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Kristina Lomen*

Institute of Musicology of the Slovak Academy of Sciences
Bratislava

ORNAMENTED SINGING IN THE FOLK SONGS OF THE SLOVAKS IN STARÁ PAZOVA, SERBIA

Abstract: The traditional songs of the Slovaks in Stará Pazova in Vojvodina, Serbia, have several peculiarities. Their ornamentation is unusual not only in comparison with the folk songs of the other Slovak localities in Vojvodina, but also with the repertoire of Slovak songs in present-day Slovakia. After an overview of the documentation of ornamented singing in this locality, the author proposes a typology of the ornaments and specifies three ornamented styles. She points out their diversity when rendered by the older and the younger generation and discusses the genesis of ornamented singing in the Slovak folk songs of this locality.

Keywords: ornamented singing, folk song, ethnic enclave, local repertoire, ornamented styles

Stará Pazova is situated in the Strymian region of Vojvodina in the Republic of Serbia. It is a multi-ethnic, multi-denominational, and multi-cultural environment. Besides the Serbian majority, it is populated by several ethnic minorities, the Slovaks being the most numerous one. The settlement of the Slovak ethnicity in Stará Pazova is closely linked to the colonization of the so-called Lower Land (Dolná zem in Slovak) in Hungary in the late seven-

* The author's contact details: kristina.lomen@savba.sk

teenth century and in the course of the eighteenth century. This colonization was a long process, and the reasons behind it were of a social, political, and economic character. The lasting adverse conditions resulted in a gradual shift of the population to the southern parts of Austria-Hungary. The Slovaks gradually began to settle in several localities in Vojvodina. They moved to Stará Pazova in 1770. In this environment, inhabited by a different ethnicity, they have maintained their own ethnic awareness and traditional culture for over two hundred and fifty years. As manifestations of their traditional culture, folk songs have enjoyed a prominent place in the lives of the people of Pazova. However, they differ significantly from the folk songs of Slovaks in other localities in Vojvodina and in Slovakia. One of the major differences is the highly elaborate application of ornaments in their singing. Ornamentation is one of the basic attributes of the Slovak folk songs of Pazova. Their uniqueness has attracted the attention of all the researchers and collectors who conducted fieldwork in this locality.¹ Nevertheless, the phenomenon of ornamented singing in the folk songs of the Slovaks of this locality has not been examined in detail yet. In this study, we will follow several lines focusing on this matter. We will give a brief overview of the existing documentation of the ornamented singing of this locality. We will focus on the classifi-

¹ Karol Plicka, *Slovenský spevník I* [Book of Slovak Songs I], Bratislava, Slovenské vydavateľstvo krásnej literatúry, 1961, 42. Soňa Burlasová, "Problematika slovenských enkláv v juhovýchodnej Európe z hľadiska etnomuzikologického" [The Issue of Slovak Enclaves in Southeastern Europe from the Ethnomusicological Aspect], *Slovenský národopis*, 14, 1966, 3, 467–471. Ladislav Leng, "Hudobné pozoruhodnosti staropazovskej piesne" [Noteworthy Musical Features of the Songs of Stará Pazova], in: Ján Turčan (Ed.), *Stará Pazova 1770–1970*, Novi Sad, Obzor, 1972, 340–351. Soňa Burlasová, "Symbióza dvoch kolonizačných vetví v piesňovej kultúre jednej obce" [The Symbiosis of Two Colonization Branches in the Song Culture of a Village], *Slovenský národopis*, 23, 1975, 2, 245. Martin Kmeť, "Tematicko-obsahové, hudobno-štruktúrne a prednesové zvláštnosti staropazovských piesní" [The Thematic-Contentual, Music-Structural, and Rendering Specificities of the Songs of Stará Pazova], in: Michal Filip, Juraj Miškovic, Martin Kmeť, *Slovenské ľudové piesne zo Starej Pazovy* [Slovak Folk Songs from Stará Pazova], Bački Petrovac, Kultúra, 1996, 20–36. Hana Urbancová, "Výskum piesňovej tradície Slovákov vo Vojvodine – dokumentácia a reflexia" [Research on the Song Tradition of the Slovaks in Vojvodina: Documentation and Reflection], in: Milina Sklabinská (Ed.), *Slovenská hudba vo Vojvodine. Zborník prác X. konferencie muzikológov a hudobných odborníkov, Nový Sad, 21. novembra 2014*, Novi Sad, Ústav pre kultúru vojvodinských Slovákov, 2015, 9–32. Hana Urbancová, *Vybrané kapitoly z dejín slovenskej etnomuzikológie* [Selected Chapters from the History of Slovak Ethnomusicology], Bratislava, Ústav hudobnej vedy SAV, 2016, 63–85.

cation and description of the ornaments in Pazova songs, as well as their occurrence in various musical styles. The latter aspect will be linked to the performance aspect of the ornaments in the songs. We will also touch upon the question of the possible origin of ornamented Pazova singing.

I. History of the Documentation of Ornamented Singing in Stará Pazova

Interest in the Slovak folk songs of Pazova was stirred already in the past century, partly due to their distinctiveness. On the one hand, they attracted domestic authors, including mainly some representatives of the domestic Slovak intelligentsia, teachers, priests, and lovers of folk music, mostly without any musical education. Research and the documentation of the songs were conducted individually, without the aegis of a public institution that would have supervised this type of work. On the other hand, foreign researchers, mainly from the territory of present-day Slovakia, also showed interest in the folk songs of Pazova. Contrary to the domestic researchers, their pieces of research were well-organized and professional. They were conducted either individually or in teams. Their documentation resulted in transcriptions of the song material, which contained both their lyrics and their melody. The documented song material was partially processed and culminated in some cases in published studies and specialized texts.² At the same time, Serbian specialists have not shown interest in the Slovak folk songs of Pazova.

As far as we know, the first complete transcriptions of Pazova songs are dated to the first half of the twentieth century and were most probably made in the interwar period. By the end of the twentieth century, several domestic and foreign researchers had documented Pazova songs. Today, the transcriptions of nine authors are available from their fieldwork in Stará Pazova. Except for a single author,³ the transcriptions of all the others document ornamented singing, too. Let us mention the authors of the song collections which also contain the transcription of the ornaments.

² Karol Plicka, op. cit., Ladislav Leng, op. cit.

³ Kristina Lomen, *Tradičná piesňová kultúra Slovákov v Starej Pazove v Srbsku* [The Traditional Song Culture of the Slovaks in Stará Pazova, Serbia], Bratislava, Institute of Musicology of the Slovak Academy of Sciences, 2021, 38–39. Kristina Lomen, “Ozdobný spev Slovákov v Starej Pazove (Srbsko): dokumentácia, transkripcia, analýza, interpretácia” [The Ornamented Singing of the Slovaks in Stará Pazova, Serbia: Documentation, Transcription, Analysis, Interpretation], *Musicologica Slovaca*, 12 [38], 2021, 2, 155–253.

The earliest transcriptions of Pazova folk songs include the handwritten records of two songs by a music teacher, composer, conductor, and collector of Slovak folk songs, **Anton Cíger** (1911–1976). These transcriptions date from a period between 1930 and 1955. Rather than targeted research, they were probably occasional transcriptions.⁴ Nevertheless, they are significant because they document ornamented singing in this locality. They contain acciaccature, Nachschlags, ornaments in the form of groups of grace notes and glissandi. Let us look at a song as an example. Cíger's transcriptions are deposited in the Literary Archive of the Slovak National Library in Martin and a duplicate of them can be found in the *Manuscript Collection of Folk Songs* in the Department of Ethnomusicology of the Institute of Musicology of the Slovak Academy of Sciences.

Example 1: love song, singer unknown, collected and transcribed by Anton Cíger, 1930–1955, Stará Pazova⁵

Keď pôj-dem z Pa--zo---va, dám sa vy- - -
ma-----lo-vať, pa-zov-ské - - - diov-čen---ce
ver bu-----du ba-----no-----važ.

A number of songs were transcribed by **Michal Litavský**, a teacher from Stará Pazova (1908–1983). Today, we do not know the full extent of Litavský's collection, but part of it was published in 1932 in a monograph titled *Stará Pazova*.⁶ Thirty-three songs were published in this monograph, six of them with notation, too. In the latter, the author transcribed the ornaments in de-

⁴ Hana Urbancová, "Výskum piesňovej tradície Slovákov vo Vojvodine – dokumentácia a reflexia", op. cit., 13.

⁵ Source: Manuscript Collection of Folk Songs, Department of Ethnomusicology of the Institute of Musicology of the Slovak Academy of Sciences, shelfmark RÚHV 19 380.

⁶ Karol Lilge, *Stará Pazova, monografia* [Stará Pazova, A Monograph], Stará Pazova, Miestny odbor Matice Slovenskej, 2010, 222–234.

tail. The ethnomusicologist Martin Kmeť later evaluated them as highly accurate transcripts.⁷ As an example, let us look at a military song.

Example 2: military song, singer unknown, collected and transcribed by Michal Litavský, 19[?], Stará Pazova⁸

Za = le = teu so = ko = lík nad tí = chí m Du = na = jom,
 za = rmú = ce = nuo džov = ča, za = rmú = ce = nuo
 džov = ča za svo = jím šu = ha = jom.

In 1937, fieldwork in Stará Pazova was conducted by the folklorist and ethnographer **Karol Plicka** (1894–1987).⁹ *Slovenský spevník I* [Book of Slovak Songs I], published in 1961, contains five songs transcribed from this locality. In four of these, Plicka notated ornamental singing, too.¹⁰ Although Plicka's transcriptions from this locality are few in number, they may still be regarded as relevant ones. They are probably the first ones recorded by a professional collector with a distinct attitude to song documentation. At the same time, they reveal the precision of the author in transcription.¹¹

⁷ Martin Kmeť, op. cit., 20.

⁸ Source: Karol Lilge, op. cit, 223.

⁹ Karol Plicka, op. cit., 10.

¹⁰ Karol Plicka, op. cit., 123, 197, 222, 237.

¹¹ Peter Michalovič, “Staršie zápisy ozdobného spevu na Záhorí a súčasný prístup k nim” [Earlier Transcriptions of Ornamented Singing in the Záhorie Region and the Contemporary Approach to Them], in: Stanislav Dúžek (Ed.), *Ethnomusicologicum 1/1*, Bratislava, Institute of Musicology of the Slovak Academy of Sciences; ASCO Art & Science, 1993, 87–94. Miriam Timková, “Piesňový repertoár obce Jablonica na Záhorí a ‘zdobený spev’ v zápisoch Karola Plicku” [The Song Repertoire of Jablonica Village in the Záhorie Region and “Ornamented Singing” in Karol Plicka’s Transcriptions], *Musica Slovaca*, 12 [38], 2021, 2, 274–290.

The largest collection of songs in Stará Pazova was recorded by the Slovak musicologist and ethnomusicologist **Jozef Kresánek** (1913 – 1986), who conducted fieldwork in this locality in 1947. The song repertoire he transcribed consists of as many as three hundred and four songs. His extensive collection bears witness to the uniqueness of Pazova songs, which fascinated Kresánek. He transcribed the songs in situ, as rendered by the singers from Pazova.¹² However, except for a few songs,¹³ most of Kresánek's transcriptions from the environment of the Slovaks of the Lower Land (not only from Stará Pazova) have not been published yet and the place of their deposition is currently unknown.

The first author to have systematically documented folk songs in the environment of the Slovaks in Vojvodina was the music education teacher **Juraj Ferík Senior** (1908–1993), who is now considered to be the greatest collector of folk songs among the Slovaks of this region. Some of his transcriptions of Pazova songs, which he documented in 1950–1958, were published in the anthology *Ľudové piesne Slovákov vo Vojvodine* [The Folk Songs of the Slovaks in Vojvodina] (2004).¹⁴ From among the seven hundred and eighty-four Slovak folk songs in this anthology, as many as sixty-five come from Stará Pazova. From among these, forty-nine songs document ornamented singing. In his transcriptions, the most frequently occurring ornaments are in the form of acciaccature and Nachschlags, in a few cases also in the form of groups of grace notes. Interestingly, he did not transcribe any glissandi, although these can be encountered in Pazova singing relatively often.

A few, although noteworthy, transcriptions of Pazova songs were made by the ethnomusicologist **Ladislav Leng** (1930–1973), who was a member of a research team in Vojvodina in the 1960s.¹⁵ During his fieldwork, he recorded songs on magnetic tapes and additionally transcribed the recordings to purpose. In total, he recorded two hundred and fifty melodic song units

¹² Ladislav Leng, op. cit., 341.

¹³ Jozef Kresánek, *Slovenská ľudová pieseň zo stanoviska hudobného* [Slovak Folk Songs from the Musical Aspect], Bratislava, Národné hudobné centrum, 1951, 133. Ladislav Leng, op. cit., 347.

¹⁴ Juraj Ferík, *Ľudové piesne Slovákov vo Vojvodine* [The Folk Songs of the Slovaks in Vojvodina], Bački Petrovac, Kultúra, 2004.

¹⁵ Stanislav Dúžek, "Etnomuzikologický výskum juhoslovanských Slovákov" [Ethnomusicological Research on Yugoslavian Slovaks], *Slovenský národopis*, 23, 1975, 2, 259–263.

on fourteen magnetic tapes in Stará Pazova.¹⁶ Leng's transcriptions systematically captured not only the pitches and the rhythm, but also the exact ornamentation. In addition, he notated in detail even the vocal vibrato, which is one of the typical characteristics of his transcriptions. Some of Leng's transcriptions have already been published,¹⁷ but a major part of his collection of songs from Stará Pazova is currently deposited on magnetic tapes in the archive of the Department of Ethnomusicology of the Institute of Musicology of the Slovak Academy of Sciences. They are yet to be excerpted, transcribed, subjected to ethnomusicological analysis and, subsequently, evaluated.

Noteworthy transcriptions of Pazova songs were made by **Martin Kmeť** (1926–2011), an ethnomusicologist working among the Slovaks of Vojvodina, who practically devoted all his life to the collection, research, and analysis of folk songs. In his research, Pazova songs enjoyed a special place among the songs of all the localities. At the same time, he was one of the few authors who theoretically reflected on traditional singing in Stará Pazova.¹⁸ Kmeť discussed ornamented singing mainly in his study *Vplyv ľudových hudobných nástrojov na vývin pazovského spievania* [The Influence of Musical Instruments on the Development of Pazova Singing] and his transcriptions of Pazova folk songs form a significant part of it. They number fifteen transcriptions in total. Kmeť transcribed the ornaments in detail, and they consisted of various acciaccature, Nachschlags, ornaments in the form of groups of grace notes and glissandi. Contrary to the previous transcriptions mentioned above, Kmeť followed a set of notation rules which form part of adjusted (adapted) European notation.¹⁹ Similarly to Plicka, Leng, or Kresánek, Kmeť also tried to transcribe the complicated rendering of Pazova folk songs as

¹⁶ Ladislav Leng, op. cit, 344, 351.

¹⁷ Ibid., 344–351.

¹⁸ Martin Kmeť, "Vplyv ľudových hudobných nástrojov na vývin pazovského spievania" [The Influence of Musical Instruments on the Development of Pazova Singing], in: Ján Turčan (Ed.), *Stará Pazova 1770–1970*, Nový Sad, Obzor, 1971, 352–370. Martin Kmeť, "Slovačke narodne pesme iz Stare Pazove", *Folklor u Vojvodini*, 3, 1989, 405–409. Martin Kmeť, "Mogućnosti etnomuzikološkog objašnjenja pojave pentatonike u Staroj Pazovi i Međumurju" *Folklor u Vojvodini*, 5, 1991, 79–90. Martin Kmeť, "Pentatonika u Međumurju i Staroj Pazovi – sličnosti i razlike", *Narodna umjetnost*, Posebno izdanje 3, 1991, 367–376.

¹⁹ Ter Ellingson, "Transcription", in: Helen Myers (Ed.), *Ethnomusicology. An Introduction (The New Grove Handbooks in Music)*, London, Macmillan, 1992, 110–152. Béla Bartók, *Slovenské ľudové piesne [Slovak Folk Songs]*. I. diel [Part I], Oskár Elschek, Alica Elscheková (Eds), Bratislava, Slovenská akadémia vied, 1959.

thoroughly as possible. As an example, let us look at a military song. The volume of Kmeť's collection of songs from Stará Pazova is currently unknown. His transcriptions form part of his family archive. His musical estate is being processed by the music theoretician Milina Sklabinská.²⁰

Example 3: military song, singer unknown, collected and transcribed by Martin Kmeť, 1960s, Stará Pazova²¹

Rubato ♩ = cca 78



Keď zme 'Va - ra - dí - ě na dan - šif sa - da - lí.

Ej - héj, tri nám ban - di hra - lí še - cja zme pla - ka - lí.

Ornamented singing in the folk songs of Stará Pazova was documented also by the Vojvodinian ethnomusicologist **Kvetoslava Čaniová Benková** (1951–2014), who conducted research on the folk songs of the Slovaks in Vojvodina just like Kmeť. In her thesis, she presented twenty-five of her own transcriptions from Slovak localities in Bačka, Banat, and Syrmia, four of them from Stará Pazova. These transcriptions capture their rich ornamentation, too – the various acciaccature, Nachschlags, groups of grace notes, and melismata are all thoroughly notated.²² Moreover, she briefly characterized each ornament, noting that acciaccature and Nachschlags were the most frequent ornaments in Pazova songs.

In the analysis, typology, and classification of ornamented singing, we drew on three hundred and forty-seven transcriptions of Pazova songs from

²⁰ Milina Sklabinská, *Esteticko-hudobné práce Martina Kmeťa* [The Aesthetic-Musical Works of Martin Kmeť], Bački Petrovac–Novi Sad, Slovenské vydavateľské centrum – Ústav pre kultúru vojvodinských Slovákov, 2019. Milina Sklabinská, “Martin Kmeť (1926–2011) – etnomuzikológ vojvodinských Slovákov” [Martin Kmeť (1926–2011): The Ethnomusicologist of the Slovaks of Vojvodina], *Musicologica Slovaca*, 10 [36], 2019, 1, 7–45.

²¹ Source: Martin Kmeť, “Vplyv ľudových hudobných nástrojov na vývin pazovského spievania [The Influence of Musical Instruments on the Development of Pazova Singing]”, op. cit., 355.

²² Kvetoslava Čaniová, *Ľudové piesne Slovákov vo Vojvodine* [The Folk Songs of the Slovaks in Vojvodina] [Thesis], Bratislava, Academy of Performing Arts, 1975.

our own fieldwork, which we conducted in this locality in 2014 and 2018. Our research on the ornamentation of the folk songs of the Slovaks of Stará Pazova is based on this song material.

II. Description of the Ornaments, their Occurrence and Extent in the Songs of Various Styles

As an enrichment of the (main) melodic line, ornaments appear in instrumental as well as vocal music. Besides western classical music, they figure in the traditional music of European and non-European cultures, too. Musical ornamentation probably appeared as part of the spontaneous act of musical rendering.²³ Although a number of specialized publications are available today that deal with ornamentation from various aspects,²⁴ only a few focus on ornaments in the traditional music (traditional songs) of specific cultures. These two differ from each other and, according to some researchers, the essential difference between ornaments in classical music and ornaments in traditional music lies in the principle of the **rendering of the ornaments**. While performers of classical music try to perform the notated (“prescribed”) ornaments as precisely as possible, ethnomusicologists try to notate (“describe”) the ornaments sung by the singer in a given moment as thoroughly as possible.²⁵ The classification of the ornaments applied by western European music has turned out to be inadequate for the distinguishment and classification of the ornaments of the majority of traditional song cultures of various ethnicities, although they abound in them. Today, there is no binding classification system of ornamented singing to follow in its analysis. In the past, several ethnomusicologists tried to tackle the ornaments characteristic

²³ Aldrich Putnam, “Ornamentation”, in: Willi Apel (Ed.), *Harvard Dictionary of Music*, Cambridge, Harvard University Press, 1970, 629. Joseph T. Rawlins, “Ornaments and Ornamentation, Some Practical Observations for Performers”, *Journal of singing: The official journal of the National Association of Teachers of Singing*, 61, 2004, 1, 35–49.

²⁴ Jeffery Kite-Powell, *Ornamentation in Sixteenth-Century Music. Publications of the Early Music Institute*, Bloomington, Indiana University Press, 2007. Bruce Dickey, *Ornamentation in Early Seventeenth-Century Italian Music*, Bloomington, Indiana University Press, 2012. Michael Buchler, “Understanding Ornamentation in Atonal Music”, in: Emiliós Cambouropoulos, Costas Tsougras, Panayotis Mavromatis, Konstantinos Pastiadis (Eds), *The ICMP – ESCOM 2012 Joint Conference*, Thessaloniki, Aristoteleio Panepistímio (Department of Musical Studies), 2012, 171–175.

²⁵ Charles Seeger, “Prescriptive and Descriptive Music-writing”, *Musical Quarterly*, 44, 1958, 2, 184–195.

for the traditional songs of their own ethnicity.²⁶ They mostly described each ornament and its rendering by borrowing terms from music theory to name their various types. The ornaments that have the same name or symbol in European music theory (e.g. various acciacature, Nachschlags, groups of grace notes etc.) may be a lot more differentiated in traditional vocal rendering.

In general, the ornamentation of Slovak folk songs has not been the subject of detailed ethnomusicological research yet. The typology of ornaments we present here is the first ever typology of the ornaments of the Slovak folk songs of Stará Pazova. Its goal is to describe and introduce their way of rendering, which was characteristic for the Slovak folk songs of this locality until recently. Since there is no specialized literature by Slovak authors about ornamented singing, in our classification of the ornaments we drew on the works of several foreign authors.²⁷ In our research, we found a certain similarity of some of the Pazova songs with Hungarian folk songs, especially in terms of music-structural features.²⁸ Therefore, as our main theoretical basis, we took the works of the Hungarian ethnomusicologist Katalin Paksa (1944 – 2021), who dealt with this topic on the example of Hungarian folk songs.²⁹ In the further course of this text, we will sum up the results of our research.

²⁶ Catherine Joan Ellis, “Ornamentation in Australian Vocal Music”, *Ethnomusicology*, 7, 1963, 2, 88–95. Katalin Paksa, “Ornamentation System of the Melodies in Volume VI of Corpus Musicae Popularis Hungaricae”, *Studia Musicologica Academiae Scientiarum Hungaricae*, 22, 1980, 1, 137–185. Katalin Paksa, “Line Starting Ornaments in the Hungarian Folk Song”, *Studia Musicologica Academiae Scientiarum Hungaricae*, 29, 1987, 1, 219–236. Byong Won Lee, “The Ornaments in Traditional Korean Music. Structure, Function and Semantics”, in: Wallter-Wolfgang Sparrer (Ed.), *Ssi-ol. Almanach der Internationalen Isang Yun Gesellschaft e V*, München, Internationalen Isang Yun Gesellschaft e. V, 1998–1999, 59–66.

²⁷ *Ibid.*

²⁸ Zoltán Kodály, Stephen Erdély, “Pentatonicism in Hungarian Folk Music”, *Ethnomusicology*, 14, 1970, 2, 228–242. Béla Bartók, “Maďarská ľudová hudba a ľudová hudba susedných národov [Hungarian Folk Music and the Folk Music of the Neighbouring Nations]”, in: Zdenko Nováček (Ed.), *Hudobnovedný zborník II*, Bratislava, Vydavateľstvo Slovenskej akadémie vied, 1954, 95–149. Kristina Lomen, “Pentatonika v tradičnom speve Slovákov v Starej Pazove (Srbsko): teória, typy, genéza [Pentatonicity in the Traditional Singing of the Slovaks in Stará Pazova (Serbia): Theory, Types, Genesis]”, *Musica Slovaca*, 11 [37], 2020, 2, 205–273.

²⁹ Katalin Paksa, “Connection of Style and Dialect in the Ornamentation of Hungarian Folksongs”, *Studia Musicologica Academiae Scientiarum Hungaricae*, 34, 1992, 1–2, 73–80.

We feel it is relevant to say a few words here also about the transcription of the songs documented by us. Since this is a Slovak song material, in its transcription and notation we followed the principles of Slovak ethnomusicology and notation practice, which draws on the principles of Central European ethnomusicology.

Ornaments in Pazova songs appear to figure on longer rhythmic values, which they either precede or follow. Based on our transcriptions, we differentiated between thirteen types of ornaments, which we classified into three groups for easier orientation. We assigned types 1 to 5 to Group 1. These are ornaments that **precede the principal note**. With respect to the representation of the notes in the ornament, these can be *monomial* ornaments (which contain a single note), *binomial* ornaments (which contain two short notes in succession), or *trinomial* ornaments (containing three short notes arranged into seconds).³⁰ The first three types partially resemble the ornament termed by European music theory as *acciaccatura*, *double appoggiatura*, or *triple appoggiatura*. From among these three types, the type 1 appears most frequently. We can encounter it mainly in songs of a moderate or fast tempo. It can occur both on an accented or unaccented beat. As for its range, it is mostly a second away from the principal note, and it can either ascend or descend to it. Type 2 consists of two short notes, the second succeeding the first one by a second, while type 3 consists of three such notes. Contrary to type 1, we encountered types 2 and 3 in Pazova songs rarely.

Example 4: ornament types 1–3

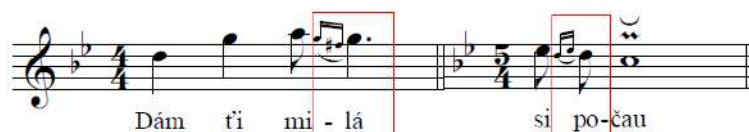
A - ňi - čka Pod ňou sa A - ňi - čka vo - ľi

The other two ornaments (types 4 and 5) are binomial ones, which consist of two short notes of an alternating character before the main beat. Type 4 may resemble the ornament which music theory knows as the *lower mordent*. Just like in the latter, the principal note alternates with a lower major or minor second. However, the duration of these ornaments is determined by the singer. In Pazova songs, this ornament is quite frequent, and its occurrence does not depend on the tempo of the song. Type 5 represents a variation of

30 Katalin Paksa, "Ornamentation System of the Melodies in Volume VI of Corpus Musicae Popularis Hungaricae", op. cit.

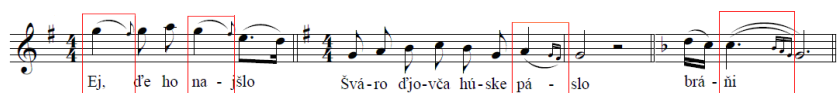
type 4 and resembles the ornament which music theory calls as the *upper mordent*. Its principle lies in alternating the principal note with its upper major or minor second. In Pazova songs, this ornament appears very rarely.

Example 5: ornament types 4–5



Group 2 contains types 6 to 10. These are similar to the above-mentioned ornaments, but the basic difference is that they appear **after the principal note**. In Pazova folk songs, these ornaments are the most frequently used ones in general. Type 6, a *monomial* ornament of short duration (mostly of a quaver), is very prominent. It may resemble the ornament termed by music theory as *Nachschlag*. It figures in slow songs as well as in songs of a faster tempo. Its range covers mostly a major or minor second, and it has a predominantly descending character. Types 7 and 8 are variations of ornament type 6 and evoke a double and a triple *Nachschlag*, respectively. They are a binomial and trinomial ornament, respectively, of short duration. They contain two (type 7) or three (type 8) semiquavers arranged into consecutive seconds. Both types have a mostly descending character. They do not occur frequently.

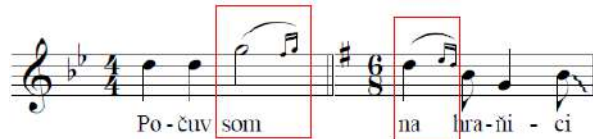
Example 6: ornament types 6–8



The most frequent ornament we encountered in Stará Pazova was type 9, a binomial ornament of short duration with an oscillating character. It usually descends to its neighbouring note by a major or minor second and returns to the initial note. It figures after beats of various duration. Although we transcribed this ornament as two semiquavers, the second of these lasts somewhat longer. The duration of this ornament depends also on the character of the song. It figures in songs of various character and tempo. We encountered

type 10, a variation of the previous ornament, less frequently. It also has an oscillating character, but its initial note steps to its upper major or minor second and then returns. It is mostly a crotchet, and it can appear both on the accented or unaccented beat in a bar. This type was more frequent in songs of a fast tempo.

Example 7: ornament types 9–10



We classified **ornaments in the form of groups of grace notes** into Group 3, consisting of types 11 to 13. In song repertoires, a group of grace notes represents a set of four or more notes per syllable. In Pazova singing, they are now rare and used mostly by old singers. Type 11 represents an ornament that evokes the so-called *turn*. Its essence lies in wrapping a note of a beat by its neighbouring notes from above and below. The singers used it in songs of more recent layers. We classified various groups of grace notes consisting of four or several notes per syllable into type 12. These most often figure after a separate note; they precede it very rarely. Ornament type 13 is extremely rare. It resembles a trill and can precede or follow a note, the latter case being more frequent.

Example 8: ornament types 11–13



These types represent a set of ornaments we encountered in Slovak songs in Stará Pazova. In addition, some other ornaments may appear, too, but they now seem to figure rarely, or only in individual cases.

Glissandi can be encountered quite frequently. They are popular among both male and female singers, of all ages. They occur in songs of a slow, moderate, or moderately fast tempo. In terms of the pitch range of the examined song material, we can differentiate between several types of glissandi: 1. in

the range of a major or minor second in both directions; 2. in the range of a major or minor third in both directions, while being more frequent in the descending direction; 3. in the range of a perfect fourth, most often of a descending character; 4. glissandi in the range of a perfect fifth, usually of a descending character. We most often encountered glissandi in the range of a second or a fourth. Besides the above-mentioned glissandi, a wider range can be encountered rarely. The diversity in the occurrence of glissandi we encountered in the folk songs of Stará Pazova is illustrated by Example 10.

Ornamented singing in the folk songs of Stará Pazova occurs mainly in songs of a slow, rubato character (in so-called protracted songs) or in moderately fast tempo. In songs of a fast tempo, ornaments appear to a much smaller extent as it is primarily the slow tempo that enables a singer to render the numerous, complicated ornaments. In determining the musical stylistic layers, we drew on the analytical system of the Slovak school of ethnomusicology and its concept of several musical historical styles.³¹ As it turned out, except for the songs of the magical ritual stylistic layer (magico-ritual style), ornamentation figures, to a lesser or greater extent, in all the other layers of musical style. However, we noticed its significant presence especially in the songs that belong to a so-called transitional stylistic interlayer, in modal and pentatonic songs in particular, where as many as eighty-six percent of the songs contained ornaments.

³¹ Jozef Kresánek, op. cit., 89–90, 138–141. Alica Elsčeková, “Stilbegriff und Stilschichten in der slowakischen Volksmusik”, *Studia Musicologica*, 20, 1978, 263–303. Oskár Elsček: Czechoslovakia, 2: Folk Music, Slovakia, in: Stanley Sadie (Ed.), *The New Grove Dictionary of Music and Musicians*, London, Macmillan Publishers Limited, Washington, DC, Grove’s Dictionaries of Music Inc., Hong Kong, South China Printing Company, 1980, 131–137. Alica Elsčeková, Oskár Elsček, *Slovenské ľudové piesne a nástrojová hudba. Antológia* [Slovak Folk Songs and Instrumental Music. An Anthology], Bratislava, Osvetový ústav, 1982, 7–11. Alica Elsčeková, Oskár Elsček, *Úvod do štúdia slovenskej ľudovej hudby* [Introduction to the Study of Slovak Folk Music], Bratislava, Hudobné centrum, ³2005, 63–124.

III. The Application of Ornaments in the Performance of Singers of Various Generations

Today, the specific performance style typical for Pazova folk songs can be heard mainly in the rendering of the songs by the oldest singers and by singers of the mid generation. When rendered by singers of the younger generation, it can be heard very rarely. The members of the oldest generation in Stará Pazova prefer protracted tunes and it is in these tunes that they apply ornaments most consistently. The use of ornamented singing depends on several factors: the musical character of the song, the tempo of the song, and even the rendering skills of the singer. Especially rich ornamentation was manifested in the rendering of men of the oldest and the mid generation. We did not encounter such extremely rich ornamentation among women singers in our research. The way the men used the ornaments was similar. In our opinion, this may be because we encountered extremely rich ornamentation especially in military and recruitment songs, and these belong mainly to the repertoire of men. Nevertheless, the men would use this rendering style in other songs, too.

At the same time, we feel the application of ornaments in Pazova songs is not linked only to the rendering skills of the singers, indispensable for this type of singing, but also to the group of songs in which they appear (in modal and pentatonic songs). However, the analysis revealed that the ornamentation is not the same in all the songs in terms of their character. Therefore, we may talk of a diverse way of ornamentation, from which certain *ornamented styles* follow. In the Slovak folk songs of Stará Pazova, we can differentiate between three ornamented styles. The **first ornamented style** contains ornaments that mostly consist of one or maximum two pitches. This is the simplest and currently most frequent ornamented style in this locality, and it is linked mainly to songs with a metric division. We encountered it in both slow and fast songs. In this way, one principal note with one or two grace notes falls on one syllable of the text. As for their function, these ornaments appear as an enrichment of the melodic line,³² which does not get disrupted even if the ornaments are completely omitted while singing. Such ornamentation is pointed out also by Katalin Paksa.³³ As an example, let us look at a narrative song (a ballad).

³² Byong Won Lee, op. cit.

³³ Katalin Paksa, "Connection of Style and Dialect in the Ornamentation of Hungarian Folksongs", op. cit.

Example 9: fragment of a ballad, sung by Jaroslava Vršková Opavská (born in 1985), collected and transcribed by Kristina Lomen, April 2014, Stará Pazova

Pri bro - de na vo - de ko - ňe vo - du pi - jü.
Ko - ňe sa nad vo - dou, a Ja - ňík pod vo - dou.

The above example clearly reveals that the ornaments are few and the main melodic line would remain intact even if they were omitted. This ornamented style was the most frequent one in the Pazova songs during our field-work. It is the simplest way of ornamentation from the rendering aspect. We may therefore presume this is one of the reasons why it is currently the most frequent ornamented style in Pazova songs.

The **second ornamented style** contains a significantly wider range of ornaments. Their rendering is not preconditioned by the tempo of the songs in this case, either. We encountered it in slow, moderately fast, as well as fast songs. In this case, the ornaments enrich the melodic line significantly. Nevertheless, their omission would disrupt the melodic line only partially. Although the number of songs in which the second ornamented style has survived is currently somewhat lower than in the case of the first ornamented style, this style is still not uncommon. As an example, let us look at a military song.

Example 10: military song, sung by Pavel Lešťan (1964–2015), collected and transcribed by Kristina Lomen, April 2014, Stará Pazova

Ke som stáv na vá - rťe v no - ci na gra - ňi - ci.
pri - šlo ko mne d'jo - vča, ma - lo čie - ňie o - či.

The **third ornamented style** pertains only to songs of a rubato character, which have ametric tunes. Its essence lies in the difficulty to separate the melodic line of the song from the ornaments. In rendering, the borderline between them is completely blurred. The number of songs in which this ornamented style survived was low in our research. However, such singing might have been a lot more common in the past. This third ornamented style is now becoming extinct. We presume one of the reasons is that its rendering is very demanding for the singers. As an example, let us look at a military song. The omission of the ornaments in the song would significantly disrupt the melodic line.

Example 11: recruitment song, sung by Ján Pecník (1930–2020), collected and transcribed by Kristina Lomen, April 2014, Stará Pazova

The musical score is written in G minor (one flat) and features a variety of ornaments. The lyrics are: Te - raz som si po - čau, te - raz som si po - čau, má mi - - - ľú mi - lu - var. The ornaments are numbered 1) through 9). Some ornaments are marked with 'sfa' (sfz) and '30'' (trill). The score includes slurs and ties, and the ornaments are placed above the notes they affect.

Most of the songs have retained mainly the first ornamented style, which appears in all the historical stylistic layers. The second ornamented layer figures

only in some of the harmonic songs. We encountered the most difficult, third ornamented style only in some pentatonic songs and modal songs. Our research suggests that this style currently figures in few songs. We presume, however, that ornamentation might have penetrated the other musical stylistic layers from these pentatonic songs, in which it appears most intensively. The influence of earlier elements on more recent songs in terms of ornamentation is discussed by Katalin Paksa, too. However, this trend might have been present only in isolated localities and communities, which had maintained the traditional way of rendering the song repertoire.³⁴ Stará Pazova was definitely one of them.

Our research reveals that the most prominent ornamented style in Stará Pazova is currently the first style. The second style occurs somewhat less frequently, and we documented the third ornamented style mostly in songs which belong to a latent song repertoire. Such distribution is presumably connected to the difficulty of the rendering of the ornamented styles, with the first one not placing high demands on the singer. Today, traditional folk songs are not as close to the young generation as they used to be. Consequently, the more demanding ornamented styles are gradually becoming extinct. Some songs in which such singing forms their integral part are also disappearing.

Nevertheless, until recently, ornamentation of the above-described second and third ornamentation styles, characterized with an abundant use of glissandi and various other ornaments in rendering the songs, was typical for the Slovak folk songs of Pazova. Currently, these ornamented styles are maintained mainly by members of the oldest generation. It is this coexistence of several ornamented styles in the song repertoire of the locality that can be considered today as a specificity of traditional Pazova singing, as Stará Pazova is one of the few (if not the only) Slovak localities in Vojvodina where several ornamented styles can be encountered in the rendering of folk songs.

IV. The Origin of Ornamented Singing in Stará Pazova

In the introduction to her study *Connection of Style and Dialect in the Ornamentation of Hungarian Folksongs*, the ethnomusicologist Katalin Paksa formulates (very aptly from our perspective) a crucial issue in research on ornamented singing: “The key question of research on ornamentation is to find out whether each style and region has its own indigenous manner of orna-

³⁴ Katalin Paksa, “Connection of Style and Dialect...”, op. cit., 73–75.

mentation, or whether ornamentation is an independent historical formation, or maybe just the result of individual invention.”³⁵ In the case of ornamented singing in the Slovak songs of Stará Pazova, we have no reliable answers to the issues brought up by Paksa. The genesis of ornamented singing is an extremely complex issue, partly because ornamented singing in the traditional Slovak songs of Stará Pazova has not received adequate attention yet. That is why there is no clear explanation which would shed enough light on its genesis. In our research we therefore tried to find answers even to the questions surrounding this issue. In doing so, we applied one of the anthropological ethnological methodologies of fieldwork and data evaluation, which researchers termed as emic and etic approaches. The perspective of the people of Pazova regarding their own folk songs (emic approach) revealed that, by “Pazova singing”, they mean mainly protracted and significantly ornamented songs. The Slovaks of Vojvodina are frequently of the opinion that Serbian music had a major influence on the genesis of Pazova singing. Most people of Pazova, however, do not accept this explanation. They consider the specificities of Pazova singing to be a highly authentic phenomenon, characteristic not only for their cultural, but also their ethnic identity. The view of the bearers of the song tradition may be summed up as follows. In the opinion of the Slovaks of Pazova, it is a musical expression that they regard as the Slovak ethnicity’s own one in this locality. Nevertheless, some musically educated inhabitants admit the influence of other ethnicities (mainly the Serbian and the Hungarian one), especially through instrumental music. However, they are inclined to believe that such elements were not adopted, but were adjusted, and this is how their unique way of singing developed. Some think, however, that this way of singing may have been brought from their original homeland and has survived to a higher extent in their new homeland due to their significant isolation.

In our own research (etic approach), we drew on the existing pieces of research and considered several hypotheses. In this study, we will discuss three of these.

The Pazova folk songs of the Slovak ethnicity appear to be a specificity especially when compared to the folk songs of Slovaks in other localities in Vojvodina and folk songs from the territory of Slovakia. Despite this fact, one of the hypotheses assigns a Slovak origin to the ornamented singing of this locality. This is what the Slovak ethnomusicologist Ladislav Leng was in-

³⁵ *Ibid.*, 73.

clined to. Therefore, we examined the occurrence of ornaments even in the Slovak folk songs of other Slovak localities in Vojvodina and in Slovakia. It turned out that ornamented singing was present, at least in the past, not only among the Slovaks of other localities in Vojvodina, but also in some regions of Slovakia. The most thoroughly documented ornamented singing among the Slovaks from various regions can be found in the song collections of Karol Plicka. Plicka recorded extraordinary ornamentation among the Slovak population in the Záhorie region, in the south-western part of Slovakia, in some areas of eastern Slovakia (Zemplín region), and also in some Slovak localities in Vojvodina.³⁶ We therefore consulted even some other transcriptions of songs in the *Slovenský spevník I [Book of Slovak Songs I]* collection, where the transcriptions of some of the songs contain ornaments and date back to the years 1919-1955.³⁷ No audio recording is currently available which would enable us to verify the transcriptions of these songs. Although the reliability of the transcriptions is relative, we can at least deduce that there was certain ornamentation. Compared to the ornamentation that survived in Stará Pazova, however, it was a lot poorer. In terms of the occurrence of the ornaments and their character, they may be assigned to the first ornamented style, characterized above. As an example, let us present a sample from this song collection from the locality of Kysáč in Vojvodina.

Example 12: love song, singer unknown, collected and transcribed by Karol Plicka, 1937, Kysáč (Serbia)³⁸

Lento con espressione (♩ = 44) *poco sost.*

Už je, mi - lá, bie - la zo - ra, fra - je - roč - ka,

ten. *sost.*

dobrú - noc, ej, môžeš spati do po - ludnia,

boh ti bu - de na po - moc.

³⁶ Karol Plicka, op. cit., Miriam Timková, op. cit.

³⁷ Karol Plicka, op. cit., 105, 172, 266, 338, 393, 467.

³⁸ Ibid., 315.

Ornamented singing was also documented in some villages by Juraj Ferík senior, but in the 1950s when he conducted his fieldwork among the Slovaks in Vojvodina, their occurrence was exceptional (except for Stará Pazova).³⁹ In the latter half of the twentieth century, the specific ornamentation of Pazova singing was characterized by prominent diversity, which can currently be heard only in the rendering of the oldest singers.

Another hypothesis, developed by the ethnomusicologist Martin Kmeť (1926–2011) from Vojvodina in the latter half of the twentieth century, presumes the influence of instrumental music on the development of ornamented singing. In the study titled *Vplyv ľudových hudobných nástrojov na vývin pazovského spievania* [*The Influence of Folk Musical Instruments on the Development of Pazova Singing*], the author tried to clarify some of the specificities of Pazova singing, with focus on ornamented singing. By ornamented singing, he means various ornaments, trills, and glissandi. At the same time, he notes that ornamented singing had undergone a long process of development, by which it acquired its present form. According to Kmeť, the ornaments were not adopted from Serbian folk music, since the music-structural analysis of the songs does not support this possibility. The external form of the songs, however, reminds us of Serbian ornamented singing. Kmeť attributes this fact to playing musical instruments, which was an aesthetic model for both cultures.⁴⁰ According to him, the infiltration of instrumental elements into Pazova songs may have occurred through string instruments (the zither, the dulcimer, and the violin) or through button accordions that were initially used by the Serbs in their traditional instrumental music. This musical instrument was significantly represented even among the Slovak ethnicity roughly from the 1920s onwards. Kmeť believed the ornaments might have found their way into Slovak folk songs through playing this particular musical instrument. However, the infiltration of ornamentation elements from instrumental music in the twentieth century appears to be a late phenomenon and, consequently, quite unlikely. We think the ornamented singing in the traditional songs of the people of Pazova is an older issue.

One of the hypotheses about the application of ornaments presumes its elements were adopted from the traditional singing of the Serbian ethnicity living in the same locality. This hypothesis was partially examined by two

³⁹ See: Juraj Ferík, op. cit.

⁴⁰ Martin Kmeť, “Vplyv ľudových hudobných nástrojov na vývin pazovského spievania” [*The Influence of Musical Instruments on the Development of Pazova Singing*], op. cit.

ethnomusicologists (Ladislav Leng, Martin Kmeť) before us, but neither of them accepted it. Rather, they attributed the specificities of Slovak folk singing to the isolated environment of Stará Pazova, both from the local Serbian population and from the Slovaks inhabiting the other Slovak villages in Vojvodina. The separation of the Slovak population in Stará Pazova from the Serbian ethnicity in this locality was reported also by the historian Karol Lilge.⁴¹ A comparison of the occurrence of ornaments in Slovak and Serbian folk songs was performed by Ladislav Leng, using two collections of songs: *Eva Studeničová spieva* [*Eva Studeničová Sings*] by Karol Plicka⁴² and *Srpske narodne melodije (predratna Srbija)* [*Serbian National Melodies (Pre-war Serbia)*], a collection of songs compiled by Vladimir R. Georgević.⁴³ According to Leng, Pazova ornamentation is closer to the ornamentation of Eva Studeničová from Moravský Ján (Záhorie region in south-western Slovakia) than to the ornamentation in the above Serbian collection. “*Ornamentation with turns around the centre a diatonic pitch lower and descending diatonic runs – all very frequent in the Serbian material – occur in the rendering of the singers from Stará Pazova rarely. On the contrary, the ample use of monotonic or bitonic acciaccature and Nachschlags, pure glissando-like connections of two neighbouring notes... all very frequent in the songs of Stará Pazova, can be found in the transcriptions of Serbian songs to a much smaller extent.*”⁴⁴

Fieldwork among the Serbian ethnicity in Vojvodina (in the Banat region) was also conducted by Béla Bartók. Based on his own analyses and comparison of the song materials of various ethnicities, Bartók concluded that the so-called peasant music of southern Slavs shows no similarity to the old Hungarian parlando-rubato pentatonic tunes.⁴⁵ However, we did notice such similarity in the Pazova song repertoire. Ornamentation in Pazova songs appears mainly in slow, rubato pentatonic songs. While examining the corpus of songs, we found a relatively high occurrence of pentatonic songs (twenty-nine percent of the total number of the examined songs) and these songs are the most ornamented ones, too. In our research on pentatonicity

⁴¹ Karol Lilge, op. cit., 9–13.

⁴² Karol Plicka, *Eva Studeničová spieva* [*Eva Studeničová Sings*], Turčiansky Svätý Martin, Matica slovenská, 1928.

⁴³ Vladimir R. Georgević, *Srpske narodne melodije* [*Serbian National Melodies*], Beograd, Predratna Srbija, 1931.

⁴⁴ Ladislav Leng, op. cit. 350–351.

⁴⁵ Benjamin Suchoff, “Bartók and Serbo-Croatian Folk Music”, *The Musical Quarterly*, 58, 1972, 4, 557–571.

and its structure in Pazova songs, we reached the conclusion that it resembles the Hungarian pentatonic songs in several structural musical features. In Hungarian folk songs, rich ornamentation occurred mainly in pentatonic songs, which was also pointed out by Béla Bartók and Zoltán Kodály in the early twentieth century.⁴⁶ Contemporary historiographical research reveals that some of the Slovaks arrived in Stará Pazova from Malý Kereš (Kiskőrös in present-day Hungary).⁴⁷ As the people of Pazova had stayed in the territory of Hungary for some time, their Slovak folk songs might have adopted new influences and acquired a new form in their new environment. Moreover, there are documents stating that dozens of Hungarian families arrived along with the Slovaks in Stará Pazova.⁴⁸ We believe this long coexistence of the Slovak and the Hungarian ethnicity might have led to the adoption of certain musical elements, including ornamentation.

Conclusion

In this study, we have focused on the examination of ornamented singing in Stará Pazova, which had not received adequate attention yet. We have presented a brief overview of the existing transcriptions of Pazova songs, which document ornamented singing. On selected examples, we have pointed out the transcriptions of ornamented singing made by different authors, while two of these examples come from the first half of the twentieth century, probably from the interwar period. We have also dealt with the analysis of the ornaments, drawing on the song material documented by us during our fieldwork in Stará Pazova in 2014 and 2018. The corpus of songs we have taken into account consists of three hundred and forty-seven songs. Based on the analysis, we have proposed a basic typology of the ornaments in the songs of Stará Pazova, which is the first ever typology related to ornamentation in the traditional singing of the Slovaks of this locality. In total, we have differentiated between thirteen types of ornaments and described them briefly. We have classified these into three groups: ornaments preceding the principal note, ornaments following the principal note, and ornaments in the form of

⁴⁶ Zoltán Kodály, Stephen Erdély, op. cit., Kristina Lomen, “Pentatonika v tradičnom speve Slovákov v Starej Pazove (Srbsko): teória, typy, genéza [Pentatonicity in the Traditional Singing of the Slovaks in Stará Pazova (Serbia): Theory, Types, Genesis]”, op. cit.

⁴⁷ Jaroslav Miklovic, *Stará Pazova 1769–1794*, Bratislava, Vydavateľstvo ESA; Nadlak, Vydavateľstvo Ivan Krasko, 2002.

⁴⁸ Karol Lilge, op. cit., 35-41.

groups of grace notes. Our research has revealed that ornamented singing appears mainly in the songs that belong to a so-called transitional stylistic interlayer, particularly in modal and pentatonic songs. In the further course of the study, we have dealt with the use of the ornaments in singing. It has been shown that, currently, the most prominent ornamentation can be encountered in the rendering of the oldest generation, in some cases also of the mid generation. In the ways the male and the female singers apply the ornaments in their singing, three ornamented styles can be differentiated. The first one is the simplest in terms of rendering, and the most frequent one. The second one contains more ornaments, and these are somewhat more complicated, while the third ornamented style makes it practically impossible to remove the ornaments from the main melodic line. The last part of this study focuses on the possible origin of the ornamented singing of this locality. We reached the conclusion that ornamentation might have penetrated Pazova folk songs from Hungarian folk songs. This hypothesis is also based on the fact of the coexistence of the Slovak and the Hungarian ethnicity in the same locality and admits the adoption of certain musical elements, including ornamentation, from the Hungarian ethnicity.⁴⁹

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⁴⁹ This study is part of VEGA grant project no. 2/0100/22 “Historical Sources of Traditional Slovak Singing: Typology, Reconstruction, Interpretation” (2022–2025), implemented in the Institute of Musicology of the Slovak Academy of Sciences, a public research institution.

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Summary

This study sheds light on ornamented singing in the folk songs of the Slovaks in Stará Pazova in Vojvodina, Serbia, which has been pointed out by several authors but has not yet been examined in detail. This study deals with this phenomenon from several aspects.

The first chapter presents a brief overview of the documentation of folk songs in this locality, including ornamented singing. Transcriptions by eight authors are available today, the earliest ones (by Anton Cíger and Michal Litavský) dating back to the first half of the twentieth century. Transcriptions by three authors are presented in the study as examples. In her analysis of ornamented singing, the author draws on her own fieldwork conducted in this locality in 2014 and 2018. Her source material con-

sists of a corpus of three hundred and forty-eight songs, most of them with ornamentation, too.

The second chapter focuses on the typology and classification of the ornaments. The author draws on several works, but mainly those of the Hungarian ethnomusicologist Katalin Paksa. In her classification, she differentiates between thirteen types of ornaments, which she further describes and specifies. With respect to their occurrence, she divides these into three major groups and traces the presence of ornamented singing in the various musical styles. Ornaments are most prominent in songs that belong to a transitional stylistic interlayer, particularly in modal and pentatonic songs.

The third chapter focuses on the application of the ornaments in singing, which is connected to a specific rendering style. Currently, they can be heard mainly in the rendering of the oldest singers and singers of the mid generation. The members of the oldest generation prefer protracted tunes and they apply ornaments most consistently in rendering these. The author has identified three various ornamented styles. The most frequent one today is the first style, the simplest one to render.

In the final chapter, the author deals with the genesis of ornamented singing in this locality. She presents four hypotheses. The first three, formulated in the past, presume a penetration of the ornaments either from the folk songs of another ethnicity or from instrumental music. However, in the author's opinion, ornamented singing in Stará Pazova is predominantly linked to pentatonic songs, and it might have penetrated the other musical stylistic layers later. She presents another, new hypothesis of the genesis of ornamented singing in the traditional songs of the Slovaks of Stará Pazova.