

## THOUGHTS ON FOLK ART

*"During my stay in Milan in 1975 and 1976, I worked almost every day in the "Studio di fonologia musicale" (within the Italian Radio and Television - RAI), founded in the 1960s on the threshold of mature achievements of the first search for electroacoustic music. Realizing the need for modern musicians to master the electroacoustic medium as necessary as the apprenticeship in the "art of classical harmony and counterpoint", I paid utmost attention not only to the study of different ways of creating electronic music language, but also to all necessary electroacoustic (more precisely): both electro and acoustic!) disciplines, a detailed analysis of various electronic instruments and - above all – the ways of practical handling. Electronic music has already largely left the search laboratories of a narrow circle of "inventors", gradually integrating into everyday music, confirming itself as the basic sound form of mass production of pop and rock music ...*

*FOLK-ART as a musical composition closes the whole circle of composer's interest in the achievements of the electro-acoustic music medium. But that is not all!*

*FOLK-ART is also a critical attitude towards a part of one's own musical heritage: starting from the premise according to which folklore is an authentic musical idiom, it is necessary to answer the question over and over again: what does it really mean to compose "in the spirit" of folklore ...? Only a step further led to a new question about the relationship between continuity and alternative!*

*Therefore, just a few basic remarks about the work itself:*

*By selecting extensive phono-material, documented at the Folklore Festival in Zagreb in the early 1970s, I selected a few basic ones, in terms of musical syntax of different archetypal patterns of a certain geographical area that stretches in the hinterland of the Adriatic coast, for example:*

- Dance from the island of Krk*
- Singing of women of the Dalmatian hinterland*
- Instrumental sequences of stringed instruments of Bosnia (sargija ..)*
- Vrličko kolo*

*Electronics made it possible - almost like a microscope - to detect the inner being of selected samples of recorded folk music, to grasp its hidden sub-structures. Along with the various methods of this primary processing and detailed analysis, the process of reshaping the material by various electroacoustic manipulations took place, while taking care to stick to the given material, without any "foreign" sound!*

*The musical content is a collage of sound situations that take the original tape recordings of folklore as the primary material, the "objet sonore", transposing them through electro-acoustic processing into synthetic sound...*

*The idea of the composition - however, does not derive from folklore but follows its own ideas of sound architecture. For the definitive physiognomy of the composition, it is not important whether - and to what extent the presence of folklore is recognizable, but the assumption that folklore takes is an authentic starting point...*

*The basic structural line is formed through the relationship: single-layer - multi-layer... and the intensity oscillates between the two end points: static and movement...*

*I was working at the Radio-Television Zagreb on recordings from the summer Folklore Festival and found many points of contact between folklore music and the New Sound, especially in understanding sound as a continuous game of improvisation and variation,*

*governed by its own laws immanent to its sonic structure. Exactly the same compositional procedure would be characteristic of the composition itself, which would thus act as a designed product of the intuitive and spontaneous in experiencing music... There was another common point, the moment of true experience that gives authenticity to music ... There is a noticeable closeness to the original jazz ... The task of this composition would be - to capture and "freeze" those moments of true experience and to transform them into a new work of art which would aspire to draw inspiration from the regenerative power that the art of folk music has always provided throughout the history of music. The premise of this composition is the author's faith in the freshness and creative permanence of folk music, which would give a valuable impetus for its desired humanization to music that originated in completely different conditions (technical urban alienation ... Of course - as in all such encounters - the most valuable and most important is the opening to new possibilities.*

#### **NOTES ON TAPE WORK**

*Folk Art I is open to possibilities, this is just one of the possible choices of material, it is not intended for concert listening ... it is the eternal return of the same ... It is / are circulating / on the vertical.*

*Mode of operation: Biological picture*

*Approach - topological*

*Raw materials - material recorded at the Folklore Festival in Zagreb*

*Folk art - its name indicates the artificial, artisanal procedure.*

*Austerity and asceticism in working with electronics. No electronic sound added.*

*The basic structures common to a multitude of diverse songs were found - Link!*

*The discovery went beyond ethnographic analyzes of parameters. There are some fundamental connections in the Balkan - Mediterranean proto - structures.*

*Like comparative grammar.*

*This version was intentionally shot in mono (simplicity! Primacy!)*

*Avoid the luxury of the technological-consumer mentality.*

*It would not be correct to call it electronic music or electronic sound, but it is a sound created by the collision of folklore and electroacoustic technology.*

*Choreographer Lela Gluhak-Buneta suggested the verses of Georg Trakl as the motto for her choreography:*

*"Shepherds sing at night and deer sing deeper*

*They enter into the circle of their fire, the ancient sorrow of the forest,*

*In front of the black wall, the dancers - as if trampling sight, as if deceiving;*

*The crimson flags, the roar, the madness of the trumpet. "*