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## STEVAN STOJANOVIĆ MOKRANJAC – COLLECTOR OF FOLK SONGS AND ETHNOMUSICOLOGIST

### Abstract

For the first time in Serbia author of this paper brings to light a long-term and fruitful work of Stevan St. Mokranjac, the pioneer of traditional music science in Serbia, as collector of folk songs and ethnomusicologist.

### Key words

traditional music, secular and sacred folk song, chanting, recording of folk songs, ethnomusicology, church modes-voices, tonal problems, classification, fieldwork

One of the most popular Serbian musicologists, Stevan Mokranjac, was born in the mid-19<sup>th</sup> century and died in the early 20<sup>th</sup> century.<sup>1</sup> He is famous for his output of secular and sacred music based on folk and church folk melodies, which he had painstakingly collected and “set to music” during his entire life. This year, upon the celebrating of the 150<sup>th</sup> anniversary of his birth, we shall try to give a more detailed account of Mokranjac’s long and fruitful work as a collector of folk songs and musicologist, and his contribution to the science of folk music that appeared in the late 19<sup>th</sup> century in Europe, where Mokranjac is considered to be one of the coryphaei of Serbian ethnomusicology of his time.

As is typical of uncommonly musically talented children, Mokranjac sang folk songs admirably since childhood, having been exposed to them and learning them within his family home.<sup>2</sup> Mokranjac had his first music lessons and was given a solid basis for maturing into a composer, collector of folk songs and ethnomusicologist within the patriarchal milieu in which he was born. Listening to the simple folk melody and church chanting, he discovered the true values of music art for the first time. During his primary school education in Negotin and Belgrade, he was given a chance to broaden his musical horizons.<sup>3</sup> His biographical data tells us that he was drawn towards church singing or “chanting”, as it was called among the people,<sup>4</sup> as early as in primary school. Mokranjac first finished four classes of primary school in Negotin. By 1869 he was playing the violin. “Svetozar Popadić, a family friend and a senior grammar school student in Belgrade, taught him how to place his fingers on the violin in order to produce tones”. According to Mokranjac himself, this is how his musical education was continued.<sup>5</sup> In spring of 1872 he was so “engrossed” in his music that he spent the afternoons away from school at Kalemegdan, in nice weather, noting down and composing “all kinds of melodies”. At the end of the school year, despite having good, even top marks, he had to leave sixth grade. He returned to Negotin where he started working, with

great success, as the choirmaster of the town's choral society. In the autumn of 1873 Mokranjac arrived in Belgrade to finish grammar school (1874). Even then it was apparent that he had mastered the basics of musical theory; he could play the violin; he was able to check the chords on the grammar-school harmonium; he could also conduct the choir. His self-taught basic music education lasted from primary school to his graduation from grammar school (1862-1876). Having by then learnt, as an autodidact, sufficiently about music to dare create something of his own, Mokranjac started recording folk melodies "relying on his own knowledge and skills", based on the model of Kornelije Stanković's arrangements of folk melodies.

### *The Collector of secular folk melodies*

Neither Mokranjac nor his biographers give precise data on the beginnings of Mokranjac's work as a collector of folk songs.<sup>6</sup> Since he began studying the violin in Belgrade in 1870, it is most likely that he recorded the first folk melodies that same year.<sup>7</sup> In Mokranjac's musical legacy there is a mention of some of his first harmonizations - perhaps of these first recordings of folk songs, published in the Chronology of his life and work.<sup>8</sup> We learn about his intention to travel across Serbia and collect folk melodies from his 1881 letter to the Minister of Education in Belgrade, which he wrote while studying in Munich, requesting approval to spend his summer holiday in Serbia:

"Seeing as I am determined to travel across a part of Eastern Serbia or at least the district of Negotin and collect an assortment of Serbian melodies, I have no doubts whatsoever that this will prove invaluable for my study and work".

We assume that Mokranjac had by then heard of the phonograph.<sup>9</sup>

After the 1880s, when the first *rukoveti* (*garland songs*) appeared, and until the rest of his life Mokranjac often got notations of folk songs from the singers he knew personally or from the singers he learned about through other people. I had the honour of preparing his entire legacy of collected folk songs for the publication of an acclaimed series of the complete works of Mokranjac.<sup>10</sup> Most of the songs in this book come from two geographic and ethnic regions, *Levač* and *Kosovo*.<sup>11</sup> They are followed by *melodies from other parts of Serbia*, or from places inhabited by Serbs, as well as from Montenegro and Macedonia. *Turkish and other songs* ("Arnaut" and "Vlach" songs) can be found towards the end of the book, followed by two *instrumental dances*, while *incomplete notations and various motives* are given at the very end of the book.

The first part of *Etnomuzikološki zapisi* (*Ethnomusicological Notations*) contains melodies from *Levač* (1-88), sung to Mokranjac in 1901 by Teodor Bušetić. The remaining melodies (89-381) in the second part of the book, belong to different genres and for most of them there is no information available about the singer's name and place of origin; however,

for more than hundred songs from Kosovo there is information about the singer's place of origin as well as about the origin of the song. We learn about the number of collected songs from Mokranjac's autobiography:

“There are a) about 160 Serbian folk melodies he collected in Kosovo in February of 1896; b) about 300 folk melodies from different parts of Serbia which he recorded either as he knew them or based on the singing of different singers”.<sup>12</sup>

The *rukoveti* contain 82 songs, 44 of which have not been preserved in autographs a) and b). Seeing as Mokranjac sometimes altered some of the songs from *rukoveti* in his compositional treatment, we decided not to publish them in the book.<sup>13</sup> For the publishing of Mokranjac's complete legacy of folk songs in volume 9, *Etnomuzikološki zapisi*, we used all of the extant autographs, as well as previously published material.<sup>14</sup> We did not have access to all of his notated melodies, that is, the material preserved in the autographs until 1981 as they were in the possession of Mokranjac's family. After that we expected to include in volume 9 some 200 newly discovered Mokranjac's autographs. Unfortunately, it turned out that there were only a little over hundred notations in the family. Ultimately, there were 381 melodies available to us, 358 of which were complete melograms of songs and dances, while the remaining 23 melodies were incomplete notations of songs and sketches of various motives, which the editorial board decided to publish at the end of the book. In order to determine how many autographs were missing, we searched for them in the *rukoveti*, establishing that only 32 melodies were preserved in the *rukoveti* and as autographs. If we set aside the 23 incomplete notations and motives and add 18 variants to the remaining 358 melodies, the number of melodies increases to 376. And if we add to that the aforementioned 44 songs from the *rukoveti* not in the autographs, it amounts to 420 melodies. Finally, let us note that in his autobiography Mokranjac claimed he had about 460 melodies, which means that some 40 melograms are missing and they are to be considered lost for the time being.<sup>15</sup>

Like notators before and after him, Mokranjac notated folk melodies by ear. From 1884, when the first *rukovet* was composed, to 1909, when he completed the fifteenth *rukovet*, Mokranjac searched for suitable examples for his “sixteenth” *rukovet*, at the same time considering, as a corresponding member of the Serbian Royal Academy, the study of folk melodies. As it will be seen below, there is good evidence to support this, particularly with regard to the notations of the songs from Kosovo.

Mokranjac as a collector of folk songs emerges from the notations of folk melodies. With his remarkable musical ear and memory, simultaneously recording the melody, its variation and text, he could always perceive and fixate numerous embellishments and graces – melismata, as many as ten and more tones per syllable. See, for example: nos. 52, 66 from Levač, nos. 89, 91, 181, 218, 232/3, 235, 263 from Kosovo and others, nos. 273, 310, 332.

### *The Collector of Sacred Folk Music*

Mokranjac listened to and learned folk songs in the circle of his closest family members, while the murmur of chanting and bells from the nearby old church of the Holy Mother of God in Negotin could be heard daily in the house.<sup>16</sup>

Later on, as a pupil, he also attended church chanting classes in school. According to Mokranjac's own account,<sup>17</sup> he studied this subject with his teachers Đoka Živković in primary school and Steva Veličković, deacon and excellent chorister, in grammar school. At the time, the pupils called choristers were required to sing in church. Mokranjac wrote about it in his autobiography: "I was the first chorister among my friends and I could sing the entire Heirmologion." This fact has an important bearing on our examination of his work as a collector of church melodies. "His work with church music is far less known to our people and our musicians, including even the most prominent ones, than for instance his *Rukoveti*..." "As a rule, Mokranjac's variants in the octoëchos contain more melismas than the melodies above them"... "Our old collectors of songs before Mokranjac, who were excellent choristers, were unfortunately unskilled collectors and inexpert musicians and did not know how to record all the shadings of the minute patterns of their singing."<sup>18</sup> Kosta Manojlović wrote about the time when Mokranjac started recording our church chanting and how much time he devoted to that work, which he carried out for more than twenty years.<sup>19</sup> He wrote: "In the beginning, from 1890 onwards, Mokranjac recorded individual songs and immediately arranged them for the choir; it was not until the period between 1897 and 1912 that he systematically recorded the established songs of Serbian church chanting with the aim of publishing them and handing them over to the Serbian Church for its use". Mokranjac's first book of Serbian church melodies, the Octoëchos, was published during his lifetime, in 1908, and its printing (500 copies) was funded by the Saint Sava Seminary in Belgrade. *Strano pjenije (Foreign Chant)* was published posthumously for the first time in 1920. Finally, the publication entitled *Sabrana dela Stevana Stojanovića Mokranjca (The Collected Works of Stevan Stojanović Mokranjac)* comprised 10 volumes and were invaluable for the preparation of this paper. These books were published by the Zavod za udžbenike i nastavna sredstva, Belgrade and Muzičko izdavačko preduzeće "Nota", Knjaževac. Volume VII is *O c t o ě c h o s*, while *Strano pjenije* comprises two volumes, 8a and 8b. All three books were expertly edited by Danica Petrović, PhD,<sup>20</sup> and they all comprise the entire very extensive collection of the monophonic Serbian folk church chant, notated at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century.<sup>21</sup> Compared to Mokranjac's notations of secular folk music condensed into a single volume,<sup>22</sup> sacred folk music comprises three volumes of the chant or about 1200 melodies with variants of different lengths. In the aim of recognizing not only the quality of Stevan Mokranjac's oeuvre as a collector, but also the quantity of his extensive work, we have established that he had recorded over 9000 different melodic lines of notes,

that is, a very large corpus of melodies-songs, with variants contained in the abovementioned three major books. There are three times as many recordings of the sacred folk chant than there are of the recorded secular melodies of different types of songs.<sup>23</sup>

*Variance* is immanent in folk music production in general, whose basic characteristic is oral transmission.<sup>24</sup> Another important specific feature of folklore music production is the frequent use of “fixed melodic patterns” or modes in practice, better known as “voices” in folk terminology. In contemporary ethnomusicology this phenomenon is called *principe maqam*.<sup>25</sup> Since he began notating folk chanting, Mokranjac carefully listened to the interpretations of selected choristers, precisely fixing variants of songs and their varying within the flow of the melodic patterns of modes (See *appendix 2 v o i c e s*-modes of the octoëchos, I-VIII).

The latest edition of the Octoëchos contains a reprint of Mokranjac’s Preface from 1908 that includes a detailed presentation of the most significant ethnomusicological notes, which will be discussed later on. For the printing of this work of Mokranjac, the editor revised all the modes containing 41 songs each and their numerous variants, sung to different modes according to the established canon. (See texts of different songs of the octoëchos arranged according to the modes, pp. 341-397.)

In the other two books: 8a and 8b, which contain *Strano pjenije*, the songs are not numbered. In addition to the editor’s Preface (pp. XI-XLI), the first book includes texts of songs for *Opšte pojanje (General Chant)*, pp. 283-322, and *Prigodno pojanje (Occasional Chant)*, pp. 322-335. Mokranjac began the systematic notation of the complete chant at a time when he had already received a foreign music education. Remembering his childhood as a chorister and leader of the children’s choir in the Negotin church, he wrote in his preface to the Octoëchos:

“Later on, when I began recording the church chant, even though I had forgotten the exact order of the melodies, all the separate parts and all the melodic motions of our church chant still remained, so to speak, at the back of my mind, so that I could write down both the notes and the text of songs at the same speed as was sung to me by all my good and patient counselors. I am grateful to all of them! I did not merely intuit, but rather knew in advance almost every sound that had to come, so that I notated them quickly and reliably”.

Concerning the *rhythm* in the Octoëchos, he stated with good reason why he did not divide the songs into bars:

“Because these folk church songs do not even have the kind of bar as it is recognized in music. Our church melodies, when examined without their text, are all devised in a two-part tact as the simplest and most natural”.

A constant final (g-1) is fixed in contemporary ethnomusicology, in the so-called “Finnish” collecting and analytical method. For practical reasons and without knowing about this method at the time, Mokranjac came up with this brilliant idea on his own and, in his own words, “notated all the modes in tone F-1”.

Furthermore, we can see in the singing of songs that Mokranjac observed the accentuation and bringing out of certain tones by marking them with the usual contemporary *diacritic* signs. He was also particularly devoted to fixing the phenomenon of specific varying during the singing of certain melodic phrases in a song, which has already been discussed.

The *tempo* of most of the liturgy songs undoubtedly had a moderate flow, which was demanded from the clergy in order to enable the congregation to follow the religious service better.<sup>26</sup>

It is believed that Mokranjac’s perception of the phenomenon of phrasing and the arrangement of melodic formulas and sections led him to free his notations from bar-lines and attempt to fit them into the classical two-part and ternary tacts... Instead he used a bar-line to mark the end of a poetic entity of “columns” and two slashes (/) to mark the end of smaller textual and melodic entities.

Finally, the question remains who Mokranjac’s “choristers” were from whom he recorded the chant and with some of whom he collaborated closely. He wrote at the beginning of the Preface:

“I notated this octoëchos and the complete Serbian church chant according to the singing of the excellent old chorister and authority on our church chant, Mr. Jovan Kostić. I recorded a large part of the festive chant according to the singing of archimandrite Arsenije Branković. The late archimandrite Kirilo Jović was also an excellent and reliable adviser of mine, particularly for festive chants. Some younger singers, like the late Ranko Lukić, former member of the ecclesiastical court, and Professor Dragoljub Popović also sang many songs to me, at my request and of my choosing, so that I could compare different ways of chanting and select the most frequent and best one“.

In addition to the one lead chorister, others were also important because of their contribution to certain chants (“festive chant”), but there is only one principal chorister for the entire Serbian church chant – *Jovan Kostić*.<sup>27</sup>

### ***The Ethnomusicologist***

Our review of Mokranjac as an ethnomusicologist will be aided by his characteristic comments accompanying the notations of melodies and the tonal analysis that will help to reveal his scientific approach to the study of both sacred and secular songs. Back in 1896, when he stayed in Priština in Kosovo, then under Turkish rule, he had for the first time the

opportunity to devote himself to research work and to set aside some time just for that.<sup>28</sup> We can find out which songs he listened to at the time, and what he observed and recorded from several of his selected writings. First of all, let us discuss the interesting account of writer Branislav Nušić, the then Serbian consul in Priština and Mokranjac's gracious host. In his book *Kosovo* Nušić wrote the following about his conversation with Stevan Mokranjac:

“The more he became involved in his work, the further he felt himself to be from the possibility of ever completing it“. Paraphrasing Mokranjac, he also wrote: “You need to spend a year doing this work like this in your room, in this environment, followed by another two or three years of traveling from village to village. This work should be organized in a specific manner“... “And then he explained to me at great length and in great detail how important this work would be: the selection of folk melodies and how this work should be organized“... “Having found a devoted listener, Steva would stay up talking to me long after midnight and would still go to work early the next morning. And after he had already exceeded all his available time and had to return to Belgrade, he was very unhappy and it pained him to abandon the work that was so dear to him”.

Having accepted Mokranjac as a friend from Belgrade, Branislav Nušić supported him heartily because of the significance and importance of his work, as he himself wrote:

“Back then we organized our joint work and every day we would gather villagers from the market, bring older men and women from the town and its surroundings, find better known singers from various regions of Kosovo and then Steva would spend the whole day with them, recording each note and each variation...” We can accept this account as credible as it would subsequently be confirmed by Mokranjac's critical review of the work of amateur collectors where he wrote expert reports on the subject in his capacity as a corresponding member of the Serbian Royal Academy.

Upon his return to Belgrade, Stevan Mokranjac, composer, choir-master and organizer, faced important tasks: the composing of the new *Rukoveti*, numerous tours with the Belgrade Choral Society and the founding of Belgrade Music School. He had little time for collecting songs, as he himself used to say: “This work requires the entire person, all of his strength and valuable time.” Nonetheless, he dedicated himself to this work once again. In 1901 he accepted to be the music editor of a collection of an amateur collector, teacher Todor Bušetić, and afterwards the immense task of recording the folk church chant.

In order to highlight more clearly his eagerness “to fix and write down each tone and each variation”, we will first mention two songs that women used to sing at Easter from his diverse recordings from Kosovo:

1. *Oj ,bore, bore, sabore, and 2. Čija moma na nišaljku.*

The first song is in asymmetric octosyllabic verse, with a break in the text during the singing and a shout at the end. The other is in symmetric octosyllabic verse, which is why their melodies differ.

The following songs are sung at a *slava* (family saint's day), that is, they are *slava* songs:

3. *Čevrljala čevrljuga oko glockčeta* and 4. *Ko spomenja slave bože*

The first song is particularly interesting because of its very long characteristic content which consists of several shorter texts - separate smaller entities that are intended especially for each guest present at the *slava*. If we then compare the melody of the Easter song *Čija moma na nišaljku* and both melodies of *slava* songs, we will notice that they are identical, that is, in Mokranjac's words, they have "the same sequence of scales", "idu na jednu turliju". (See his comment under the verses.) Being a researcher and interpreter of folk secular and church singing, he was the first one in our country to observe this "maqam principle", which was unknown in his day. In his everyday encounters with singers from Kosovo, older women in particular, Mokranjac was uncovering our "folk music syntax and grammar". We would like to mention several songs with very interesting comments for any inquisitive readers (See the book *Etnomuzikološki zapisi /Ethnomusicological Writings/*, songs nos. 134,145,151,159). Particularly impressive was Mokranjac's encounter with wedding songs:

5. *Bričilo se begče sarajevče* and 6. *Oj, jubava, jubava devojko*

These songs are intended for the bridegroom and the wedding guests and are sung with a "fixed" voice.<sup>29</sup> Their characteristic feature is referred to as singing with a "shout" or "shouting out" (also see the first and sixth songs). Alongside the comment of the song *Bričilo se begče sarajevče*, Mokranjac added the first real scientific classification of ritual shouting-out in our country. It is said that Béla Bartók was also very impressed by this phenomenon when he studied our folk melodies.<sup>30</sup>

Mokranjac was particularly interested in *oro* dances accompanied by singing. The following maiden song-dance consists of two parts:

7. a) *Pratio ne naš vojvoda*, b) *Kondir vino, dva rakiju*.

What is also interesting with these writings is Mokranjac's explanation on the basis of which the maiden dance can be easily ethno-choreologically reconstructed. Other joint dances, the so-called *lese*, are also very unusual (see *Etnomuzikološki zapisi*, songs nos. 116,117,118). They preserve their archaic characteristics with elements of initiation and can be easily reconstructed on stage. The lucid comments accompanying the abovementioned notations, which you had the opportunity to read, speak volumes about Mokranjac the ethnomusicologist. His other similar and different notes – concerning the origin of certain songs – which raise interesting questions regarding our ethnogenesis, can also be found



alongside the notations of about twenty songs from Kosovo (see *Etnomuzikološki zapisi*, for example songs nos. 122,134,145,147,148,149,151,159).

Mokranjac's studious analytical approach to observing the specificities of secular folk melodies, which he applied to melodies from Levač,<sup>31</sup> explicitly reveals his innate sense of analysis, systematization and synthesis in the field of folk church music as well. Milenko Živković wrote: “*The Preface to the collection of melodies from Levač may be regarded as the first major tonal analysis of our folk melodies.*”<sup>32</sup> The second chapter *Podela melodija po glasoredu* (*Classification of Melodies According to Scales*) fully corresponds to Mokranjac's tonal analysis of the church chant or, rather, is theoretically identical with the global classification of modes into three basic groups: **major**, “*the hard mode*”, **major-minor**, “*the hermaphrodite mode*” and **minor**, “*the soft mode*”.

Having established in this chapter the specificity of diatonic intervals which follow one another in church melodies, as well as that they can be altered if necessary, Mokranjac went on to make a comprehensive analysis of all the modes and types of songs that are sung in a specific mode, allowing flexibility in stringing intervals between the tones, within the characteristic ambit: **I-initial F-final**.<sup>33</sup> (Cf. *Addendum 2: Voices-modes* and *Addendum 3: Characteristics of voices-modes*)

In the monograph on Mokranjac penned by academician Petar Konjović, in the chapter “Musica divina”, the author points out the major importance of the Octoëchos in our country: “...Here we have firm, established forms, fixed as eight fundamental modes, traditionally termed v o i c e s, contained in the Octoëchos as the tonal basis of all material, as well as an established c h a n t, with large and small, broad and narrow forms. On the other hand, we have loose, recitative forms where the text of the sacred books, intended for singing, is “tailored”; however, the basis contained in relational voices, which consist of melodic periods divided into sections, is also relevant here”... He also wrote: “Mokranjac contributed to the Octoëchos a scientifically solid, clear and, musicologically speaking, convincing analysis of a formal dissection of the eight modes, as stated here in their specific forms, of our sacred music material”.<sup>34</sup>

It should be pointed out that in the preface to the Octoëchos, Mokranjac discussed specific types of chant: a *short or small chant* and *long or big chant*,<sup>35</sup> mentioning sporadically that between the s m a l l and b i g chants there is also a “median” chant; Petar Bingulac, an authority on our church music, successfully linked Mokranjac's typology of chant to the sacred music forms of the songs of the Catholic clergy in liturgical singing. Discussing the problem of the so-called “*t r i l l s*”, Bingulac wrote the following:

“There cannot be any real or helpful discussion on grace notes and melismata, their usefulness or harm, unless we bear in mind the division of the church chant and church modes into specific modes of singing” “Antiphonal and troparion chanting,

analogous to the Gregorian ‘a c c e n t u s’, are mostly sung in syllabic declamation and feature only small melismata (two to three tones per syllable). Vocalic chanting, analogous to the Gregorian ‘c o n c e n t u s’, features, in addition to declamation, lovely formulaic tunes and melodies with broader melismata. Big chants, like the Gregorian ‘j u b i l u s’, consist entirely of broad melismata. There is nothing in it but melismata”.<sup>36</sup>

*Trills*, or “trilling” is a specific embellishment of the chanted melody, a phenomenon Mokranjac the “chorister” became familiar with in his childhood. They have been discussed and written about extensively in our country, but this question still remains open.<sup>37</sup> Like some sort of neumatic signs, trills were used to designate the mode of chanting of the oldest choristers in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, when they began to disappear. In the Preface to the *Octoëchos*, Mokranjac gave an interesting account of the oldest choristers:

“At that time almost none of the tones was just singing; rather, every quarter or even eighth at its beginning or end featured various shakings of the voice, appoggiaturas and suspensions. Often by raising and lowering the voice, by holding back the tone in the throat and leading it through the nose etc., they would produce effects which were admired at the time and described thus: ‘he sings and weeps’, ‘he sings and cries’, ‘he sings and laughs’. Time has effaced all these effects, and such a manner of singing would nowadays most likely cause aversion, perhaps even repulsion. The characteristics of these ornaments and voice trills in specific tones will be examined in a separate study, whereas this work aims to present the melodies stripped of those tasteless and outmoded ornaments in every tone, however without effacing the authentic melodic figures. These melodies, such as recorded, will be useful for our artistic church music in terms of motives. If we should simplify all the melodic figures and reduce all to mere crotchets, minims and semibreves, then our church chant, which is basically melodic, would lose its character and the richness of its melodic forms.”

At the end of this edition of the *Octoëchos* Mokranjac wrote: “Specific melodic deviations-variants are given under 1, 2, 3, etc. There are far more variants to be considered, but only the most important and most frequently used ones have been recorded here”.

Miloje Milojević begrudged Mokranjac the fact that he did not include in the notations of the chants in the *Octoëchos* examples with such graces and melismata.<sup>38</sup> However, Petar Konjović had an opinion of his own and he particularly stressed the following:

“In his *Octoëchos* Mokranjac had the task of presenting the melodies stripped of these tasteless and outmoded ornaments in every tone”...”By which he once again established a methodical principle in the scientific approach to this

material”...”Without effacing the authentic melodic figures”...”Editing the Octoëchos, Mokranjac has made a fundamental move in that he has simplified the melodies by removing trills, thus establishing a solid basis, a skeleton of motive material”.

Finally, Petar Bingulac, who was also a theologian, gave a conclusive explanation:

“Mokranjac raised his voice against the primitive ignorance of rural choristers (often sextons or villagers-amateurs) with their effects and bravuras typical of bad and inexpert taste, which included, in addition to those Mokranjac had mentioned, singing in high and the highest register and competitions in ornamenting melodies with graces mixed with waggish yodeling”.

In conclusion, Bingulac wrote:

“In his notations, Mokranjac kept all the figures and all the trills of good choristers, which are indispensable to the church melody and which have been inextricably connected with it from time immemorial”.

This specific trilling can be seen in the Octoëchos in the examples of the stichera *Na Gospodi vozvah*, mostly in the second mode (See *Addendum 1*, Songs of the Octoëchos).

As far as we know, Mokranjac’s harmonic language, applied in his compositional output, has been reviewed by our eminent theoreticians and composers. They all more or less stressed Mokranjac’s well-known triad, tonally labeled *major, minor-major, minor*.<sup>39</sup> However, we are more interested in their study of the modes, as well as that of Mokranjac. In this regard, Mokranjac wrote:

“Our folk tunes are not specifically minor or major” (often the same can be said for the modes in the Octoëchos, NB Dragoslav Dević). “They or the original patterns they developed from are certainly much older than the theory of the contemporary major and minor. They are, perhaps, more likely to be categorized under the old modes: Dorian, Lydian, Phrygian and Ionian etc.”

Petar Konjović in the Octoëchos rightly referred to the voices as modes, pointing out the so-called major-minor, which is an interesting phenomenon in the study of the “Balkan melody”. Milenko Živković believed that Mokranjac the composer “inevitably had to employ the expressive means of the modes, which he then applied in his own, unique way”. Therefore Živković felt that the harmonic basis of the *rukoveti* could be subsumed under a number of types of modes, namely: “Primarily in two plagal scales, the hypomixolydian and the ‘Balkanic’, where an augmented second appears”. On “the phenomenon of modal specificities” Dejan Despić says the following: “Mokranjac’s harmony... in treating modality – always remains a compromise of sorts.” Despić does not share Živković’s views, who “Focusing entirely on the modal system at the same time axiomatically believes that the final tone and accord must have the stability of a tonic” and finds these deductions rather

disputable. In the systematization of “scales”, in the collection of melodies from Levač, Mokranjac wrote the following about the scales in the ‘soft mode’:

“In the tunes from this group... the fourth degree is moved a semitone higher. This shift of the fourth degree occurs when the scale descends from the fifth to the fourth degree, or generally when the fourth and fifth degrees come immediately one after the other. However, when the scale ascends from the first, second or third degree and progresses only to the fourth, then this (fourth) degree does not move, but rather remains the way it does in the modern soft mode”. (See the examples of the aforementioned secular folk melodies and also the fifth and sixth modes of the *Octoëchos. Addendum I, Stichera Na Gospodi vozvah.*)

This phenomenon is identical in the melody of secular and church songs, which is characteristic of our folk music in general, either performed among the people or within the Orthodox church. The term *v o i c e* in our milieu, like *maqam* in Arabic or *raga* in Indian, represents a problem in contemporary ethnomusicology, generally termed “principe *maqam*”.<sup>40</sup> The modes of church music (I, II, especially V and VI), as well as some voice-modes (*turlije*) of our secular music, reveal their specificities in the chanting or singing of the common folk melody, a phenomenon identical to that of *ragu* and *maqam* in Asian music. *V a r i a n c e* in the broadest sense of the term<sup>41</sup> also includes the Orthodox chant, and the phenomenon of variance was well observed and pointed out by Petar Konjović, referring to the interlacing of sacred and secular music in our country, that is, the characteristic stylistic forms that had been developing in our folk church music, whose styles he classified into three groups: “(1) the *Chilandar style*, which undoubtedly has Greek origins; (2) the *medieval Serbian style*, departing from the *Chilandar style*, constricted and confined and eventually reduced to a simplified, rarely performed ceremony, (3) as the beginning of the Renaissance, the *Belgrade style*, which thrived in Baroque in the *style of Sremski Karlovci*. Furthermore he wrote: “Oscillations of these styles appeared, such as the Dalmatian in Zadar; the Bosnian-Herzegovinian-Reljevo; the Pakrac-Plašćan style in Croatia (Lika and Slavonia); the Montenegrin in Cetinje; the Macedonian in Skopje and Ohrid”.<sup>42</sup>

In conclusion, let us deal in some detail with the writing of musicologist Stana Đurić-Klajn. She shed light from her angle on Mokranjac, collector of folk songs and scientist:

“Although the figure and work of Stevan Mokranjac has on numerous occasions and often been examined and discussed extensively and although it seems that everything related to his versatile and prolific work has already been shown to the public, there are still one or two things to reveal and to be admired”...”Listening to and notating the songs from the throats of the singers, he undoubtedly enjoys himself, but he also examines them critically and compares the music laws intuitively formed in the

people with the traditional laws of European music, established long ago: the people – he says – ‘instinctively arrived at what educated composers study in schools’. Since there was no established musical-theoretical terminology in our country at the time when he was recording these melodies, for a better explanation and understanding of terms such as tone series or melody, he uses the German expressions *Tonreihe*, *Weise* etc. After all, wasn't he the wordsmith of our musical terminology when he coined the ideal term *v o đ i c a* (essential seventh) for the seventh degree in the scale, wasn't he a poet when he used the wonderfully poetic word *r u k o v e t* (handful) for the form that had previously been referred to as potpourri, rhapsody, medley or selection? Many of his remarks refer to the ethnic origin of melodies, their migrations, rhythm, tonality, metrics”...

Stana Đurić-Klajn cited another interesting detail about the song *Na vrata seđaše Jevka Zamfirova* (notated in Priština, but connected with Niš and writer Stevan Sremac, NB Dragoslav Dević). Furthermore, the author says:

“One of the most interesting examples of Mokranjac's marginalia points to data of sociological and ethnological character. Here he casts new light on the subordinate position of the rural woman of his time and the patriarchal relationships in that milieu. How can the fact that Sulta from Bresen would not or was not allowed to sing to him unless accompanied by a *g r b i n a* (man), or until a male member of the family was present, be explained other than by the danger that she might enchant a stranger with her beauty and seduce him perhaps into committing a sin, into wrongdoing. Didn't Koštana have to pay the price of overly enchanting her surroundings with her song?”<sup>43</sup>

Emphasizing the authentic value of Mokranjac's work, another analyst and reviewer of his output, Petar Bingulac, wrote the following in an article on Mokranjac, the collector of folk songs: “Whatever was accomplished by Mokranjac, a diligent and conscientious music worker who has learnt his craft, was certainly not a failure, although something did not turn out the way he wanted it because he simply could not make it that way”...”He knew exactly what his epoch demanded as necessary and urgent and what was feasible in the social-political circumstances of the time; and he clung on to this with a mature perspective of a great realist, doing so masterfully”.<sup>44</sup>

Without the *Octoëchos*, without the notations of folk melodies from Levač, Kosovo and other parts of Serbia, without Mokranjac's comprehensive and significant work carried out in the interest of our ethnomusicology, any further studies by young researchers would be impoverished. With this contribution to the 150<sup>th</sup> anniversary of his birth, we hope that we have given a more comprehensive account of his great work as a collector of folk songs without which his scientific-research work would not exist either. It is primarily his secular

and sacred compositions that won him acclaim beyond these borders. In Mokranjac we now see a great and eminent collector of folk songs from this area, an inquisitive mind engrossed in science, whom the members of the *Ethnographic Board* of the Serbian Royal Academy, of which he was a corresponding member, denied the phonograph he needed so much<sup>45</sup> – Mokranjac, who, in his time, owing to his true talent for composition and science, rose above all others with his ability, rare astuteness and dedicated work, deserving the title of the coryphaeus of Serbian ethnomusicological science.

Translated by Dušan Zabrđac

### Summary

Development of ethnomusicology in Serbia is especially related to Stevan Mokranjac. His *foreword* to the collection of *Folk Songs and Dances from Levač*, presents "the first significant ethnomusicological tonal analyses of Serbian folk melodies" (melodies are recorded and edited by Stevan Mokranjac). Mokranjac is one of the most prolific Serbian collectors of folk songs of his time. He noted over 1000 sacred and approximately 500 secular songs from different regions of Balkan. At the beginning of 20<sup>th</sup> century he was broadly known, not only as corresponding member of the Serbian Royal Academy, but also as a creator of large compositional output (*Rukoveti* and many others sacred and secular compositions). Mokranjac was one of the most prominent and most influential personalities in musical and cultural life of his time in Serbia (composer, conductor, professor at Faculty of Theology, founder of the first Serbian Music School).

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<sup>1</sup> Negotin, 1856; Skoplje, 1914.

<sup>2</sup> "He learned the songs from his mother Marija, his sister Vejka-Jelisaveta (died in 1887) and brother Laza (died in 1867)". See: Petar Konjović, *Stevan Mokranjac (prolog Mokranjčevoj stogodišnjici)*, Prema drugom upotpunjenom izdanju Matice Srpske, Novi Sad, 1984. "This is the best monograph on Mokranjac so far"..."Available to a wider public, not only to music experts". It was published in volume 10 of the series *Sabrana dela Stevana Stojanovića Mokranjca – život i delo*, Zavod za izdavanje udžbenika, Beograd, i "Nota" Knjaževac, 1999.

<sup>3</sup> "He first saw Belgrade in 1863, when his mother temporarily moved there to take care of her two oldest sons who were at school; Stevan also enrolled in the second grade of the primary school near the Church of St. Synod. His brother Laza was a good singer, and he also played the flute, taught him his first lessons and gave him his first incentives in music: in this music-making little Stevan already knew, as he said, how to 'lead' and 'second' every song that he would hear. His brother often took him to the theatre, which was then located in the Great Brewery. The first strong musical impressions were instilled in him by the popular 'band' of Steva Konstantinović Bečkerečanin and the military band music, which he would run after whenever he got the opportunity to hear it". See: footnote 2, B/P. Konjović, 10 ; See: Stana Đurić-Klajn, *Mladi dani Stevana Mokranjca*, Matica Srpska, Novi Sad-Negotin, 1981, pp. 5-28.

<sup>4</sup> See footnote 2, P. Konjović, p. 109. "I was taught how to chant by my good teachers: late Đoka Živković in primary school, and in high school - a remarkable chorister, deacon of bishop Evgenije Simonović, a staunch champion of the church hymn and eminent connoisseur of church chanting. I regularly went to the morning service, evening service and liturgy, as was customary in those days. I knew and sang the entire Heirmologion, and was the first chorister among my friends". See Mokranjac, *Autobiografija*, Godišnjak srpske kraljevske akademije, XIX, 1905, p. 458.

<sup>5</sup> "When he enrolled in the fifth grade of junior high school in Belgrade in 1870, he decided to study the violin under Karlo Reš. Realizing that Mokranjac plays the violin 'as a Gypsy', K. Reš, as an 'astute' pedagogue, referred him to another pedagogue, master Cimbrić, under whom Mokranjac began

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to learn singing. However, from both of these teachers he had picked up enough to understand the basic notions of 'notes', and then he moved on by himself, as an autodidact: "I created for myself systems for scales and intervals, for modes (major and minor) and keys..." "There was a harmonium in the high school and, whenever he could, Mokranjac would play on it, searching for chords" ... "Copying choral scores, particularly Kornelije's arrangements of folk songs for the male choir, with what little qualification he had acquired, he 'examined' them and tried to 'unlock the secrets' of making and connecting chords". See footnote 2, p. 10.

<sup>6</sup> Kosta Manojlović, *Spomenica Stevanu St. Mokranjcu*, Beograd, 1923, pp. 11,12, 37.

<sup>7</sup> Studying the violin as a junior high school student, I could readily notate the folk songs I sang or played. (NB D. Dević)

<sup>8</sup> See footnote 2, under B. Đorđe Perić, *Bibliografija muzički dela Stevana Mokranjca*, III. Jednoglasi zapisi, pp. 310 - 332, chronologically listed, nos. from 126 to 160. (A detailed and authoritative bibliography of notations of folk songs, including sources: Romana Ribić, *Hronološki pregled Života i rada Stevana Mokranjca*, 328, the following songs are mentioned: *Miljano*; *Oj, Moravo*; *Tri devojke ružu brale*; *Sve se kunem*; *Ti momo, ti devojko*; *Sunce jarko ne sijaš jednako* (harmonized or arranged 1874-1876). We assume that some of these songs are Mokranjac's notations.

<sup>9</sup> Kosta Manojlović, *Stevan Mokranjac i njegove studije u Minhenu*, Beograd, 1938, p. 11. Mokranjac arrived in Munich, the capital of Bavaria, in late 1879, for advanced music studies. He then stayed in Rome in 1884, and in autumn of 1885 he returned to Germany, this time to Leipzig. He returned to Belgrade as late as the summer of 1887. All that time spent abroad gave him an opportunity to become familiar with artistic life as well as with the phonograph. (The phonograph was discovered by Edison, 1877. Berliner, 1887.) We shall see that he requested a phonograph from the Serbian Royal Academy, but never got one. It is a well-known fact that "...ethnomusicology would never have developed as a separate study if the phonograph had not been discovered. Only then did it become possible to immortalize the music language of foreign nations and races, with the greatest degree of objectivity, so that notes did not have to be recorded on the spot anymore, relying only on one's sense of hearing." (Jap Kunst, *Etnomuzikologija*, Hag, 1955)

<sup>10</sup> Stevan Stojanović Mokranjac, *sabrana dela*, tom 9.) *Etnomuzikološki zapisi* (ed. Dragoslav Dević), Zavod za izdavanje udžbenika i Nota Knjaževac, 1996, Beograd.

<sup>11</sup> *Levač* as a geographical entity encompasses the hillsides and the foot of the Gledić Mountains in Serbia, as well as 45 settlements. (Todor Bušetić, *Levač*, Srpski etnografski zbornik, V, rasprave i grada, vol. 2. *Naselja i poreklo stanovništva*, Beograd, 1903.) With regards to the inhabitants, the author writes: "Most of them come from Toplica, that is, from Kopaonik. Then from Kosovo and Župa, and from more distant areas such as Montenegro", p. 482. From the same author, Todor Bušetić, Mokranjac notated and edited all the melodies from *Levač*, which will be discussed in more detail.

*Kosovo*: "A fairly large valley in the central part of the Balkan Peninsula... The southern brims of the Kosovo valley are the mountainsides of Šar-planina i Skopska Crna gora. Towards the east the Kosovo valley is separated from the river Gornja Morava by the slopes of Skopska Crna Gora", Atanasije Urošević, *K o s o v o*, Srpski etnografski zbornik, vol. 78, *Naselja i poreklo stanovništva*, vol. 39, Beograd, 1965 (Second reprinted edition).

<sup>12</sup> *Godišnjak srpske kraljevske akademije za godinu 1905*, Beograd, 1906, p. 475. S. St. Mokranjac, therefore, ought to have recorded about 460 melodies.

<sup>13</sup> Dragoslav Dević, *Neke melodije u rukovetima Stevana Mokranjca*, Zbornik radova o Stevanu Mokranjcu, Galerija SANU, Beograd, 1971; D. Dević, *Neki nepoznati zapisi narodnih pesama Stevana Mokranjca i njegova četrnaesta rukovet*, Akademija nauka i umetnosti BiH vol. 77, Sarajevo, 1986; Ibid., *Slavske i druge crkvene pesme i naše crkveno pevanje*, Etno-kulturološki zbornik, vol. IV, Svrlijig, 1998, str. 185-189.

"We believe that the oriental influence in our ritual singing, mostly in the cross-bearing and slava songs, appeared not only under direct Turkish influence, but also under the influence of the Church, that is, Orthodox priests from the country, who played a specific role in the said rituals, singing various sacred songs, some of which undoubtedly have their origin in the fifth and sixth modes of the Octoëchoes."

<sup>14</sup> A/ Srpske narodne pesme i igre s melodijama iz *Levča*, prikupio Todor M. Bušetić, melodije zapisao i muzički priredio Stevan St. Mokranjac, Srpska kraljevska akademija, Srpski etnografski zbornik, knj. treća, Beograd, 1902 (89 melodies); B/ Stevan St. Mokranjac, *Zapisi narodnih melodija, posebno izdanje*, Muzikološki institut, knj. 13, Beograd, 1966, ed. Dragoslav Dević.

<sup>15</sup> See footnote 12.

<sup>16</sup> The bicentenary of Hajduk Veljko's Church in Negotin was celebrated in 2003. See: Miodrag Stefanović, *Dvestogodišnja spomenica Hrama rođenja Presvete Bogorodice*, Negotin 2003.

<sup>17</sup> See footnote 4.

<sup>18</sup> Petar Bingulac, *Stevan Mokranjac i crkvena muzika*, (I part: collecting folk songs). Zbornik radova o Stevanu Mokranjcu, SANU, 1971, 13-33. "This comprehensive study by Mokranjac, Bingulac writes, on which he worked for nearly 15 years, has yet to receive its first quiet review, which it deserves and demands", 17, 31.

<sup>19</sup> Kosta Manojlović, *Srpsko narodno crkveno pojanje, Opšte pojanje*, Državna štamparija Kraljevine Jugoslavije, Beograd, 1935, 2-3; See: Đorđe Perić, footnote 8, crkvena muzika, pp. 333-337.

<sup>20</sup> S. St. Mokranjac, tom 7. *Osmoglasnik*, Sabrana dela, duhovna muzika, knj. IV, 1996. D.Petrović, *Osmoglasnik u srpskom pojanju i melografskom radu S. St. Mokranjca*, XV-XXXIV; S. St. Mokranjac, *Opšte, prigodno pojanje*, knj. V tom 8-a, *Praznično pojanje*, tom 8-b, knj. V, 1998. D.Petrović, *Opšte, prigodno i praznično pojanje St. Mokranjca (XI-XLVI)*, Sabrana dela, duhovna muzika...

<sup>21</sup> In the Preface to *Osmoglasnik u srpskom pojanju i melografskom radu* on page XVIII D. Petrović says: "The easiest way to chronologically follow the history of chanting is through the history of the basic chant book – the Octoëchoes. However, despite the fact that neumatic notation had existed since the 10<sup>th</sup> century, Orthodox Serbian music mostly relied on oral tradition practically since early Christian times. The choristers – monks, priests, laymen – spent years learning, through everyday practice, the rich and varied repertoire of church songs"... "The newer, so-called Serbian church folk chant appeared on the foundations of the old Serbian chanting tradition and received different influences, primarily Russian and Greek".

<sup>22</sup> Sabrana dela, tom 9. *Etnomuzikološki zapisi*, priredio Dragoslav Dević, Predgovor; See page XII and footnote 12.

<sup>23</sup> *Osmoglasnik*, vol. 7 contains over 3000 note lines, while the voices-modes from I to VIII each have 90 melodic variants, which means 720 melodies in total; vol. 8-a, *Opšte i prigodno pojanje*, contains some 2800 note lines or 100 songs; vol. 8-b, *Praznično pojanje*, contains some 3500 note lines and over 200 songs, that is 331 including variants. Eleven *Eksapolitar and Marian songs* as well as eleven *gospel stichera* should be added to the mentioned songs, which including variants amounts to another 33 melodies.

<sup>24</sup> The term *variance* in folklore music means that every song can have a variant and that in numerous songs, during singing, changes, i.e. varying often occurs; this is notated in the concise five-line setting and marked by numbers. Mokranjac notated the variations within the same notation in both secular and sacred folk songs. (See *Addendum 2 Songs of the Octoëchoes in the sticheron Na Gosposdi vozvah*); Pointing out variance and varying as a transcendental phenomenon, Béla Bartók used a specific term 'Instinct de variation' or 'Variationstrieb'. This phenomenon is therefore immanent to folk music in general.

<sup>25</sup> Szabolcsi Bence, *Bausteine zu einer Geschichte der Melodie*, Corvina, Budapest, 1959, *Das Maqam-Prinzip in der Volks und Kunstmusik: der Typus und seine Abwandlungen*, 223.

<sup>26</sup> Concerning tempo see some of the songs of the first mode, nos. 1, 9, 10 and 14, where the tempo of the basic pulse of quavers of the melody is marked "moderate", "more slowly", "solemn", "moderately fast" and the like.

<sup>27</sup> "At Mokranjac's invitation and expense, Jovan Kostić used to come from Požarevac to Belgrade to sing to him. On Mokranjac's hardships and the sacrifices he had to make, see: K. Manojlović, *Spomenica*, 91-2... Petar Bingulac in footnote 18 says: "Singling out one singer as a gifted individual, who stores in his memory select examples of the best variants of sacred folk songs, is a phenomenon typical of folk music production in general." Let us remember Vasiljević's famous singer Hamdija Šahinpašić from Sandžak, who sang 300 songs to him. Also, C. Ritman recorded over 100 songs from the singer Čičak Janja from Kupres; we got the largest number of typical examples of various songs from several eminent singers from Svrlijig, Dragačevo and Crnorečje. (NB D. D.)

<sup>28</sup> Mokranjac's sojourn in Priština was documented: "He left for Kosovo on January 22 and returned to Belgrade on Saturday, February 3, 1896." (See: Đorđe Perić, *Stevan Mokranjac i Kosovo...*, Razvitak, br. 194/195, Zaječar, 1995; Mirka Pavlović, *Kosovska tematika kao inspiracija*, Zbornik okruglog stola, Beograd, 1988; Branislav Nušić, *K o s o v o, opis zemlje i naroda*, Matica Srpska, Novi Sad, 1920; In Konjović's monograph dedicated to Mokranjac (see footnote 2, p. 28.), it says: "S. St. Mokranjac stayed in Kosovo 'some six weeks', which is obviously a mistake. If he could have spared over a month in Kosovo, Mokranjac would have brought a few hundred more notated melodies to Belgrade."

<sup>29</sup> It is a well-known fact that in other parts of Serbia as well, for example in Dragačevo, Crnorečje, Svrlijig, and more broadly in the Balkans, wedding songs are performed at a "fixed voice", for which Mokranjac would say: "The all follow one and the same *turlija (voice)*... as my singers would have me believe".



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<sup>30</sup> Béla Bartók, *Serbo-Croatian Folk Songs*, New York, 1951.

<sup>31</sup> Mokranjac's Preface to *Narodne pesme i igre s melodijama iz Levča /Folk Songs and Dances with Melodies from Levač/* (collected by Todor Bušetić, edited by Stevan St. Mokranjac, Srpska kraljevska akademija, Srpski etnografski zbornik. vol. 3, Beograd, 1902. The study contains five sections: In the first, Introductory section of the Preface Mokranjac writes: "...folk melodies published by the Academy must be notated exactly as they are sung by the people." These tunes are sung *in unison*, without harmony. They were recorded as such, without any instructions for harmonization – without key signatures; section II is entitled *Podela melodija po glasoredu – modusima (Classification of Melodies according to Scales – Modes)*; section III, *Podela po taktu – ritam Classification according to Bars – rhythm*; section IV, *Podela po metričkoj razgrani - melopoetski oblici (Classification according to Metrics – melopoetic forms)* (including a particularly detailed analysis of the instrumental forms of dances); section V, *Motivski sklop melodija (Motive Structure of the Melodies)* and finally, *Conclusion*.

<sup>32</sup> See: Milenko Živković, *R u k o v e t i*, S. St. Mokranjca – analitička studija, SANU, Beograd, 1957, p. 31.

<sup>33</sup> See Mokranjac's detailed analysis in the Preface, footnote 33, pp. 6-12.

<sup>34</sup> Stevan Stojanović Mokranjac, *sabrana dela*, vol. 10, P. Petar Konjović, chapter *Muzika divina*, p. 112.

<sup>35</sup> "The s\_h\_o\_r\_t – small chant is the one in which every stressed syllable of the text is sung in one measure; the stressed syllable can last two or more measures – where words flow one after another without staying too long on certain syllables; the L\_o\_n\_g or big chant is the one in which every syllable can be sung with a melody of several measures", p. 4.

<sup>36</sup> Bingulac, *Stevan Mokranjac i crkvena muzika*, footnote 18, pp. 29-30.

<sup>37</sup> A/ Miloje Milojević, *Muzika i pravoslavna crkva* (iz godišnjaka i kalendara Srpske pravoslavne patrijaršije za 1933. godinu), pp. 115-135; B/ Dimitrije Stefanović, *Izvori za proučavanje stare srpske crkvene muzike*, Srpska muzika kroz vekove, Galerija SANU, Beograd, 1973, 113. The author writes the following about trills: "They were not neums, but merely three signs, lines used to mark songs in the *Zbornik* of Nikola Trifunović, Belgrade, 1879. Moreover, there are still some old retired teachers who studied chanting at Sombor Teacher's College according to signs called trills, which were connected by lines rather than notes", 12.

<sup>38</sup> Miloje Milojević, see footnote 37.

<sup>39</sup> P. Konjović, see footnote 2; M. Živković, see footnote 32; D. Despić, *Harmonski jezik i horska faktura u Mokranjčevim delima*, *Sabrana dela*, tom 10, Obrasci 'mokranjčevske' harmonije, p. 157.

<sup>40</sup> See: Szabolcsi, footnote 25. We shall cite the opinion of some Turkish theoreticians according to whom *maqam* is "a specifically expressed tone series featuring typical melodic motives" (Kazim Uz); Also, "*maqam* is a specific form of tone series (scale), with an unusual sequence of intervals by which a unique expression is achieved" (Rauf Yekta) and the like. *Maqam* in western literature denotes a melodic type (Kurt und Ursula Reinhard, *Musik der Türkei*). The *maqam higaz* can be found in Macedonia and Kosovo; Miloje Milojević, *Narodne pesme i igre Kosova i Metohije*, *Zavod za udžbenike-Fondacija Karić*, Beograd, 2004 (Ed. Dragoslav Dević, 57); The Indian *raga madhuvanti* (late evening) has a characteristic tone series in the ascending motion of the melody: F-A flat-B-C-E-F and in the descending motion: F-E-D-E-B-A flat-G-F etc. French musicologist Alain Daniélou writes: "Raga is a musical model consisting of a group of tones in a specific interrelation which results in certain emotions that are variously nuanced and experienced."

<sup>41</sup> See footnote 24.

<sup>42</sup> P. Konjović, idem, footnote 24/ Concluding at length that from the scientific standpoint there clearly are specific tasks to be carried out, he says: "Researching sources is one of the first tasks; fixing tradition, in which nuances and shades are already signified, more or less originally, suggests itself straight away. In addition to this, influences are already determined."

<sup>43</sup> Stana Đurić-Klajn, Stevan St. Mokranjac, *Zapisi narodnih melodija*, Muzikološki institut, knj.13, Naučno delo, Beograd, 1966. *Komentari i marginalije Stevana Mokranjca*, XIII-XV.

<sup>44</sup> P. Bingulac, see footnote 18, pp. 31, 32.

<sup>45</sup> Videti: Olivera Mladenović, *Učešće Stevana Mokranjca u radu Srpske kraljevske akademije*, *Zbornik radova o Stevanu Mokranjcu*, S A N U, Beograd, 1971, 196. At a meeting of the Ethnographic Board, with regard to the notations of folk songs by collectors-amateurs, Mokranjac submitted an expert report: "...These collections, such as they are, cannot be printed. They must be authenticated and recorded with utmost precision. I therefore suggest that one expert visit all the places where the collectors obtained these songs and listen to and record those same songs from the mouths of folk singers themselves. To make this recording even more reliable, a phonograph should be provided; after

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the singers have sung into it, the collector would authentically notate the sung material. Therefore, a phonograph should be acquired immediately so that we can authenticate these collections and get hold of reliable collections from all parts of Serbia. Instructions on how to collect folk melodies, how to sing and play into the phonograph, what information to write beside the text (the place where the melody was sung, the singer's name, title of the melody and other relevant data) are to be written and distributed.”