pesem v splošni zavesti kot znana pesem, vendar pa je morala za raziskovalni postopek zadostiti dvema zahtevama: to sta poznavanje avtorstva, ki pesem opredeljuje kot umetno, in variantnost, s katero sodi v

ljudsko izročilo. Zaradi največkrat neuspešnega ugotavljanja glasbenega avtorstva ponarodelih pesmi in v prid podrobnejši analitični metodi se je analitični del omejil na šest izbranih zgledov; to so pesmi Jurija Fleišmana *Pod oknom*, Miroslava Vilharja *Na jezeru*, dve pesmi Gustava Ipavca *Predica* in *Vse mine*, pesem Angelika Hribarja *Ločitev* in pesem Josipa Ludvika Weissa *Sirota*. Primeri njihovih ljudskih variant so bili vzeti iz obsežnega arhiva Glasbenonarodopisnega inštituta: natančneje iz rokopisnih zapisov s konca 19. stoletja, predvsem pa iz zvočnega arhiva, ki nastaja po letu 1955.

Primerjalna analitična metoda posega v strukturo ponarodele pesmi s predpostavkami, kje, v čem in v kakšni meri se umetna in ljudska pesem stikata, v katerih prvinah in v kakšnih glasbenih okoliščinah določujoče prevlada prva, kje pa z variantnostjo ljudska ustvarjalnost bistveno poseže v predpisano, umetno pesem. Variantnost ponarodele pesmi že zaradi ustno-slušnega sprejemanja in pomnjenja pogojuje nepredvidljiva spreminjanja, šele podrobnejše analitično opazovanje pa pokaže, da je sicer variantnost brezmejna, da pa hkrati velja v ustnem izročilu tudi močna ustaljenost določenih obrazcev.

Pričujoča naloga navaja veliko raznolikost vedenja posameznih glasbenih prvin; za ritmiko ljudsko preoblikovanih umetnih pesmi na primer ni značilna inventivnost. Prav nasprotno velja za melodiko; na eni strani ustno izročilo ne posega v temeljno melodično prepoznavnost pesmi, torej velja nespremenljivost predvsem za tematsko določljive intervalne poteke. Prav nasprotno večji intervalni sklopi tematsko drugega značaja vase bolj ali manj prepuščajo variantnost. Med načini variantnosti je pogosto zoževanje večjih intervalnih skokov, predvsem v smeri navzdol; po ambitusu široki, akordsko zasnovani melodični sklopi se izkažejo v ustnem izročilu prezapleteni za sposobnost pomnjenja in s poenostavljanjem odpirajo variantnosti številne možnosti. Disonantnih intervalov ustno izročilo ne glede na njihov obseg ne spreminja, saj je njihov notranji harmonski – vedno dominantni – naboj preveč določujoč.

Odkrivanja variantnosti seveda pomenijo prav tako pomemben izsledek kot ugotavljanje nevariantnosti. Vzroki za nespremenljivost posameznih glasbenih prvin so povsem individualni. Izrazito izoritmična melodija na primer ustnemu izročilu ne dopušča možnosti za ritmično-metrične spremembe, saj se zdi, da človekovo pomnjenje lažje usmerja melodijo s kontrastno zasnovano tematiko, kot pa če mu je na razpolago le rahlo spreminjajoča se melodika. Ravno nasprotno se na kontrastnost metričnega poteka ustno izročilo odzove s preoblikovanjem do popolnoma polimetričnih struktur, medtem ko jo enovitost ohranja metrično pretežno izvirno. Variirani intervali so lahko obstoječi sami na sebi, lahko pa posledično vplivajo na izjemen, a ne redek zgled oblikovne spremembe. Ker ustno izročilo ni vezano na sosledje tematskih celic, lahko pride do njihovega novega združevanja, zamenjave ali zavrnitve; variabilnost lahko tako močno poseže v strukturo, da je oblikovna, torej vsebinska podoba popolnoma nova in ne le variantna. Poseganje v izvirno obliko dovoljuje zlasti tista kompozicijska struktura, ki se izraža z malenkostno preoblikovano tematsko snovjo. Nasprotno pesmi s kontrastno tematiko, z jasno ločenimi vsebinskimi deli že same na sebi določajo nespremenljivost vsebinskega poteka. Za najbolj spremenljivo od glasbenih prvin pesmi se je med analitičnim delom izkazala metrika; metrične spremembe so lahko le posamezne, največkrat pa se kažejo kot posledica zakonitosti individualnih načinov petja. Med temi so nepravilni takti, sosledje mešanih taktov, z vdihom podaljšani ali skrajšani metrični obrazci in skrajševanje notnih vrednosti za doseg bolj dinamičnega petja.

Variantnosti glasbenih prvin so odraz ljudske ustvarjalnosti, to, česar pa ljudska pesemska ustvarjalnost ne pozna in je povsem edinstvena vrednost ponarodele pesmi, je prenos interpretativnosti umetne pesmi. Te ustno izročilo ne sprejema kot izraz, v smislu izvajanja

dinamičnih in agogičnih oznak kot izvedbene predloge, temveč jo po svojih merilih – z ritmičnimi in metričnimi spremembami – oblikuje v nove ritmično-metrično urejene razdelke. Opazovanje tovrstnega pojava utrdi predpostavko, da je določena pesem prešla v ljudsko pesemsko dediščino iz okolja poustvarjane glasbe, za etnomuzikološki vidik pa je še toliko pomembnejša ugotovitev, da ustno izročilo sprejema vse prvine pesmi enakovredno – tako notranjega (strukturnega) kot zunanjega (interpretativnega) izvora – in jih enakovredno podredi svojim zakonitostim preoblikovanja.

V najožjem pomenu besede je ponarodela pesem ljudska pesem, katere izhodiščno stanje je avtorska pesem; soodnos med izvirnikom in njegovimi ljudskimi preoblikovanji razkriva analitični postopek, ki pa kot le glasbena snov ni oprijemljiv tudi za razumevanje samega ponarodevanja. Opredmetenje ponarodelosti tako pušča marsikatero poglavje odprto, saj sta variantnost in razširjenost – kot osnovni predpostavki ponarodele – za določljivost preveč relativni. Raziskovanje je omejevalo pomanjkanje strokovnih postavk, vsaj osnovnega metodološkega in analitičnega etnomuzikološkega okvira, poljudna in hkrati tekstološka raziskovanja pa izrazito razkrivajo problematiko ponarodele pesmi kot besedno ozaveščene snovi, ne pa tudi glasbeno. Ponarodevanje kot proces je časovno le navidezno dogajanje, ki ga ni mogoče zamejiti in utemeljiti s konkretnimi zgodovinskimi dejstvi, zato so ugotovitve naloge kljub poskusom interdisciplinarnosti podane lahko le kot predpostavke. Izpostavljeni in obravnavani so bili domnevno najbolj značilni in ključni zunanji in vsebinski dejavniki, ki pa zaradi zapletenega skupka različnih vzrokov, časovno navideznega dogajanja in nedefiniranosti glasbenega jezika ne morejo podati absolutno veljavnih odgovorov.

Obranjeno 28. maja 2002 na Filozofski fakulteti Univerze v Ljubljani.

The Musicological Aspect of the Transformation of Latter-Half-Nineteenth-Century Art Songs into Folk Songs

The topic of the present M. A. work was the Slovenian art song of the second half of the 19th century observed as a folk song. It deals with the historical key period in which it is hardly possible to elude the year 1848, the Spring of Nations, the time of ideological, political, and cultural transformation in Slovenia. In mid-century, the sung song was the pivotal musical good, the expression of highly acknowledged Slovenian art, quantitatively and qualitatively it represented the culmination of productive and reproductive musical culture in Slovenian milieu at the time. In spite of the unified subject of research the results are of twofold nature: on one hand, there are the aspects of various sciences as an attempt to define all possible mediators in the process of transformation, and on the other, analytical observation of thus folklorized songs as musical matter and musical processes.

Since folklorization appears to be a process predominantly based on the laws of oral tradition, this fact renders pinpointing impossible. The lack of historical data adds up to its undefinability, whereas the process itself, due to extensive spans of time, cannot be formalized into a clear system. Folklorization is therefore to be understood as a transfer of art songs from an artistic milieu to milieux of folksy tradition. So, taking into account available historical sources, those activities and factors had to be detected that seem to be the representatives of general importance and influence upon the popularization and folklorization of art songs. In research, all those forms of musical presentation of the latter half of the 19th century were embraced through which the art song supposedly passed over from the artistic, individually creative performing milieu into that of the collective folk song heritage; it goes without saying, that ideological, political, didactic, sociological, and psychological aspects were taken into consideration as well. Decisive research was dedicated to those forms of cultural performances in which the art song played an artistic, performing part (the so-called "bésede" of Slovenian societies and reading rooms); of even greater importance—above all because of the inclusion of broader sections of the population—were explicitly social or rather political performances (mass meetings, garden parties, and similar social gatherings). The most important role in the process of folklorization was that of school singing, since this very environment could include the broadest strata of the entire population, so that Slovenian composers of that period were those who—through various vocal genres and didactic aims—gave a crucial contribution to the popularization of songs by embedding them in the conscience of every individual in the Slovenian society, all of which proved to be an act of far-reaching consequences considering that, in this way, each individual became a potential promoter of folk culture. Other factors—such as the choice of songs, their sonorous realization, i.e. performance, and frequent repetition, not to say revision, the latter being a key psychological factor—have not been ignored either, since qualitative criteria came out to be of secondary importance, namely: a song heard many a time affects feelings already in advance, and even more so the memory of the people.

The central, analytical part of the work deals with the folklorized song separately from its historical, cultural, sociological, and psychological associations. Since a

folklorized song, as regards its role, equals a folk song, it is not – from the viewpoint of tonal material – historically conditioned. Nevertheless, due to the lasting process and to its embedment in oral tradition, it passes through a number of historical periods. In the general conscience, a folklorized song usually exists in the role of a well-known, popular song. However, for research procedures, it has to meet two conditions, i.e. the knowledge of authorship, which defines it as artistic, and its variable quality, through which it belongs to the folk heritage. Considering the mostly unsuccessful establishment of musical authorship, and in favour of a more detailed analytical methodology, the analytical part has limited itself to six selected examples – songs, by Jurij Fleišman – Under the Window (Pod oknom), Miroslav Vilhar – On the Lake (Po jezeru), Gustav Ipavec – The Spinner (Predica) and Everything Goes By (Vse mine), Angelik Hribar – Separation (Ločitev), and Josip Ludvik Weiss – An Orphan (Sirota). Examples of their folk variants have been taken from the rich archive of the Ethnomusicological Institute, or more precisely: from the manuscript records of the late 19th century, and from the sound archive that has been growing ever since 1955.

Comparative analysis delves into the structure of a folklorized song presuming where, in what, and to what extent the art and the folk songs coincide, or rather, what are the elements and musical circumstances in which the former is prevalent, and where does the variableness of folk creativity intrude upon the prescribed art song. Due to oral-aural ways of reception and memorizing, the variability of a folklorized song itself conditions unpredictable changes. However, a thorough analysis shows that variability is limitless, though on the other hand, that oral tradition proves a firm stability of certain models.

The present work records great variability in the behaviour of individual musical elements. As regards the rhythmic in folklorized art songs, there is hardly any inventiveness. With the melodic it is the other way around: on the one hand, oral tradition does not broach the basic melodic characteristics, which means that thematically definable progressions remain as a rule unchangeable, whereas intervallic complexes of thematically secondary character allow major or minor degrees of variability. Among the modes of variableness, contraction of wide progressions should be mentioned, especially those moving downwards. Also wide, chordally based melodic complexes appear to be too complicated for memorizing, so that their simplification leads to many variable solutions. Dissonant intervals, irrespective of their diapason, remained unchanged because their inner harmonic – always dominant – charges are all too decisive.

The detection of variants is as important as the establishment of invariability. Causes for invariableness are completely idiosyncratic. For example: an explicitly isorhythmic melody does not give oral tradition the possibility of rhythmical-metrical changes, since man's memorizing abilities seem to find it easier to control those melodies that are founded on contrasting thematics than to deal with only slightly changing melodics. Oral tradition therefore responds to contrasting metrical developments by transformations that can reach polymetrical structures, whereas a rather unified "original" leaves metrical characteristics predominantly unchanged. Varied intervals can be self-sufficient, although they can cause exceptional formal changes. Because oral tradition is not bound by the sequence of thematic embryos, new fusions, exchanges, or rejections can occur; variability can thus affect the structure to such a degree that the resultant image is a complete formal novum – not a variant. "Intrusions" into the original are mostly possible with those compositional structures which make use of only slightly transformed thematic material. On the other hand, songs with contrasting subject matter and clear-cut formal sections seem, all by themselves, to establish the unchangeability

of the sequence of contents. Analysis has shown that among various musical elements proneness to change can be mostly expected with the metrics; such changes can be either particular or, which is the more usual case, a result of idiosyncratic ways of singing. Among the latter, one should mention odd metres, sequences of mixed metres, through inspiration prolonged or shortened metrical patterns, contractions of note values – all with a view to achieve a more advanced level of dynamic singing.

Variability of musical elements is a reflection of folk creativity. However, what is foreign to this creativity and, at the same time, a unique quality of folklorized songs, appears to be the interpretability of the art songs. However, this quality is never accepted in the sense of expressiveness, of following dynamic and agogic signs as performing points of departure, but, in accordance with its own criteria, forms novelly arranged rhythmical and metrical sections. Such phenomena consolidate the supposition that certain songs of the vocal folk heritage have come from the milieu of performed art music. Nevertheless, it is ethnomusicologically even more important that oral tradition accepts all elements of a song equally – irrespective of their inner (structural) or outer (interpretative) origin – and subjects them, equally again, to its own rules of transformation.

In the narrowest sense of the word, a folklorized song is a folk song, the initial status of which was that of an art song with an established author. The relation between the original and its folk transformations can be revealed through analysis. However, only on the basis of musical material alone analytical procedures are not sufficient for understanding the process of folklorization itself. The formalization of folklorization leaves many a chapter open, since variability and wide circulation – two basic presumptions of a folklorized song – are much too relative for any useful definability. Research has tried to reduce the lack of professional criteria, or at least that of the basic – methodological and analytical – ethnomusicological framework. Suffice it to say that popular and textual research shows the problems of folklorized songs as textually conscious, which is far from satisfactory as regards musical matter. The process of folklorization is a temporally fictitious happening that unfortunately cannot be marked off and substantiated by historical facts. The conclusions can be therefore – in spite of interdisciplinary endeavours – given only in the form of presumptions. Exposed and dealt with were supposedly those most characteristic, outer and inner, key factors which, due to a complicated bunch of various causes, temporally fictitious happenings, and undefinabilities as regards the musical language, cannot have given absolutely valid answers.

Defended on May 28, 2002, Faculty of Arts, University of Ljubljana.