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Unearthing the Elusive Istrian Scale: From Folk Idioms to Music Composition

Re-defining and understanding the transformation

A supporting document submitted in partial satisfaction of the

requirements for the degree Doctor of Musical Arts

in Music

by

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March 2020

Unearthing the Elusive Istrian Scale: From Folk Idioms to Music Composition

Re-defining and understanding the transformation

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by

Petra Peršolja

Acknowledgments

Istrian music examines a unique cultural cross-section of Slovenian, Croatian, and Italian underpinnings, which created a systematic lack of a concise picture of the Istrian Scale outside its own borders. I reserve the right to my translation and interpretation of the sources in Slovene, Croatian, Serbo-Croatian and Italian, due to the lack of existing English sources. Some of my explorations took me to the Slovenian capital Ljubljana, where I was granted permission to view the private collection of Slovene National Library manuscripts, while my true inspiration was found when conducting research in person on the Istrian peninsula in Croatia.

My journey began by visiting Dr. Luisa Antoni in the northern Istrian-Italian city of Trieste. I continued to the city of Koper in Slovenia, where I met with Nusa Gregorič, and finally, over the weekend, I traveled to the most southern Istrian city of Pula in Croatia. In a welcoming atmosphere at the Music Academy of Pula, I met Mirjana Veljović Grakalić, Branko Radić, and Branko Okmaca. The preeminent authority on the subject, Veljović Grakalić provided me with the indispensable “Published studies and articles of Ivan Matetić-Ronjgov,” her own master’s thesis “Istrian Tone Row in Art Music” from 1984 and “Istrian Tone Row: From Folk Tunes to Atonal Structures,” which she presented at the Musicological Symposium in Sarajevo in 2004.

This research and dissertation could not have happened without Dr. **Luisa Antoni**, whom I would like to thank for her dedication and mentoring. She guided and directed me through the entire process and had the difficult job of reviewing this work, giving precise, professional and constructive advice and criticism without hampering my ideas or impeding my creativity in writing, for which I am especially thankful. On this difficult and often bewildering journey, I relied solely on her guidance, and taking her advice, expanded my search to sources as far away as Russia. Through her investigative skills, she located correspondence in the Slovenian National Library in Ljubljana, the Croatian Pula Music Academy, the Institute of Ivan Matetić-Ronjgov and many other venues, to gain access to manuscripts, journals, scores, letters, research, and publications.

I could not have reached this goal without the help of Professor **Paul Berkowitz**, my mentor, and the dominant force throughout my doctoral studies at the University of California Santa Barbara. His knowledge, expertise, and ability to communicate ideas

provided the guidance I needed while his sincerity, patience, and understanding encouraged me to persevere as I felt the burden of an unimaginable amount of paperwork and the demand of hours of piano playing while, at the same time, I struggled with the challenge of writing in English—a daunting task for a Slavic speaker.

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ABSTRACT

Unearthing the Elusive Istrian Scale: From Folk Idioms to Music Composition

Re-defining and understanding the transformation

by

Petra Peršolja

A systematic lack of a concise picture of the Istrian Scale outside its territory is mainly due to a unique cultural cross-section of Slovenian, Croatian, and Italian underpinnings. This paper follows the metamorphosis of the Istrian scale from its folkloric origins on the Istrian peninsula on the northeastern coast of the Adriatic Sea to its manifestation in modern classical compositions of Slovenian classical (art) music. Supported with samples of Istrian folk music, the research follows a succession of musicologists and their efforts to transform the folkloric idioms into a concise formula of a hexatonic tone row as well as the formation of the octatonic Istrian scale. The employment of this unique phenomenon in classical compositions is analyzed in piano pieces of Slovenian composers Karol Pahor and Danilo Švara.

Table of Contents

Acknowledgments	iv
Curriculum vitae	vi
Abstract.....	vii
<i>International Phonetic Alphabet</i>	xiii
<i>INTRODUCTION</i>	1
Aim of the Research	1
Istria.....	3
Folk features	5
Tuning	6
The founding fathers	8
<i>CHAPTER 1 Overview of Istria</i>	11
History	12
Ethnicity	15
Language	17
<i>CHAPTER 2 Overview of art and culture</i>	19
Folk Music.....	20
Two-part polyphony in the so-called Istrian scale	22
Two-part polyphony from Čićarija.....	26
Descant two-part polyphony	27
Modality	29
Art Music.....	31
Musical Nationalism.....	34
<i>CHAPTER 3</i>	36
Development of the Istrian Scale	37
Franjo Ksaver Kuhač.....	38
Ludvik Kuba.....	41
Matko Brajša-Rašan	43
Božidar Širola.....	47
Vinko Žganec	48
Close-up comparison of different notations <i>Turne moj lipi/Plac Kneza Frankopana</i>	51
Stanislav Preprek.....	54

CHAPTER 4	57
Ivan Matetić Ronjgov	58
Life	58
Ivan Matetić Ronjgov and Folk Music	60
Dorian and Phrygian Mode	64
Ivan Matetić Ronjgov, the composer	71
Slavko Zlatić.....	72
Continuing research.....	75
The octatonic scale	77
CHAPTER 5 Karol Pahor	78
Slovene Art Music and the Istrian Scale	79
Life	80
Istrijanka.....	87
Istrijanka Nr. 1: Andantino Semplice	89
3 Concert Etudes for Piano.....	94
Etude Number 1	95
Etude Number 2	99
Etude Number 3	105
CHAPTER 6 Danilo Švara	110
Life	111
Istrske Narodne za Mladino: 10 pieces for Piano.....	114
Uspavanka.....	114
Danilo Švara: Two Istrian Etudes for piano	116
I. Andantino Mosso.....	116
Afterword: Premonitions of the Istrian scale in classical music	126
Conclusion	132
<i>Appendix</i>	137
<i>Bibliography</i>	140

LIST OF FIGURES

Figure 1 Map. Position of Istria within the Adriatic region.....	3
Figure 2 Map of Istrian territory, color code by country	4
Figure 3 Istrian Tone Row	9
Figure 4 The occupation history of Istria from 700 BC to 1918 AC	14
Figure 5 Immigration onto the Istrian peninsula from 177BC up to the 19 th century	15
Figure 6 Musical Example: “Krnica” in the style thin and thick	24
Figure 7 Musical example: four different sopele and their acoustic measurement	25
Figure 8 Musical Example of Bugarjenje style.....	26
Figure 9 Musical Example of descant two-part polyphony	27
Figure 10 He was Born, an extremely rare example of secular Istrian tune	28
Figure 11 Lament of Prince Frankopan as notated by Brajša Rašan	45
Figure 12 The Lament of Prince Frankopan as notated by Božidar Širola.....	47
Figure 13 The Lament of Prince Frankopan by Vinko Žganec	50
Figure 14 Brajša-Rašan’s notation.....	51
Figure 15 Božidar Širola’s notation	51
Figure 16 Vinko Žganec’s notation	51
Figure 17 Star me je prosija	52
Figure 18 Star me je prosija as notated by Božidar Širola.....	52
Figure 19 Istrian scale according to Žganec	53
Figure 20 Musical Example: Stanislav Prepek A-Type and B type Istrian scale.....	55
Figure 21 Prepek type A1	55
Figure 22 Prepek Type A2.....	55
Figure 23 Prepek Type B.....	55
Figure 24 Musical example: Type A (Central Istrian type of folk tune), Oj dibvojkoj	60
Figure 25 Musical Example: Type B littoral type of folk song, difficult to notate, Poskočnica	60
Figure 26 Comparison of Poskočnica, measure 5 to Matetić’s notation correction	61
Figure 27 Dorian Mode.....	64
Figure 28 Phrygian mode.....	64
Figure 29 Ivan Matetić Ronjgov, Type A: DORIAN	65
Figure 30 Ivan Matetić Ronjgov, Type B; PHRYGIAN	65
Figure 31 Musical Example. Phrygian types of cadences	67
Figure 32 Ronjgov bases his Phrygian mode on the Harmonic Major	67
Figure 33 Ronjgov merging two tone rows to expand the scale.....	68
Figure 34 Two voice Istrian scale according to Ronjgov in 1393	69
Figure 35 Ronjgov Type 1 Figure 36 Ronjgov Type 2	70
Figure 37 Ronjgov Type 3 Figure 38 Ronjgov Type 4.....	70
Figure 39 Example of Piano composition Balloon by Slavko Zlatić	73
Figure 40 Istrian Scale according to Antun Dobronić	75

Figure 41 Franjo Dugan: Phrygian three-tone-row sequence	76
Figure 42 Musical example. Rimsky-Korsakov's gamma as notated by Inesa Bazayev	77
Figure 43 Title Page, Karol Pahor: Istrijanka:	88
Figure 44 Istrijanka mm.1-2	89
Figure 45 Istrijanka mm. 1-2 manuscript.....	90
Figure 46 Istrijanka mm.3-5	90
Figure 47 Istrijanka, Section C	91
Figure 48 Istrijanka, manuscript	91
Figure 49 Istrijanka, return to A	92
Figure 50 Istrijanka: ending	92
Figure 51 Pahor Etude Nr. 1 (mm1-2).....	95
Figure 52 Pahor Etude Nr. 1, section A	96
Figure 53 Pahor Etude Nr. 1, Section A, 2	96
Figure 54: Karol Pahor, Etude Nr. 1, Section B	97
Figure 55 Pahor Etude Nr. 1Section B/2	97
Figure 56 Pahor Etude Nr. 1, Section B/3	98
Figure 57 Pahor Etude Nr. 1, the return of Section A.....	98
Figure 58 Pahor Etude Nr. 1, closing section	99
Figure 59 Pahor Etude Nr. 1: ending	99
Figure 60 Pahor Etude Nr.2, mm.1-4.....	100
Figure 61 Pahor Etude Nr. 2, m.5	101
Figure 62 Pahor Etude Nr. 2	101
Figure 63 Pahor Etude Nr. 2, m.9	101
Figure 64 Pahor Etude Nr. 2, mm15-18.....	102
Figure 65 Karol Pahor, Etude nr. 2, culmination	102
Figure 66 Pahor Etude Nr. 2, m.25	103
Figure 67 Pahor Etude Nr. 2, mm.28-31.....	103
Figure 68 Pahor Etude Nr. 2, mm.36-40.....	104
Figure 69 Karol Pahor, Etude Nr. 2 Ending.....	105
Figure 70 Karol Pahor, Etude Nr. 3, Perpetuum mobile = section A	106
Figure 71 Karol Pahor, Etude Nr. 3, mm. 7-12.....	107
Figure 72 Karol Pahor, Etude Nr. 3, B-section.....	107
Figure 73 Karol Pahor, Etude Nr. 3: section of B.....	108
Figure 74 Karol Pahor Etude Nr. 3, Pg. 3	109
Figure 75 Karol Pahor Etude Nr. 3, pedal point and final diminuendo into A-flat chord.	109
Figure 76 Švara, Istrske za mladino. Nr. 1, First theme	114
Figure 77 Švara, Istrske za mladino. Nr. 1, mm.5-9.....	115
Figure 78 Švara, Istrske za mladino. Nr. 1, mm.14-17.....	115
Figure 79 Švara, Istrske za mladino. Nr. 1, ending.....	116
Figure 80 Švara Istrska Etuda Nr. 1, Section A, phrase a.....	117

Figure 81 Švara Istrska Etuda: phrase b (mm3-4), Section b	117
Figure 82 Švara Istrska Etuda Nr. 1, mm.5-6, Section c	118
Figure 83 Švara Istrska Etuda Nr. 1, Section d and closing section	118
Figure 84 Švara Istrska Etuda Nr. 1, mm.11-12	119
Figure 85 Švara Istrska Etuda Nr. 1, the occurrence of b-naturals	119
Figure 86 Švara Istrska Etuda Nr. 1, mm.19-20 closing passage	120
Figure 87 Švara Istrska Etuda Nr. 1, mm.21.....	120
Figure 88 Švara Istrska Etuda Nr. 1, mm.25-28	121
Figure 89 Švara Istrska Etuda Nr. 1, mm.29-30	121
Figure 90 Švara Istrska Etuda Nr. 1, mm.31-33	122
Figure 91 Švara Istrska Etuda Nr. 1 mm.36-38	122
Figure 92 Švara Istrska Etuda Nr. 1, mm.39, 40, phrase g	123
Figure 93 Švara Istrska Etuda Nr. 1, mm. 41-42	123
Figure 94 Švara Istrska Etuda Nr. 1, closing section before the return A	123
Figure 95 Švara Istrska Etuda Nr. 1, mm. 47-48	124
Figure 96 Švara Istrska Etuda Nr. 1, mm. 49-50, phrase b.....	124
Figure 97 Švara Istrska Etuda Nr. 1, mm55-56	125
Figure 98 Švara Istrska Etuda Nr. 1, Ending	125
Figure 99 Chopin Nocturne Op.15, Nr. 3, mm. 76-81	127
Figure 100 Chopin Ballade Nr. 1, m.129.....	128
Figure 101 Chopin Nocturne Op.37, Nr. 2: ending	128
Figure 102 Liszt Annes de Pelerinage, Italy, Sonetto di Petrarca 104, Nr. 5; Opening	129
Figure 103 Liszt Sonata b-min, second recitativo, Pg. 21	130
Figure 104 Liszt Un Sospiro, m.66.....	130
Figure 105 Liszt Un sospiro continuation.....	131
Figure 106 Scriabin Etude Op.56, Nr. 4	131
Figure 108 Luisa Antoni, Istrska	138
Figure 109 Ljudska: Majko Juraj.....	139
Figure 110 Ljudska: Oprostaj	139
Figure 111 Ljudska: Kada putuj s djevojkom.....	139
Figure 112 Ljudska: Svekrivca hisu mete.....	139

*International Phonetic Alphabet
Pronunciations*

Istria/Istra (Éast-rah)

Trieste (Tree-ést-eh)

Rijeka (Re-yéh-kah)

Islands Krk (Kirk), Cres (Ts-rhe-s), and Rab (Rahb)

Personal Names

Franjo Ksaver Kuhač (Frá-nyo Ksá-vehr Coó-háitch)

Matko Brajša Rašan (Mát-co Brígh-shaa Rash-áhn)

Božidar Širola (Bó-zhee-dar She-ró-la)

Vinko Žganec (Vín-ko Zhe-gá-nets)

Stanislav Prepek (Stán-ee-slahv Preh-prek)

Ivan Matetić Ronjgov (Ée-vahn Ma-téh-teach Rón-go)

Ivo Kirigin (Ée-vo Kée-ree-geen)

Mirjana Veljović Grakalić (Meer-yá-na Vél-yo-vich Grá-ka-litch)

Luisa Antoni (Lu-ée-sah Áhn-to-ny)

Petra Persolja (Péh-tra Pear-shó-lyeah)

INTRODUCTION

Aim of the Research

This study aims to trace the metamorphosis of the Istrian scale from its folkloric origins to its modern classical renditions, examining how various compositional approaches have utilized the wide-ranging features of the scale, its folkloric heritage, and ultimately how this legacy manifests itself in 19th and 20th- century art music. The Istrian scale is a row of eight tones arranged in a specific intervallic sequence, theoretically systematizing the folk music of the Istrian peninsula on the northeastern coast of the Adriatic Sea.

The genre of “folk music” typically encompasses music that is the product of oral tradition, often arising from among peasant populations and rarely notated in its original form. In Istria, traditional folk music usually takes the form of two-part singing in pure intonation. The octatonic Istrian scale served as a means of codification, transcribing the intervals of the oral Istrian tradition into a tone row within the Western system of equal temperament. A tide of musical nationalism in the 19th century gave rise to the incorporation of folk melodies, rhythms, and harmonies by composers primarily governed by the musical conventions of Western music traditions.¹ With the formation of the Istrian scale, Western tradition boundaries were pushed, bringing the peasants’ motives and their unrefined character to elite circles in the guise of orchestral and piano compositions. At the forefront of the movement to systematize the Istrian motives into a scale for its inclusion in the art music were pioneering musicologists and composers Franjo Ksaver Kuhač, Matko Brajša Rašan, and Ivan Matetić Ronjgov.

¹ Music Nationalism will be discussed in Chapter 2

The following study employs a variety of methods, including a survey and translation of existing material, first-hand musical analysis, and in-person interviews, to present a cohesive picture of the geographical, historical, and cultural traditions underlying the modern-day incorporation of Istrian harmonic elements. Distorted tonality, distinct musical features, and rhythmic complexity make the works presented in this study not only recognizable but archetypal within the Istrian instrumental opus. The process from collecting the folk tunes to elaborating them into templates for the creation of a particular national style was jeopardized theoretically and culturally due to early musicologists only being trained in a privileged academic approach to music. Codified conservatory training facilitated the theoretical and transcriptional disconnects, misunderstandings, and realignments throughout history. As the Istrian tone structure does not intersect with that of other standard modes (e.g., major, minor, Greek), its harmony is also not subject to known tonal and functional relationships. An understanding of the Istrian scale's development, function, and harmonization options will shed light on its unique harmonic structure and potential for integration within other tuning systems.

The rules of the Istrian tonal structure are forged differently by each composer, in accordance with his or her own compositional and stylistic language. In the ensuing study, the musical analysis will yield insight into the techniques adopted by Istrian-born Slovene composers Karol Pahor and Danilo Švara. Finally, the first-hand discussion with contemporary Slovene-Italian composer Luisa Antoni will present a rare look at the compositional process and corresponding challenges of constructing a musical composition based on Istrian tonalities. This study endeavors to spread awareness, protect the Istrian musical heritage, and facilitate

its accessibility to the public. To this end, a phonetic guide for the most frequently used names of persons and places is supplied in the preliminary.

Istria



Figure 1 Map. Position of Istria within the Adriatic region²

Istria has always been pluri-nationalist with its diverse local population and is best described as a multicultural microcosmos. It served as a nexus of cultural exchange among the Slavic, Latin, Roman, Hungarian, and Germanic cultures. Istria is a triangular peninsula

² Einstein, Norman. 2005. "Map of the Adriatic Sea." Own work assumed. GNU Free documentation license

located on the northeastern coast of the Adriatic Sea, between the Gulf of Venice and Gulf of Kvarner.³ In words of Yugoslav musicologist Antun Dobronić, “Istria supplied a corridor connecting Asia and Europe, influencing the population by two conflicting currents of ideas, emanating respectively from the East and the West.”⁴



Figure 2 Map of Istrian territory, color code by country

Orange: Italy, Yellow: Slovenia, Green: Croatia⁵

As seen in figure 3, Istria currently spans the region bordered by the Italian Gulf of Trieste, the entire Slovenian coast, Croatian west coast to the southern city of Pula, continuing into the Kvarner Gulf, ending at the Croatian city of Rijeka. Divided among three

³ Adam Augustyn *et al.* 2013. Encyclopedia Britannica. “Istria.” <https://www.britannica.com/place/Istria>

⁴ Dobronić, Antun. 1926. A study of Yugoslav Music. *The Musical Quarterly*, XII (1), pp.56-71.

⁵ Hillier, Fred. 2017. “Map of Istria.” Encountering the past. Tbeartravels. Word press. <https://tbeartravels.files.wordpress.com/2017/11/2-map-istria-peninsula.jpg>

countries: Italy, Slovenia, and Croatia, the Istrian region also includes the Croatian islands Cres, Krk, Lošinj, and Rab.⁶ As described by contemporary Istrian composer Dario Marušić “The Istrian *modus vivendi* is a unity of cultural differences, centuries-long, spiritual and cultural sedimentation, and intertwinement,” painted with historical, ethnic, cultural and linguistic shades.⁷

Folk features

Although folk traditions and their influences will be fully explored in the next chapter, it is critical to draw the line between folk music and art music (further discussed in chapter 2). Folk music reflects the culture as it has been handed down orally through generations, without a traceable composer, and its primary researchers are ethnomusicologists. Several primary features characterize the folk vocal traditions of Istria, which relate in various ways to the regions and countries surrounding it, such as typical narrow range span (five or six tones) and melodic phrases’ tendency to be short in length (compact phrase structure)⁸. Melodies of this genre tend to conclude in unison on the *nota finalis*.⁹ On the other hand, art music mostly refers to Western classical music, which is consciously written by a composer, blending, for example, pleasing and lengthier melody,

⁶ Cornis-Pope, Marcel, and John Neubauer. 2006. “History of The Literary Cultures of East-Central Europe.” *Google Books*. <https://books.google.com/books?id=5pAwqsSyTIsC&pg=PA364#v=onepage&q&f>

⁷ Marušić, Dario. 2006. “Musical Traditions | Dario Marusic.” *Dariomusic.Com*. http://dariomusic.com/?page_id=409.

⁸ See chapter 2.

⁹ *nota finalis*: the term comes from *modality*, generally used in music theory to indicate a specific organizational system for musical intervals on which music is composed. Gregorian modes, for example, are eight different types of musical scales, each characterized by a specific final note called *finalis*. Kolinski, Mieczyslaw. 2010 “Mode.” *Encyclopædia Britannica*, inc. <https://www.britannica.com/art/mode-music>.

verse written by a poet and written-out, elaborated accompaniment into an art song.

Historical musicologists research art music.

It must be remembered that the Istrian tonality functions independently of the principles of Western voice-leading; dominant and leading-tone cadential formulas play no role in the music of this genre. Instead, Istrian melodies tend to conclude at the unison. Given that the melodies are set in two parts, the cadential formula is horizontally guided (compared to four-voice vertical harmony in art music). The final characteristic of this music, also perhaps the most problematic, is its unique tuning system. In the singing style *ganga*, for example (Bosnia and Herzegovina, Montenegro), one singer begins a melodic line, followed by other voices employing a vocal style that a Westernized ear might identify as wailing or lamenting. These secondary voices do not traverse a range of diatonic pitches but instead move between notes in intervals smaller than a half step, commonly labeled as quarter tones or microtones. Istrian tradition, including tonality, developed independently, taking on characteristics from other musical traditions outside the Western canon.

Tuning

The microtonal nature of Istrian folk tunes poses significant challenges to their transcription in Western notation. The concept of 12-tone equal temperament in the art and concert music gained prominence in the mid-1700s, as a means of facilitating the tuning of keyboard instruments and came to dominate both vocal and instrumental Western music performance. Further complicating matters is the Istrian folk tradition of pitch bending, a technique fairly foreign to vocal techniques within art song and opera. In this tradition,

Istrian folk singers manipulate selected pitches within a melody; when done in tandem, this manipulation has the effect of augmenting and diminishing vertical intervals beyond recognition to the Western ear. This concept will be explored further in the forthcoming discussion of the work of Ivan Matetić-Ronjgov. Musicians seeking to notate Istrian folk songs soon realized the limitations of Western notation, as attempts to capture the nebulous pitches often resulted in imprecise simulations. These inaccuracies, however, were discounted in favor of novelty, as these melodic approximations were integrated with Western modalities.

In his article on the acoustic foundation of the Istrian scale, Ivo Kirigin concluded that folk melodies had to be tailored to fit into the equal-tempered system of tuning to serve as a compositional formula for Western art music.¹⁰ The limited nature of the Istrian modal pattern, however, inherently precluded works of a larger scale, and thus arose the idea of a structural formula modeled after patterns in folk music, edging these compositions closer to their Istrian roots. The initial tone row of six notes was first expanded to an octave in 1921 by Vinko Žganec and in 1925 by Matetić-Ronjgov in order to create a full scale, rendering it more accessible to composers. Early researchers attempted to trace the scale's lineage to the Greek modes, drawing parallels to the Phrygian mode. This connection seems tenuous, given that three of the seven Phrygian tones would need to be lowered in order to reconcile the discrepancies.

¹⁰ Kirigin, Ivo. 1945. "Akustički Temelji Istarske Ljestvice." *Muzičke Novine, Zagreb* 1 (6): pg. 2.

The founding fathers

In 1881, Franjo Kuhač was among the first to publish his adaptation of Istrian folk tunes in a collection entitled “South-Slovene National Songs.”¹¹ Unfortunately, this collection misses the mark on multiple counts of authenticity. His attempts at annotating the foreign pitches ultimately resulted in mixed-mode compositions, blending major and minor tonalities. Cursory transcriptions, as well as questionable “solutions” for reconciling the melodies within the Western system, also characterize this collection. In addition, Kuhač took the liberty of setting the melodies in four-part harmony, belying their traditional two-voice structure.

A more successful attempt can be found in the collection of 50 folk tunes of Istria published by Matko Brajša Rašan in 1910.¹² Interestingly, Brajša Rašan, who was not musically educated, understood the crucial moments in the tone structure more intuitively, circumventing the biases inflicted by academic background and common rules of harmony and tonality.¹³ In addition to successfully presenting the tunes within a microtonal tempering system, Brajša Rašan also identified one crucial feature of Istrian music: the centrality of the *nota finalis*, the final tone.¹⁴

¹¹ Kuhač, Franjo. 1878. *Južno-Slovenske Narodne Popievke (Chansons Nationales des Slaves Du Sud)*. Vol. 3. Zagreb: Tiskara i litografija C. Albrechta.

¹² Brajša-Rašan, M. 1985. *Hrvatske Narodne Popievke Iz Istre (Chansons Nationales Croates D'istrie) 50 Svjetske i Crkvene*. 2nd ed. Pazin: Istarsko književno društvo Juraj Dobrila.

¹³ Grakalić, Mirjana. 1984. “Istarski Tonski Niz u Umjetničkoj Glazbi.” Magistarski rad, Beograd. pg. 34

¹⁴ Radić, Branko. 2012. “Uporaba Istrsko- Primorskih Glasbenih Idiomov v Orkestralnih Skladbah v Treh Ustvarjalnih Obdobjih Slavka Zlatića,” Magistrsko delo, Ljubljana. pg. 33

In 1925 Ivan Matetić Ronjgov published his extensive research in several articles “On the Istrian Scale,” “On the Notation of Istrian Chants,” and “More on the Notation of Istrian Chants.” Originally from the Istrian village of Ronjgi, Ronjgov was eager to preserve his musical heritage, applying the scale as the basis to most of his works. In 1939, an educational collection compiled by Matetić Ronjgov furnished, to date, the most authentic source of Istrian and coastal tunes.¹⁵ In his own words: “From this example of non-tempered two-part singing originating from the folk tunes, a new tone row was created with the name Istrian scale.”¹⁶ From his collection emerged the concept of the Istrian tone row¹⁷ employed by all subsequent theorists and researchers, to some extent, still in use today.

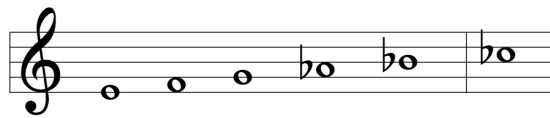


Figure 3: Istrian Tone Row

The tone row, however, presented limitations regarding transposition, modulation, and harmonization. To alleviate these difficulties, additional notes were added, producing a full-length scale. In the above case, the notes would be Db and D[♯], depending upon the composition’s tonality or modality. This research will present a detailed study of which notes were added, why, how, and what approximations and modifications were necessarily made in

¹⁵ Matetić Ronjgov, Ivan. 1939. *Čakavsko-Primorska Pjevanka: 128 Dvoglasnih Čakavskih Melodija Za Omladinu Sviju Vrsti Škola*. Zemun: Vlastita naklada.

¹⁶ *Ibid.*

¹⁷ In music ‘*note row*’, (also tone row, tone series, tone set) is a series of tones in which no tone is duplicated and in which the tones generally recur in fixed sequences. Typically, there are seven tones in a row to create a scale, twelve tones in the series of a chromatic scale. In the discussion of the Istrian case, the Istrian row does not consist of enough tones to fulfill a full scale.

doing so. In contrast to the seven tones found in the major and minor modes of the Western system, an additional two pitches were added to the Istrian tone row, giving rise to the Istrian octatonic scale. In this way, Matetić Ronjgov transformed the oral phenomenon of Istrian folk tonality into a concise configuration able to be transcribed in the Western musical tradition. Armed with this newfound means of communication, he facilitated the creation of works evoking the spirit of Istria for generations to come.¹⁸

In 2019 “Two-part singing and playing in the Istrian Scale” has been added to UNESCO's List of Intangible Cultural Heritage.¹⁹ UNESCO stands for the United Nations Educational, Scientific and Cultural Organization that seeks to encourage the identification, protection, and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity.²⁰

¹⁸ Demarin, Luka. 2018 “Istarska Ljestvica u Djelima Hrvatskih Skladatelja.” Sveučilište u Splitu, Umjetnička akademija

¹⁹ UNESCO “Two-Part Singing and Playing in the Istrian Scale.” Accessed February 11, 2019. <https://ich.unesco.org/en/RL/two-part-singing-and-playing-in-the-istrian-scale-00231>.

²⁰ Marušić, Filipa. 2017. “UNESCO Intangible Heritage of Croatia – Two-Part Singing and Playing On Istrian Scale.” *Total Croatia News*. <https://www.total-croatia-news.com/made-in-croatia/19679-unesco-intangible-heritage-of-croatia-two-part-singing-and-playing-on-istrian-scale>.

CHAPTER 1
Overview of Istria

History
Ethnicity
Language

History

Casting light on Istrian history, ethnicities, and languages is important in preservation for one's heritage in this multicultural blend of diverse local populations and traditions. Istria is a geo-cultural borderland with a long history of continuous administrative change, shifting borders, and migrations. Writing from or about a borderland makes it challenging to establish a single authoritative timeline, which became most recently evident after the dissolution of Yugoslavia and the formation of the new border system in this region in 1991.²¹ Hence, the inconsistencies between Slovene, Croatian, and Italian national literary histories. This intercultural region has experienced leaps over national boundaries, resulting in a rich and often complicated historical, nationalistic, linguistic and musical developments.

Sources from the Seventh Century BC refer to an Illyrian tribe,²² later the Kingdom of Histri, the first legal, political formation on the Istrian ground.²³ Described as the home to foothill settlements and dangerous pirates, it represented an imminent navigational threat on the Adriatic Sea to the Italian Peninsula.²⁴ Istria was dominated by a succession of conquerors: in 178 BC, Istria came under the rule of the Roman empire, in 476 AD under

²¹ Cornis- Pope, Marcel, and Neubauer John. 2006. *History of the Literary Cultures of East-Central Europe*. Vol. 2, John Benjamin Publishings.

²² Roisman, Joseph, and Ian Worthingham. 2010. A companion to Ancient Macedonia. *John Wiley and Sons*. "The Illyrians certainly never collectively called themselves Illyrians, and it is unlikely that they had any collective name for themselves"

²³ Wilkes, John. 1992. *The Illyrians. The peoples of Europe*. Oxford, United Kingdom Wiley- Blackwell Publishing. "We may begin with the Venetic peoples, Veneti, Carni, Histri and Liburni, whose language set them apart from the rest of the Illyrians." pg. 183.: Blackwell

²⁴ Bertoša, Miroslav, and Robert Matijašić. 2005. *Istarska enciklopedija*. Leksikografski zavor Miroslav Krleža <http://www.istrapedia.hr/hrv/706/povijest-povijest-istre-od-povijesti-do-1918-g-1/istra-a-z/>

Goths, in 539 the Byzantines, and in 788 the Franks.²⁵ It was the latter who established Istria as a *margraviate*,²⁶ allowing it its own jurisdiction under a series of rulers.²⁷ When the Frankish and Roman empires merged into the Carolingian Empire, the Istrian Margraviate was consecutively ruled by the Dukes of Carantania, Merania, Bavaria, and in 1060 AD by Aquileia.²⁸

By 1420 the Venetians subjugated most of the coastal peninsula, while the central and northern territories remained under the Habsburgs Empire. The split between Latin and Germanic authorities lasted well into the 18th Century when occupying superpowers changed regularly every decade. With the collapse of the Venetian Republic in 1797, Istria was Habsburgian for eight years, the French Empire governed it for the next eight years, changing all aspects of life, from social to administrative until 1813 when the strengthened Austrian empire reclaimed Istria. At the close of World War 1, like other Slavic regions, the Serbs, Croats, and Slovenes set up an independent kingdom.

²⁵ Nelson, L. Harry. 2001. "The Ride of the Franks." Pg. 330-751. *Lectures in Medieval History*.
http://www.vlib.us/medieval/lectures/franks_rise.html

²⁶ *Margraviate* (Lat. *marchisus*). The margraves had their origin in the counts established by Charlemagne to guard the frontier districts of the empire. Margraves had within their own jurisdiction the authority of dukes, but at the outset, they were subordinate to the dukes in the feudal army of the empire. In the 12th century, the margraves of Austria asserted their position as tenants-in-chief of the empire.
Chisholm, Hugh. 1911. "Margrave." *Encyclopedia Britannica*. 17 (11th ed.) Cambridge University Press.

²⁷ Banić, Josip. 2017 "A case study from the Twelve Century Margraviate of Istria." *Sedmi Istarski Povijesni Biennale. Religio, Fides, Superstitiones: O vjerovanjima I Pobožnosti Pobožnosti na Jadranskom Prostoru*. Conference Paper: Volume 7, Poreč.
https://www.academia.edu/33141163/Donationes_pro_remedio_animae_as_Total_Social_Facts_A_Case_Study_from_the_Twelfth_Century_Margraviate_of_Istria

²⁸ Vedaldi, Jasbez. 1994. "La Venetia orientale e l'Histria, Le fonti letterarie greche e latine fino alla caduta dell'Impero Romano d'Occidente." Roma.

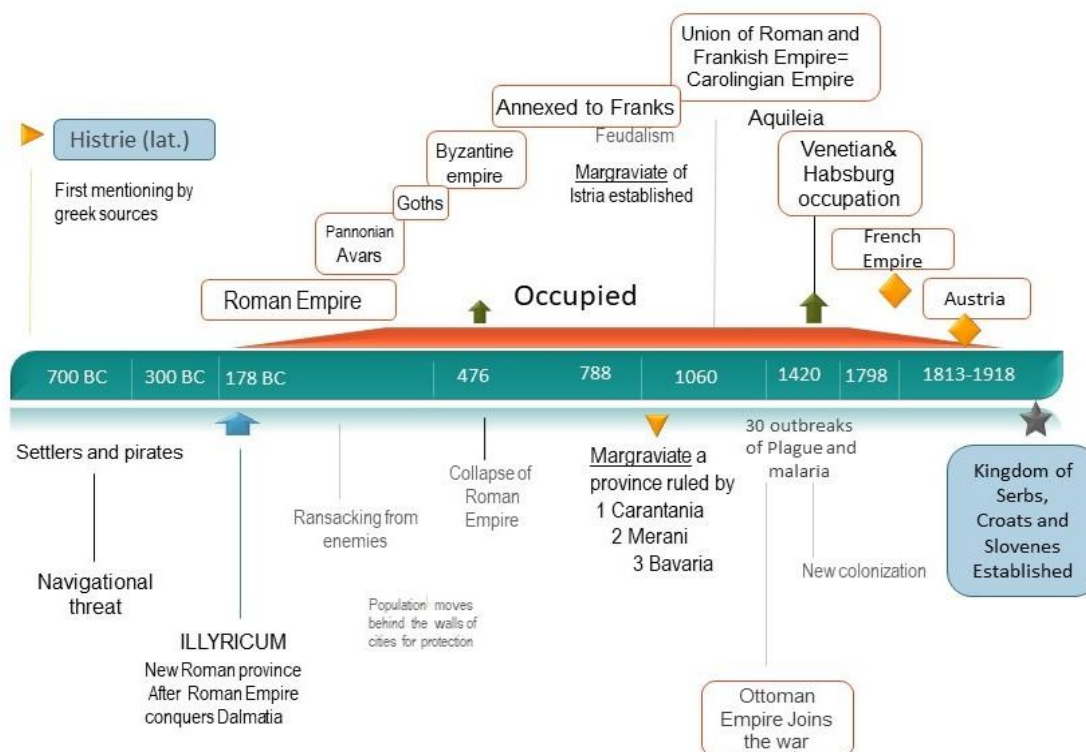


Figure 4 The occupation history of Istria from 700 BC to 1918 AC ²⁹

However, Istria was again subjugated, this time by the Nazi forces from Germany and Fascist armies from Italy and Hungary. The first south-Slav army, the Yugoslav partisans, resisted the occupation until the end of World War II. Except for Trieste, which remained Italian, Istria was returned to Yugoslavia. After the dissolution of Yugoslavia in 1992, Istria was divided between Croatia and Slovenia.³⁰

²⁹ For additional historical maps of Istria <https://www.vox.com/2014/9/8/6103453/38-maps-that-explain-europe>

³⁰ Manin, Marino. 2006. On human losses and the exodus from Istria during the Second World War and the post-war period. Review of Croatian History, Vol. II, Nr. 1. Hrvatski Institut za povijest. <https://www.cceol.com/search/article-detail?id=60357>

Ethnicity

Establishing the ethnic origin of the original Istrian inhabitants is extremely difficult and remains unknown.³¹ As portrayed in *Figure 5*, after the Roman colonization, this geographic area was attractive to settlers from the north due to its pleasant Mediterranean climate, to refugees from the south fleeing the Ottoman Empire. At the same time, northern Pannonians and central Europeans were encouraged by Austrian authorities to establish a colonial rule, trade routes, and royal estates.³²

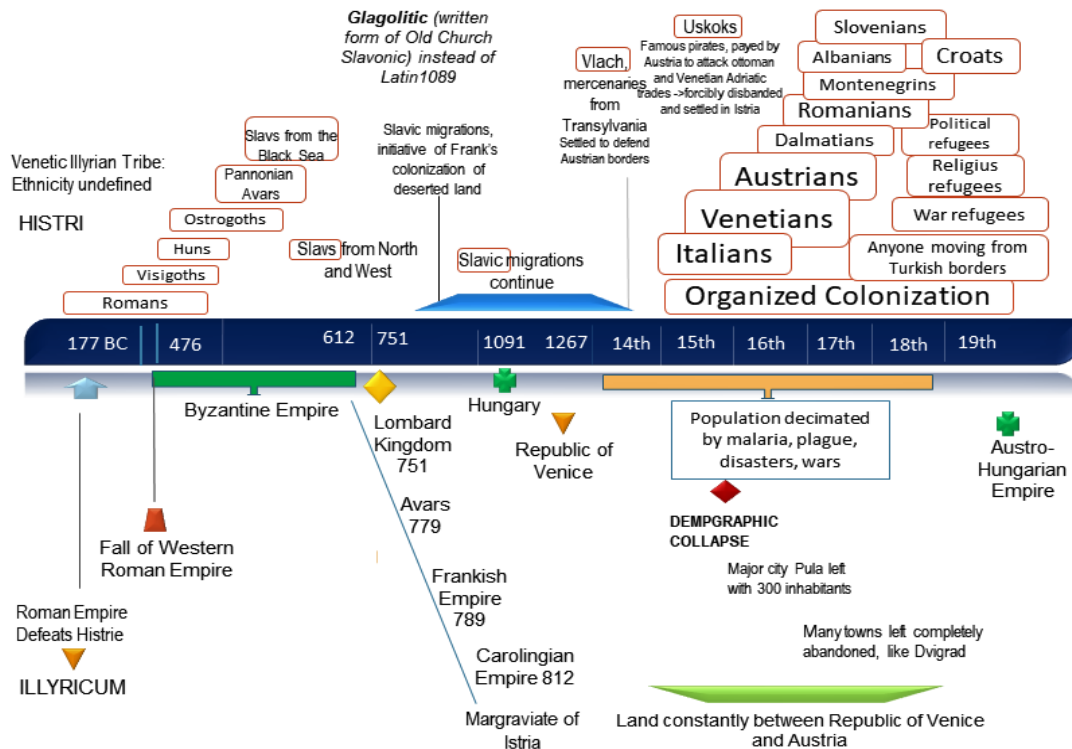


Figure 5 Immigration onto the Istrian peninsula from 177BC up to the 19th century

³¹ Wilkes, John. 1992. *The Illyrians. The peoples of Europe*. Oxford, United Kingdom Wiley- Blackwell Publishing. p. 38: “Just as ancient writers could discover no satisfactory explanation for the origin of Illyrians, so most modern scholars can assert with confidence only that Illyrians were not a homogeneous entity...”

³² Evans, Thammy, and Rudolf Abraham. 2013. *Istria: Croatian Peninsula, Rijeka, Slovenian Adriatic. Edition 1. The Bradt Travel Guide. The Globe Pequot Press Inc, USA.*
https://books.google.com/books?id=1_VCBtYq1H4C&pg=PA11#v=onepage&q&f=false

Throughout the next centuries, the population continued to migrate and amalgamate, resident populations often moving within the peninsula itself. During the Italian occupation between World Wars I and II, mass relocations were enforced by authorities.³³ The political and social changes were imposed either to establish a new ethnicity or as a form of political punishment, which will serve as a critical contextual basis for the following chapters on Istrian musicologists and composers who developed the Istrian scale and whose lives were impacted by the following events.

At the dawn of Fascism in 1922, forceful Italianization was implemented,³⁴ enforcing not only the spread of Italian culture and language but also the integration and assimilation of people.³⁵ Inhabitants of Croatian and Slovenian descent endured forced cultural suppression, Italianization of family and city names and a loss of the right to the education and religious practice in their native language,³⁶ from which the first armed antifascist resistance group in Europe arose.³⁷ Except for Trieste,³⁸ which remained Italian, after World War II, Istria was

³³ Ballinger, Pamela. 2009. *Genocide: Truth, memory, and Representation*. Edited by Alexander Laban Hilton and Kevin Lewin O'Neill, Duke University Press, Durham and London. pg. 295.
<https://books.google.com/books?id=JHnEI2m5tFIC&pg=PA309#v=onepage&q&f=false>

³⁴ Nosić, Milan. 2010. *Talijanizacija istarskih prezimena, Uvodni dio knjige. Croatia- Overview of History, Culture and Science*. Maveda. pg. 43. http://www.croatianhistory.net/etf/talijanizacija_prezimena.html

³⁵ Verginella, Marta. 2011. "Antislavismo, razzismo di frontiera?" *Aut aut* 349; *Il postcoloniale in Italia*. AAVV.
<https://books.google.com/books?id=HyVMfMQoSCYC&pg=PT46#v=onepage&q&f=false>

³⁶ Mc.Arthur, Tom. "Assimilation." *Oxford Companion to the English Language*. Oxford University Press. Accessed Sep.05.2019

³⁷ Tanner, Marcus. 2019. *Istria's violent past still haunts Croatia and Italy*. BIRN, Balkan Insight, London
<https://balkaninsight.com/2019/03/08/istrias-violent-past-still-haunts-croatia-and-italy/>

³⁸ Cresciani, Gianfranco. 2004. "Clash of Civilizations." *Italian Historical Society Journal*, Vol. 12, No. 2, p. 4

returned to Yugoslavia.³⁹ The expulsion and departure of ethnic Italians from Yugoslavian territory within a span of twenty years is today known as the *Istrian exodus*.⁴⁰ As one of the most controversial and shameful moments of history,⁴¹ the documentation of atrocities of the annexed people remains suppressed.⁴² Oral tradition and the uncovering of new historical details, however, are beginning to clarify the concealed nature of the *Foibe massacres*.⁴³

Language

The difficulty for the researcher is that the language itself has been fluid. In the 19th century alone, the official language changed regularly, depending on the occupying nation: Italian, German, French, Serbo-Croatian...⁴⁴ With the dissolution of former Yugoslavia in 1995, the Serbo-Croatian language is no longer taught nor considered to be a language, each nation now with its own language or variant. The sources of the past centuries were divided

³⁹ Dizdar, Zdravko. 2005. "Italian Policies Toward Croats in Occupied Territories During the Second World War." *Review of Croatian History*, Issue Nr. 1. <https://www.cecol.com/search/article-detail?id=30942>

⁴⁰ Petacco, Arrigo. 1999. "The exodus." The story of the Italian population of Istria, Dalmatia, and Venezia Giulia. Mondadori, Milan.
https://books.google.com/books?id=hhD0R8DBr_UC&printsec=frontcover&dq=Petacco&ei=UY49R9e7OpeS7QKTuu3BAg&sig=093Luifi2PuS14AyuVhwZFe-GUA#v=onepage&q=Petacco&f=false

⁴¹ Arie, Sophie. 2005. "Italians mark War Massacre." *The Guardian*.
<https://www.theguardian.com/world/2005/feb/11/italy.secondworldwar>

⁴² Fonzo, Erminio. 2017. "Use and abuse of history and memory: the Istrian - Dalmatian Exodus." *Journal of Mediterranean Knowledge*, Vol. 2
https://www.researchgate.net/publication/318038081_Use_and_abuse_of_history_and_memory_the_Istrian-Dalmatian_exodus_and_the_current_refugee_flows

⁴³ Regional Institute for the History of the Resistance and the Contemporary Age in Friuli Venezia Giulia. 2020. *Vademecum per il giorno del Ricordo, Istituto regionale per la storia della Resistenza e dell'Eta contemporanea nel Friuli Venezia Giulia*.
http://www.irsrecfvg.eu/upload/vademecum_giorno_ricordo/Vademecum_giorno_del_ricordo_aggiornato.pdf

⁴⁴ Kalsbeek, Janneke. 1998. "The Čakavian dialect of Orbančić near Žminj in Istria." *Studies in Slavic and General Linguistics*. Atlanta.

among seven National libraries of Slovenia, Croatia, Serbia, Bosnia and Herzegovina, Kosovo, Macedonia, and Montenegro. Not only are these sources scattered among various countries, but they are also challenging to translate from the now-defunct Serbo-Croatian language, each source now separately endorsed by one of the former Yugoslav regions but not by most academic scholars from outside the region.

Reflecting on the multilingualism of the region up to the present day, the languages of Istria have been a mutable component of cultural and political changes. In total, there are seven languages, three official – Croatian, Slovenian and Italian – and four unstandardized languages, considered severely endangered. *Istriot* is a form of sub-dialect of Venetian origin,⁴⁵ *Istrio-Romanian language* documents the settlement of Romanian mercenaries from Transylvania in the North,⁴⁶ southern *Peroj-Montenegrin* and *Venetian* as a form of the vulgar Latin (spoken by nearly two million people).⁴⁷ Besides the musicological research relying on sources in the specific language, in music, the language appears as a component of the oral tradition in the form of words and lyrics. Due to language mutations, vocal music will not be considered for the purposes of this research.

⁴⁵ Eberhard, David, and Gary F. Simons, Charles D. Fennig (eds.). 2019. *Ethnologue: Languages of the World*. Twenty-second edition. Dallas, Texas: SIL International. Online version <http://www.ethnologue.com>.

⁴⁶ Feresini, Nerina. 1996. "Il Comune istro-romeno di Valdarsa." Trieste, Edizioni Italo Svevo.

⁴⁷ *Fifth United Nations Conference on the Standardization of Geographical Names 1991*. Vol.2. Montreal: United Nations.

CHAPTER 2

Overview of art and culture

Folk traditions

Art music

Music nationalism

Folk Music

The positioning of Istria between the Slav and the Roman world served as a bridge between the Mediterranean and Central European civilizations. In his work *Folk Music of Istria, the Croatian littoral and the Northern Adriatic islands*, Croatian musicologist Slavko Zlatić claims that the Istrian coastal music is the remaining prehistoric Slavic layer, intact to this day. He linked the origin and immutability of Istrian coastal traditions to music in Croatian Zagreb, single villages in Bosnia and Herzegovina, Macedonia, and Bulgaria, to the foothills of Caucasus, and drawing similarities to extremely far-removed lands of Armenia, Azerbaijan, Georgia, and Russia. Zlatić attributes the musical preservation to the positioning of the Istrian peninsula being almost entirely water-locked. Touching the Italian world of Roman cultures at the joint with Trieste, Slavic music reached the western border of its ethnic community and remained isolated. Zlatić reinforced his theories by tracking sound and structural similarities of Istrian instruments to those found in Macedonia, Bulgaria, Turkey, and Persia. His work included searching for related instruments in villages of the above-mentioned.

Istrian traditional music is just as colorful as its culturally diverse population, due to continuous colonization and its geo-location. Culture and its heritage “reflect and shape values, beliefs, and aspirations and thereby reflect people’s national identity.”⁴⁸ Folk music originated with the uneducated peasant population, who came to cities seeking protection but remained segregated from other social classes. Their customs, which remained within their

⁴⁸ Investing in Cultural Diversity and Intercultural Dialogue. 2009. UNESCO World Report, United Nations, Educational, Scientific, and Cultural Organization. Unesco Publishing. Paris, France.
https://www.un.org/en/events/culturaldiversityday/pdf/Investing_in_cultural_diversity.pdf

own community, were possibly never recorded and conservatively held fast to old traditions with only gradual changes.⁴⁹

The very definition of folk music refers to it being performed over a long period of time, transmitted orally without a known composer. However, there are some surviving written sources from earlier periods, containing lyrics, descriptions of dances and instruments, while the actual music has mostly vanished. Technology, family mobility, and entertainment media have displaced folk singing within the family setting, and oral education about ancestry and customs is nowadays disappearing from everyday life.⁵⁰ This highlights the importance of an organization such as UNESCO, which besides preserving tangible heritage such as physical objects, buildings, historical places, monuments, and artifacts in 2001, drafted a new idea to also safeguard, protect and promote immaterial cultural heritage. After establishing a definition of how to organize nonphysical intellectual property considered to be of outstanding value, the list of intangible heritage comprises practices such as folklore, customs, beliefs, traditions, and languages. Folk music of Istria and the Istrian scale were jointly included in 2009.⁵¹

The greater part of Istrian tonal music could have its provenance in the music of the Northern Alpine region. The two-part descant singing can be traced to the South Adriatic seaside and central Dinaric (an inland Balkan region), while the nasal singing recalls a

⁴⁹ Marušić, Dario. 2007. "Reception of Istrian musical traditions." *Muzikologija*, Institute of Musicology Serbian Academy of Sciences and Arts. Beograd, Serbia. Cobiss, pg. 185
<http://www.doiserbia.nb.rs/journal.aspx?issn=1450-9814>

⁵⁰ Sullivan, Ann Marie. 2016. "Cultural Heritage & new Media: A Future for the Past." *John Marshall Review of Intellectual Property Law*. 15: 605–646.
<https://repository.jmls.edu/cgi/viewcontent.cgi?article=1392&context=ripl>

⁵¹ UNESCO <https://ich.unesco.org/en/RL/two-part-singing-and-playing-in-the-istrian-scale-00231>

similar style from the Pannonian region.⁵² Furthermore, short “off-tune” melodies and complex rhythms can be found on several islands in the eastern Mediterranean stretching from the Adriatic and through to the Black Sea.

The musical tradition of Istria can be viewed from numerous aspects: rural versus urban, religious versus secular, scholarly versus folk, pure intonation versus equal temperament, as well as Roman versus Slavic. There are different types of music-making in the Istrian coastal region, i.e., “Čakavska,” terminology unifying the Istrian coast with Croatian islands (Krk, Cres, Lošinj, and Rab.)⁵³ Coming from countless cultures coexisting in close proximity the following types of folk singing are the most common: two-voice singing *Dvoglasno petje*, thin and thick *Na tanko i debelo*, in two *U dva*, *Tarankanje* in which instead of words syllables are used, microtonal singing *Bugarenje*⁵⁴ and descant two-part polyphony *Diskantno dvoglasje*.⁵⁵

Two-part polyphony in the so-called Istrian scale

Mostly performed by the Croatian population, two voices sing in parallel motion in the distance of non-tempered thirds, with an obligatory conclusion in unison. The leading melodic line usually reaches a span of six tones, the accompanying voice a span of five tones. Consequently, early musicologists observing folk features assembled a tone row instead of a

⁵² Falvy, Zoltan, and Wolfgang Suppan. 1991. “Musica Pannonica” (*Music in the Pannonian region*). Vol 1., Oberschutzen (Austria) and Budapest (Akaprint).

⁵³ Veljović, Mirjana. 2005. “Istarski tonski niz od narodnega napjeva do atonalitetne structure.” Tamara Karaca-Senar Kazic (ur.), IV međunarodni simpozij “Muzika u društvu”, Sarajevo, *Muzikološko društvo FBiH*, Muzička Akademija u Sarajevu, 2005. pg. 48

⁵⁴ *Čakavska*; the name of the land, also attributed to many musical collections originating from this area.

⁵⁵ Radić, Branko. 2012. *Diplomska Naloga*. pg. 16

full scale. About half a century back, this type was widespread among Croatian, Slovenian, and Istro-Romanian villages. According to Dario Marušić, the two-part polyphony in the so-called Istrian scale employs the same vocal technique as that used in styles Mantignada (in Italian Sissiano) and Alla bugarissa (in Croatian Vale.)⁵⁶

The term *U dva* (“*singing in two*”) signifies the combination of two equal voices: two female voices (for example, two altos) or two male voices (for example, two tenors) sing in parallel thirds, while two different types of voices (for example, a bass and a tenor) sing in parallel sixths. The core difference is in the main melodic line. In the first example, the top voice initiates the main melody, while the bottom voice follows in the role of the accompaniment. In the second example (singing in sixths), the lower voice sings the melody, and the higher voice joins afterward, adapting to the accompaniment role.

Na debelo (“thick”) and **Tanko** (“thin”) is the combination of a female and a male singer, the first being naturally higher in pitch. Reversed from thirds into non-tempered sixths, this version of singing cadences outwards into an octave. The terminology follows; accordingly, the male voice singing the lower part, called *thick* (Na debelo), and the female singing the higher part, called *thin* (Tanko). The higher female voice has a piercing and nasal sound quality and is often replaced with the folk instrument *sopile*, a double-reed instrument, most comparable to an oboe.⁵⁷ Matetić Ronjgov believed that outsiders are not able to understand the beauty of the Istrian tradition. In his interviews, he mentioned an intellectual

⁵⁶ Marušić, Dario. 2007. “Reception of Istrian Musical Traditions,” *Muzikologija*, Nr. 7, pg. 185

⁵⁷ Zlatić, Slavko. 1969. “Narodna muzika Istre, Hrvatskoga primorja i Sjevernojadranskih otoka.” Istra: Proslost- sadasnjest, Binoza- Epoha, Grafički zavod Hrvatske, Zagreb, pg. 169

(with whom he was personally acquainted) who claimed that “this *barbaric* singing should be eradicated.”⁵⁸ According to Croatian musicologist Mirjana Veljović-Grakalić, in the western part of Istria, men sing in sixths, while on the eastern side of the peninsula only women sing the sixth above when accompanying men.⁵⁹

The image shows two staves of musical notation in G major (one sharp). The melody is written in a treble clef. The lyrics are: "ži-to že-la, ži-to že-la za go-ron di-voj-ka." The first staff shows the melody with a final note on a whole note. The second staff shows the melody with a final note on a half note. Below the second staff, the names "Ivan Martinčić, Ivan Vlačić" and "Krnica" are written.

Figure 6 Musical Example: “Krnica” in the style ‘thin and thick’⁶⁰

As portrayed in the above example by the Istrian musicologist Dario Marušić, besides the usual intervals of the sixth, today, some melodies extend to the octave.⁶¹ According to him, the style of *Thick and thin* is the very style from which Ivan Matetić Ronjgov (1880-1960) found inspiration and later coined the term “Istrian Scale,” approaching the traditional Istrian performance as closely as possible. Although their just intonation remained present in folk music, his scales were adapted to fit Western equal-temperament systems of tuning.

⁵⁸ Matetić Ronjgov, Ivan. 1995. “Objavljene studije Ivana Matetića- Ronjgova.” Nr. 4

⁵⁹ Grakalić: photocopy of personal material

⁶⁰ Marušić, Dario. 2007. “Reception of Istrian Musical Traditions.” *Muzikologija*, Nr. 7, pg. 186
<http://www.doiserbia.nb.rs/img/doi/1450-9814/2007/1450-98140707185M.pdf>

⁶¹ Marušić, Dario. 1995. “Piskaj, sona, sopi. Svijet Istarskih glazbala.” Pula; Castropola.

Between 1999 and 2002, Marušić took acoustic measurements from various *sopile*⁶² to represent the nuances in their deviations from tempered intervals. The numbers and signs “+” and “-” designate the deviations measured and presented by Dario Marušić in cents from the tempered intervals higher and lower, accordingly.⁶³

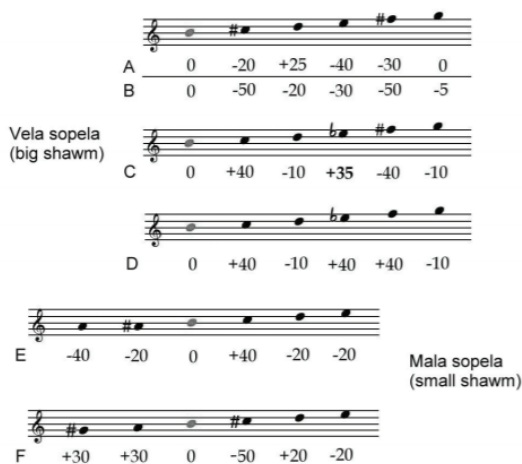


Figure 7 Musical example: four different sopele and their acoustic measurement

Tarankanje holds an even stronger connection between vocal and instrumental music.

Usually performed with the folk instrument *sopile*, singers use syllables instead of words.⁶⁴

Radić offers a musical example that portrays the rhythmic adaptation of the text, which loses its meaning and becomes a chanting formula “ti-si, si-ni, sva-na, mi-ni, la-na, i-ni”⁶⁵

⁶² Marušić: Sopele A, C: owned by Martin Glavaš, unknown maker

Sopele B: from Marčana, Cr.

Sopele B, F: played by Glavaš brothers (maker: Martin Glavaš), Pula, Fondule.

Sopele D, E: sopele played by various players from Kršan (maker: Valter Primožić)

⁶³ Marušić, D. 2007. “Reception of the Istrian musical traditions.” *Muzikologija*, Pg.190

⁶⁴ Dragotin, Cvetko. 1984 “Južni Sloveni u Istoriji.” *Evropske muzike*. Nolit, Beograd, pg. 197

⁶⁵ Radić, B. *Diplomsko delo*, pg. 16

Two-part polyphony from Ćićarija

The rarest, almost completely eradicated, yet most outstanding among the singing types of Istria, is microtonal singing *bugarjenje*. In 1969 Slavko Zlatić described it as an archaic type, which is found in individual northern villages of the Croatian territory in Ćićarija, Nova Suhodolska, Žejane and the islands Pag and Rab.⁶⁶ Zlatić thought the origin of *bugarjenje* might come from oriental music. His research found traces of this type in southern Dalmatia, though how it spread to the north without leaving a trace in the region between, is a mystery. Two voices move in just intonation, in minor or diminished thirds, concluding in unison. According to Marušić, who found evidence of similar music specialty in the Dinaric music of Bosnia: “it cannot be excluded that *bugarjenje* is an older stage of two-part singing in the so-called Istrian scale.”⁶⁷ Since the melodies of this type do not fit within the framework of the Western equal temperament, it has been difficult to transform them into a written form qualifying *bugarjenje* as the most rapidly disappearing type as of 2019.

Za-pla-ka-le maj-ke dje-vo-jač-ke.

Za-pla-ka le maj-ke dje-vo-ja-(na)č-ko(j).

Roža Brljavac, Roža Mikac
Brest

Figure 8 Musical Example of Bugarjenje style⁶⁸

⁶⁶ Zlatić, Slavko. 1972. “Muzički folklor Istre, Hrvatskog primorja i Sjevernojadranskih otoka.” *Istarska Danica*. Zagreb, 1972

⁶⁷ Marušić. “Reception of Musical traditions” https://dariomarusic.com/?page_id=409

⁶⁸ Marušić. *Ibid*

Descant two-part polyphony

Descant two-part polyphony indicates the presence of the Italian population in Istria before the Istrian Exodus post-World War II. The main difference from other types of two-part singing is in voices moving in contrary motion with some moments executed in style known as drone singing. Just like the *bugarjenje*, research on this style is quite recent, and only further studies will help us establish the different styles that are still in existence and being collected. This style is present among the Italian population of Vodnjan and Galizana and Rovinj.

1. Com-pa-re ti son gras- so mi son ma-gro,
2. Com-pa-re la po- len- ta la xe bo-na,

Com- pa-re ti son gra- so e mi son ma-gro(a)
Com- pa-re la po- len- ta

1.
2.

m a la xe bo- na la la

Nicolò Moscarda, Marcello Simonelli
Galizana-Gallesano

The image shows a musical score for a two-part polyphony. It consists of three staves of music in a single system. The first staff is a treble clef with a key signature of one flat (B-flat). It contains two melodic lines. The second staff continues the first line and includes the lyrics: '1. Com-pa-re ti son gras- so mi son ma-gro,' and '2. Com-pa-re la po- len- ta la xe bo-na,'. The third staff continues the second line and includes the lyrics: 'Com- pa-re ti son gra- so e mi son ma-gro(a)', 'Com- pa-re la po- len- ta', and '1. 2. m a la xe bo- na la la'. The score is attributed to Nicolò Moscarda and Marcello Simonelli from Galizana-Gallesano.

Figure 9 Musical Example of descant two-part polyphony⁶⁹

⁶⁹ All three musical examples are provided by Dario Marušić; a prominent Istrian music collector who uses samples of folk songs for the creation of his own music. Alongside his music, available at <https://soundcloud.com/istradmarusic-3-1-n> his research covers a larger Istrian territory. Among others, he acoustically measures exact frequencies of the Istrian tones as they appear in folk music Available at <http://www.doiserbia.nb.rs/img/doi/1450-9814/2007/1450-98140707185M.pdf> on pg.187

There are three more types of folk tradition. The *folk music of the island of Susak* remains a geologically and ethnologically unsolved phenomenon. Only Ivan Matetić Ronjgov ventured there in his late years, and therefore his observations will be presented in his own section. Although most secular music withstood the challenge of time, there is very little known about the Istrian *church ritual singing*, which is almost extinct, except in the islands Krk and Pag. In 1925 Ivan Matetić Ronjgov witnessed a Christmas celebration from the church of St. Matthew near the city of Kastav (north of Rijeka), where hundreds of people chanted a rare, ancient church tune.⁷⁰ Hundreds of people were singing the main tune, while another hundred joined in parallel thirds above. Ronjgov hinted that the organist had to be silenced; otherwise, the tune would clash with this equal-tempered keyboard instrument.



Figure 10 He was Born, an extremely rare example of a secular Istrian tune⁷¹

According to the systematization of folk music, *tonal music* with Western origins has been and remains present on the entire Istrian peninsula. Yet, even in the tonal folk music, researchers always spot a few traces of modality.

⁷⁰ Matetić Ronjgov, Ivan. 1925. "O bilježenju Istarskih starinskih popijevk." S. Cecilija, 19/6, Zagreb, pg. 168

⁷¹ Grakalić: personal copy

Modality

Musicologists started to capture the spirit of the musical culture by learning from folk music, collecting and reproducing melodic and rhythmic motives, following the examples of national schools to establish a national music tradition. Although a good theory, problems arose from the practical standpoint, such as unclear differentiation between a tradition and a foreign influence, as well as difficulties notating the non-tempered tuning.

The Istrian scale does not coincide with the regular standard types of scales, consisting of eight tones with a specified frequency and a set of rules. Instead, it is characterized by close intervals, for which its performers listen to one another, continuously *adjusting*.⁷² Varying by region, the Istrian tonal row is not chromatic, nor a diatonic scale, and can only be approximately notated. As folk music of many other regions and nations, Istrian would best be represented with quartertones; the pure intervals could easily be deciphered when not trying to fit them into the equal temperament system of tuning. However, this approach was unfamiliar to musicologists from the past who, in their fair attempt to systemize it according to their academic upbringing, believed the ability to preserve this tradition laid in their hands in making it employable for new compositions.

To this end, Ivo Kirigin stated: “the most primitive swelling developed from a row of quarters and thirds of a tone into a row of half-steps and then into the last stage of a scale in which tones and halftones (the Istrian scales) are correctly exchanged.”⁷³ The mere example

⁷² Prašelj, Dušan. 2003. “Zaštita tradicijskog glazbovanja.” KUD, *Istarski željezničar*, Roč, pg. 166.

⁷³ Kirigin, Ivo. 1946. “Akustički temelji istarske ljestvice.” Muzičke novine. Year I, Nr. 6, Zagreb, pg 1.

of Kirigin's problematic language and use of the term *primitive* as contrasting this practice with *civilized* western music practice serves as proof on how scholars and musicians were often misled or separated from Istrian folk song due to their conservatory training and their prioritization of art music/concert music as *more advanced* than folk traditions.

Although Kirigin's final tonal formula of half steps and full steps was clear, harmonization remained a challenge. From early writings on the folk music, the term modality is often used, which generally indicates a system of organization of musical intervals on which music is composed, for example, the ancient or the oriental systems, such as Chinese, Arabic, Greek, which can employ intervals smaller than a minor second or non-fixed pitch notes.⁷⁴ In Western musical culture, two major modal systems were codified, Greek (6th century BC) and Gregorian chants (9th century AD.)⁷⁵ Based on the repertoire for liturgical songs, eight Gregorian modes were established, and correspond to eight types of scales, each built as a conjunction of two diatonic tetrachords.⁷⁶ Each mode, either authentic or plagal, is characterized by a specific note called *nota finalis*. With the sixteenth century's development of the new harmonic sensitivity, only two modes remained in use (Aeolian and Ionic), today referred to as the major and minor mode.

⁷⁴ Chouiniere, Chris. "Modality." <https://study.com/academy/lesson/modality-definition-principle-effect.html>

⁷⁵ Harold S., Powers, and Frans Wiering, James Porter, James Cowdery, Richard Widdess, Ruth Davis, Marc Perlman, Stephen Jones and Allan Marett. 2001. Oxford Music Online; Grovemusic; Mode, Modus <https://www.oxfordmusiconline.com/grovemusic/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043718>

⁷⁶ A succession of four joint tones.

Most keyboard and fretted western musical instruments nowadays are tuned in the equal temperament system, which adjusts the size of intervals in the circle of fifths to accommodate pure octaves. Other instruments attempt to adjust to them as close as possible, sometimes more successfully than others. It employs tempering, a process where the size of an interval is altered, augmenting, or diminishing the space between the tones. Most Istrian vocal and instrumental music does not correspond with instruments tuned in equal temperament but to pure intervals of *just temperament*.

Art Music

In contrast with folk music, which is improvised and memorized using oral and aural senses, art music, also called *serious music* or *Western classical music*, is pre-defined,⁷⁷ written in notation, and executed by professional performers.⁷⁸ Among others, the compositional structure, technical mastery, psychological, and aesthetic content are just some of the elements conforming music to art.⁷⁹ According to Croatian musicologist Antun Dobronić, art music was defined in the ninth century as the idea of the musical composition as an intentional and conscious creation.⁸⁰ Most musicologists accredit the first separation of art music from folk music to Guido d'Arezzo (990-1050) and his invention of staff notation,

⁷⁷ Nettl, Bruno. 1995. "Heartland Excursions: Ethnomusicological Reflections on Schools of Music." University of Illinois Press. pg. 3.
https://books.google.com/books?id=wZZ1_pQJnKEC&pg=PA3#v=onepage&q&f=false

⁷⁸ Denis, Arnold. 1983. Art Music, Art Song, in *The New Oxford Companion to Music*, Volume 1: A–J. Oxford and New York: Oxford University Press, 111.

⁷⁹ Nettl, B. "Heartland." pg. 57.

⁸⁰ Dubrunić, A, and Ivan Mladineo, Frederick Martens. 1926. "A study of Jugoslav Music." *The Music Quarterly*, Vol 12, Nr. 1, pp. 56-71

which allowed composers to define pitch, rhythm, meter, and tempo for the performer. Thomas Aquinas (1227-1274) integrated Aristotle's philosophy with principles of Christianity, placing music "first among the seven liberal arts" as the noblest of modern sciences.⁸¹

Of Slovene origin, Jacobus Gallus Carniolus became a world-renowned musician in the 15th century and served at St. John's Cathedral in Prague.⁸² Istrian instrument makers traded with and learned from the Venetians, gaining renown as exporters of high-quality wood to famous luthiers such as Antonio Stradivari,⁸³ becoming some of the most advanced in their field.⁸⁴ Famous Istrian violinists Giuseppe Tartini⁸⁵ and Giovanni Giornovich shared the concert podiums in England, performing works of Joseph Haydn. The flourishing of musical life brought to rise institutions such as the *Academia Philharmonicorum* in Ljubljana, Slovenia (1702), one of the oldest existent musical institutions in all of Europe, and counting among its honorary members composers Joseph Haydn, Ludwig van Beethoven, Niccolò Paganini, and Johannes Brahms.⁸⁶

⁸¹ Whitwell, David. "Thomas Aquinas on Music." Pg. 8
<http://www.orvietoprogram.com/wp-content/uploads/2018/01/David-Whitwell-St.-Thomas-Aquinas-on-Music.pdf>

⁸² Encyclopedia Britannica (*ibid*). Jacob Handl <https://www.britannica.com/biography/Jacob-Handl>

⁸³ Hill, W. Henry, and Artur F. Hill, Alfred F. Hill. 1963. *Antonio Stradivari: His Life and Work*. New York: Dover Publications.

⁸⁴ Stoel, C. Berend, and Terry Borman. 2008. Grama, Ananth (ed.). "A comparison of Wood Density between classical Cremonese and Modern Violins." *PLoS ONE*. 3 (7): e2554

⁸⁵ Giuseppe Tartini was interested in traditional Istrian music himself, and often applied it to his compositions. More on the topic can be found in the work of Pierpaolo Polzonetti.

⁸⁶ Academia Philharmonicorum https://www.culture.si/en/Slovene_Philharmonic

The Illyrian endeavors in music mark the beginning of a new era in the Balkans with a pursuit of independence from foreign influences, a return to native languages, and the first national opera and musical institutions. The first written sources on the *Istrian scale* dates to the early 1800s when the "Society of Friends of Music in Croatia and Slavonia" was founded, nowadays known as "The Music Institute." This institution later established the Music Academy and the second most important concert hall in Zagreb, which hosted some of the finest artists such as Franz Liszt, Sviatoslav Richter, David Oistrakh, and Mstislav Rostropovich. From 1907 to 1944, the most important articles on musicological subjects were published in the journal *Sv. Cecilija*,⁸⁷ which established a developmental line for Istrian musicians to find common ground and a logical resolution to the Istrian question.

With the transfer of the cultural and the artistic centers to the mainland capitals of Zagreb, Ljubljana, and Belgrade in the nineteenth century, the final separation in the stylistic integrity of the national music from its primary sources on the littoral Adriatic coasts occurred. The strong musical environment was tattered by abrupt historical changes, World Wars, foreign occupations, political relocations, propaganda, and mass exile. Tragic political history, unstable economy, and repressed national life prevented artistic growth in Yugoslavia and its successor countries, including the territory of Istria.

⁸⁷ Sv. Cecilija, "Časopis za duhovnu glazbu s glazbenim prilogom." Glasilo instituta za crkvenu glazbu u Zagrebu. Hrvatsko književno društvo sv. Ćirila i Metoda. *Journal magazine* 1877- 1925
<https://www.kbf.unizg.hr/sveta-cecilija/>

Musical Nationalism

During the *Spring of nations*, Istrians, just like the rest of Europe, attempted to define, elevate, and preserve their national musical heritage.⁸⁸ The strong spirit of nationalism is the only reason that Istrian music survived the subjugation of culture. With political independence movements in the early 19th century and the emergence of new nations in Europe, the musical nationalist movement emerged as the reaction against the dominant classical tradition. With “emphasis on national musical elements such as the use of folk songs, folk dances and rhythms, or the adoption of nationalist subjects for operas, symphonic poems, or other forms of music,”⁸⁹ composers were abandoning Italian, French and German standards, bringing their own traditions into art music.⁹⁰

Antun Dobronić’s article “A study of Yugoslav music” explores the use of folk music elements in art music of nationalist composers, also reflecting on the presence of dualisms in language as in religion (Roman Catholic northern lands, Eastern Orthodox southeastern territories). In Dobronić’s words, “Istrian folk song... represents the tonal bridge between the Orient and the Occident, Asia, and Europe, linking the immediate present with

⁸⁸ Zjalič, Milan and Franjo Dugan. 1921. *Sv. Cecilija*, Nadbiskupska tiskara, pg 8
<https://ripm.org/index.php?page=JournalInfo&ABB=SVC>

⁸⁹ Kennedy, Michael. 2006. “Nationalism in Music”. *The Oxford Dictionary of Music*, second edition, revised Joyce Bourne Kennedy, associate editor. Oxford and New York: Oxford University Press

⁹⁰ Miles, John. 1985. “Nationalism and Its Effect in the Romantic Era.” Self-published on the author’s website on Tripod.com <http://hunsmire.tripod.com/music/nationalism.html>

the ancient past.”⁹¹ Attributing the origins of art music to Latin and Germanic traditions, Dobronić finds it natural that nationalistic composers rejuvenated their art with elements of Slavic folk-tune elements. Mirjana Grakalić Veljović concludes that the slumbering Slavic musical genius was awakened by Vatroslav Lisinski in Croatia, Frederic Chopin in Poland, Bedřich Smetana and Antonín Dvořak in the Czech lands, and Mikhail Glinka, Milij Balakirev, Modest Mussorgsky and Igor Stravinsky in Russia.⁹²

⁹¹ Dobronić, Antun, and Ivan Mladineo, Frederick Martens. 1926. “A study of Yugoslav Music.” *The Music Quarterly*, Vol. 12, Nr. 1, pg. 60

⁹² Grakalić, Mirjana. 1984. “Istarski Tonski Niz u Umjetničkoj Glazbi.” *Magistarski rad, Fakultet muzičke umetnosti, Beograd*. pg. 32

CHAPTER 3

Franjo Ksaver Kuhač

Ludvik Kuba

Matko Brajša-Rašan

Božidar Širola

Vinko Žganec

Stanislav Preprek

Development of the Istrian Scale

With the establishment of national schools in the 19th century, folklore elements made their way into art music. Music researchers began collecting the folk tunes in an effort to preserve the tradition and offer their unique characteristic templates to composers, for the creation of a particular national style tied to folk idioms. Early Istrian ethnomusicologists were only familiar with musical forms and theory taught to them in a privileged and academic approach to the harmonic language, via conservatory training and close listening and study of concert and art music of their era. Consequently, when working with melodies and harmonies that did not obey the rules of such training, their pioneering trials to notate folk tunes were full of misconceptions and aberrations. Thus, not only a theoretical but also a cultural problem occurred when translating a different musical language from the one they knew. The following section will present diligent scholars and their contribution to the understanding of these stylistic specialties and their transformation within the development of the new Yugoslavian music style.

Addressing the problem of the name *Istrian Scale* begins with the generally accepted scale e-f-g-a flat, b flat, and c flat today in Croatia. According to some musicologists, the more appropriate name would be the *Istrian tone row*, given that it does not possess eight tones, such as the classical scales. According to other musicologists, it is enough to use the adjective *so-called Istrian scale*, again others claim it should be the *Istrian modus*. In her latest article, Prof. Mirjana Veljović points out that "due to the tonal structure of folk tunes, *Istrian tone row* would be correct, calling the *Istrian scale* the octatonic structure created

based on Phrygian mode elaboration.”⁹³ The scale is not only used in Istria but also on the Croatian Littoral and the islands Krk and Cres, therefore technically the most precise term would be the *Istrian-Littoral tonal series*.⁹⁴

Franjo Ksaver Kuhač

Franjo Kuhač (1834-1911) was a music critic, writer, translator, pianist, pedagogue, pioneering musicologist, ethnomusicologist, musical analyst, and choral conductor.⁹⁵ His work was influential during his time, but unfortunately, his scholarship is, in significant part, unpublished. His book, *The Lexicon on Music of Southern Slavs*, containing his transcriptions of over 2000 songs, supported the transcriptions with oral literature, dance steps, instrument description, and various notations. It is among the most prominent of his writings.⁹⁶ His published works appeared in the magazine *Vijenac*, a magazine for arts, literature, and science in existence since 1861. Most promising, his pioneering articles on folk music and The Discipline of Comparative Musicology from 1884.⁹⁷ Other articles tackled the subjects of acoustics, music temperament,⁹⁸ ethnomusicology, establishing chronological orders of

⁹³ Veljović, Mirjana. 2005. “Istarski tonski niz: Od narodnoga napjeva do atonalitetne structure.” Tamara Karača – Senad Kazić (Ed.), IV. Međunarodni simpozij ‘Muzika u društvu’, Sarajevo: *Muzikološko društvo FBiH*, Muzička akademija u Sarajevu, pg. 48

⁹⁴ Demarin, Luka. 2008. “Istarska ljestvica” *ibid*, pg. 10

⁹⁵ Brozović, Dalibor, and August Kovačec, Slaven Ravlić. 2009. Hrvatska enciklopedija, *Leksikografski zavod Miroslav Krleža*, Zagreb: Franjo Kuhač, Ksaver

⁹⁶ Bezić, Jerko. 1984. *Kuhačevi objavljeni radovi 1865-1945*. Jugoslavenski Leksikografski Zavod, Zbornik radova sa znanstvenog skupa održanog u povodu 150. obljetnice rođenja Franje Ksavera Kuhača (1834–1911), Zagreb: Jugoslavenska Akademija Znanosti i Umjetnosti, pg. 473–496.

⁹⁷ Kuhač, Franjo Ksaver. 1886. “Muzikologija.” *Vijenac* 18/35; August 28. pg.55 <http://www.matica.hr/vijenac/>

⁹⁸ Koch, Franjo. “Narodna glasba Jugoslavena.” *Vijenac* 1/1869, 24, 430-431; 2st 444-448; 26, 461-463; 28, 493-495; 29, 508-509; 30, 523-525; 31, 539-542; 32, 555-558. (MR 1,9) (B 20279)

compositions for each composer, theory of music, music folklore, secular and church music, organology and his own proposals for improvements in music terminology.⁹⁹ Unpublished articles are stored at the National Croatian Archive in Zagreb.¹⁰⁰

As a traveling folklorist and musical writer, Kuhač observed, studied, and notated folk music of Croatia, Slovenia, Italy, Austria, Hungary, and Bulgaria.¹⁰¹ His extensive collection *The South-Slovenian national songs* was published in four volumes and served as a point of reference to the coming generations of composers. Among two thousand records and treatments of folk songs, there are over fifty from the Istrian littoral region.¹⁰² Since the folk songs are sung in only two voices, he Westernized them by applying his own concept of four-part harmony to the Istrian two-voiced songs. Consequently, he notated the single melodic line following examples of the Phrygian mode, while his harmonic arrangement followed the rules of major and minor tonality. His piano adaptations thus do not accord with the actual spirit of Istrian folk music. His notation of the song “Če mi dragi dela” employs the traditional V⁷- I cadence, ending on the third of the tonic triad chord, instead of the gradual closure through minor or diminished thirds into the final unison presented in folk music. Slavko Zlatić attributed this mistake to Kuhač being of German descent. He studied in Hungary and Austria and therefore (according to Zlatić) was not used to the Istrian “melos” of unequal temperament.¹⁰³

⁹⁹ Kuhač. *Moj rad*.

¹⁰⁰ Hrvatski državni arhiv, Zagreb: unpublished manuscripts, collection Kuhač, 805-V-19.

¹⁰¹ Radić; DD, pg. 20

¹⁰² Kuhač. *Južno slovenske Narodne popevke*

¹⁰³ Zlatić. *Narodna muzika istre*, Pg. 170

His comparative study of folk songs and the history of folk instruments place Kuhač at the top of preservation efforts and influences in Croatian history, although there are several reasons to question his authority on the matter of the Istrian Scale.¹⁰⁴ First, his arguments are forcefully nationalistic, attempting to advance ideas of Croatian superiority, such as proclaiming Haydn, Liszt, and Beethoven as composers of Croatian descent.¹⁰⁵ Furthermore, the appearance of his works resembles scattered biographical notes rather than reasoned discussions on musical styles. For example, his study on music of Dalmatia and Istria, which was never published and remains in the archives with the title *Fragments from old Music History*, was conceived on a fundamental error.¹⁰⁶ Although titled *The unnamed Slovene musical row*, which he specified as tones B, C, D, and E-flat, Kuhač used the tone row as a modal incantation, treating the b as the third of the tonic tetrachord, thus harmonizing tunes in G major tonality.¹⁰⁷ This work provided the first known attempt to notate and harmonize Istrian folk tunes but seriously misled interested scholars and listeners to equate this tone row with a modal organization that would be more recognizable to non-Istrian outsiders.

Born in 1834 in northeastern Croatia, he participated in political protests at the early age of 14.¹⁰⁸ He studied at Pest Royal Teachers' College, concurrently studying music at the

¹⁰⁴ Kuhač. 1892. "Vriednost pučkovih popievka *Value of traditional song*, off print, *Vijenac* 24/12-19, Pg.49.

¹⁰⁵ <https://kuhac.znameniti.hr/english/index.html>

¹⁰⁶ *Die osterreichisch-ungarische Monarchie in Wort und Bild*. Wien/Budapest, 1890: Fragments from the old music history of Zagreb, *Narodne novine* 65/294 (23 December 1899)

¹⁰⁷ Grakalić, Mirjana. 1984. "Istarski Tonski Niz u Umjetničkoj Glazbi." Magistarski rad, Fakultet muzičke umetnosti, Beograd. pg. 13

¹⁰⁸ Blažeković, Zdravko. 2009. "Franjo Ksaver Kuhač and the beginnings of music scholarship in Croatia" *Music's intellectual history*, 2009, pg. 203
https://www.academia.edu/2177523/Franjo_Ksaver_Kuha%C4%8D_and_the_beginnings_of_music_scholarship_in_Croatia

Pest-Buda Conservatory of Music,¹⁰⁹ in the Habsburg royal lands, before Budapest was established as the capital of Hungary. He traveled all over the empire to learn from many musicians; he took private lessons, among others, with Franz Liszt in Weimar in 1857.

He was very passionate about the classification of the science of music. His growing nationalistic spirit led him to return to Osijek in Croatia, where Franjo changed his last name from the German Koch to Slovenian Kuhač. Although the political and social conditions were not favorable for institutional support, monetary provision came from within his family. His uncle Filip Koch sponsored his investigations of music in Hungary, Croatia, Serbia, Slovenia, Macedonia, Italy, Austria, and Germany.¹¹⁰ He believed that the foundation for any national style of art music is to analyze, notate, and adapt the characteristics of folk music from a given region.¹¹¹ He shared his investigations with numerous correspondents, among them Matko Brajša-Rašan and Antun Dobronić, who continued the research of Istrian folk music after him.

Ludvik Kuba

Although Ludvik Kuba is primarily known as a Czech late-impressionist painter, his extensive ethnomusicological collections include some of the first recorded melodies from both Croatian littoral regions; Southern littoral with Dalmatia and Northern Croatian littoral

¹⁰⁹ *Pestbudai Hangászegyleti Zenede*

¹¹⁰ Blažeković, Zdravko. 2009. *Franjo Ksaver Kuhač and the beginnings of the music scholarship in Croatia*, City University of New York, Répertoire International de Littérature Musicale, *Music intellectual history*. www.rilm.org/histography/blazekovic

¹¹¹ Applying Western/European system art notation

including Istria. After his extensive education at the Academy of Fine Arts and the organ school in Prague, Académie Julian in Paris and the school of Anton Ažbe in Munich, he dedicated his life solely to painting and the collection of folk traditions for which he received an honorary doctorate from Prague University in 1936 and was declared a Czech National Artist in 1945.¹¹²

He became interested in Slavic musical idioms while studying in Munich and continued to collect folk music, which led to the publication of a collection of 16 notebooks *Slavonic peoples in their song*.¹¹³ He contributed to making Istrian folklore more wide-known with his book *Something about the Istrian- Dalmatian folk song*,¹¹⁴ (published in German) and presenting his research to the European Scientific Community at the 1909 Congress of the International Music Association to commemorate the one-hundredth anniversary of the death of Franz Joseph Haydn in Vienna.¹¹⁵ Although most of his research is kept only at the national libraries of Prague, Vienna, and Munich, his correspondence with Tchaikovsky is available online, describing their meeting and debate, including Tchaikovsky's praise of Kuba's collection of Slavic folk songs.¹¹⁶

¹¹² Tchaikovsky research; Ludvik Kuba http://en.tchaikovsky-research.net/pages/Ludv%C3%ADk_Kuba

¹¹³ Schneeweis, Edmund. 1926. *Die Jugoslavische Volkskunde in Den Jahren 1914—24*. Teil 2. *Zeitschrift Für Slavische Philologie* 3, no. 3/4 (1926): 408-37. Accessed February 25, 2020. www.jstor.org/stable/23999599. (Also available in Czech “Slovanstvo ve svych zpevech”)

¹¹⁴ Nešto o Istarsko-Dalmatinskoj Pučkoj Popijevci

¹¹⁵ Kuba, Ludwig. 1909. *Einiges uber das istri-dalmatinische lied*. U III, kongres der Internationalen Musikgesellschaft. Artaria &Co, Wien - Leipzig, Breitkopf& Haertel, Pg. 271- 276

¹¹⁶ Correspondence letters between Ludvik Kuba and Peter Illic Tchaikovsky http://en.tchaikovsky-research.net/pages/Letter_3603

Matko Brajša-Rašan

Although a lawyer by profession, Matko Brajša-Rašan (1859-1935) was a local Istrian folklorist, composer, and musicologist by avocation, he was among the first Istrian folklorists to operate the Melograph. Constructed in 1752 by Euler in Berlin, this apparatus consisted of two revolving cylinders with a band of paper passing through them, notating single melodies, for purposes of the ethnomusicological recording of folk tunes.¹¹⁷ He studied law in Vienna and worked for administration offices around Istrian towns, although his passion for music was evident from funding and leading choirs with patriotic repertoire, inspiring and reinforcing the national consciousness. The music school and choir established by Rašan in Pula bear his name to this day.¹¹⁸ Brajša wrote an article defending the Slavic liturgy in Istria, which was sent as a letter to the Pope by Croatian and Slovenian Istrian municipalities.¹¹⁹ Being an active member of Croatian Matica, which defended, guarded, and protected the Croatian national spirit during the turbulent Italianization of Istria, he had to flee Istria during the Italian occupation in 1923.

Almost entirely self-taught,¹²⁰ Brajša-Rašan began to record Istrian folk songs with the Melograph and write them out at Kuhač's urging. He systematically recorded relatively obscure folk singing from Istria and Kvarner Bay, harmonized them in thirds and observed

¹¹⁷ Sadie, Stanley (edited). 1984. *The New Grove Dictionary of Music and Musicians*. London: New York, NY Macmillan Press; Grove's Dictionaries of Music, Volume 1, pg 136, Melograph invention

¹¹⁸ Kulturno umjetničko društvo Matke Rašan <https://kud-m-brajsa-rasan.hr/nasih-65-godina/>

¹¹⁹ Bezić, Jerko. 1984. Hrvatski Biografski Leksikon: "Brajša Rašan, Matko." *Leksikografski zavod Miroslav Krleža*

¹²⁰ Duraković, Lada. Istarska enciklopedija "Brajša Rašan Matko" (cit. Brajša only took music at a young age in Pazin)

the traditional minor and diminished thirds ending in unison, or inverted in parallel sixths ending in an octave. Luka Demarin, who graduated from the Academy of Music in Split with his dissertation on the Istrian scale in 2018, praised Brajša-Rašan's dedication to accuracy in these transcriptions, saying, "in harmonization, he attempted to preserve the specifications of the harmonic underpinnings of Istrian folklore."¹²¹ Three collections represent his significance in the Yugoslavian musical canon. *How Croatian Istrians sing their national songs* offers eight antique tunes,¹²² with a melody span of five tones, appropriately written in two voices, following the folk example.¹²³ Brajša-Rašan's multiple articles in the magazine *Vijenac* provided melodies with a short, four-tone range.¹²⁴ And in his book *The Croatian national songs of Istria* from 1910, he explained that he kept the original two voices on the upper staff and placed his own "light" accompaniment on the bottom staff as an arrangement for male or mixed choir.¹²⁵

Nevertheless, from the 50 melodies of *The Croatian national song of Istria* collection, only 14 were notated in the spirit of the Istrian tradition.¹²⁶ Of those 14, Brajša-Rašan applied a descending whole-step motion ending to ten of them, setting six tunes in minor tonalities and four in Dorian mode. Only four melodies would be classified now as "true" Istrian,

¹²¹ Demarin. *Diplomska Naloga. ibid*

¹²² Kako pjevaju Hrvati Istre svoje narodne pjesme

¹²³ Brajša Rašan, Matko. 1896. "Kako pjevajo Hrvato istre svoje narodne pjesme." *Vienac*, 28/32, Zagreb.

¹²⁴ *Vijenac*, journal published by Matica Hrvatska <http://virtualna.nsk.hr/vrancic/en/the-journal-vijenac-published-by-matica-hrvatska-writing-about-faust-vrancic-marking-the-400th-anniversary-of-his-death/>

¹²⁵ Brajša Rašan, Matko. 1910. *Hrvatske narodne popijevke iz Istre: Petdeset svjetskih i crkvenih sabrao i harmonizirao za muški i mješoviti zbor* Matko Brajša-Rašan iz Pazina. Svezak 1, Pula.

¹²⁶ Istrapedija. "Brajša Matko."

ending with a half-step in each voice in contrary motion, merging from a whole step apart into a unison. Brajša-Rašan set a typical folk tune, *Lament of Prince Ivan Frankopan* from the collection mentioned above, in g minor.¹²⁷

Andante

Soprano: *p* Tur - ne - mi - moj - li - pi - tur - ne - mi -

Alto: *p*

Tenor: *p*

Bass: *p*

7

moj - li - pi - ter -

12

un poco ritardando

mi - po - šte - ni.

Figure 11 *Lament of Prince Frankopan* as notated by Brajša Rašan¹²⁸

¹²⁷ Demarin, pg. 244

¹²⁸ Radić, DD, Musical example- pg. 22

If he held true to the minor tonality, f-sharp would represent vii as the leading tone, ending on a tone G. But Brajša- Rašan used the D- major as dominant V chord on the last beat of Measure 13 as a pivot chord to “modulate” into f-sharp minor. The last two measures in f# minor progress through vii (diminished), V (#c) to i (f# min).

Vinko Žganec, another scholar of this period, criticized Brajša-Rašan for repeating Kuhač’s mistake in treating the last tone of a melody as a third of the tonic chord. Although considered a good starting point for composers, Brajša-Rašan’s notation of *Lament* is compromised. Composed in 1912, *Beautiful land, my dear Istria*¹²⁹ – the most famous among Brajša-Rašan’s compositions – serves today as the unofficial Istrian anthem. Others are *Young Istrian girl*,¹³⁰ the two-voiced song *By the sea*,¹³¹ and *Istrian brother, King Epulon*¹³² for voice and piano.¹³³ Part of Brajša-Rašan’s legacy is his preserved notation of instrumental melodies of *vele* and *sopile*, which are archived in the Institute for Folklore Research in Zagreb.¹³⁴

¹²⁹ *Krasna zemljo*, Istro mila, Istarska zupanija, general information 2009
<http://www.istra-istria.hr/index.php?id=605>

¹³⁰ Mlada sam ja Istrijanka

¹³¹ Pokraj mora

¹³² Istrani braco, Kralj Epulon

¹³³ Duraković, Lada. 2012. ”Pulske godine Josipa Kaplana.” Josip Kaplan zbornik radova, Viškovo, Ustanova Ivan Matetić Ronjogov. pg. 35

¹³⁴ Folklore collections: Collection no. 275–281b

Božidar Širola

Božidar Širola (1889- 1956) was a composer, ethnomusicologist, musicologist, the author of the first systematic review of the history of Croatian music, and the curator and later director of the Ethnographic Museum in Zagreb. As a director of the academic music society Mladost, Božidar Širola traveled to Austria, Hungary, and Germany; and continued his music training at the Institute of Music Sciences of the University of Vienna. In 1921, he became a Doctor of Philosophy, thus becoming the first official Croatian trained musicologist—and his dissertation, *The Istrian Folk Song*¹³⁵ established his position as a scholar in the field. In his collection of Istrian folk songs, “Istarska Pučka popijevka,” he notated the same tune as Brajša-Rašan. Širola re-wrote the diminished thirds before the unison in Brajša-Rašan’s transcriptions as major seconds.



Figure 12 *The Lament of Prince Frankopan* as notated by Božidar Širola

Consequently, he made Istrian tunes sound like those from the region of Dalmatia, confusing subsequent scholarly investigations into the development of the Istrian scale. Although this theoretical mischaracterization was a significant setback, Širola redeemed

¹³⁵ Das Istriche Volkslied

himself in 1940 with the publication of *Croatian National Music*,¹³⁶ which deals with the definitions of heterophony, scale, and the Phrygian cadence.¹³⁷

Vinko Žganec

Vinko Žganec (1890- 1976) was born in the northern territory of Croatia, bordering Hungary.¹³⁸ He recorded the first notations of folk melodies at the age of 18 and published his first book on the folk idioms of Međimurje at the age of 26.¹³⁹ A student of theology and a Doctor of Law, his real calling was in ethnomusicology. The publication from his research on the territories of Hungary and Austria (1924) led to correspondence with Bela Bartók about Yugoslav folk music.¹⁴⁰ Bartók approved of Žganec's work for the accuracy of his research and notation.

He worked as a curator at the Zagreb Ethnographic Museum, later at the Institute for Traditional Arts (1948–64), and after 1952 he completely devoted his life to the collection of folk music using a tape recorder. He was the first director of the Folklorist Society of Croatia, the president of the Yugoslav IFMC National Committee, encouraging the publication of

¹³⁶ Hrvatska Narodna Glasba

¹³⁷ Širola, Božidar. 1940. *Hrvatska Narodna Glasba*. Matica Hrvatska, Zagreb, Pg 69.

¹³⁸ Slonimsky, Nicolas. 1978. "Žganec, Vinko." *Baker's Biographical dictionary of musicians* (6th ed.). New York: Schirmer Books. p. 1944.

¹³⁹ Krader, Barbara, and Zdravko Blažeković. 2001. "Žganec, Vinko." Grove Music Online. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030938>.

¹⁴⁰ Demény, J. (ed.). 1971. *Bartók, Béla: Letters*, Budapest.

Yugoslavian songs from Slovene minority groups in Hungary, Austria, and Italy. Lecturing on traditional music at the Academy of Music in Zagreb (1949–68), he influenced generations of colleagues and students with the importance of the preservation of folk idioms.

Žganec recorded over 15.000 songs,¹⁴¹ transforming some into choral arrangements. His writings include a volume of lectures serving as a basis to a Croatian folk music textbook, while his article on the theory concerning the characteristics of Istrian folk music will be presented in the next paragraph. Vinko Žganec recharacterized the name “Istrian scale,” disconnecting it from major/minor; he discussed modality and determined the Phrygian and Dorian cadences.¹⁴²

In his paper “The So-called Istrian Scale,”¹⁴³ published in *Journal Sv. Cecilija*, in 1921, he elaborated on the same tune as Brajša-Rašan and Širola, although in his version, the *Lament of Prince Ivan Frankopan* is named by the first words of the tune “Turne moj lipi.”¹⁴⁴ He used this tune to support his thesis that Istrian melodies should be written in modality, specifically in Dorian and Phrygian mode, rather than in common major/minor tonality.¹⁴⁵ He

¹⁴¹ Krader, Grove Music Online. *Ibid*
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030938>.

¹⁴² Lukačić, Darija. 2019. “Dr. Vinko Žganec – melograf i zapisivač međimurske popijevke.” Diplomski rad, Sveučilište u Zagrebu, Učiteljski fakultet, 2019. <https://urn.nsk.hr/urn:nbn:hr:147:386075>
<https://repozitorij.ufzg.unizg.hr/islandora/object/ufzg:780>

¹⁴³ Takozvana Istarska ljestvica

¹⁴⁴ Zjalić, Milan, and Franjo Dugan. 1921. *Sv. Cecilija*, Nadbiskupska tiskara, pg. 8
<https://ripm.org/index.php?page=JournalInfo&ABB=SVC>

¹⁴⁵ “Objavljene studije i članci Ivana Matetića Ronjgova,” pg. 162 (copy given by Mirjana Grakalić Veljović)

turned the major seconds into diminished thirds. Using Širola's example, he transposed it a note lower, describing this shift as helpful in that it shows "the position of the Phrygian mode and [is therefore] easier to observe."¹⁴⁶



Figure 13 *The Lament of Prince Frankopan* by Vinko Žganec

Now under the name of "Turne moj Lipi"

Transposing the tune a major second lower, Žganec set it to the original Phrygian mode, on the tone E as the *nota finalis*. This conformation made it easier to observe the Phrygian characteristic in the Western scalar system (fewer flats, sharps, avoiding double augmentation of intervals). Although the Phrygian modality could theoretically start from any note, a different transcription would make it unnecessarily more difficult to observe. This transposition is important for theoretical understanding as well as for ease in performance.

¹⁴⁶ Žganec, Vinko. 1962. *Muzicki folklor*. vlastita naklada, Zagreb, Pg. 98

Close-up comparison of different notations *Turne moj lipi/Plac Kneza Frankopana*

1. Brajša-Rašan: This example is written in g minor, making the last note F# a traditional unison ending. E# is now the leading tone in an interval of a diminished third.¹⁴⁷



Figure 14 Brajša-Rašan's notation

2. Božidar Širola used Brajša-Rašan's examples, changing the thirds before the unison to major seconds, simply flattening the F#



Figure 15 Božidar Širola's notation

3. Vinko Žganec reverted the major seconds to diminished thirds. Using Širola's example, he transposed it one tone lower, transforming it into the Phrygian mode.



Figure 16 Vinko Žganec's notation

¹⁴⁷ All three examples were written in the Sibelius notation program by Adam Gravelle, transcribed from the hand-written examples by Matko Brajša-Rašan, reprinted in Luka Demarin's dissertation.

Transcriptions of the tune “Star me je prosija” additionally support the comparison between Matko Brajša-Rašan and Božidar Širola. The *Phrygian cadence* refers to a tune’s ending in which the penultimate interval descends to the final unison with the interval of a second in the upper voice, and ascends by a second in the lower voice.¹⁴⁸ Therefore, Brajša-Rašan’s notation of Gx to A# is theoretically more accurate than Širola’s A \natural to A#. Odd to the musically trained eye, this example is in b minor, concluding on A#.



Figure 17 Star me je prosija notated by Brajša- Rašan



Figure 18 Star me je prosija as notated by Božidar Širola

As Branko Radić explains, the difference between these two examples might not be immediately apparent. While Brajša-Rašan’s notation does not seem to be optimal due to the profusion of abstruse accidentals (the Gx here), Širola’s version works against the intent of the Istrian scalar rules of descending and ascending by a second at the conclusion, which in his example is written instead as *A natural to A sharp*.¹⁴⁹ After Žganec’s comparison of these differences, he appealed for the Istrian scale to be notated as a modified Phrygian scale, with three altered notes: *A flat, B flat and D sharp*.

¹⁴⁸ Refer to Chapter Ivan Matetić Ronjgov: Figure 31, pg. 66

¹⁴⁹ Radić, DD, Pg. 24

Clearly, Žganec's elaboration of the first tetrachord was more closely allied with Istrian conceptions of theoretical function as well as conforming to the scale's starting point on E. first step being a minor second.

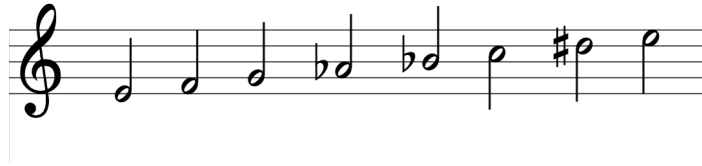


Figure 19 Istrian scale according to Žganec

As a member of the Croatian Musicological Society, Ethnological Society and the International Council for Traditional Music, Ruža Bonifačić conducted a unique research on the folk music of the island of Krk. She worked in Vienna for the Institute of Ethnology and Folklore Research, as an Austrian Ministry of Science and Research fellow. In her thesis *Problematic issues of the so-called Istrian scale* (2001), she presented her in-depth studies of Vinko Žganec's approach to the Istrian scale.¹⁵⁰ She explained that Žganec discarded Širola's theories of correlation between Istrian singing "u dva" and Dalmatian "ojkanje." Žganec used theoretical constructivism to illustrate the lability of an interval; singers striking the tone "in between," diminishing a major third f to a , but not quite making it to a minor third f to ab . Further, Žganec claimed that the fifth degree of the Phrygian mode represents its weakness due to the tritone between f and b and should be corrected from b natural to $b\flat$.

Slightly altering the Phrygian mode, Žganec established that the last tone of the tune (or of the employed tone row) should also be the first one. The observance of this principle

¹⁵⁰ Bonifačić, Ruža. 2001. "O problematici takozvane Istarske ljestvice." *Narodna Umjetnost* 38/2, Zagreb, pg. 76

was not followed by Brajša-Rašan in the example above of *Plac Keza Frankopana* (Figure 11), which was composed in g minor and ended on the note F♯, nor in the *Star me je prosija*, which was composed in b minor, concluding on the note A♯. We will observe the same practice later, when analyzing the first miniature *Istrijanka* by Karol Pahor in e minor, ending on D♯. Lastly, Žganec pointed out, that the alteration from *d* to *d♯* (another note that folk singers can change) is needed, subsequently being transformed into the leading tone. Generally speaking, his suggestions for harmonization were well constructed; for example, Zlatić's favorite is the major tetrachord with a diminished fifth in the role of a dominant, before the last chord.¹⁵¹

Stanislav Prepek

Stanislav Prepek (1900-1982) strongly disagreed with Žganec and Širola. In his article "Istarska ljestvica,"¹⁵² published in the Sv. Cecilija journal in 1923, he reproved Žganec for filling out the *Istrian tone row* to an octave and calling it a *scale* and criticized Širola's notation of augmented seconds, transcribing them instead as thirds. Based on Brajša-Rašan's collection, Prepek presented two types of tone row, which are in origin identical, the only difference being the starting interval between the first and second scale degree: Type A starting with a major second, and Type B with a minor second.

¹⁵¹ Such an example can be found in Bela Bartok's Suite Op. 14, Movement 1

¹⁵² Prepek, Stanislav. 1923. "Istarska ljestvica." Sv. cecilija, Nr. 17/ 5, Zagreb, Pg. 135

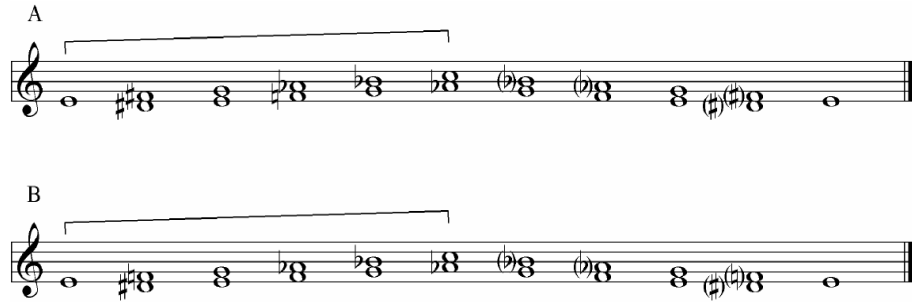


Figure 20 Musical Example: Stanislav Prepek A-Type and B type Istrian scale

Prepek presented them very originally as two-voiced examples, minor thirds apart. Prepek established the terminology of a tone row (today commonly used in ethnomusicology), accordingly, following the length of the tone structure only as it appears in folk songs: in the Istrian case, only a hexatonic tone row rather than a full scale. With further development, Prepek split Type A into two forms. (Type B remained the same)



Figure 21 Prepek type A1

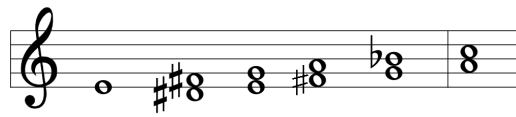


Figure 22 Prepek Type A2

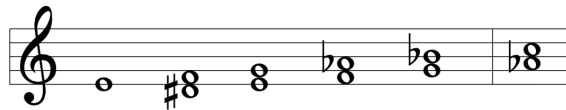


Figure 23 Prepek Type B

These examples conform to his observation of how similar these tone rows really are. The difference between them is on the second scale degree (top voice). Type A begins (and

therefore ends) with a major second, and Type B begins and ends with a minor second.¹⁵³ If transposing type A1 to tone f, we can even see it in Type B. With these theoretical findings, Prepek established himself as a precursor to Ronjgov in today's general classification of the Istrian scale.

¹⁵³ In these examples the notes return downwards exactly as they rise upward

CHAPTER 4

Ivan Matetić Ronjgov

Continuing Research

Ivan Matetić Ronjgov

Life

Ivan Matetić Ronjgov (1880-1960), composer, music collector, and musical pedagogue dedicated his life to research and promotion of the musical folklore of his native land, Istria, and the Croatian Littoral.¹⁵⁴ Matetić taught in different Istrian cities before the Italian occupation at the end of World War I. He fled to Zagreb, where he studied composition until 1921, when he was sent to teach on the island of Sušak, where he founded a private music school.¹⁵⁵

Already as a young teacher Matetić set a goal for himself: to preserve the folk music of Istria from decline and to find ways to utilize it in art music. Returning to Zagreb, he held the position of Secretary of the Music Academy until 1939. He spent the war years between the music academies of Belgrade and Zagreb, until he could finally return home after World War II, when Istria was again part of Yugoslavia. Upon his return home, Ivan chose to nickname himself Ronjgov, from the name of his native town, north of Rijeka: Ronjgi. Besides various cultural events in his name,¹⁵⁶ today, two music schools in Rijeka and Pula carry the name of Ivan Matetić Ronjgov as well as his institute in Ronjgi,¹⁵⁷ which perpetuates on his legacy with a journal.¹⁵⁸

¹⁵⁴ Eterović, Igor. 2007. "Ivan Matetić Ronjgov – osebnost jednoga zbornika." review, Objavljene studije I članici Ivana Matetića Ronjgova <https://regskordinator.wordpress.com/klepsidra-2/>

¹⁵⁵ Sadie, Julie, and Stanley Sadie. 2005. Calling on the Composer: A Guide to European Composer. Houses and Museums Hardcover. Yale University Press Publication. pg.251

¹⁵⁶ Rijeka: Zborovski večer Ivanu Matetiću Ronjgovu <https://rijeka2020.eu/en/program/programme-plus/oper-and-classical-music-2/ivanu-mateticu-ronjgovu-zborska-vecer/>

¹⁵⁷ Ustanova Ivana Matetića Ronjgova <https://www.ustanova-imronjgov.hr/home>

¹⁵⁸ Matetić, Ivan Ronjgov, - 1880-1960 - Zborniki. Kulturno-prosvjetno društvo "Ivan Matetić Ronjgov" (Ronjgi, Viškovo, Rijeka) - Zborniki. Hrvatska glasba - Zborniki.

Lada Duraković, Croatian musicologist and publisher and author of the article on Matetić in the Istrian Encyclopedia,¹⁵⁹ revealed the impact of his efforts to preserve folk traditions where they had started to disappear, and the many ways in which Matetić kept the Istrian spirit alive in classical compositions of Croatian, Slovenian and Italian composers of the 19th and 20th century.¹⁶⁰

His ethnomusicological studies on Istrian and coastal folk music laid down the theoretical basis of the Istrian scale. Most of his articles studying the Istrian folk music in a span of over thirty years were published in the periodical *St Cecilia*, among them *Istrian scale in Croatian Littoral and the Northern Adriatic Islands*¹⁶¹ and *On the Istrian Scale* (1925) and the *Observations of Istrian Antique Songs*¹⁶² and *On the Notation of Istrian old Chants* (1926), *More on the Notation of Istrian Chants* (1927), and the collection of 128 folk tunes of Istrian North-coastal tunes *Chakavian-Littoral Songs* (1939.)¹⁶³ Stories, testimonies, memoirs, and published articles of Matetić are now collected by Croatian musicologist Mirjana Veljović-Grakalić at the Music Academy of Pula and will be followed throughout the next section.

<https://www.worldcat.org/title/ivan-matetic-ronjgov-zbornik/oclc/444668042>

¹⁵⁹ Duraković, Lada. 2005. *Istarska Enciklopedija*. Crosci. <https://www.bib.irb.hr/784697?rad=784697>

¹⁶⁰ Duraković, Lada. 2019. "Predavanje: Ivan Matetić Ronjgov, Prisjećanja Glazbena Škola Ivana Matetića – Ronjgova Pula." Glazbena Škola Ivana Matetića Ronjgova. <https://www.imr.hr/najave/predavanje-ivan-matetic-ronjgov-prisjecanja-lada-durakovic/>.

¹⁶¹ Matetić, Ivan Ronjgov. 1925. "O Istarskoj ljestvici." *S. cecilija*, 19/2, Zagreb, pg. 37

¹⁶² Matetić, Ivan Ronjgov. 1925. "O bilježenju Istarskih starinskih popijevk." *S. Cecilija*, 19/6, Zagreb, pg. 168

¹⁶³ Matetić, Ivan Ronjgov. 1939. "Čakavsko- primorska pjevanka: 128 dvoglasnih čakavskih melodija za omladinu svijju vrsti škola." vlastita naklada, Zemun.

Ivan Matetić Ronjgov and Folk Music

Ivan Matetić Ronjgov divided the folk music of Istria into two main groups.¹⁶⁴ The most common type (Type A) is sung and played in central (mainland) Istria, while the second type (Type B) is found on the littoral shores of the Istrian peninsula and neighboring islands. The second type is rare, difficult to notate, less researched, and less preserved due to its pure/just intonation. Comparing these two types from Matetić Ronjgov's *Published collections*, at first sight, Type A appears to be written in a single tonal key, with a conclusion in an octave. On the other hand, Type B appears odd, tonally unstable, interchanging between sharps and flats, ending in a unison from a diminished third (*d sharp* to *f*).



Figure 24 Musical example: Type A (Central Istrian type of folk tune), *Oj divojkoj*¹⁶⁵



Figure 25 Musical Example: Type B littoral type of folk song, *Poskočnica*¹⁶⁶

¹⁶⁴ Veljović. 2004. "Istrian tone row." Collection of papers, Musicological society, 4th International Symposium, Sarajevo, October 28-30 <http://www.muzikolosko-drustvo.ba/eng/publications/collection-of-papers/archive/the-collection-of-papers-music-in-society-2004/>

¹⁶⁵ Matetić. "O Istarskoj ljestvici." pg.165

¹⁶⁶ Matetić. "O Istarskoj ljestvici." pg. 165

In his first article on the Istrian folklore, Matetić Ronjgov described how he came to understand the difficulty of notation and intonation. Singing is learned through imitating; however, young Matetić could not replicate the pitches on the piano, which was tuned in the equal temperament system and thus could not satisfy the nuances of non-equal intervals. When he sat by the instrument to recreate the song his mom sang, he realized that "...the first interval of a third (*f to ab*) sounded wrong." Ab was too high on the piano, giving him the impression, it should be lowered. However, lowering to Abb, he realized this tone was now too low. "The wanted note was located somewhere in the golden middle, and I felt as if the piano key should be *halved*," Matetić wrote.¹⁶⁷ The most drastic need for "somewhere in between" arose, when the melody reached its peak, on the tone cb. Due to equal-tempered intervals being as compact as possible, cbb was too low, in the spirit of Istrian music, however, more acceptable than cb. He found some explanation in the writings by Dr. Širola and Dr. Žganec with the name of "neutral" thirds in their writings. Looking back at the very first musical example, he rewrote the fifth measure of Poskočnica:



Figure 26 Comparison of Poskočnica, measure 5 to Matetić's notation correction

Spanning a distance of a whole step, the parallel diminished 3rds are perceived by many musicians as major 2nds. To this end, Žganec already called for differentiation,

¹⁶⁷ Objavljene studije Ivana Matetića Ronjgova, pg. 58

acknowledging poetically that the error of hearing seconds instead of diminished thirds occurs when “one listens with the eyes, and not the ears.”¹⁶⁸ The "sharp" seconds (meaning augmented seconds, larger than a full step) could be considered discussed in singing called *Ojkanje* of the Dalmatian Zagorje, but Mirjana Grakalić Veljović excludes this comparison in the above case. Often the regions of the Croatian littoral and of Dalmatia have been misunderstood as the same entity. Southern littoral Dalmatia is located in the central Adriatic region (with Bosnia and Montenegro inland), while Istria is located on the Croatian northern littoral (with Croatia and Slovenia inland). The earlier-mentioned discussion of Ruža Bonifačić concurred with Veljović, claiming such comparisons should not be drawn.¹⁶⁹

Mathematical accuracy aside, the Istrian scale would be best expressed with quarter-tone notation. Pure intervals could easily be deciphered when not trying to fit them into an equal temperament system of tuning, although this theory was unknown to musicologists from the past. Kuhač was one such musicologist: he believed that Istrian tunes were moving in the old church modes. Naturally, when harmonizing the tunes in such a manner, the “illusion” of quarter tones disappears.¹⁷⁰

To this end, Matetić-Ronjgov penned an unnamed professor from the Academy of Music, who claimed, “...[I] do not believe in the quartertones. The common people, to whom the culture has not reached yet, have a faulty musical spirit. For example, if a stranger comes

¹⁶⁸ Žganec, Vinko. 1962. *Muzički folklor*. Lastna založba, Zagreb, pg. 96

¹⁶⁹ Ibid. Pg. 61

¹⁷⁰ Ksaver, Franjo Kuhač. 1941. *Južno- slovjenske narodne popievke*, Zagreb, lastna založba (I-IV1878- 1885V)

to such a neglected area and sings a song, people will later play it wrong, because they have heard it wrong due to the lack of good musical hearing.”¹⁷¹ Employing local shepherds as an example, he claimed they punch holes roughly by eye, when making pan flutes. Matetić Ronjgov understood the example of the shepherds and pan flutes, but strongly opposed the idea, about people not hearing right. “What, all our regions have not yet been reached by ‘culture’, and we measure the distance of a musical interval ‘by hair?’”¹⁷² As Dobronić wrote in his article about *Ojkanje*, it is not about being hearing impaired, but about a tradition, which “...traces its roots back to special musical logic and its own musical-aesthetic system.”¹⁷³

Grakalić Veljović conforms to the idea that the Istrian tradition drawn from ancient music culture is entrusted into present-day musical works of art, which will serve musicians and musicologists of the most modern endeavors.¹⁷⁴ Matetić Ronjgov was hopeful that there was no force strong enough that would pull the folk song out of the souls of the Istrian people. Beside the language, he believed that folk song is the only remaining testament in Istria, to help her overcome her sad and sorrowful past.¹⁷⁵

¹⁷¹ Matetić. “O istarskoj ljestvici”, pg. 166

¹⁷² Ibid, pg. 167

¹⁷³ Reprinted from XX book. Proceedings for the National Life and Customs of the Southern Slavs. pg. 2

¹⁷⁴ Grakalić. Dissertation. Pg. 40

¹⁷⁵ Matetić, Ivan Ronjgov. 1983. “O istarskoj ljestvici.” *Zbornik Ivan Matetić Ronjgov*, Rijeka, Kulturno-posvijetno društvo Ivan Matetić Ronjgov, Ronjgi- Viškovo- Rijeka, pg 168

Dorian and Phrygian Mode

After Matetić Ronjgov divided the folk tunes into the inland Type A, and the coastal Type B, he wrote:” these types move in accordance with Dorian and Phrygian mode.”¹⁷⁶ The modern Dorian mode, also called the *Russian minor* is a scale that can be transcribed entirely on all “white” (keyboard) keys d-e-f-g-a-h-c-d,¹⁷⁷ centered on D, while the Phrygian scale, similarly transcribed, is e-f-g-a-h-c-d-e, centered on E. These scales can of course be transposed to any key center.



Figure 27 Dorian Mode



Figure 28 Phrygian mode

When exploring the Dorian mode, the research takes an eastern turn toward the Russian Mighty Handful, a group of composers consisting of Mily Balakirev, Modest Mussorgsky, Nikolai Rimsky-Korsakov, Cesar Cui and Alexander Borodin formed in 1857, based on their common application of cultural heritage for the creation of nationalist music using folk songs and rejecting Western musical forms.¹⁷⁸ Matetić-Ronjgov found similarities

¹⁷⁶ Ruck, Lovorka. 2011. “People's inventiveness is what counts most for me.” *Research Gate*.
https://www.researchgate.net/publication/291163999_PEOPLE'S_INVENTIVENESS_IS_WHAT_COUNTS_MOST_FOR_ME_COMPOSER_AND_MUSIC_COLLECTOR_IVAN_MATETIC_RONJGOV.

¹⁷⁷ Campbell, New Grove. 2001, 2:514. Mily Balakirev

¹⁷⁸ LaVine, Kevin. “The Coronation Scene from Modest Musorgsky’s Boris Godunov in Rimsky-Korsakov’s Edition.” Library of congress; The Moldenhauer Archives.
<https://www.loc.gov/collections/moldenhauer-archives/articles-and-essays/guide-to-archives/boris-godunov/>

with the Istrian scale in one of the most crucial moments in Modest Mussorgsky’s Boris Godunov.¹⁷⁹ The connection of the Dorian mode to the natural minor served as bridge between the Istrian scale and its Slavic relative, the *Russian minor*,¹⁸⁰ as defined by Balakirev, a collector and arranger of folk songs himself. Balakirev pointed toward the frequent occurrence of modern Dorian mode in his folk collections.¹⁸¹ Dorian mode coincides with another “formula”, the so-called **symmetric scale**, a succession of two identical tetrachords.

{**Whole, Half, Whole**} Whole {**Whole, Half, Whole**}.

The symmetric scale could start the opposite way, with a half step, in which case we see the two tetrachord (Half step-whole step- half step). Ivan Matetić- Ronjgov labeled melodies of the type A as *Dorian*, and type B as *Phrygian*, depending on the cadence motion toward the final unison: in Dorian through the major second, in Phrygian through the minor second. However, Matetić’s two modes were slightly altered.



Figure 29 Ivan Matetić Ronjgov, Type A: DORIAN



Figure 30 Ivan Matetić Ronjgov, Type B; PHRYGIAN

¹⁷⁹ Unable to find the evidence.

¹⁸⁰ Campbell, New Grove. 2001, 2:513-4.

¹⁸¹ Campbell, New Grove. 2001, 2:514

To the question, why individual notes were lowered,¹⁸² Matetić explained his version of the Phrygian altered Type B: 1. Major thirds (*f* to *a*) would make the melody sound major; therefore, tone A must be flattened. (Since piano does not offer a tone in between), the best possible solution is to lower it to *ab*. 2. Secondly, the distance between F and B would create the tritone; therefore, the 5th degree had to be flattened to *bb*. Branko Radić and Nuša Gregorič accepted his classification, suggesting it could be related to the Phrygian cadence of a half step and full step in the opposite direction.¹⁸³ According to Ronjgov, the Phrygian non-tempered Type B better represented the Istrian heritage; thus, his research focused on this type more frequently. He claimed the note *Ab* to be the connecting link between the Dorian and Phrygian modes.

When talking about the *Phrygian cadence*, it is important to bear in mind that strictly speaking, the name does not represent or belong to the Phrygian mode. It arose due to the half-step movement in the bass from flat submediant to dominant degree. Phrygian is an imperfect cadence – a half cadence ending on the dominant V. Mostly occurring in minor tonalities, it often happens between the first inversion of a minor subdominant *iv*₆ resolving to a dominant V, in which the root of the final chord is approached from a semitone above. The soprano and bass move by step in contrary motion (half step and whole step), both end on the fifth scale degree, which coincides with the movement of the folk tunes into unison or

¹⁸² Ronjgov. 1925. “O Istarskoj ljestvici,” pg. 41

¹⁸³ Phrygian mode could refer to three different entities: ancient Greek harmoniae, medieval Byzantine church mode or modern diatonic scale.

into an octave. In this case, even if the 7th degree is raised by half a step, the contrary motion will still give the same result, now both voices moving by a semitone in contrary motion.

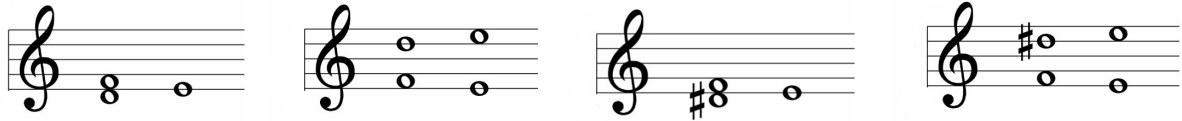


Figure 31 Musical Example. Phrygian types of cadences

Ivan Matetić Ronjgov presented his thoughts to his teacher Franjo Dugan, who advised him to study the scale from a different point of view; as a part of a major scale with a lowered sixth scale degree, also known as harmonic major. Considering that his goal was to be able to harmonize music with the Istrian scale, Matetić took his professor's advice and added two notes underneath his altered Phrygian scale.¹⁸⁴



Figure 32 Ronjgov bases his Phrygian mode on the Harmonic Major

For the first time in the elaboration of the Istrian scale the notes C and C-flat occurred at the same time, the scale thus becoming an **octatonic sequence**. In her latest article Grakalić- Veljović justifies the expansion of the scale past the six tones with the possibility that tunes studied by Matetić were more recent than those studied by Brajša and possibly developed, expanded and more advanced.¹⁸⁵ In her research on the application of the Istrian

¹⁸⁴ Ronjgov, 1925. O Istarskoj ljestvici. Pg. 39

¹⁸⁵ Grakalić- Veljović, Mirjana. 1984. "Istarski Tonski Niz u umjetničkoj glasbi." Magistrsko delo, Fakultet

scale in atonal music, she explains the need for the scale to go past the initial tone row in order to find interesting possibilities not related to tonal or modal harmonic structures.

The scale with C and D did not work as Ronjgov wished; instead, he expanded the structure by adding symmetric intervals. Stringing two Phrygian tone rows back to back, he obtained a sequence that could now be limitlessly expanded.¹⁸⁶



Figure 33 Ronjgov merging two tone rows to expand the scale

This version of the Istrian scale remains to this day the most used, and easiest to apply compositionally. In the chapters where analysis will be employed to study compositions of Karol Pahor and Danilo Švara, this specific “stringing” and the enharmonic option will prove to be of utmost value. In the preface to his 1939 collection *The Chakavian-Seasinde tunes*¹⁸⁷ Ronjgov explained his division of folk songs into two groups in the same manner as in his previous work. Nevertheless, the tone row presented in this publication was now written in two voices, possibly following Preprek’s example.

muzičke umetnosti, Beograd, pg. 22

¹⁸⁶ Matetić, Ivan Ronjgov. 1925. “O bilježenju istarskih starinskih popijevk.” *S. Cecilija*, 19/6, Zagreb, pg. 168

¹⁸⁷ Matetić, Ivan Ronjgov. 1939. “Čakavsko- primorska pjevanka: 128 dvoglasnih Čakavskih melodija za omladinu sviju vrsti Škola.” *Vlastita naklada*, Zemun.

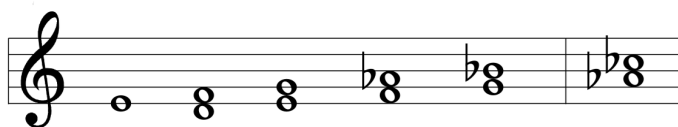


Figure 34 Two voice Istrian scale according to Ronjgov in 1393

In a footnote, he marked with an asterisk, that when descending, the note D in the lower part can be altered into a D- sharp. According to Branko Radić, this comment alone portrays Ronjgov’s frustration with the theoretic fixation of the Istrian scale, which bothered him throughout his entire life. In 1957, just years before his death in his letter correspondence with Andrija Bonifačić, Ronjgov apologetically complained about his inability to maintain the music authentic “...you see? I had to make a *compromise*, no matter its horrible imperative. If I didn't, I would never write a single song!”¹⁸⁸ Although Ruža Bonifačić perceives the two-voice notation as truer to the folk tradition, she justified Ronjgov’s decision to return to a single-voice scale, clarifying that a two-voice scale would interfere with further theoretical constructivism.¹⁸⁹

Ronjgov’s final commentary on the Istrian scale was drawn from his research conducted on the island of Susak.¹⁹⁰ Set back into the single-voice examples from his *Napomene uz narodne melodije Suska*¹⁹¹ Matetić-Ronjgov presented four types of the Istrian scale in “*Phrygian style*.”

¹⁸⁸ Bonifačić, Andrija. 1983. “Narodno pjevanje na otoku Krku u sklopu muzike riječkog područja.” v zborniku *Ivan Matetić Ronjgov*, Kulturno-prosvjetno društvo *Ivan Matetić Ronjgov*, Rijeka, str. 344.

¹⁸⁹ Bonifačić, Ruža. 2001. *O problematici takozvane "istarske ljestvice"*, Narodna umjetnost 38/2, Zagreb, str. 80.

¹⁹⁰ Unable to find the original, the re-print is from 1983 notated in *Zbornik Ivana Matetića Ronjgova*.

¹⁹¹ Matetić, Ivan Ronjgov. 1983. “Neke napomene uz narodne melodije Suska.” *Zbornik Ivan Matetić Ronjgov*,



Figure 35 Ronjgov Type 1

Figure 36 Ronjgov Type 2



Figure 37 Ronjgov Type 3

Figure 38 Ronjgov Type 4

Among four Phrygian types of the Istrian scale, the first one is the closest to the classical Phrygian mode, while the fourth type to Ronjgov's ear sounded the closest to non-tempered intonation. He concluded that if one was to spread the intervals as equally as possible during the transfer from just tuning to equal temperament, the last example would be the most appropriate "now all intervals being equally too wide."¹⁹² Ronjgov conformed this Type 4 to the entire Istro-littoral territory, including the islands.¹⁹³ After years of attempts to solve the problem of notating and harmonizing typical Istrian folk tunes, Matetić eventually started to compose his own works and portrayed first-hand examples of how Istrian music can serve as the basis of artistic musical creativity.

Kulturno prosvjetno društvo *Ivan Matetić Ronjgov*, Rijeka, pg. 202.

¹⁹² Bonifačić, Andrija. 1983. "Narodno pjevanje na otoku Krku u sklopu muzike riječkog područja." Zbornik *Ivan Matetić Ronjgov*, Kulturno-prosvjetno društvo *Ivan Matetić Ronjgov*, Rijeka, pg. 344.

¹⁹³ Grakalić- Veljović, Mirjana. 1984. "Istarski Tonski Niz u umjetničkoj glasbi." Magistrsko delo, Fakultet Muzički umetnosti, Beograd, pg. 28

Ivan Matetić Ronjgov, the composer

As a composer, he strived to bring folk music to life featuring Istro-Littoral musical idioms in predominantly vocal music. His first major piece, *Ćaće moj (My papa)*, from 1933, was written for children's choir and soloists, inspired by a serious mining accident in which many children lost their parents. His other choral compositions make up the larger part of his *oeuvre*; the best known in Istria are *Our chant is beautiful*,¹⁹⁴ *Ode on the Rijeka's boardwalk*,¹⁹⁵ *Ode to our town*,¹⁹⁶ and *Beside Mom's grave*¹⁹⁷. Besides choral works, he composed duets for voice and piano and some pieces for piano solo, such as the piano miniature *Bird's Feast*.¹⁹⁸ Besides the solo songs *Lullaby*¹⁹⁹, *My land*²⁰⁰, *The Galley-Slave's Song*²⁰¹, duets and arrangements, he also composed some original compositions such as *The Cricket*²⁰², *At the Foot of Učka*²⁰³, and the *Song of Freedom*.²⁰⁴ Matetić's legacy is stored at the Ivan Matetić Ronjgov Institute at his Memorial Home in Ronjgi, Viškovo, near Rijeka.²⁰⁵

¹⁹⁴ Naš kanat je lip

¹⁹⁵ Malo mantinjade v Rike na palade

¹⁹⁶ Mantinjada domaćemu kraju

¹⁹⁷ Na mamin grobak

¹⁹⁸ Tičji pir

¹⁹⁹ Uspavanka

²⁰⁰ Moja zemja

²⁰¹ Galijotova pesam

²⁰² Črčak

²⁰³ Pod Učkun

²⁰⁴ Pjesma slobodi

²⁰⁵ Benić, Kristian, and Igor Eterović. 2020. Temeljna Bibliografija Za Istraživanje Povijesti Kvarnerske Obale <https://docplayer.it/33237705-Temeljna-bibliografija-za-istrazivanje-povijesti-kvarnerske-obale-ii-kristian-benic-igor-eterovic.html>

Slavko Zlatić

Slavko Zlatić (1910-1993) started to explore his friend (and role model) Ivan Matetić Ronjgov's work, expanding his theoretical and practical ideas from vocal into instrumental music. Therefore, most of his *oeuvre* consists of instrumental compositions, based on the Istrian folk spirit. While working with Matetić's guidelines, Zlatić came to the conclusion that proper harmonization is, in fact, available when using modal scales, since the other types make the compositions sound mainstream tonal, losing the feeling of non-tempered intonation.²⁰⁶

Unlike Matetić, who mainly transposes Istrian folklore into vocal music (for example, *My dad and Mom's Tomb*), in his compositions, Slavko Zlatić uses Istrian tunes as samples and fragments which he sews into vocal music with instrumental accompaniment or other instrumental music.²⁰⁷ To emphasize the folklore, Zlatić assigns the main melodic line to woodwinds such as oboe, English horn, clarinet, etc., that are somewhat associated with the folk instrument *sopela*.²⁰⁸ The negative aspect of modality is that it results in short pieces since large scale pieces are too difficult to maneuver within modality (not many options to modulate and expand). The process of liberating the Istrian tone row from the laws of tonal harmony shows an advance in the way of thinking, in a way of shaping folklore in search of ever new aesthetic solutions. Zlatić combines tonal and modal elements in every

²⁰⁶ Duraković, Lada. "Slavko Zlatić"

²⁰⁷ Corresponding to Bartok's stages of incorporating folk music into composition, this is stage 2.
The 3 stages: 1) straight arrangements of folk songs; 2) using fragments within larger composition;
3) being so imbued with the characteristics, one writes own music within the same language.)

²⁰⁸ Radić, Branko. 2012. Stylistic Characteristics of the Composition Opus of Slavko Zlatić (RCP), Ljubljana: Academy of Music, p. 123.

composition, while stylistically, he prefers impressionistic and coloristic harmonization rather than atonality, experimentation, and modernism.



Figure 39 Example of Piano composition *Balloon* by Slavko Zlatić²⁰⁹

Zlatić observed that choirs were more interested in picking up Istrian-sounding compositions in order to sound “local,” while instrumentalists tended to lean toward classical masters. As a matter of approachability, he decided to create works for choirs that would not be on such a grandiose scale as Matetić’s *Vocal Symphonies*, which he thought were inaccessible and too difficult for amateur choirs.²¹⁰ Zlatić created the *Istrian Suite*, a collection of shorter pieces from which many are now part of the iron core repertory of Istrian amateur and professional choirs.²¹¹ In the *Wedding Song*,²¹² he merged tonality and

²⁰⁹ Radić, Branko. 2012. *Stylistic Characteristics of the Composition Opus of Slavko Zlatić (RCP)*, Ljubljana: Academy of Music.

²¹⁰ Radić, Branko. 2011. *Transcription of a Conversation with prof. Zvonimir Ivancic, Zlatić’s friend and co-worker*. Writings found from Veliki Komor 27

²¹¹ Discussed in the next chapter

²¹² Svatovska

modality, never deviating from elementary features of Istrian folklore such as the interval of a third, sixth, double-voicing, and *nota finalis* being the gravitational center. He expressed his compositional ideas with the musical language of romanticism (such as chromaticism, change of tonality via mediant (third scale degree), polyrhythms, and polymeter). He often used sequences, dissonances, and particular instrumentation to evoke the old-fashioned sound that folk instruments and nasal singing would have produced.

In some later works, he launched the Istrian scale on a journey as far as atonality, leaving behind all traditional harmonization schemes. His work evokes either late romantic style (between tonality and modality), impressionistic style (with colorized harmonization), or is in a completely octatonic style. The character of Istrian folk music is imbued in every measure of his works, which makes him an exemplary representative of the nationalistic style.²¹³ Prof. Grakalić describes Zlatić's harmonic language as characteristic of late romanticism and impressionism, with nuances of expressionism, however, never reaching atonality.²¹⁴ In his dissertation, Branko Radić presents selections that portray polytonality or polymodality. According to him, Zlatić broadens his tone in two ways, first, by applying late-romantic harmonic procedures (chromatics, alterations, mediants, lyricism, circles of fifths), and secondly by folklore, which gives the compositions a special color.²¹⁵ In some cases, Zlatić mixes tonality with (folk, Istrian) modality, establishing a pedal tone over which dominant harmonies in different forms occur (diminished and tertial chords).

²¹³ Radić, Branko DD, pg. 50

²¹⁴ Grakalić, Mirjana, DD pg. 149

²¹⁵ Branko Okmaca and Mirjana Grakalić Veljović have claimed, in an oral statement, that a composition by Zlatić was performed as part of the 11th Olympic Games in Berlin on July 29, 1936, but no documentation has been found to support this statement.

Slavko Zlatić was both a conductor and composer. He began his studies in Trieste and graduated from the Zagreb Academy of Music in composition. He worked on the island of Sušak as director of the music school and conductor of the orchestra. Later he moved to Zagreb and worked as a conductor of the Radio Television Choir, music editor of Radio Zagreb, and professor of conducting at the Music Academy. An ethnomusicologist at the JAZU Institute (today Croatian Academy of Sciences and Arts), he taught at the then Pedagogical Academy, was an editor at Radio Pula and ran cycles of serious music broadcasts. The choir composition *Istrian Suite* of four folk tunes and the *Triple Folk Song from Istria* are among his best-known works, along with the *Istrian Dance*, *Grude Motovun*, and *Pazin Bells*.

Continuing research

The debate on the Istrian scale did not come to an end or a final resolution after Matetić-Ronjgov. In his numerous articles, **Antun Dobronić** claimed that comparing the Istrian scale to the Phrygian mode was wrong for several reasons. First, according to him, the Istrian scale was two-voiced, while Phrygian is a single-voiced scale. Secondly, the Istrian scale should only span the range of a fifth (top note being *b* instead of *c-flat*).²¹⁶

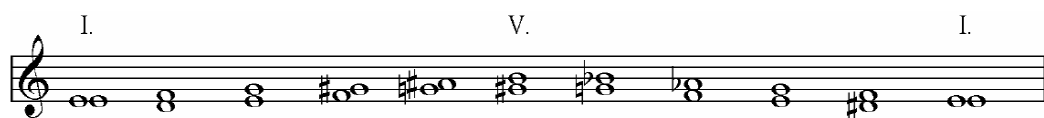


Figure 40 Istrian Scale according to Antun Dobronić

²¹⁶ Dobronić, Antun. 1983. "Istarska ljestvica." Zbornik Ivan Matetić Ronjgov, Kulturno-prosvjetno društvo Ivan Matetić Ronjgov, Rijeka, pg. 248.

Besides, the last tone of the Istrian tonal row does not possess the static feeling of the *nota finalis*: instead, Dobronić defined the starting note of a melody to be the only center of gravity. Lastly, the dominant degree does not function the same when used in a tone row, compared to its use within a scale. Dobronić could not understand why Žganec and Matetić were consciously trying to bring the Istrian tone series closer to the tempered system, only observing it within the classical framework.²¹⁷

Franjo Dugan represented the Istrian scale as a set of multiple “Phrygian” three-tone rows (consecutive half steps and a full step).



Figure 41 Franjo Dugan: Phrygian three-tone-row sequence

When talking about the Istrian scale in his *Selected works from the field of music research*,²¹⁸ the Croatian ethnographer Milovan Gavazzi concludes “there is talk about a special *tonus*, sometimes a reconstruction of the Phrygian mode with alternate tones, sometimes a harmonic major scale, sometimes speculations on how in terms of music theory, this is not a scale at all.” Although scholars have obtained the scale in different ways, the result was more or less the same. The only difference remaining is between those who claim the scale to be hexatonic or octatonic.

²¹⁷ Grakalić, Mirjana, DD, pg. 25.

²¹⁸ Gavazzi, Milovan. 1988. *Izabrani radovi s područja glazbe (1919 – 1976)*, Kulturno-prosvjetni sabor Hrvatske, Zagreb, pg. 82.

The octatonic scale

Ivo Kirigin concluded that the Istrian scale is octatonic; therefore its mysterious harmony cannot be based on the principles of European harmony of the 18th and 19th centuries.²¹⁹ The view on the Istrian scale as an octatonic scale (alternating whole and half-steps) helped define its structural aspect. Presenting a bridge between different understandings of the scale, articles by various foreign researchers were compared: Italian musicologist Luigi Verdi and his definition of two symmetrical tetrachords (0134 and 0235), R. Cohn's *Bartok's octatonic strategies* (4-3 and 4-10), and P. C. van den Toorn's *Stravinsky and the Russian period*. If only with hints or traces, this scale turned out to be present in a larger Slavic territory as described in Richard Taruskin's *Catching up with Rimsky-Korsakov*, linking Rimsky-Korsakov's gamma to the Istrian scale within a larger European frame.²²⁰

One that begins with a half step



Another one begins with a whole-step



Figure 42 Musical example. Rimsky-Korsakov's gamma as notated by Inesa Bazayev²²¹

First example starting with a half step, second starting with a whole step.

²¹⁹ Kirigin, Ivo. 1946. "Akustički temelji istarske ljestvice." *Muzičke novine*, leto I, št. 6, Zagreb, pg. 2.

²²⁰ Taruskin, Richard. 2011. "Catching Up with Rimsky-Korsakov." *Music Theory Spectrum*, Volume 33, Issue 2, Pages 169–185, <https://doi.org/10.1525/mts.2011.33.2.169>

²²¹ Bazayev, Inesa: Example https://mtosmt.org/issues/mto.18.24.2/bazayev_examples.php?id=0&nonav=true
Full article :<https://mtosmt.org/issues/mto.14.20.3/mto.14.20.3.bazayev.html>

CHAPTER 5

Karol Pahor

Slovene Art Music and the Istrian Scale

Slovene Art Music and the Istrian Scale

This chapter serves to portray how particular aspects of Istrian folklore and the Istrian scale bring to light contrasting features originating from folklore in their materialization in art music. The ethnic colorism, distorted tonality, and polyrhythmic agility make these compositions not only recognizable as Istrian but essential for helping to define the Istrian instrumental *oeuvre*. The rules of their tonal structure are forged in a different fashion by each composer, according to his own compositional and stylistic language. Sadly, the manuscripts, unpublished pieces, and articles of many Slovene composers continue to accumulate dust in the closed collections of the national libraries and institutes.

In contrast with previous dissertations on choral music, this research will focus on piano literature, in the hope of providing a distinct instrumentalist's point of view. Accused of participating in nationalistic agenda, many Slovenian artists were sent to remote places near the Hungarian border and on remote Croatian islands in an attempt to isolate and shut down their artistic voices. However, isolation only strengthened ties to their own traditions, as they grew even more determined to embrace and preserve their musical heritage upon their return home after World War II. Narrowing the research from numerous composers' worthy of mention, Slovene musicologists Gregor Pompe and Primož Kuret focused on those defined by nationalism, social realism, and compositional styles in Slovenia in the first decade after World War II.

They reduced the selection down to two composers in particular, both born in Trieste a few years apart, Karol Pahor (1896-1974) and Danilo Švara (1902-1981). They are

described as supporters of the pre-war avant-garde, embracing the spirit of *social realism*, both exposed to the un-tempered Istrian melos early in their life, and devoting themselves to folklore.²²² In 1950 Pahor wrote a cycle of 15 pieces, titled *Istrijanka*; seven years later, Švara followed with his most famous work *Sinfonia da camera in modo Istriano*. The music analysis and reviews of their work will not be presented in the analysis style of tonal pieces and forms in this research. The focus will be highlighting the Istrian scale in all its forms, its elaboration and harmonization as drawn from Pahor's and Švara's piano works with Istrian idioms that were available, and could be analyzed, played, and discussed.

Karol Pahor

Life

Today known as a Slovenian composer (1896-1974), Karol Pahor was variously a citizen of the Austro-Hungarian Empire, the Kingdom of Italy, the Free Territory of Trieste, and the Socialist Federal Republic of Yugoslavia (SFRY).²²³ In 1945, the choir composer and conductor Karol Pahor became the first president of the Society of Slovenian Composers (Društvo Slovenskih Skladateljev) advocating for composers' copyrights. He developed and imparted the value of children's songs, which, up until that point, had been criticized as a lesser music genre in Yugoslavia.²²⁴ Karol Pahor was born in 1896 in a small village near Trieste (San Giovanni) as the only boy in a working family of five children. The village was

²²² Koter, Darja. 2018. "Slogovni Pluralizem v delih Karola Pahorja." Akademija za Glasbo, Univerza v Ljubljani

²²³ Leksikon Cankarjeve Založbe https://dijaski.net/gradivo/gla_ref_pahor_karol_01?r=1

²²⁴ Premrl, Stanko. 2013. *Pahor, Karel (1896–1974)*. Slovenska biografija. Slovenska akademija znanosti in umetnosti, Znanstvenoraziskovalni center SAZU, 2013.

culturally blooming with a theatrical center, a reading room, a regularly issued Slovene newspaper (Ilirski Primorjan), the singing association *Zora*, a *tamburitza* orchestra²²⁵, and a female choir. The culturally rich environment and his musically inclined family influenced his musical development. As a young boy, Pahor was introduced to music in three ways: by Istrian workers who were helping his father, by Hungarian soldiers in Trieste during the occupation, and at the house of their ‘better standing’ neighbors. Luisa Antoni transcribed Karol Pahor’s own description of these events, following his recorded audio interview.

“In the cold winter months, while the wind was roaring outside, our family and some workers were sitting by the fireplace. Mother and Father were great singers who sang coastal songs (*primorske*), and we were learning by listening and singing with them. The workers who helped my father in his gardening business were from Istra, and they were howling sad Istrian melodies. These songs were engraved into my memory, and they accompanied me throughout my life. I don’t believe I have ever heard anything quite so beautiful.”²²⁶

Although the family was not wealthy, they lived well, and all five children were able to attend school. His curiosity led him to follow and befriend troops of warriors marching

²²⁵ Tamburitza [Serbo-Croatian, Hungarian and Greek] refers to a family of lutes popular in Central and Southern Europe (Croatia, Bosnia and Herzegovina, Serbia, Slovenia, and Hungary). The name and characteristics come from Persian tanbur resembling the mandolin, lute, and guitar with plucked strings. The frets are moveable to allow the playing of various modes. Tamburitza shapes known today were developed in Croatia and Serbia in the late 19th century. The first tamburitza orchestra dates to 1847 in Osijek, Croatia. Franjo Ksaver Kuhač and Vinko Žganec are among the composers who wrote for this ensemble.

Found at: March, Richard (2013). *The Tamburitza Tradition: From the Balkans to the American Midwest*. University of Wisconsin Pres.

²²⁶ Antoni, Luisa. 2005. “Pahorjeva Tržaška Leta.” Pahorjev Zbornik, Akademija za Glasbo, Ljubljana, Pg. 16 <https://revije.ff.uni-lj.si/MuzikoloskiZbornik/article/download/8158/8328/>

through Trieste; these troops always had a marching band at the front. Although he did not understand their language (they were mostly from Hungary), soldiers were friendly with the young boy and often let him try their instruments and taught him how to sing their songs. He studied violin from his early childhood, but always admitted he was not very proficient in piano. Continuing from the interview, he recalled his first encounter with a piano even before elementary school:

“Our neighbor was the owner of factories; therefore, their house was much nicer than ours. One time his children dragged me home, and my sight became blurry from all the expensive and shiny things in their home. The eldest daughter sat at a box with three legs and started to hit these snowy-white and shorter black tiles. What wonderful sounds were coming out of the wooden case! I was enamored by it, but the children were laughing when I tried to caress the little tiles. They were showing me how to hit them, to get a more pleasant sound out of the box. Only later, I found out that it was a piano. I understood such an instrument was not in my family’s budget, and all begging would have been wasted! A violin (*gosli*), on the other hand, could potentially be less expensive... Said, done! Every penny I got, I would put it into a piggy bank specifically for the violin. Even my parents would give me money more often, knowing I would save it. The violin we bought was even more beautiful and shinier than my first teacher’s, although it was smaller. Already after a year, neighbors and friends started to gather while I played concerts.”²²⁷

²²⁷ Antoni, Luisa. 2005. “Pahorjeva Trzaska Leta.” Pahorjev Zbornik, Akademija za Glasbo, Ljubljana, pg. 20. https://www.academia.edu/32716816/Pahorjeva_tr%C5%BEa%C5%A1ka_leta_Pahorjev_zbornik_2005

After attending a Slovenian elementary school for four years and a German middle school for four years, he moved on to attend the school for teachers.²²⁸ The social circle there was very lively, and he befriended many young musicians, artists, and intellectuals who became notable personalities for Slovenia, such as Venio Pilon, Matija Bravničar, Stane Kosovel, Alojz Gradnik, and others. Because of his wish to compose, he started to take counterpoint and harmony lessons in both Gorica and Trieste. All the excitement was paused with the start of the First World War. For three years, he was on active military duty in the Austro-Hungarian army. After his return home, he decided to pursue his dream of musical composition and moved to Vienna to study at the *Akademie für Musik und Darstellende Kunst*. His mentor was Joseph Marx, who was also the mentor to Lucijan M. Škerjanc and Marijan Kozina (important names in Slovenian musical world). Pahor's financial hardship prevented him from finishing his studies in Vienna, but he found a more accessible school in Bologna and graduated at age 27 in violin performance, harmony, and musicology.²²⁹

After completing his studies, he worked as a music teacher in the neighboring areas of Trieste; unfortunately, the imminent turmoil of the war would prove challenging for an advocate of Slovenian rights and the Slovenian national identity. When the fascist authorities made Slovenian schools adopt the Italian language as the primary communication and

²²⁸ *Goriško Učiteljsiše*, representing the first state institution for the education of teachers in the region of Primorska and one of the first in the Slovene ethnic area, where the lessons were at least partly in Slovenian. Among the students, this school emphasized the role of women in society, improving their social status. Together with many other Slovene institutions operating in Gorizia during the period before World War I, this school was important for the preservation and raising of national consciousness. The education of teachers continued under Italian rule in the period between the two wars and post-World War II on both sides of the present-day border between Italy (Gorizia) and Slovenia (Nova Gorica)

²²⁹ NUK, Glasbena zbirka, mapa Karol Pahor

curriculum, he spoke against the transition at a conference and would later be prosecuted for it. At first, his punishment was a relocation to Catinara (Italy), then to Idrija (Slovenia), where he established a music school. He taught violin, theory, was the school's principal and conducted the children's choir, a string quintet, and the orchestra (*Lira*). In February 1924, Orchestra Lira's very first performance was a huge success, which ironically led to his banishment. A friend from Rome arranged for him to be moved out of Italy, and Pahor escaped to Bosnia, where he conducted field research and notated numerous folk motives, later adapting them in his own compositions. During his short stay in the Slovenian capital of Ljubljana, he joined the National Opera House orchestra.

His two-year stay in Croatian Banja Luka was very fruitful: Pahor was active as a composer, arranger and choir director, he crossed paths with Matetić-Ronjgov, and together they embarked on the research of the Istrian scale. Pahor was assigned to teach in Ptuj, back in Slovenia, where he now faced new problems with citizenship. He left a legacy, not only at the music school MATICA by implementing numerous changes to the system, course work, and curriculum, but also by inviting guest artists and organizing concerts for the entire city.²³⁰ He established Ptuj's first symphonic orchestra, taught at the *gymnasium* (pre-university classical high school), and is still known for his attempts at adjusting the minimum wage for teachers. Conflict arose between the Slovene and German populations of the city, as evidenced by two boycotted piano recitals resulting in a financial loss for the school.

²³⁰ Koter, Darja. 2005. "Karol Pahor na Ptuju." Pahorjev zbornik, pg. 33–48.

From the existing sources, it is impossible to understand why he was relocated to Maribor; however, the music school in Ptuj to this day carries his name. While in Maribor, he started to write for two local newspapers as the critic for musical events, while teaching at the state male teacher's college.²³¹ Pahor felt a deep calling for composing but felt he did not have proper training. He reached out to Slovene composer Slavko Osterc, who became his correspondence teacher for over a decade. Over letters and a few meetings in Ljubljana Pahor studied harmony, counterpoint, Schönberg's *Harmonielehre*, the composition of Sonata, and Quartet forms.²³²

At the beginning of the Second World War, he was mobilized into the Yugoslavian army, which quickly disbanded, and upon his return to Maribor, the Gestapo had already issued a search warrant for him. Pahor immediately fled to Ljubljana and joined the cultural section of the National Liberation Front [*OF*] as a composer of partisan fighting songs, releasing his first song *Partizanska*. He entered active military duty as a partisan for two years. After the war, in the fall of 1945, he was appointed professor at the Academy of Music in Ljubljana.²³³ A few years later, when Yugoslavian authorities pursued arrests and liquidations of those supporting Stalin, he was under inquisition because of his brother in law.²³⁴ It took three years before Pahor was pardoned, resuming teaching at the Academy until his retirement.²³⁵

²³¹ Kuret, Primož. 2006. "Življenje in delo K. Pahorja." pg. 8.

²³² Cvetko, Dragotin. 1988. *Fragment glasbene moderne: iz pisem Slavku Ostercu*, Ljubljana, Slovenska akademija Znanosti in Umetnosti, pg. 255. Odlomek iz Pahorjevega pisma Ostercu z dne 2. 5. 1932

²³³ Misson, Andrej. 2005. Pahorjeva orkestralna dela, Pahorjev zbornik, pg. 155–169.

²³⁴ Koter, Darja. 1991. *O problematiki kulturnikov v času soc.realizma in Pahorjevi poveljni usodi*. Slovenska Glasba. 1918–1991 (Ljubljana: Študentska založba, 2012), pg. 246–58, pg. 281–82.

²³⁵ Rotar, Pance. 2005. *Pedagoško delo K. Pahorja na Akademiji za glasbo*. Pg. 65–70

Compositionally speaking, Karol Pahor is best known for his choral music, small orchestral works, and film music. He regularly worked as a music critic and choir director who established numerous choirs during the war (among them the handicap choir for war veterans). He described himself as a partisan composer, never hiding his political beliefs.²³⁶ After the Second World War, he dedicated his research to the folk music of Bela Krajina, Prekmurje, and Istria.²³⁷ For this research, the most relevant works are his *Three Concert Etudes* and *Istrijanka: 15 miniatures for piano solo in the manner of Istrian folk melodies*. The National Academic Library (NUK) in Ljubljana provided drafts, manuscripts, and personal hand-written notes by Pahor himself.

For the purposes of analysis of pieces in the following chapters, the differentiation between two scales (one starting with a half step, the other starting with a whole step) will be specified as they best apply in harmonization. Often only the length of a tetrachord, the one that begins with a half step (semitone) will be called the Phrygian tetrachord, while the one that begins with a whole step (whole tone) will be called the minor tetrachord.

²³⁶ Antoni, Luisa. 2007. "Partizanski samospev in Marjan Kozina" Marjan Kozina – ob 100 letnici rojstva (Novo mesto: Glasbena šola, 2007), pg. 141.

²³⁷ Pavel Mihelčič, 2005. *Pahorjev odnos do folklore*, Pahorjev zbornik, 151–154.

Istrijanka

15 Miniatures in the style of popular Istrian melodies for piano

Written during Pahor's time as a partisan spent in Mirna Gora (in the Bela Krajina region on the Croatian border), *Istrijanka* was completed as a piano work in 1951 and dedicated to Matetić-Ronjgov, whom Pahor greatly appreciated. He adapted *Istrijanka* over the next five years, adding the subtitle *15 dance miniatures in the spirit of the Istrian national tunes for symphonic winds*. Under the title of a Suite, this assortment of artistic interpretations of folk songs is presented in short, dance-type compositions. Before him, Slavko Zlatić and Natko Devčić each wrote an *Istrian Suite*. As one of the most prized Pahor's instrumental compositions this collection was inspired by every day and celebratory songs such as lullabies, wedding songs, mazurkas and "poskočnice" (literally meaning jumpy); following the written-out folk tunes by Matko Brajša-Rašan and Ivan Matetić-Ronjgov. The miniatures are short music themes, and their original contrasts are not only presented in tempo but also character markings. In the suite, Pahor maintained the primacy of the Istrian scale, the sequencing of whole tones and halftones, a narrow melodic range, and two voices moving in parallel thirds, in some cases even the diminished thirds merging into a final unison.

Although the manuscript found at NUK Ljubljana is missing the exact date of its creation, the collection was officially printed and published in 1950. Peters Edition published four dances in 1974 as part of the collection *The Yugoslav Youth Album for Piano*, edited by Marijan Lipovšek.



Figure 43 Title Page, Karol Pahor: *Istrijanka*
Including the Istrian scale and dedication, date unknown

On the front page of the manuscript, Pahor included the formula of the Istrian Tone Row as perceived in his time: a two-voice tone row of six tones. However, already the very first miniature, set in the tempo of *Andante semplice*, is built on a full octatonic scale. When analyzing *Istrijanka*, we will differentiate between the minor tetrachord (whole step, half step, whole step) and the Phrygian tetrachord (half step, whole step, half step). In the right hand (RH) we will follow the notes of the octatonic scales, while the accompaniment in the left hand (LH) will help us establish if the structure is leaning toward a harmonization that avoids the “feel” of tonality, or if it is merely in a minor key.

Istrijanka Nr. 1: Andantino Semplice

The first piece is 15 measures long, in the form of ABCA. Each section encompasses its own Istrian scale, marked with the initial tone and whether it starts with a full step or a half step.

A, B: the Istrian scale on E (whole step, half step) acting as a melodic minor

C: the Istrian scale on A (half, whole) 2 beats
the Istrian scale on F \sharp (half, whole) 2 beats
the Istrian scale on D \sharp (half, whole)
-> These three scales act as Phrygian

A: (return) Istrian scale on E (whole, half) until B \flat reveals that the scale actually originated on D \sharp (therefore half, whole)

Section A: The motive is short in a span of only four notes E F \sharp G A, following the folk tradition. Three and a half measures-long Section A is built on ascending and descending motion between the notes of the first, minor tetrachord of the Istrian sequence on E, starting with a whole step. First tetrachord E F \sharp G A marked in yellow.

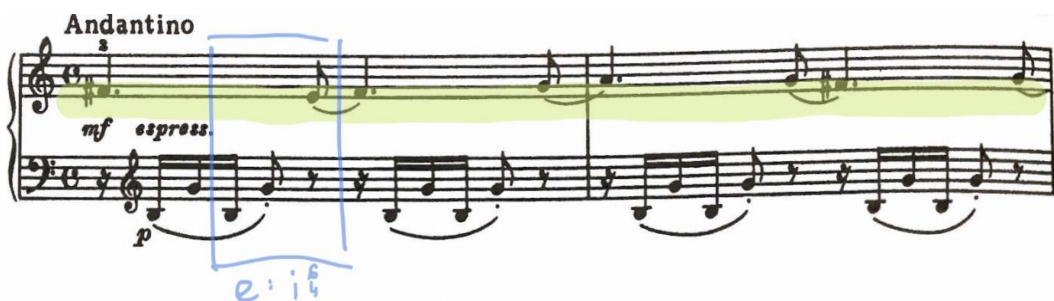


Figure 44 Istrijanka mm. 1-2

Interestingly, already at this very first example, the LH patterns in the manuscript differentiates from the printed version.

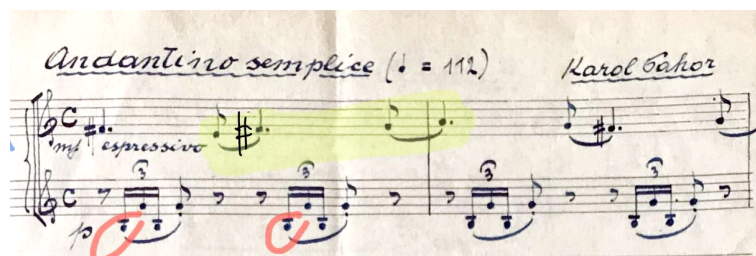


Figure 45 Istrijanka mm. 1-2 manuscript

In the manuscript (as seen in the above example), Pahor assigned persistent triplets to the LH in a drone-like manner, possibly imitating a folk instrument. Pahor set this *drone* accompaniment into the melodic e-minor tonality (melodic due to the d-sharp appearing later). An interesting fact is that the tone B is never part of the Istrian scale and does not appear at all in the RH, while in the LH it is present throughout, confirming that B is used for harmonization purposes.

Section B is simply a downward continuation from the first tetrachord. Starting on E downwards, the tones are in blue B \sharp C \sharp D \sharp E. The motive is again short in span, while the LH remains the same.

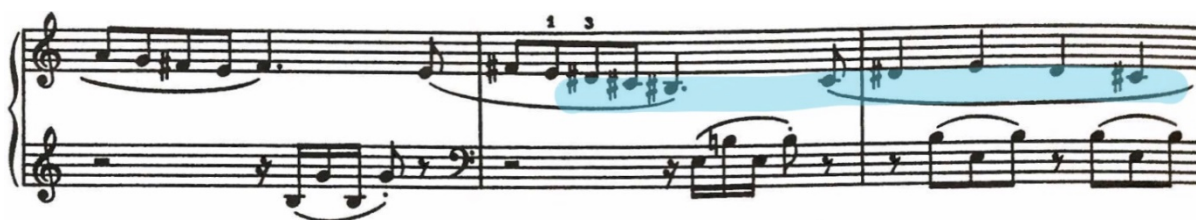


Figure 46 Istrijanka mm.3-5

Leading into **Section C**, the scale is fully spelled out in a span of an octave (with added thirds on the top)
 thirds on the top) B \flat C C \sharp D \sharp E F \sharp G A B \flat

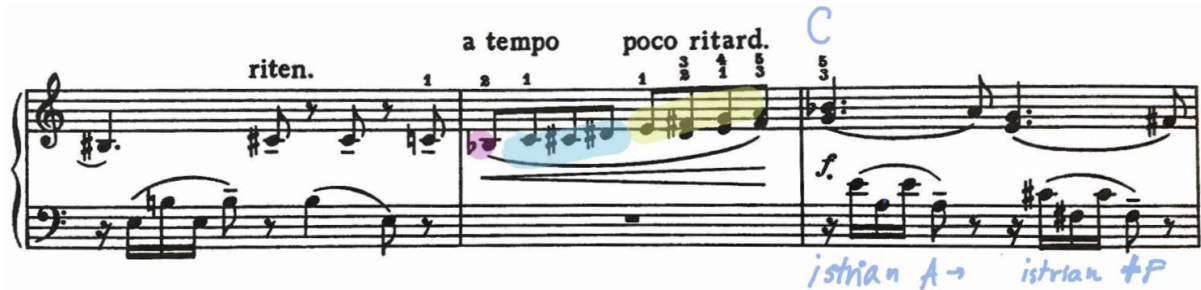


Figure 47 Istrijanka, Section C

This is the first time that the listener hears the entire octatonic sequence, since Pahor withheld the note B \flat (in purple) up until this moment. In this section, two beats are each built on a different Phrygian tetrachord (starting with a half step), which never reaches a full scale. The LH provides somewhat of a harmonic basis: the first tone row begins on A with a half step, on beat 3 the tone row is now starting on F \sharp for two beats, and the last measure appears to be based on the tone row starting on D \sharp with a half step. This measure is especially interesting because it narrows down to a seemingly cadential passage, employing the diminished third into a unison on D \sharp (circled in green in the next example). This cadential passage will be used again at the end of the piece.

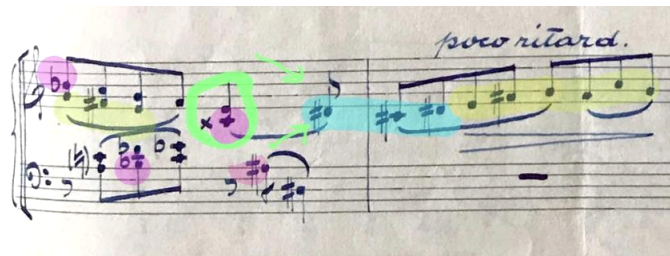


Figure 48 Istrijanka, manuscript

Another comparison between the manuscript and printed version: a significant moment of a diminished third (C \times - E) resolving to unison D \sharp has been “corrected” to C \sharp - E.

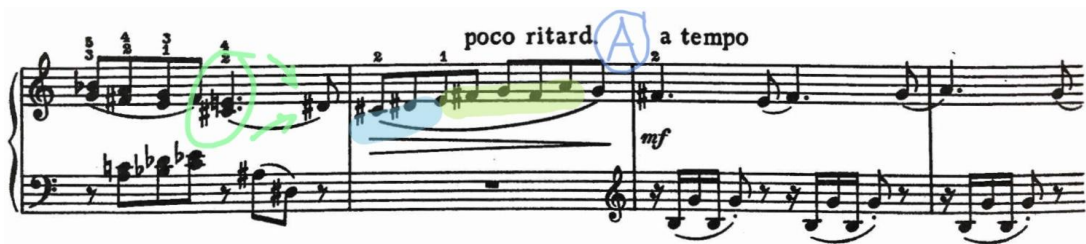


Figure 49 Istrijanka, return to A

With the addition of the note $b\flat$ in **Section C**, the ending of this section spells the Istrian octatonic scale enharmonically different. Appearing as $A\ B\flat\ C\ D\flat\ E\flat$ in the left hand, already on the next two beats, it changes, re-spelling $B\flat$ as $A\sharp$ in order to accommodate the scale in a new attire $C\sharp\ D\sharp\ E\ F\sharp\ G\ A$, this time never really reaching the $B\flat$.

The problem with this example is that in the manuscript, there is a C_x , just as in the last passage of the piece. While the printed version does display $C\sharp\sharp$ within the final passage, it does not do so in the transition from section C to section A. After the return to **Section A**, Pahor uses the “cadential material” as the ending of the piece. This feature of a diminished third resolving to a unison “strongly” reflects the Istrian musical tradition, as has been previously shown in this paper.



Figure 50 Istrijanka: ending

When the persistent B finally becomes $B\flat$ in the LH, that is then revealed to be leading to the final chord of the piece ending on a $D\sharp$, where the $B\flat$ is now spelled (and heard) enharmonically as an $A\sharp$ above that final $D\sharp$.

Although this first *Istrianka* piece proves to be quite truthful to folk tradition with short melodies, following the Istrian scalar foundations with intervals mostly conforming to folk singing in thirds and sixths and ending with a diminished third merging into a unison, this piece has a surprising ending, compared to all of the pieces coming up next. This piece alone ends on a different note than expected. Could we state that the Istrian scale used for the first *Istrijanka* has been all along based on a D \sharp Phrygian tetrachord starting with a half step? As mentioned earlier, while composing *Istrijanka*, Pahor referred to folk tunes notated by Brajša Rašan and Matetić-Ronjgov. Could it be that the tune which served as the basis for this first miniature ended on this note in the folk tradition, or did Pahor the ending on his own? Another question that must remain unanswered is whether the printed version in Peters Edition has been corrected by the composer himself, or by an editor who felt that the pieces sounded too unconventional? The publication came out in 1974, the same year Pahor died, so this may have to remain a mystery.

3 Concert Etudes for Piano

Three Piano Etudes are a unique set in Slovene music literature. At first, written for solo piano in 1948, Pahor transcribed them as *Three Concert Etudes* (1955/56) for orchestra due to their success. After much praise, he again arranged them into a version for piano and orchestra, *Concert Etudes for Piano and Orchestra* in 1960. Compositional material was derived from Pahor's research of the principles of the Istrian scale with Matetić-Ronjgov.

"This *Istrian assemblage* was created under the influence of my studies of Istrian folklore. In the original, I attempted to elaborate on specific piano techniques, which I have not mastered myself. I soon realized I would have to compromise and deviate from a few Istrian foundations for *tonal clarity* and smoothness."²³⁸

The level of piano skills required to master the solo version of the Etudes is surprisingly high, taking into consideration that, primarily a violinist, Pahor was not himself a very skilled pianist. His student Janez Bitenc wrote: "...Pahor and piano were not friends." While playing harmonic dictations and exercises, Pahor struggled to find the correct keys. "He kept standing up at the piano, breathing heavily, ending up overly sweaty afterward from all the evil."²³⁹ According to Andrej Misson,²⁴⁰ in the Etudes, Pahor moved away from his former tonal aesthetics, incorporating the elements of the folklore, such as parallel thirds and sixths, variations of the Istrian tone row, fragmentations of sequences of only a few notes. Misson believes Pahor was possibly attempting to reach a less demanding listener. The scores used for analysis were published in 1954 in Ljubljana, dedicated to his wife, Milena. Colors will mostly highlight the Istrian scales.

²³⁸ Antoni. 2005. transcription of the Interviews, *ibid*.

²³⁹ Pance, Rotar. 2005. "Pedagoško delo K. Pahorja na Akademiji za glasbo."pg. 67

²⁴⁰ Misson, Andrej. 2005. "Pahorjeva orkestralna dela," Pahorjev zbornik, pg. 155–169

Etude Number 1

Allegro con Brio is purely chordal. Waves of broken chords in fall and rise in sequences throughout the piece. Although Pahor chose not to establish a tonality, the sequences are built upon major, minor, and diminished triads. Such compositional writing makes the notation overflow with accidentals, which from a performer's standpoint, will result in many pianists running the opposite way. Although Pahor uses the same scale throughout, he uses two different enharmonic spellings, each assigned to its own hand. The form is ABAB (A returning on page 4). Since the scale is mostly in descending motion, the highest note is marked as the initial tone F#, at the end becoming the *nota finalis*.

The Istrian scale used in Etude Nr. 1 #F G A bB C #C bE 4E

Figure 51: Pahor Etude Nr. 1 (mm 1-2)

F#-Maj 6/3, a-min 5/3, Eb-Maj 6/3, f#-min 5/3, C-Maj 6/3, eb-min 5/3, A-Maj 6/3, c-min 5/3

The left hand follows the folk tradition of being positioned a third lower. The scale in the left hand, therefore, has the tone of Bb (enharmonically spelled as A#).

F# G A A# (instead of Bb) C C# Eb E4

This scale (in both spellings) will often appear in two separate tetrachords.

Each **A section** is structured with two similar entities, which are connected with what would appear to be a bridge, extended over two beats per chord, built on the same scale now moving the opposite direction in the two hands. Pahor used the system of building the scale outwards, repeating each progression of expanding half steps in each voice (as shown with the arrows). This technique has been used throughout all three etudes. While the RH moves a half step higher, the LH moves the opposite direction (green arrows in LH).

Figure 52 Pahor Etude Nr. 1, section A

The tension of mixing the tones of the Istrian scale with their half-step neighboring tones gets released with a two-measure section of the scale spelled (like the beginning but starting a third higher this time).

Figure 53 Pahor Etude Nr. 1, Section A, 2

At measure 9, the scale starts on the $\flat B$ with a full step, just to re-establish the section *verbatim* as at the beginning. After re-establishing the scale, the A section repeats with the same build-up as before.

At measure 21, the Etude has reached the **B Section** in what sounds like a folk theme, a straightforward ascent, and a descent of four tones. The melody is presented in both hands in unison, although the chords are set in contrary motion. In this first appearance of Section B, only the first tetrachord of the second Istrian scale is used. The second tetrachord will be revealed after measure 37, at the “recapitulation” of Section B.

The second scale B C D Eb (F# F# G# A)

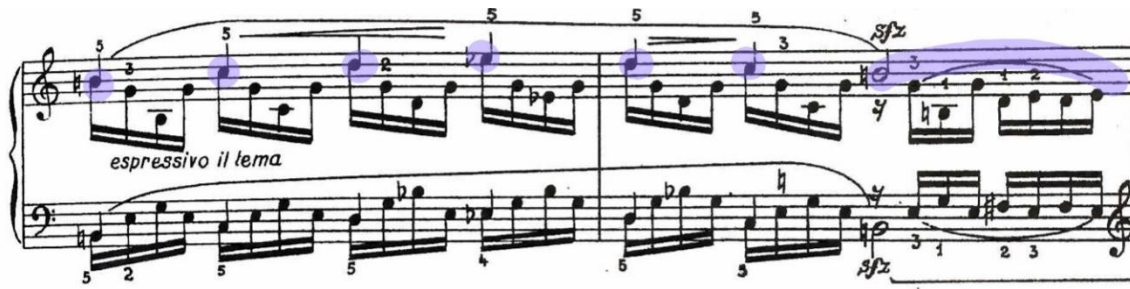


Figure 54: Karol Pahor, Etude Nr. 1, Section B

LH: e minor, C major, g minor, Eb major

Section B (just like section A), has a bridge-like passage where half-step and full-step deviations from the main scale occur while building the scale upwards (pointing with arrows). This section's first tetrachord remains in unison between hands, with chords filling out the harmony in contrary motion.

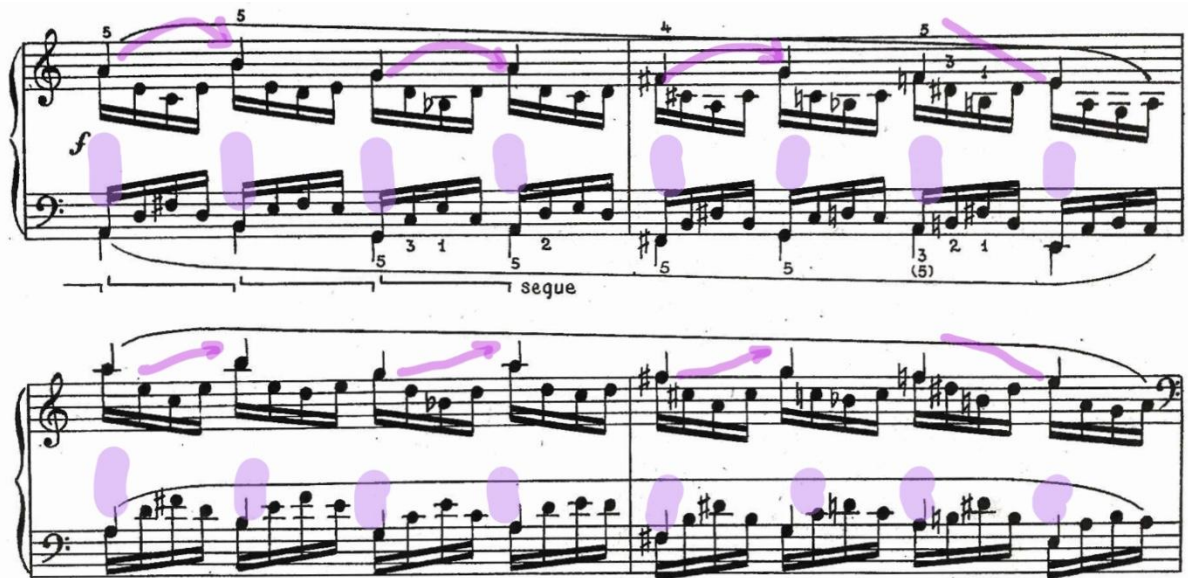


Figure 55 Pahor Etude Nr. 1 Section B/2

The LH alternates between major and minor (diminished) chords throughout this section; the major chord always on beats 1 and 3: D major, C major, B major, etc. Sometimes Pahor extends our scalar expectations by adding extra notes, such as in the following example, where tone e is pushed a beat further than expected.

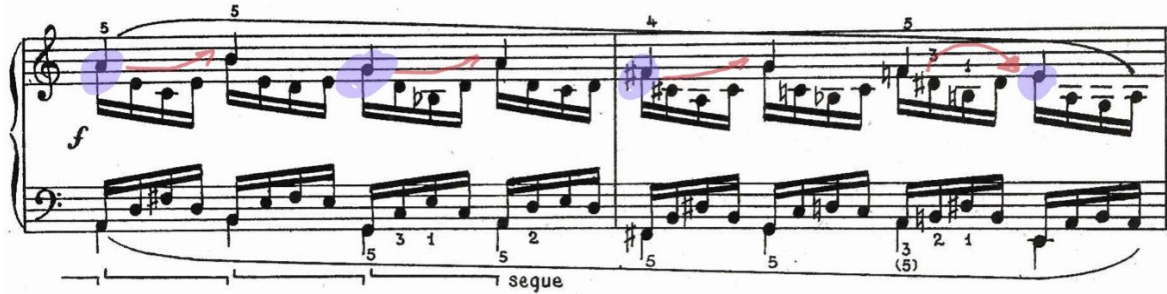


Figure 56 Pahor Etude Nr. 1, Section B/3

At measure 37, the recapitulation begins, Section A remaining the same, while section B changes, now using the second tetrachord of the second Istrian Scale (which was not used in the first appearance of Section B). As in Section B earlier, hands are in unison (octaves) on the scalar notes, while harmonies fill in contrary motion, applying the notes of the second tetrachord of the same scale (B C D \flat E) \sharp F \sharp G A.

Pahor now spells the notes as F \flat G \flat A $\flat\flat$ B



Figure 57 Pahor Etude Nr. 1, the return of Section A

After the above sequence repeats four times in different octaves, chord \flat with a flat 5 moves across four octaves until the scale appears in its first original form: \sharp F G A \flat B C \sharp C \flat E \sharp E this time in *ff*, expanded into octave triplets in RH, following the harmonic progressions in minor and major triads.



Figure 58 Pahor Etude Nr. 1, closing section

#F-Maj, a-min, bE- Maj, #f-min, C-Maj, be- min, A-Maj, c-min back to #F-Maj.

The conclusion on an F# Major chord comes with the marking *allargando con tutta forza*; broadening, with all strength.

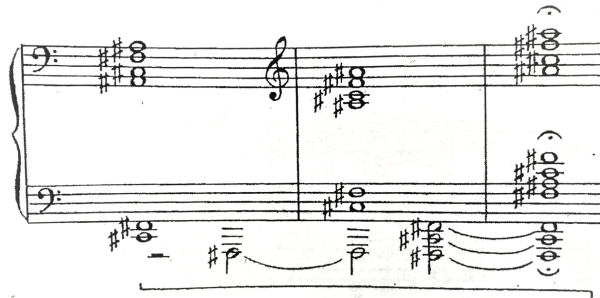


Figure 59 Pahor Etude Nr. 1: ending

Etude Number 2

While the first Etude presented an interesting take on the scale with a wide range of sonorities and constant change of harmonies, the second and third Etudes are more variable, compositionally and structurally. With interesting motives, they create lively and pianistically attractive music, although their difficulty level is “comparable to Chopin’s Etudes,” according to Marijan Lipovšek.²⁴¹

²⁴¹ Uredništvo, predgovor ob objavi Etud, 1955, pg. 40

The middle Etude *Allegro moderato* is more earthbound and diverse in the application of the Istrian scale, compared to the first one. It presents more colorful ideas with its many sequences, passages in parallel thirds, sixths, and octaves highlighting diverse sections and fragmenting parts of the scale in different patterns, employing them in several different ways. The Second Etude is built on two octatonic Istrian scales, each starting with a full step: (E #F G A bB C bD bE), from which three notes can be enharmonically spelled differently: most often scale degrees 7 and 8 C# and D# (and sometimes scale degree 2 for harmonic reasons Gb). In the analysis, these notes will have the scale degree number marked with * The LH is playing harmonic progressions in 6/4 inversions, therefore the scale is spelled with each top note of the chord.

Figure 60 Pahor Etude Nr.2, mm.1-4

Already at measure 5, Pahor introduces the parallel thirds in the RH and fragmentation in the LH, which now avoids full harmonies. It is only presented with the bass note (with added octaves) and the fifth.



Figure 61 Pahor Etude Nr. 2, m.5

In the below example, it is clearly visible how Pahor uses the scale unison in both hands upwards in both versions of the enharmonic spelling.



Figure 62 Pahor Etude Nr. 2

Measure 9 in the below example brings back the progression of the scale applied downwards, which resembles the beginning.

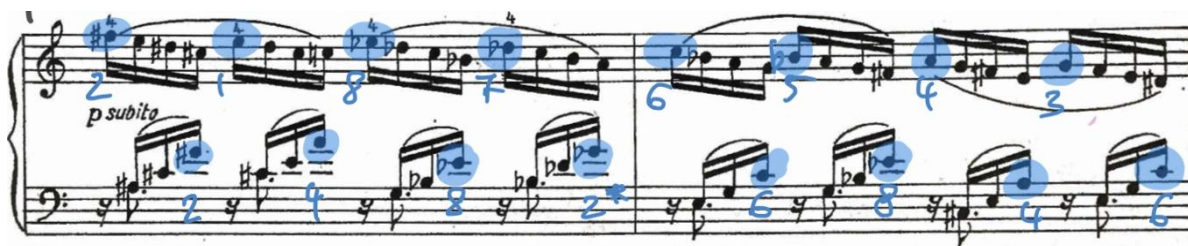


Figure 63 Pahor Etude Nr. 2, m.9

Pahor brings nuances to the tonal color with limitless possibilities for the application of the scale, the harmonies, transitions, ‘fake’ modulations, and overall development. Pianistically, the first Section A on the first page is not especially difficult but quickly escalates on page 2 (m.14) with Section B. As portrayed in the example below, octaves (filled in with fifths and fourths) leap in intervals of fourths and thirds in the RH in the first measure (m15). The wild LH alternates with quick sixteenth notes jumping in double notes

(fifths and sixths in m.14, 15) alternating with short arpeggios, until the introduction of one of the fears of most pianists who are not on a professional level (and those who are): thirds in the LH (mm. 16-19). The RH in the meantime, at measure 16, straightens out into groups moving by step, following the scale.

The image shows a musical score for Pahor Etude Nr. 2, measures 15-18. It consists of two systems of music. The first system covers measures 15 and 16. The second system covers measures 17 and 18. The right hand (RH) plays chords in the upper register, while the left hand (LH) plays arpeggiated chords in the lower register. Fingerings are indicated with numbers 1-5. Performance markings include 'diminuendo' and 'non legato'.

Figure 64 Pahor Etude Nr. 2, mm15-18

A technically tricky transition begins at measure 20 when the RH begins to follow hexatonic scales in octaves with some added fifths. The LH approaches yet another challenge, sixteenth notes moving in 6_4 chord positions, successively G major, B \flat major and D \flat major. This secondary section culminates with the following passage:

The image shows a musical score for Karol Pahor, Etude nr. 2, the culmination. It consists of two systems of music. The first system covers measures 21 and 22. The second system covers measures 23 and 24. The right hand (RH) plays hexatonic scales in octaves, while the left hand (LH) plays sixteenth notes in 6_4 chord positions. Performance markings include 'crescendo molto'.

Figure 65 Karol Pahor, Etude nr. 2, the culmination

At measure 24, the scale passage begins, this time in eight instead of sixteen notes. An interchange between the Istrian scale starting with a whole step: A B C D E \flat F G \flat A \flat (mm. 25, 27), and the scale starting with a whole step: E F \sharp G A B \flat C D \flat E \flat (mm. 24, 26)



Figure 66 Pahor Etude Nr. 2, m.25

At measure 28, **Section C** begins: now the scale is extended in descending sequence, one scalar note on every second beat as the first of eight sixteenth notes. The scale remains intact, as presented by numbering marked in green. The LH accompanies in the dynamic of *pp* with staccato inversions of triads.

Figure 67 Pahor Etude Nr. 2, mm.28-31

One more section of two interchanging ascending scales follows (mm. 36-39). This time both scales begin with a full step, one starting on C#, the other on F#

Figure 68 Pahor Etude Nr. 2, mm.36-40

Section A repeats an octave higher (m. 40), while measures 50 and 51 are reminders of the transition passage between Sections B and C, spelling out the entire scale two more times starting on E.

Compared to Etude Nr. 3 (to follow), which ends with an extended *diminuendo e ritardando* and dynamic markings from *pp* to *ppp*, Etude Nr. 2's ending is grandiose, *molto crescendo*, broadening *allargando* with leaps in both hands to encompass four octaves sounding as one victorious final chord. Such an ending could perhaps explain Pahor's choice of placing the Etude Nr. 2 after the Etude Nr. 3 in its adaptation for piano and orchestra, the set thus ending with the Second Etude's grand finale.

The image shows a musical score for the ending of Etude Nr. 2 by Karol Pahor. It consists of two systems of piano accompaniment. The first system has a left hand with a descending scale and a right hand with chords. The tempo is marked 'poco ritard.' and 'f poco allargando'. The second system is marked 'Adagio' and 'crescendo molto', with dynamics 'ff' and 'fff'. The piece ends with a 'ppp' dynamic and a final chord. A rehearsal mark '15' is present at the beginning of the second system.

Figure 69 Karol Pahor: Etude Nr. 2 Ending

Etude Number 3

The wicked last Etude *Allegro molto* presents streams of passages with scale-like patterns, a sort of perpetuum mobile, which sometimes appears in thirds (as with two-voice singing in Istrian folklore). Form: (A B) pedal tone (A' C), (D B), ped.tone (A'' A), ped.tone

Section A brings descending scales in the RH, while section B encompasses sequences of thirds in the RH. A' represents the same descending scales, now in thirds. Section C introduces a new motive, possibly a fragment from a folk tune in the RH, while the LH takes over the perpetual motion. In the middle section (D) the right hand's thirds are inverted into sixths (an element derived from folklore) while the LH is presented in broken minor thirds. Each voice (S, A, T, B) religiously follows its own Istrian scale (on a different starting point.) In the middle of the piece, there is a static section with a *pedal tone (p.t.)*, which is repeated at the end of the Etude, right before the final *ppp* Ab major chord which wraps up the piece. While this chord was weak at the beginning of the Etude in the second inversion with Cb in the RH, at the end is set very straightforward.

The first **section A** is built on five notes of the Istrian scale, applied downwards: bb- ba- g- f- e. The full scale will be revealed only in measure 7

Figure 70; Karol Pahor, Etude nr. 3, Perpetuum mobile = section A

The division of beats is six 8th-note beats per measure. Each scalar note, therefore, appears as the first note within a motive of three notes. The scale’s *nota finalis* E only appears at the end of the second measure of “cascades.”

The harmonization of the LH is as follows:

mm 1-2: (Ab maj, db min, b min7, Ab maj)

mm 3-4: (F maj, bb min, Ab maj7, Bb maj)

mm 5-6: (B maj, e min, b min 7, C# maj)

mm7-8: (D maj, g min, e min 7, D maj).

Although Pahor uses his usual compositional technique of half-step deviations, in this etude, they are spread between octaves of bass and treble clef as leaps in the LH. Focusing on the scale (instead of the harmonization), the bass notes can be extracted: m. 1: Eb to Fb, m. 2: Db to Eb, m. 3: C to Db, m. 4: Gb to F, m. 5 F# to G, m. 6 A to G# and m.7 A to Bb. Since Pahor breaks the scale order in the middle, only after analyzing it in this manner does the scale

become apparent: (E \flat to F \flat) (D \flat to E \flat) (C to D \flat) (G \flat to F) (F \sharp to G) (A to G \sharp) =

C, D \flat , E \flat , F \flat , F \sharp , G, A

The second part of Section A follows the scale we established at the very beginning, marked in yellow, now spelled: e - f - g - g \sharp - a \sharp - b - c \sharp - d - e

Figure 71 Pahor Etude Nr. 3, mm. 7-12

Section B presents this Etude's most challenging feature, the parallel thirds. The beat is now felt in the main division of two beats (dotted quarter note), each subdivided into three eighth-notes as portrayed in the LH:

Figure 72 Karol Pahor, Etude nr. 3, B-section

Another feature of this etude (in the following example), is the fragmentation of all the material previously used. The RH is fragmenting the same motive two octaves apart. Every fragment is repeated an octave higher *verbatim*. Left and right hands, in this case, establish a conversation, jumping an octave a sixteenth note behind each other.



Figure 73 Karol Pahor, Etude Nr. 3: section of B

The third etude’s specialty, the parallel thirds, at first appears in a performer-friendly version, where the LH plays the bottom line (in the first measure, *m.s.* stands for *mano sinistra*: left hand in Italian) and the right hand the upper line. Nevertheless, it serves only as a taste since the RH then plays those same thirds by itself only two measures later. Such successions of parallel thirds are extremely difficult in piano performance since the fingerings do not form a pattern. The most difficult, however, are the last three thirds from each set of six. The last third, in fact, becomes a diminished third, placing the thumb in an uncomfortable position on the black key every time before the next set of six begins.

The only comfort for the pianist is that each subsequent set of two measures is a repeat of the first two measures in a different octave. In the meantime, the LH switches from “helping” the RH in parallel thirds to octave leaps. In the third measure of this example, the A’ section begins with the original scalar motion of the *perpetuum mobile*, now in thirds.



Figure 74 Karol Pahor Etude Nr. 3, Pg. 3

As mentioned before, the ending is quiet, ending on an A-flat major chord. In the third measure of the next example, a treble clef is missing in the LH (although corrected in the next line). The bass clef is again missing at the last chord in the LH.

Figure 75 Etude Nr. 3, pedal point and final diminuendo into A-flat chord.

It comes as no surprise that Pahor was advised to adapt this etude for piano and orchestra; he arranged it in a manner where piano and orchestra alternate, each playing a short section or a single motive. Marijan Lipovšek, Slovenian composer, professor and pianist, described the set: “When talking about the character, we should say that in spirit they are Istrian!”

CHAPTER 6
Danilo Švara

Life

Slovenian conductor and composer Danilo Švara (1902-1981) was born six years after Pahor, in the little town of San Giuseppe, just outside Trieste. In 1920 young Danilo ventured to study piano in Vienna. He pursued the study of politics and law in Frankfurt from 1922 to 1925, concurrently studying piano and conducting. In 1927 he enrolled at the *Frankfurt Hochschule für Musik*, where he took courses in composition, conducting, and stage direction.²⁴² He began his career as a piano accompanist at the Ljubljana opera, becoming the opera's conductor in 1925, and its director in 1957. He was also a music critic and conducting professor at the Ljubljana Academy of Music.²⁴³

Švara is considered as one of the most important avant-garde composers in Slovenia. Upon his discovery of the concept of the Istrian scale, he composed one of his crucial symphonic works, the *Sinfonia da camera in modo istriano* for string orchestra and published it in 1957.²⁴⁴ For his time, this was a contemporary-sounding work, where the innovative Istrian idea was applied to the traditional form of the symphony. Švara explained that the last movement was “conceived as a sonata rondo from South Slavic folklore.”²⁴⁵

²⁴² Hočevar, Katarina. 2014. “The Slovenian Philharmonic after the Second World War - From Ideology and Professional Disputes to Art.” *Muzikološki Zbornik* 50.1 (2014): 49-61. Web.

²⁴³ Slonimsky Nicolas, and Laura Kuhn/Dennis McIntire. “Švara, Danilo.” Baker's Biographical Dictionary of Musicians. Encyclopedia.com. <https://www.encyclopedia.com/arts/dictionaries-thesauruses-pictures-and-press-releases/svara-danilo>

²⁴⁴ Klemenčič, Ivan. 2010. “Slovenian Musical Identity within that of Central Europe.” *Musicological Annual*, 46(2), 25-36. <https://doi.org/10.4312/mz.46.2.25-36>

²⁴⁵ Pompe, Gregor. 2018. “Slovenian Music in the First Decade after the Second World War – In Search of Socialist Realism.” *Muzikološki Zbornik* 54.2, 187-208. Web.

The rhythm is complicated, although very close to examples from folk dances. To emphasize the rhythmic complexity the first subject is enriched with trills, while the second section is characterized with the parts being played with the tip of the bow, in imitation of *tamburitza*.²⁴⁶

Thus, both Pahor and Švara tried to renew their individual musical language and to demonstrate the connection with a particular folklore. Being an orchestra conductor and composer who worked for the National Opera House most of his life, Švara composed for the company accordingly. His five operas are in different styles: from before the war the atonal opera *Cleopatra* (1940), followed by two quasi-romantic operas on folkloristic themes *Veronika Deseniška* (1943) and *Prešeren* (1952). His last opera from 1969 is a dodecaphonic opera *Ocean*.²⁴⁷ Other compositions are *Farewell to Youth*, three symphonies, *Valse interrompue*, *Concerto Grosso Dodecafono*, two Suites, *Duo concertante for Flute, Harpsichord and Orchestra*, a violin concerto, an oboe concerto, a clarinet concerto, chamber pieces, choral music, and songs.²⁴⁸

²⁴⁶ Refer to footnote 224: *tamburitza*.

²⁴⁷ Kuret, Primož. 2015. "Slovenian music from the 50s and 60s." *Glasbeno-pedagoški zbornik Akademije za glasbo v Ljubljani* 22 ,: 290-294, <https://search-proquest-com.proxy.library.ucsb.edu:9443/docview/1727344741?accountid=14522>

²⁴⁸ Hill, George. 1981. *Music Publishers' Catalogues*. Notes 37.3 (1981): 608-619. Web.

Švara was the recipient of two Prešernova awards – one of the highest-ranking awards in Slovenia.²⁴⁹ The Prešeren Foundation Award was given to him in 1968 for his Suite for ballet *Nina*, while the Prešernova award for lifetime achievement was awarded to Švara in 1973, just four years after Pahor. Although a prominent musical personality, there is very little information on Švara, even in the Slovene language. The folder with his name at the National and University Library in Ljubljana contains a collection of pictures, letters, and short diary notes. From the organizational level and order of the documents, it would appear that someone intended to publish a compilation of these items, perhaps his family or Švara himself. Unfortunately, this publication did not come to pass; however, it provided an additional reason for this research to shed light on this under-researched, remarkable composer. The permission for access and use of any unpublished material, including compositions of Danilo Švara, found at the musical collection of the National Library and the Society of Composers of Slovenia in Ljubljana, was granted by his son Igor, Slovenian conductor of the Opera and Ballet Ljubljana.²⁵⁰

²⁴⁹ Each year since 1947, on the 8th of February National cultural holiday (which commemorates the anniversary of the death of a Slovene Romantic poet and liberal mind, France Prešeren), the Prešeren Award is bestowed on one or two eminent Slovene artists. On the same day the Prešeren Foundation Awards are awarded to up to six artists. These are the highest national awards in the field of arts.

²⁵⁰ <http://igorsvara.com/>

Istrske Narodne za Mladino: 10 pieces for Piano

This hand-written manuscript is dated 1976 and appears as a collection of 10 dances, such as Uspavanka, Ples, Svatba, Poskocnica, Mazurka (some titles repeating).

Uspavanka

The first piece is a Lullaby with five sections of 8 measures each. In some ways, more intuitive compared to Pahor's *Istrijanka* Nr. 1, the last note of the main *motif* (RH), as well as the first note in the LH, establishes the *nota finalis*. Since some sections repeat, we will assign them labels as A, A1, and A2. The form is A- A1- A2- A1- A. Each tone of the Istrian scale is numbered with a blue marker. G A B \flat C D \flat E \flat E F \sharp

The main motive, denoted by the green arch in Figure 1 (mm. 1-2) B \flat - A-C, B \flat -A-G is immediately repeated in the upper, melodic voice, as is also followed similarly in each subsequent section.

1. Uspavanka.

A Počasí ♩ = 54

Figure 76 Švara, *Istrske za mladino. Nr. 1, First theme*

The next musical example of the second part of section A (mm. 5-8) can be divided into two more entities: a version of the main motive and a closure motive. They are each metrically “displaced,” alternating two beats and four beats (meter 2/4 for a single measure, return to 4/4, one additional measure in 2/4 and return to 4/4). As seen in the following example, the first two measures are marked with an interrupted green arch, to portray that the main motive is still present, now with a second voice (mostly in minor thirds in accordance with folk music), while the two-measure closing motive is marked with sky blue.



Figure 77 Švara, Istrske za mladino. Nr. 1, mm.5-9

The first note of this closure motive could arguably begin on the note g in alto (the third beat of the second measure) or note b-flat in soprano (the fourth beat of the second measure). The section comes to a short pause with the cadence on g (m. 4 of the above example) before section A1 begins. Section A1 is highlighted with green and pink in order to represent the similarity to the main motive, in this section, moved up by a third with note diminution.

Beginning with the last measure of the above example and continuing with the example below, we can observe the second part of section A1 acting very differently from section A, establishing a cadential passage on *f-sharp* in the melody, over an A in the bass. Section A2 is an inversion of section A, the main motive now in the LH, while the RH is playing the harmonic accompaniment.

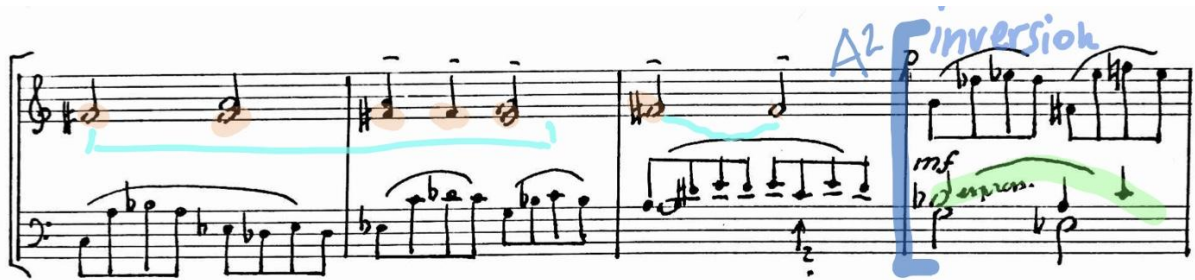


Figure 78 Švara, Istrske za mladino. Nr. 1, mm.14-17

After section A2, the return of A1 an octave higher, the repeat of section A brings the piece to a close, which remains similar to the first appearance of the closure motive of section A, but with a final, stronger finish (at least to Western ears), with the bass now also concluding with a low G as a final cadence (albeit preceded by a tritone D \flat rather than a tonal dominant D \sharp).



Figure 79 Švara, *Istrske za mladino. Nr. 1*, ending

Danilo Švara: Two Istrian Etudes for piano

The Association of Slovene Composers published the two etudes *Andantino Mosso* and *Allegro spigliato* in 1969. Švara's compositions have allegedly always been perceived as difficult among Slovene performers, and these two etudes are no different. Challenges come from a technical, motivic, analytic, harmonic, as well as a performing perspective. Although at first sight, they might appear similar to Pahor's Etudes, these atonal compositions with a complex construction present different problems in terms of the pianistically technical approach. One could hardly sight-read them, nor do they feel comfortable under the hand.

I. Andantino Mosso

The overall form is AABCAA, with the time signature 4/4. Each phrase of two measures begins on beat 4 (marked in lowercase letters a, b, c...). Each beat is built with 5 notes in the RH against 4 notes in the LH. Although the span of a single beat seldom surpasses an octave, the inner harmonization tones within each beat often represent quite a physical stretch for the hand. The notes of the Istrian scale (marked in purple, numbered) start with a whole step E F# G A Bb C C# D# E.

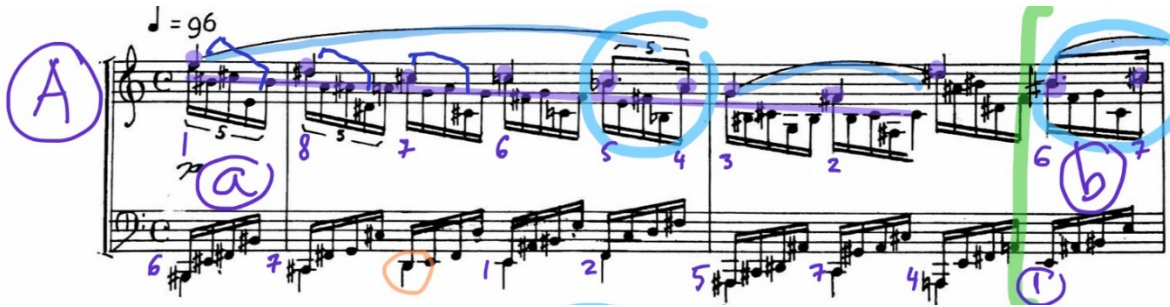


Figure 80 Švara Istrska Etuda Nr. 1, Section A, phrase a

As seen in the above Figure, the uppercase A represents the overall structure, while the lowercase markings portray two-measure phrases. While the blue arch simply follows the composer's markings for phrases, the green vertical line marks the beginning of each new phrase (such as the last beat of measure 2 in the above example), coinciding with a new lowercase letter following it. The notes circled in orange do not conform to the scale. Throughout the entire first Etude, the motive consists of the upper tones (of the groups of five, stems upwards) to represent Švara's chosen scale. While most are quarter notes, each phrase has one rhythmic deviation (circled in azure) of a dotted eighth note and sixteenth note, representing melodic material. This rhythmic motive quite often disrupts the flow of the scale. Phrase b began on the last beat of the second measure of the above musical example. The rest of the phrase is shown in the example below.



Figure 81 Švara Istrska Etuda: phrase b (mm3-4), Section b

The rhythmic deviation in phrase b is in the same place (fifth note of the motive) as in phrase a. On the last beat of the above measure 4, phrase c begins. As observed in the example below, phrase c (mm 5-6) does not utilize the rhythmic motive of the dotted eighth note and sixteenth note. However, just as before, on the last beat of measure 6, phrase d begins.

Figure 82 Švara Istrska Etuda Nr. 1, mm.5-6, Section c

Phrase d brings more movement, each of the first four notes of the tune leaping a third lower. On the third beat of measure 8 both hands are joined on the *nota finalis* ‘e’ in the following example. The fourth beat introduces the last phrase within section A: a closing phrase. As we will observe in the following *variations* of section A, this phrase alone employs a different Istrian tone row each time, introducing more notes which do not follow the scale (circled in orange).

Figure 83 Švara Istrska Etuda Nr. 1, Section d and closing section

In this first closing phrase (m.10), new notes appear D F A^b. The last beat of measure 10 begins the repeat of section A with all its phrases.

As has been observed in the above examples, Švara does not follow the scale's order rigorously. His application is not tonal, and sets of three or four scalar notes appear in fragments. When the notes representing the tune are played alone, it appears as if a folk tune could have been in his mind, although the harmonic arrangement blurs the melody.



Figure 84 Švara Istrska Etuda Nr. 1, mm.11-12

When section A repeats at the end of measure 10, most phrases remain very similar. A new feature is the occasional tone *b* (in orange) appearing in the RH in the examples above and below. Besides the first note, the rest of phrase *c* is moved an octave higher, as seen in the example below.



Figure 85 Švara Istrska Etuda Nr. 1, the occurrence of *b*-naturals

When the closing phrase comes to an end at measure 20, two new notes appear A^b and C^b, in orange.



Figure 86 Švara Istrska Etuda Nr. 1, mm.19-20: the closing passage

The last beat of the previous example with dynamic marking *ff* marks the beginning of **Section B**. In the following example, Švara uses the notes from the phrase *a*: F#- E- D# - C# (in octaves) in an extended manner, where each note is sustained over an entire measure, including some repetitions. For a short time, the LH matches up with the RH, now both hands playing five notes per beat. This soon comes to a close with the introduction of octave leaps in the LH. The following passage surprisingly ends on b-natural (m.24).



Figure 87 Švara Istrska Etuda Nr. 1, mm.21

At measure 25, section B culminates with another *ff*, which slowly calms down over the next 4 measures. The rhythmic motive from the beginning of the piece (circled in azure as before) is providing some sort of cadential material, of parallel thirds ending on unisons, marked with arrows.

Figure 88 Švara Istrska Etuda Nr. 1, mm.25-28

The passage from measures 25 to 28 is part of the closing section. The LH notes marked in green are B, B \flat , and D, which will be the ending notes of the entire piece as well (mm. 66-67), while mm. 27 and 28 bring diminished thirds in the LH, marked in yellow. Those same LH notes A \flat - C \flat appear in both closing phrases of sections A and A'.

Section C begins on the last beat of measure 28. The LH uses a new accompaniment technique of staccato eighth notes, leaping in fourths (later in thirds), which will last until the next section. The three phrases on which section C is built, appear in the following order; e, f (e, f') and g (g'). Phrase e m. 28⁴ introduces a short motive (marked in green) B C E \flat D C C, G \sharp D D D in the RH, which is repeated a third higher at measure 34.

Figure 89 Švara Istrska Etuda Nr. 1, mm.29-30

With the dynamic marking *pianissimo*, phrase f (m.31) moves to a higher register in both hands (LH in treble clef as well). While the LH appears to be harmonically less agitated, interruptions in time signature occur. Marked in orange (m.32, m.37), the 2/4 time only lasts a measure, immediately returning to 4/4. During these interruptions, the RH has figures of six sixteenth notes per beat (marked in yellow), while the LH remains in eighth notes *staccato*.

Figure 90 Švara Istrska Etuda Nr. 1, mm.31-33

As mentioned earlier, the phrase e' repeats a third higher (m. 34), while the phrase f' moves a third lower (m.36). On the last beat of m. 38, the last phrase of section C begins, marked g.

Figure 91 Švara Istrska Etuda Nr. 1 mm.36-38

The last remaining phrase g in section C introduces a new theme, this time in the LH, highlighted in green. The RH in the meantime alternates between two motives: the one used throughout from the beginning, and the new sextuplet motive (marked in yellow).

Figure 92 Švara Istrska Etuda Nr. 1, mm.39, 40, the phrase g

After repeating the LH melodic material (an augmented third lower), the closing section begins with the marking *tranquillo* (calmly).

Figure 93 Švara Istrska Etuda Nr. 1, mm. 41-42

In the third measure of the example below, the LH concludes from a B-major 6/4 chord to an open E chord (the outer two notes $d\#-f\#$ resolving into octave $e-e$) as a traditional Istrian ending before the return of section A.

Figure 94 Švara Istrska Etuda Nr. 1, closing section before the return A

This time section A, phrase *a*, is divided between the RH (theme) and LH (harmonic fillers). The last note of m.48, which should be the first note of phrase *b* does not fit the scale or the previously stated motives. Since there is a $b\sharp$ in the LH, this could be a mistake or just another one of those b 's that previously appeared circled in orange. The scale is the same one that Pahor used in his first *Istrijanka*; one may recall Pahor using the tone b outside a scalar sequence as well.



Figure 95 Švara Istrska Etuda Nr. 1, mm. 47-48

The rest of the phrase *b* is, as expected, built on the Istrian scale in quarter-note chords.



Figure 96 Švara Istrska Etuda Nr. 1, mm. 49-50, phrase *b*

When all phrases have been heard, section A appears yet one more time, this time with the theme in octaves in both hands (beginning m.56, beat 4)



Figure 97 Švara Istrska Etuda Nr. 1, mm55-56

The conclusion returns to ideas previously heard in m.25 and m.43. The top melodic line brings diminished thirds (c# and eb) into unison 'd' in the RH, while the LH repeats notes B, Bb, D, Bb, and an E-Bb tritone to conclude.



Figure 98 Švara Istrska Etuda Nr. 1, Ending

Afterword: Premonitions of the Istrian scale in classical music

The analyzed compositions presented so far were based on the melodic foundation of folklore and on the Istrian tone row, which experienced a transformation through chordal and harmonic practices. Nevertheless, the development of European musical practice outside of Istria led up to the same scalar structure. Basing his research on Oliver Messiaen's *The Technique of my musical language: Modes of limited transposition*, in 1978, Milan Mihajlovic wrote an unpublished article *Symmetric scales in Soviet music*. Prof. Mirjana Grakalić- Veljović was able to obtain this manuscript in order to draw similarities between the Istrian scale and all the scales with the same structure under different names: Scriabin's mode, Rimsky-Korsakov's gamma among the 11 Modern Russian symmetrical modes,²⁵¹ the so-called "Chain scale" (a chain of minor thirds),²⁵² such as seen in Chopin's Nocturne Op. 37, Nr. 2 (see Figure 98), the diminished mode (so-called due to the stable way its diminished 5th functions, according to Russian musicologist Boleslav Yavorsky),²⁵³ in jazz known as the diminished scale (conceived as a combination of two interlocking diminished seventh chords),²⁵⁴ one of Bartok's octatonic strategies²⁵⁵ and others. She ventured into the

²⁵¹ Kholopov, Yuri. 1982. "Modal harmony." Modality as a type of harmonic structure. *Art of Music. General Questions of Music Theory and Aesthetics*. Pg. 16–31

²⁵² Keenan, David. 1998. Chain of Minor Thirds. <http://dkeen.com/Music/ChainOfMinor3rds.htm>

²⁵³ As cited by Taruskin, Richard. 1985. "Chernomor to Kashchei: Harmonic Sorcery; or, Stravinsky's Angle." *Journal of the American Musicological Society* 38, no. 1 (Spring): 72–142. Referring to the article Yavorsky, Boleslav Leopoldovich. 1911. "Neskol'ko myslei v sviazi s iubileem Frantsa Lista." *Muzyka* no. 45 (8 October): 1961.

²⁵⁴ Campbell, Gary. 2001. *Triad Pairs for Jazz: Practice and Application for the Jazz Improvisor*, Alfred Music

²⁵⁵ Cohn, Richard. 1991. Bartók's Octatonic Strategies: A Motivic Approach. *Journal of the American Musicological Society* 44, no. 2 (Summer): pg. 262-300

world of classical composers such as Chopin, Liszt, Tchaikovsky, Rimsky-Korsakov, and Scriabin (from which only piano compositions are presented in the following section). She analyzed them according to the principles of Rimsky-Korsakov's gamma: 1) figuration of a diminished-seventh chord (c e-flat f-sharp a), 2) chromatic minor-third sequencing (D7 or D9) and 3) tritonal sequencing (or major triad, 7 or 9). The first three examples are from piano compositions of Frederic Chopin (1809-1849): Nocturne Op.15, No. 3, Nocturne Op. 37, No. 2, Ballade No. 1 in g minor, and Sonata No.3 in b minor.

The scale appearing in the following examples of Chopin's music (identical to the Istrian scale) come from his harmonic treatment of diminished seventh chords, as he uses what Grakalić calls the harmonic current to stagger one diminished chord after another, the scale dimming the feeling of tonality, such as in the Nocturne Op. 15. Nr. 3:

Figure 99 Chopin Nocturne Op.15, Nr. 3, mm. 76-81

In measure 130 of Chopin's Ballade Nr. 1, the scale is set in the RH with the LH on the E-flat major Dominant 9 chord.

Figure 100 Chopin Ballade Nr. 1, m.129

In his Nocturne Op. 37, Nr. 2, Chopin used one of the techniques mentioned by Rimsky-Korsakov, the chromatic minor 3rd sequencing as marked in the LH: G B \flat D \flat (C \sharp) E G, which served as the basis for the scale in the RH: E F \sharp G A B \flat C D \flat D \sharp E until the c \sharp dim7 chord in the LH in the second line.

Figure 101 Chopin Nocturne Op.37, Nr. 2: ending

A perfect example from the music of Franz Liszt (1811-1886) appears in his “Italy” album from *Années de pèlerinage*: Sonetto del Petrarca 104. In this example, the scale comes from the chromatic minor third sequencing of dominant seventh chords. While transitioning from a suspended chord, the first measure becomes dominant 4/3 of B major, the second measure becomes dominant 4/3 of D major, third measure dominant 4/3 of F-major, A flat major, and finally, the circle is complete, returning to B major in measure 4.

5

СОНЕТ ПЕТРАРКИ №104 SONETTO 104 DEL PETRARCA

(1838-58)

Figure 102 Liszt *Annes de Pelerinage*, *Italy*, *Sonetto di Petrarca 104*, Nr. 5; *Opening*

In his Sonata in b-minor, Liszt used a diminished seventh chord on the 7th degree of g-minor to modulate into f-minor (m.4 of the following example) and again 7th degree diminished to modulate to c-min (m.7) as shown in the following passage.

Figure 103 Liszt Sonata b-min, second recitativo, Pg. 21

The next example is from Liszt's Concert Etude; Un Sospiro, where chromatic relationships between major triads with passing seventh in the bass bring the scale (such as Istrian) to life.

Figure 104 Liszt Un Sospiro, m.66

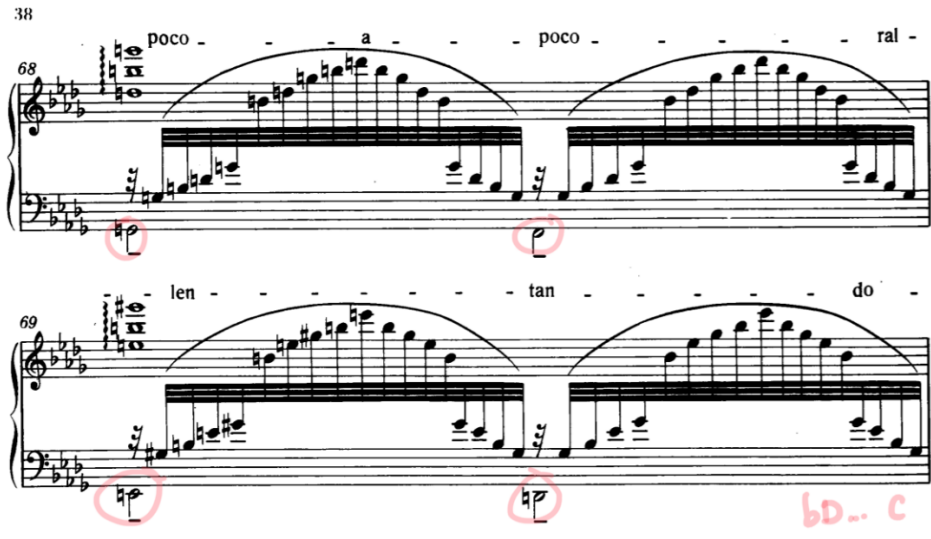


Figure 105 Liszt *Un sospiro* continuation

Although in order to explore Scriabin's (1871- 1915) extremely creative use of the scale and the infinite number of his harmonization techniques, an entire new paper would be needed, the beginning of his Etude op. 65, Nr. 4 is interesting in comparison to the etudes of other composers already introduced.



Figure 106 Scriabin *Etude Op.56, Nr. 4*

Conclusion

Classical musicians have been so trained by institutions to the extent of forming their entire musical development, that the danger of thinking “we know it all” can easily arise, making individuals blind (deaf is more appropriate in this case) to the picture of how vast the world of music really is. The complexity and beauty of folk music lies to some degree in what we do not understand or consciously know, the Istrian idiom being among those we do not know because it never reached the level of “popularity” that would lead to being more deeply researched. Drawn from the mix-and-match, complex, and ever-changing Istrian background, it is not surprising that its folk music is equally complex.

Istrian musicologists and composers have always tried to squeeze this pure-intonation music into an equal-intonation frame. It is hard to understand why intellectual musicologists such as Žganec and Matetić consciously tried to bring the Istrian tone series closer to the tempered system through endless adaptation. On the one hand, the attempts to fit this sequence into the tonal intonation system within the classical framework is an example of how humans attempt to adjust things to their understanding and beliefs. On the other hand, modern civilization labeling folk music as the sign of a particular social class has been a significant topic of musicological discussion for the past century. Istrian folklorists and ethnomusicologists perhaps attempted to discourage such elitism, believing they could only make it accessible and “beautiful” if they were able to translate it for urbanized musical audiences and use it in concert settings. Just because the thought-out system of tuning, harmonization, and analysis is formally taught in schools, that does not take away the beauty of folk music. Beauty is indeed in the ear of the beholder.

Whether one cares or not about the Istrian scale and folk music, we need to re-examine our blind spots that prevent us from understanding that folk music is not so far as all that from composed music such as is presented in compositions of Chopin and Liszt, who used the same sequence of tones through harmonization without having “translated” it from folk idioms. The Encyclopedia Britannica’s definition of music is: “sounds combined in such a way as to produce a beauty of form and expression of emotion... both the simple folk song and complex classical music are humanly engineered; both are conceptual and auditory, and this holds true to the music of all styles, during all periods of history throughout time.” Henry Wadsworth Longfellow famously said that music is a universal language.

Maybe the comparison should be drawn between labeling difficulties of the different types of music (e.g., folk music vs. classical) and attempts to define *music* itself. The history of the terminology goes as far back as human records. It is a succession of attempts to find the one true answer to the elusive question of what music is, through its function in religion, military and courtly rituals, or in accounts of philosophers from diverse civilizations such as the Greek (Socrates, Plato, Aristotle, Pythagoras), Chinese (Confucius), Roman (Boethius) and others. Perhaps the entire journey of the Istrian scale through history, just like the definition of music, was shaped by its essence of being abstract: not defined. The development which the folk hexatonic-based Istrian tone row of pure intonation undertook to become the diatonic-based Istrian scale is significant not to establish who borrowed from whom, but what solutions composers “came up with” in order to use it in their compositions and how they applied it to the creation of works of art.

After the analysis of compositions of just two Slovenian composers (born in close proximity in time and place), the Istrian scale has proved to be extremely diverse in its application to classical piano music. It can be applied in a tonal, modal, or atonal manner to any form: a short dance-type piece, a technically challenging etude, or fully elaborated in a concerto with orchestra. After investigating the background of Istrian folk idioms and the quest for the Istrian holy grail – a universally-accepted manifestation in art music of “the Istrian scale” – the understanding of its formation has proven to have considerably more important than the name of the formula itself. In the musical analysis, the construction of the sequence is what matters, rather than the difference between calling it the Istrian mode, Istrian tone row, Istrian scale, or any “Russian relative.”

The Istrian tone row, which during its transition through harmonic elaboration in classical compositions transitioned from tonal, through modal into atonal structures, offered composers the opportunity to achieve more contemporary musical expression outside traditional harmonic schemes, which was largely due to its structure being characterized by movement in small intervals of minor and major seconds. As portrayed in the last chapters, the Istrian scale was not only applied differently by each composer but independently in every composition. Although Pahor’s compositional style (as taught by his teacher Slavko Osterc) was that of an expressionistic and neoclassical compositional style, his application of folk idioms and the Istrian scale was somewhat more conservative, with fragments of modality (Phrygian and Dorian modes) and minor tonality in *Istrijanka* extending to octatonicism in his Etudes. With his atonal concept in his Etudes, Švara subjected short-range motives to serialism practices, such as utilized by Arnold Schoenberg and his students

(Berg, Webern) and Cage. As Ivo Kirigin concluded his book *Acoustic foundations of the Istrian scale* "...[The Istrian scale] will hopefully create interest for composers to create advanced works as a consequence of the scale's originality as it has already partially predicted the path of our contemporary music based on the folklore, and not copying middle and western Slavism."

This paper hopefully gives the reader a sense of the Istrian peninsula, its history, music tradition, and the many personalities from the music and ethnologic research fields, who significantly influenced the development of musical culture and extended its preservation. What we come to learn is the Western version of the Istrian scale, which in no way disputes its existence in its original folk forms in the territory of Istria. Indeed, it might not be entirely faithful to the sound of folk tunes from Istrian towns and countryside. However, this research highlights how the Istrian scale initially captured the interest of ethnomusicologists, in what ways the Istrian folk heritage was honored, and how the appreciation for its Western adaptations should be measured in the compositions that arose from it and in the style that developed. Although the research was initially designed to answer the question of what exactly the Istrian scale is, the answer did not lie in a series of tones, but in what came out of it and what should be celebrated: how the Istrian scale spun new creativity and research, and eventually produced an entire body of music during the period between and after the World Wars that was important both for the individual composers as well as for the several nations that identify with it.

As Mirjana Grakalić expressed it upon my departure from Pula, I too hope that this research will be useful not only for a better understanding of the gloomy musical past of the Istrian region but also to the coming generations who are creating our present and future.

Appendix

Istrian composition by Dr. Luisa Antoni

Dr. Luisa Antoni earned degrees in Musicology, Piano, Philosophy of Music, and Composition. Her fluency in multiple languages has enabled her to work for both RAI (*Italian National TV and Radio*) and, currently, as editor at RTV (*National Radio and Television of Slovenia*). This multilingual ability comes from her upbringing in the Italian city, Trieste, and her language, “*zamejski*,” which is a specific Slovene minority dialect. In the past she has transcribed Karol Pahor’s radio interviews, published them as articles, and has led an extensive study on Danilo Švara. Her investigation was notably bolstered by her use of primary sources.

A rare example of a female instrumentalist, musicologist and composer of her generation and Istrian locale, Dr. Antoni has embarked on a study of harmonic possibilities and compositional potentials of the Istrian scale in keyboard music, and has completed her first attempt in creating a new musical composition using the scale. Dr. Antoni completed a fresh musical composition, assimilating our new findings in the compositional process. This project will culminate with a Lecture Recital performance alongside a discussion of Antoni’s compositional process. In order to elucidate the significance of the findings of this research, at this event the comparison between the sonorities of this new piece against the existing musical literature will be drawn.

Dr. Antoni will build her composition on the selection of four folk tunes, which she combined in the following example. Although the tunes will be taken from the collection of Kuhač, his harmonization will not be considered (since this research and other

ethnomusicologist discussions in this work have proven his harmonization to be too mainstream tonal). Two are from the larger Istrian region (*Majko Juru* and *Oprostaj*), one from the Croatian littoral (*Kada Putuj s Djevojkom*) and one from Pazin in Istria (*Svekrvica Hisu Mete*). Two of them are built on the octatonic scale starting with a half step and two are built upon the octatonic scale starting with a full step.

Istrska

da Fr. S. Kuhac: Juznoslovenska narodne popjevke

$\text{♩} = 72$ 1250 svatovska iz Istre

pripjev

Maj - ko ju - ru — ju - ru j'o - ze ni - la na - naj Ni - na ni - ne ni - na ju - ru j'o - ze

$\text{♩} = 46$ 1260: Oprostaj iz Istre

9 ni - la na - naj Stoj - te nam ve - se - lo, stoj - te nam ve - se - lo Ta - ko ta - ko o - ja - na ni - na

$\text{♩} = 63$ 1271 Kada putujus s djevojkom

16 ni - ne - ne - scala ottofoñonica I - - - I - gra - laj' zlat - na ja - bu -

$\text{♩} = 46$ 1456: Svekrvica hisu mete

23 ka oj — i - gra - laj' — Sve - kr - vi - ca hi - su me - te jos ta

30 brum - na mla - da spi po - spi po - spi mi - la mo - ja jos mi zo - ra be - li

36

Figure 107 Luisa Antoni, *Istrska*

The four tunes in their original notation:

Andante moderato $\text{♩} = 72$. Iz Istre. Pripjev.

Maj-ko Ju - ru, Ju - ru j' o - že - ni - la, na - naj. Ni - na ni - ne ni - na

Detailed description: This is a musical score for a song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Andante moderato' with a quarter note equal to 72 beats. The key signature has two sharps (F# and C#). The lyrics are 'Maj-ko Ju - ru, Ju - ru j' o - že - ni - la, na - naj. Ni - na ni - ne ni - na'. The score includes dynamic markings like 'mf' and 'f'.

Figure 108 Ljudska: Majko Juraj

1260. Oproštaj.

Andante $\text{♩} = 46$. Iz Istro Pripjev.

Stojte nam ve-se-lo, stojte nam ve-se-lo. Ta - ko, ta - ko o ja-na ni-na ni-ne-ne naj.

Detailed description: This is a musical score for a song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The tempo is marked 'Andante' with a quarter note equal to 46 beats. The key signature has one flat (F). The lyrics are 'Stojte nam ve-se-lo, stojte nam ve-se-lo. Ta - ko, ta - ko o ja-na ni-na ni-ne-ne naj.'. The score includes dynamic markings like 'mf' and 'f'.

Figure 109 Ljudska: Oprostaj

1271. Kada putuju s djevojkom.

Andante sostenuto $\text{♩} = 63$. Iz hrv. Primorja.

I - gra - la j' zlat-na ja-bu - ka, oj! — i-gra - la j'.

Detailed description: This is a musical score for a song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The tempo is marked 'Andante sostenuto' with a quarter note equal to 63 beats. The key signature has two sharps (F# and C#). The lyrics are 'I - gra - la j' zlat-na ja-bu - ka, oj! — i-gra - la j''. The score includes dynamic markings like 'mf' and 'f'.

Figure 110 Ljudska: Kada putuj s djevojkom

1456. Svekrvica hišu mete.

Iz Pazine u Istri.

Sve-kr - vi - ca hi - šu me - te, još ta brum na mla-da spi, po-spi,

Detailed description: This is a musical score for a song. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two sharps (F# and C#). The lyrics are 'Sve-kr - vi - ca hi - šu me - te, još ta brum na mla-da spi, po-spi,'. The score includes dynamic markings like 'mf' and 'f'.

Figure 111 Ljudska: Svekrivca hisu mete

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