The Essence and Evolution of Song
Chapter VI of Živá Píseň (Living Song, 2008 [1949])

Vladimír Úlehla (1888-1947)

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Abstract

Vladimír Úlehla (1888-1947) uses his expertise in the biological sciences to perform an in-depth and ecologically situated study of folk songs from his native Czechoslovakia. His posthumous magnum opus Živá Píseň (Living Song, 1949) chronicled the musical traditions of Strážnice, a small town at the western hem of the Carpathian Mountains at the Moravian-Slovakian border. Informed by four decades of ethnographic inquiry, transcription, and several music-analytical methods, in Chapter VI Úlehla considers the songs from Strážnice as living organisms, links them to their ecological environs, and isolates musical characteristics that he believes correspond to stages of their evolution. He discusses modulation, vocal style, ornamentation, melodic and poetic structure, and identifies a diverse array of musical modes—evidence that he uses to refute the prevailing assumption of the day that folk music was derivative of art music.

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Prof. Dr. Vladimír Úlehla (1888-1947) was a plant physiologist, filmmaker, philosopher, and ethnomusicologist influential during the First Czechoslovak Republic and active throughout the first half of the 20th century. His numerous publications, which span biology, philosophy and folklore, include 45 scientific treatises, more than one thousand popular science articles and several books. He was the recipient of Rockefeller and Carnegie fellowships that took him to the Sonoran Desert in Arizona and Carmel in California. He was founder of the department of plant physiology in what is now Masaryk University in Brno, and in 1946 when Palacký University in Olomouc reopened after WWII, Úlehla also became the first dean of the pedagogical faculty. In 1946 he co-founded the International Folklore Festival (Mezinárodní folklorní festival) in Strážnice, which has been in continuous operation until today.
**Julia Ulehla** (BA Music/Stanford University, MM Vocal Performance and Literature/Eastman School of Music) is a doctoral candidate in Ethnomusicology at the University of British Columbia, where she holds the Killam Doctoral Fellowship. Her research concerns the musical traditions of Slovácko, which also form the basis of a practice-as-research component called Dálava. Since 2014 she has performed with Dálava in avant-garde, world, jazz, traditional, folk, and sacred music festivals/concerts throughout Europe and North America. Prior to that she performed extensively with laboratory theatre the Workcenter of Jerzy Grotowski and Thomas Richards and in Western classical genres.

**Martin Úlehla** was born in 1949 in Brno, then part of Czechoslovakia. In 1968, after the invasion of Czechoslovakia by the Soviet Union, he left the country. He received a BS in Physics from the University of Houston, and PhD in Theoretical Physics from the Massachusetts Institute of Technology. He started his career in the Solid State Division of Oak Ridge National Laboratory and later worked on a variety of aerospace systems including the space shuttle program for NASA, as well as other projects at TRW, the Georgia Institute of Technology, Raytheon and Boeing.

**About the Translation**

Vladimír Úlehla’s prose can be difficult and archaic even for Czech speakers, and my approach has been to try and preserve the flavor and intention of the author’s prose in a fluid and readable English translation. Úlehla’s book is directed at a diverse readership, appealing to people knowledgeable in Western music theory, ethnography, history, poetry, linguistics, dialectology, biology, and various mathematical and statistical methods. He alternates between technical scientific language, casual, frank, direct address (sometimes even in local dialect), and impressionistic, poetic expression. I strove to evoke those changes in tone. Both the Czech and English translation of all song titles are given, and every song that he references in Chapter VI is contained in the appendix. The “N” and “T” that follow the song titles refer to the melodic [nápěv] transcription number and text [text] number respectively. The English reader who wishes to access the complete collection of song transcriptions and/or the complete song texts should consult a copy of the original 1949 or reprinted 2008 Czech editions of the book. To avoid excessive endnotes, I utilize square brackets for my own comments, while preserving the round parentheses from V. Úlehla’s original prose. Occasionally, when splitting sentences, I used round parentheses not found in the original, but such can be considered part of his thought, not mine. Endnotes are a combination of Úlehla’s and my own, signified by “Trans. note.” Úlehla coined a number of terms, for example “folk musician’s melodies” and “Moravian tonality,” rendered in italics the first time they appear. He also employed a number of Janáček’s original terms, which are notoriously opaque and idiosyncratic (see Beckerman 1994, for example). Janáček’s terms are briefly introduced below in order to elucidate Úlehla’s theories. Several Czech terms are maintained within the translation when the English equivalent is wordy or cumbersome. Definitions and contexts of such terms can be found in a glossary in the introduction below. Úlehla worked on Živá Píseň until the very day he died, making corrections and edits on his deathbed. The book was published posthumously with some sections still in need of editorial attention. I have corrected several inconsistencies between the text and transcriptions and noted them in the endnotes.
I wish to extend heartfelt thanks to my father Martin Úlehla who has given countless hours to this work, helped me decipher Slovácko dialect and make sense of archaic references, and has been an eager co-conspirator; Lucie Úhlíková at the Ethnology Institute at the Academy of Sciences in Brno, Don Sparling formerly of Masaryk University, and Jiří Plocek formerly of Czech Radio Brno for their insights into the complexities of Úlehla’s language and personhood; Michael Tenzer for patiently unpacking Úlehla’s structural analyses and fine-tooth-combing his arguments for holes; Katherine Freeze for manuscript editing; Michael Beckerman for his insights in peer reviewing; and Eshantha Peiris for assistance with notation. Their attention and care has made this translation all the better, and each has left his/her mark. Finally, I have done my best to render the text faithfully and apologize for any mistakes I may have inadvertently made.

Translator’s Introduction: A Historic and Geographic Context for Živá Píseň

This translation of Chapter VI of Vladimír Úlehla’s Živá Píseň (Living Song) gives the English reader access to an example of ethnomusicological activity in central/east Europe in the first half of the twentieth century. It can also be considered as a kind of forerunner to the subfield of ecomusicology. As a biologist, Úlehla employs many methods to analyze the structure of song, the philosophical underpinnings of the hard sciences undergirding his approach throughout. Yet despite this, his mindset is decidedly ecological and holistic. For example,

The measure count, the number of time units in a single measure (i.e., the meter), the recited duration of individual notes (i.e., the rhythm), and finally the emphasis and length of syllables, all combine into one integrated whole in the living folk songs of Slovácko and its eastern relatives. One can dismantle such a living whole, but its life will not survive, just like a classical organism cannot survive the dissection of its interior…Indeed the key to the mystery of life in the biological school of those [former] times was sought in the dissection of live beings after they were “appropriately” put to death, fixed, and stained. Modern biology does not reject these micro-technical abilities, for they are necessary for a variety of things. But biologists know living and dead structures are quite different things. Life is not found in the component structure, but in the relations of the components to each other along with the relation of the complete organism to its environment.

His study focuses on the folk songs from his childhood hometown and is informed by four decades of ethnographic inquiry and song collecting. Úlehla began transcribing folk songs as a teenager and continued to do so until the final year of his life; he had an abiding love for the songs and the people who sang them. He indexed every song by the person who sang it and provided for each one of his singer-collaborators a biographical essay—sometimes a portrait sketched from decades of friendship. A colorful cast of colleagues and informants appears:

- Jan Machálek, a phenomenal singer whom Úlehla deeply admired and loved, who contributed eighty-four songs to the collection. We encounter the octogenarian in bed shortly after he forgets his house keys and hurts his back while trying to climb in through the window.
- Professor Jaromír Bělič, an enthusiastic and inspired historical linguist from a university in Brno, who accompanied Úlehla to Strážnice to investigate the apparently confusing co-existence of several forms of dialect.

- Several generations of the Valúchová women. The matriarch Maryna contributed twenty songs to the collection, and on the opening pages of Chapter VI offered synaesthetic, poetic insights about the particular qualities of Slovácko song. Only one of her daughters (Anica) was a singer too, but her other daughter Maryna and her husky, hooky-playing, cow-driving grandson helped Úlehla and Bělič unravel the dialectological mystery.

- Hynek Bím (1874-1958), folksong collector, musician, Leoš Janáček’s student and colleague. He was Úlehla’s teacher during the latter’s adolescence in Strážnice, and a close friend of the family.

Unlike Béla Bartók—who amassed an enormous number of song transcriptions from a large geographic area by travelling village to village with a recording device and recording feverishly around the clock, sometimes catching the singer’s name and other times not—Úlehla never used a recording device, notated by ear, and focused on songs from a single town. He innovated a new approach to capturing rhythmic details that generated one of his most novel theories (one that diverges significantly from Bartók’s treatment of a similar repertoire):

I constructed...[an] instrument from a film camera. I ran the protective red paper from film discs through the instrument and through the window of the lens I pressed a pencil onto the toothed paper when the note was sounding. The pencil marks stretched on the running paper, here longer, there shorter; and their length could be comfortably measured by the tooth count—film perforations, of which there were four per frame—and those I used as units.

Thus I obtained a count for each syllable and those counts could then be converted into a common multiplier. All those then could be converted into quarters, eighths, sixteenths, and all of those note values with and without dots.

After making multiple transcriptions of the same song sung by the same singer, he was able to discover the “song’s volition,” i.e., the length of each note, and felt justified to add or subtract one tooth here or there. Úlehla’s deep familiarity with the music and his interlocutors allowed him to notice aspects of musicking that less embedded researchers might not have noticed; his analyses attended to aspects of embodiment long before such approaches came into fashion. He realized that the moving bodies of the singers provided a guide for placing these note values into a metric framework.

But it still is not clear how to enter [the note values] into measures without other additional help from Auntie. She behaved the same way as the Auntie from Belarus whom Ludvík Kuba had wanted to sing skakuch. The old woman didn’t want to, and then when she wanted to, she couldn’t do it. “Only when she was lost in herself, that is when she started to twist her whole body as in a dance, was she able to do it” (Kuba, Cesty za slovanskou písní, vol, p. 263).

Auntie Žalmánková wasn’t twisting, even Strážnicians do not twist while singing slow songs. But neither do they sit still! They move, and in this motion the measure line is given more clearly than
you would find through analysis. That is why they can sing in unison even in the dark, just like the recruits walking through the streets in the evening, as I talked about in Chapter III. When an Uncle or Auntie is sitting, he or she is basically moving like a walking young man, rocking slowly from side to side. It doesn’t matter that some singers can perform this action internally, so that externally they hardly move. The rhythm is the same, only the rocking is suppressed.

He concluded that the seemingly unmetered \textit{parlando rubato} style was actually regular, as demarcated by the rocking bodies of the singers.

Other scholars, such as Jesse Johnston (2008:99) have positioned Úlehla as a noteworthy perpetuator of 19\textsuperscript{th} century romantic nationalism who idealized village life. However, for Úlehla, divisions between urban and rural, folk and high art are not so straightforward. Although on the opening page of \textit{Živá Píseň} he beckons his urban reader to come with him, away from the big city boulevard into the countryside, in reality, he was taking them home with him, back to his childhood environs. Two of his consanguineal relations appear as contributors to the song collection—his father Josef and his great-aunt Katerina Úlehlová from the nearby village of Velká. He was himself a product of the Slovácko countryside, as was his acquaintance Janáček of the Lašsko region (but not Bartók, who grew up in the city and first encountered folk song as a city-reared teenager on vacation). I suspect that in the Czech lands, the distinction may at times be less about an idealization of the rural Other, than a reckoning with and integration of a rural Self. And although Úlehla believed that a single genius—like the composer Smetana—could not save folk song from an early demise, and that ‘authentic’ living folk songs could only exist in relation to their original ecological conditions (i.e., in the village as sung by the family clans who had carried them through the ages), these beliefs did not stop him from bringing artists of the modernist avant-garde into the village with him. He formed his own traditional music and dance ensemble with his second wife Maryna Hradilová Úlehlová—who formerly danced with Isadora Duncan throughout Europe. He also planned to build an interdisciplinary institute in Slovácko where folk culture could be studied in all of its multi-faceted fullness. The American composer Henry Cowell and the French poet Jacques Prévert had both visited the region with Úlehla and were engaged as future collaborators. In order to finance this institute, he made a full-length feature film called \textit{Mizející svět} (\textit{Disappearing World}, 1932) with villagers from Velká nad Veličkou\footnote{Velká is a village in Slovácko, about 20 km from Strážnice.} as actors, in which he captured the disappearing folk culture amidst cutting edge time-lapse footage of growing flowers, moving grasses, and melting streams.

Owing to several factors unrelated to the quality of his scholarship, Úlehla’s work has yet to enter English-language ethnomusicological discourse, although recent efforts aim to rectify the situation (in addition to this translation, a reprint of \textit{Živá Píseň} appeared in the Czech Republic in 2008). \textit{Živá píseň} was first published in the Czech language in 1949, two years after his death, and four years after the close of WWII. His choice to publish in Czech rather than German\footnote{He published many other papers in German throughout his lifetime.} was likely a political act, which had the effect of directing his work to the Czech (Moravian) people; this had negative consequences for the work’s impact in international musicological discourse. However, in addition to the language barrier, the timing was unfortunate. \textit{Živá Píseň} appeared just after the communist regime took hold of Czechoslovakia. In communist Czechoslovakia, ideas and actions did not necessarily receive the attention they deserved, as the many stories of...
professors working as janitors, and philosophers working in uranium mines can attest (see Kostash 1993, Škvorecky 1984, and Kundera 1967 for scholarly and fictional accounts). Úlehla was persona non grata for the communists, and his work was immediately suppressed upon publication.

Like his contemporary Béla Bartók, Úlehla was an ardent nationalist—rallying against the Austro-Hungarian Empire, going off the grid during the German occupation of WWII, and later, publicly debating with Ferdinand Herčík, his former student and a well-known communist.³ On the final page of narrative in Živá píseň, he describes returning to Strážnice to “save his soul” and to “forget about the monstrous pressure of the German demon” (2008:341). He was granted permission to make repeated visits there during WWII because a barkeep, whose young son was murdered in a concentration camp, told the German guards that he was a retired Strážnician interested in collecting folk songs.

This was not entirely true. In the 1940s, Úlehla was in a position to conduct this intensive inquiry into Strážnician song because the Nazis had closed all the universities and he had been forced out of work (he was a professor and founder of the department of Plant Physiology in what is now Masaryk University in Brno). The Nazi occupation surreptitiously hovers over Živá píseň. In many respects, the book is a plea to preserve what Úlehla perceives as a culture and language poised for extinction. He does much to distance Strážnice songs from the “west” and ally them with the “east.” The geographic area of these terms shifts subtly in each instance of their usage, but in general his designations should be understood to refer to local regions. In most expansive compass, he refers to the Slavic east (Slovakia, Poland, Ukraine, Belorussia, and briefly “to the eastern steppes”) and Germanic west (Germany, and even Bohemia which was largely influenced by Germanic culture and musical forms). There is an invisible cultural dividing line through Moravia, in which southeastern Moravia is linked with the east, and western Moravia and Bohemia are linked with the west. The reader can understand the scope/size of the region to which he refers by paying close attention to context.

The Nazi occupation may also inform his curiously staunch opposition to brass instruments. He perceives the influence of brass music as an import from Germany that directly threatens living, local musical culture. As a biologist, Úlehla was concerned with trying to understand songs as living organisms, entities that manifested many characteristics inherent in human, animal and plant life, namely the capacities to be born, to react to their environments, change, evolve, be threatened by predators (i.e., brass instruments), and die. The death of song could occur on the micro scale of an individual life, or in more dire conditions on the macro scale of the clan, or even nation. Úlehla posited that the oldest forms of songs were sung without instrumental accompaniment (save percussion), were modal, and did not modulate. Later incarnations of the same song began to include modulations, which were likely influenced by instrumentalists and developments in their playing styles and techniques. The most modern incarnations were “stuffed” and “overfed” with modulations, of which Úlehla provides several examples. He also speculated that older constructions were elegant insofar as they maintained consistency at

³ Around 1945, he engaged in a series of high profile public debates with Herčík, staunchly refuting the possibility that communism as a system could flourish and defending his position with evidence based on the laws of nature. He published his ideas on this subject in Žamyšlení nad životem, vol. II (Thought about Life, vol. II, 1947).
different structural levels: for example, a song containing 6 syllables per phrase within an architecture built on multiples of 6 measures. He declares that Strážnice boasts a remarkably diverse group of song organisms, as manifested in architectural permutations, mode, rhythmic figures, modulation, meter, and syllable count.

Some of his theories on mode, meter, and rhythmic layering borrow from composer, theorist, and folk-song-collector Leoš Janáček’s terminology. For example, he uses sčasovka (pl.=sčasovky, adj.=sčasovkové), a term coined and theorized by Janáček that refers to a short rhythmic entity. In Janáček’s understanding, a sčasovka was not an independent rhythmic unit, but rather it was related to a layered structure of metric and rhythmic phenomena, from a general metric base to small-scale accent and duration. However, his understanding also included metaphysical layers: from the influence of one’s surroundings to the psychological states of mind which inform a person’s delivery as well as the way in which one processes and assimilates rhythmic phenomena. Úlehla employs the term to emphasize the metric-rhythmic layers of the songs he is analyzing. This enables him to speculate on the ethnographic origins of the layers themselves and give the reader a sense of the complex rhythmic play of this song repertoire. The reader who would like to know more should see Michael Beckerman’s Janáček as Theorist (1994) for detailed information about sčasovka.

Úlehla also employs Janáček’s term zmocněný tón, literally “empowered tone.” Janáček coined this term in O hudební stránce národních písní moravských [On the Music Aspect of Moravian National Folk Songs] in the introduction to Bartoš’s and Janáček’s third volume of folk songs (1899-1901). In the introduction to the critical edition of Janáček’s writings on folk music, Jiří Vysloužil explains that Janáček “introduced the term ‘empowered tone’ for tonality specification of the ‘changeable tunes,’ meaning the tone which the tune begins or ends with, or which the tune returns to, or dwells on for some time. The function and meaning of these tones are explained and justified by him from the aesthetic, physiological and acoustic viewpoints. The empowered tone replaces functional harmonic relationships, at least to a certain extent” (Vysloužil 2009:lxiv). In his analyses, Úlehla draws both from theories of Western functional harmony and from Janáček’s system of empowered tones, moving between them fluidly and without regarding them in opposition.

The English reader should also understand the difference between lidová píseň (folk song, literally “people’s song”) and píseň umělá (which could be translated as “art” or “artificial” or “artistic” song), for the distinction appears throughout the text. The Czech term píseň umělá refers to a song that is composed and whose author is known (as opposed to a folk song whose author is unknown and that is transmitted orally). It does not imply an aesthetic evaluation (i.e., that the song is false or affected).

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Vladimír was my great-grandfather, although I never met him. His book has given me the opportunity to encounter him despite disjunctures of time and place. Even if only in my imagination, I have had many shivering moments in which I feel I am in dynamic exchange with him, with the palpable sense that something is indeed alive. This is due in part to the wonderful way he directs his readers towards specific song transcriptions, telling his readers to go sing a
particular melody outdoors and notice the way the tones react to the acoustical environment. For me, one of the joys of his text is bouncing between his ideas and the songs themselves, trying my hand at how they might have been sung. Or perhaps it is because I have undertaken this project with my father, and my grandmother, Blanka Úlehlová, and uncle, Tomáš Úlehla, in the Czech Republic, all of whom have contributed their insights, reactions and old family stories. We are engaged in a trans-generational, trans-Atlantic investigation into the work of our ancestor, who in turn conducted a remarkable investigation into the songs of his ancestors. From my culturally and genealogically hybrid existence within an urban North American diaspora, this project is proving to be astonishingly deep-rooted. I find time folding in on itself, bringing the past into the present, the archival page into sound and body. Amidst all of the complexities, negotiations and debates about ‘authentic’ folklore, and the tension that exists between the archiving and dissemination of traditional cultural materials on one hand and an unbroken oral tradition on the other, it is clear that the songs are ‘living.’

**Glossary of Terms**

*chorovod*: an archaic form of choral song performed in the round with lead singer and group.

*cifra*: in folk music, melodic ornaments and embellishments; also used in folk dance to refer to movement embellishments.

*cimbalom*, also *cimbál, cymbal, cymbalom*: a hammered dulcimer.

*danaj*: a characteristic couples dance from Slovácko, in 5/4 meter.

*Dolňácko*: the lowlands, characterized by alluvial fields that flood in the springtime, whose fertile land supports a robust viniculture. Strážnice is an important cultural center in Dolňácko.

*doznělky*: roughly defined as “fade-aways.” Úlehla uses the term to describe the sonic effects that linger after a phrase concludes, both within a song and at the end of a song. It may be the result of the particular vocal resonance of the singers.

*Horňácko*: the highlands (as opposed to *Dolňácko*, the lowlands), which are comparatively hillier, less fertile, slightly colder, and where grazing sheep and the cultivation of plums are the primary land-based consumables.

*Moravian modulation*: a term first coined by Leoš Janáček, a Moravian modulation empowers (see *zmocněný tón*) the minor seventh scale degree and is characteristic of many Moravian folk songs.

*sčasovka* (pl.=*sčasovky*, adj.=*sčasovkové*): a term coined and theorized by Leoš Janáček that refers to a short rhythmic entity. In Janáček’s understanding, a *sčasovka* was not an independent rhythmic unit, but rather it was related to a layered structure of metric and rhythmic phenomena, from a general metric base to small-scale accent and duration. However, his understanding also included metaphysical layers: from the influence of one’s surroundings, to the psychological states of mind which inform a person’s delivery, as well as the way in which one processes and
assimilates rhythmic phenomena. Úlehla employs the term to emphasize the metric-rhythmic layers of the songs he is analyzing. This enables him to speculate on the ethnographic origins of the layers themselves and give the reader a sense of the complex rhythmic play of this song repertoire.

**Slovácko**: one in an assemblage of regions that comprise Moravia, which, along with Bohemia and Czech Silesia, is one of the Czech lands. It is comprised of two micro-regions, *Dolňácko* and *Horňácko*. Slovácko is also known as Moravian Slovakia, as it lies at the Moravian/Slovakia border.

*sousedská*: literally “neighborly,” a type of waltz brought over from Germany.

**spojky**: connecting vocables that precede a melodic phrase, such as “ej” or “o.”

**Strážnice**: a small town located in the region of Slovácko, and the site of Úlehla’s study.

*táhle písně*: slow, drawn-out, seemingly unmetered songs. A common song type in the Slovácko repertoire.

*tajč*: a slang form of the word “Deutsch,” literally “German.” Musical dance forms brought over from Germany.

**Véles**: one of the primary gods of the pre-Christian Slavs.

**zmocněný tón**: literally “empowered tone,” is a term coined by Czech composer, folk song collector, and theorist Leoš Janáček in *O hudební stránce národních písní moravských* [On the Music Aspect of Moravian National Folk Songs], the introduction to Bartoš’ third volume of folk songs. In the introduction to the critical edition of Janáček’s writings on folk music, Jiří Vysloužil explains that Janáček “introduced the term ‘empowered tone’ for tonality specification of the ‘changeable tunes,’ meaning the tone which the tune begins or ends with, or which the tune returns to, or dwells on for some time. The function and meaning of these tones are explained and justified by him from the aesthetic, physiological and acoustic viewpoints. The empowered tone replaces functional harmonic relationships, at least to a certain extent” (Vysloužil in Janáček 2009, lxiv).

**zvrat**: literally “reversal.” I conclude that Úlehla uses the term to refer to a changing pitch emphasis within the mode or tonality. In this case, the hypotonalities emphasize the fifth scale degree of their parent mode. The *zvrat* may be a plagal mode, which shifts the scale of its related authentic mode to include an octave encompassing the fourth below the final to the fifth above it.

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CHAPTER VI
The Essence and Evolution of Song

1. Song Essence

Reflections of Distant Horizons

I turn now to the essence of the songs from Strážnice and examine them for evidence of natural, societal and human conditions that influence their character, poetic content and melodic flow.

Only few of the texts explicitly refer to the landscape of Strážnice, with its colorful palette of hazy, alluvial Moravian meadows and woods. It is almost as if a Strážnician were satisfied with the words that arrive to him from the song’s original creators, as if he passively received the words as an unimportant accompaniment to the melody. Only rarely can one hear the sound of the river—itself so meaningful to Strážnickians—as in the songs “Około Strážnice voděnka sa točí” [“Water meanders around Strážnice”] (N 138, T 189), and “Ten strážnický zámek mezi vodama” [“That Strážnice chateau between waters”] (N203). The younger singers will even sing “between mountains” rather than “between waters” without a second thought (T 275b)! And the most expansive meadow song can be delivered with words that have very little in common with nature.²

What about the melody itself? Besides the overall emotional feel, can one find a trace of the natural environment in the melody? That might require melodic analysis, as did Vladimír Helfert with the compositions of František Míča, court conductor at the chateau in Jaroměřice.³ I did so with the songs from Strážnice and discovered that many melodies would be grouped together that do not belong together, while others would be separated that actually do belong together. I have concluded that such an approach is ill-suited to understanding the essence of folk
melodies. Such classification is similar to the Linnaean classification system in biology, according to which plants are divided into artificially determined groups that don’t reflect the actual relatedness of the organisms. Helfert is aware of the defects of such classification, but he appeals to “the principle of Otakar Zich, that considers variations in the context of the larger whole, disregarding whether the first note is different in some melodies. So, the main melodic idea of the analyzed material is the most decisive factor.”

But in practice, years later, Helfert did not seek the “main melodic idea of the analyzed material.” When he classified Moravian folk songs in the Janáček-Váša edition of Moravian love songs, he divided the songs according to their tonic chord and the opening notes of their melodies, allocating all melodies into two groups, each with a set of types and each type with a set of subtypes.

And if we were to follow the latter example, we would once again incorrectly group the melodies and consequently miss the distinctive characteristics of Strážnicián songs. For example, if one listened to the musicians’ delivery, the song “Aj, Jurenko, Jurenko” [“Ah, Jurenko, Jurenko”] (N 5) would be placed in Helfert’s type X group I. If one listened to the same musicians playing the song as a danaj [see glossary in intro] it would be placed in type VI. The same melody sung by Jan Mlýnek and Jan Neuman does not belong to group II. Contrariwise, the song of old man Machálek about the lost monk (N 74) and the song “Chodili páni po zeleném haji” [“Gentlemen strolled through green woods”] (N 73) would fall together even though they have nothing in common. So we might construct some kind of artificial key according to this method, through which a person could search for songs, but as an artificial construct such a key would not lead to the essence of the thing. Incidentally, Janáček’s method of graphically
capturing the melodic flow has not told me anything substantive thus far, even though I tried to portray the melodic flow by various mathematical methods.\(^7\)

One can more likely understand the essence of Strážnickian melodies by understanding their individual particulars. You may perhaps have noticed that in some songs the melody repeatedly returns to the fifth scale degree, though it doesn’t rest there—i.e., the melody does not treat the fifth as an \textit{empowered tone} [see glossary in intro]. Rather, the melody passes through the fifth scale degree, reserving the role of empowered tone for the first scale degree, which still lingers in the mind. Such are the songs “Hnalo dívča krávy” [“A girl drove cows”] (N 66), “Ej, lásko, lásko” [“Ah, love, love”] (N 53), “Ej, od Buchlova větr věje” [“Ah, wind blows from Buchlov”] (N 56), and “Zakukala žežulenka” [“A cuckoo bird cuckooed”] (N 74/3), “Okolo Strážnice voděnka sa točí” [“Water meanders around Strážnice”] (N 138/2), and others. Through this phenomenon, the songs acquire a special lyrical plaintiveness absent in songs whose tonality is simple major. It is as if the major tonality was infused with the wistful tinge that Maryna Valúchová once tried to capture: “Well then, all of our songs somehow tend towards melancholy.” Mrs. Maryna also says: “these songs are smoother and more tender than the ones from Slovakia, as if they are more expansive in these meadows, and tender as the colors of the flatlands.”

The delay of the first scale degree perhaps suggests that bagpipes were at one time the instrumental partners of these songs, and indeed, singers confirmed that the first two abovementioned songs were originally bagpipe songs. The bagpiper from Žeravin used to play the first one, and the bagpiper from Lideřovice played the second.\(^8\) But one could hardly explain all of the wistfulness on account of this. More likely, what’s involved is difficult-to-capture interaction between the sequence of notes and the expanse of the flatlands in which the
acoustical environment of the flatlands muffles the tones and can be penetrated only by certain intervals occasionally erupting from the primary tone. Try singing “Ej, lásko, lásko” [“Ah, love, love”] (N 53) in nature, in an unrestrained manner (I will return to this shortly): You will sense how the repeated fifth scale degree, having relinquished its role as empowered tone, may catch the attention of someone far away.

Additional characteristics of the melodic flow could also be related to attempts to penetrate the expanse of the flatlands. Primarily, these are characteristics of rhythm and delivery that I discussed in Chapter III, and to which I will again return at the end of this chapter. Others, however, are aspects of pitch content and melodic contour; for example, the accumulation of seconds before a larger interval—before a lower fourth, an upper fifth, etc.—just as a competitor begins his run with small steps to prepare for a long jump. Try to sing nimbly the opening run of major seconds in the song “Tam na horách, na dolách” [“There in the mountains, in the valleys”] (N 198), that is, the syllables “tam na horách, na do…” and then hold the syllable “lách,” and you will sense how those few tones challenge, or reach further into the distance. This penetration of the distance is made even stronger by substituting the lower fifth scale degree with the upper octave. Or notice a similarly distance-penetrating effect in the song “Na petrovských dolinách” [“In the Petrov valleys”] (N 122) in the opening sequence that aims for the upper first scale degree, or yet again in the beginning of the song “Studená rosenka” [“Cold dew”] (N 187) when the melody lingers on the upper minor seventh, and so on.

This minor seventh, and even more so its inverted opposite the major second, are among the elements in songs from Strážnice that can be traced to the influence of bagpipes. Even when a melody with a Moravian modulation [i.e., a modulation that shifts the empowered tone to a minor seventh] doesn’t shift permanently to the seventh scale degree as the new empowered
tone, and even when the seventh scale degree is only a passing tone, it still strongly influences the melodic flow and colors it almost as if by blood. This can be seen in the songs “Či to pachole v noci chodi” [“Whose boy wanders at night’”] (N 25) and “Za hájičkem za zeleným” [“Behind the green woods’”] (N 238). Minimally, the seventh scale degree increases a song’s dramatic affect, as in the song “Ten strážnický zámek” [“That chateau in Strážnice”] (N 203). However, the minor seventh scale degree is not as exclusive to Strážnician song as is the wistful transitory fifth scale degree. Černík sees it as the special characteristic of the Moravian-Slovakian song; according to him, the fifth scale degree in particular gives the melody its special Slovakian color.\(^9\)

The melodies of Strážnice that recall the sound of trumpets are also connected with the flatlands, and thus are also related to songs from Podluží.\(^10\) You can hear the connection in the songs “Hej, hej na jednej dolině” [“Hey, hey, in one valley’”] (N 121), “Co sa stalo už je staté” [“What happened already happened’”] (N 17), “Při strážnickej bráně” [“By the gate of Strážnice”] (N 167), “Zazpívaj, slavíčku” [“Sing, nightingale’”] (N 247), “Putovali hudci” [“Fiddlers wandered’”] (N 80/1b). This appears to be natural for a town that has been a military fortification and collection point since ancient times, as has been documented historically from the time of the Battle on the Moravian Field [Battle on the Marchfeld, 1278], when Milota of Dědice, the sinister ruler of the Strážnice region, first settled there. Since that time, repeated attacks suggest the military significance of the fortified town, as historians have documented. One hundred and forty years after the Battle on the Moravian Field, Bedřich from Strážnice demonstrated the military character of the local citizenry when he, along with a group of Strážnician Hussites, destroyed the abbey in Velehrad, conquered Kyjov, destroyed the monastery of St. Kliment in Chřiby, founded a Baptist settlement on an island in the river
Morava near the village of Nedakonice, and converted the whole county into Hussites. Over time, who knows how many songs originating in Strážnice were introduced into the Protestant brotherhood, how many new songs were later received during preparations for the Turkish wars, and how many songs died during the Counter-Reformation, when Strážnice was burned down several times, partially stripped of people, and at the end of the seventeenth century repopulated by colonists of other ethnic bases?

For many hundreds of years the sound of the trumpet in military songs has been heard over the Moravian flatlands around the fortified city. Because young people like to imitate the military example, it was probably also long ago that young men grazing their horses started giving their wind instruments a tonal framework with a greater range that adopted the trumpets’ lower fourth. Perhaps from here, one can deduce some of the special tonalities that we will soon discuss, as well as understand the many melodies that exhibit incomplete tonalities.\footnote{\textsuperscript{11}}

Many a peculiarity can also be found in the embellishing tones with which the melodic tones are encased, connected, and contained. Their richness alone distinguishes Strážnician songs and all songs from the southeastern region from western songs, in which embellishing tones are virtually absent.

In songs from Strážnice, spojky [see glossary in introduction] are uttered in such a way that I imagine their visual analog as an S-shaped tobacco pipe whose curved handle lifts gently upwards. The connecting tone sounds like $e$ or $o$, or in other cases $eh$ or $oh$, briefly and without emphasis, but in an uplifting manner. A song laced with two or three such utterances loosens itself from the usual strongly accented delivery, as if pushed up by a few gentle wing flaps. Before you know it, it is in the clouds.
By means of these spojky, the melodic intervals flow into one other like waves—as opposed to melodies produced as a result of classical schooling, in which each tone is set separately. Of course, in a Strážnician song not all of the tones are set in this continuous way, and thus a song possesses a special tension. Its melody flows forth, but in some places it curls onto itself like whirlpools in a river.

Similarly, doznělky, [literally fade-aways, see glossary] are not common in classical song. In Strážnice these vocal effects do not have the same shouting force and harshness as those from the central Carpathians. More likely they are wistfully dampened and occur both within and at the end of a song. Thus the melody is divided into phrases that are no-doubt related to distance. Because it is a flatland distance and not a mountainous distance between two valleys, the doznělky from Strážnice differ from those of the Orava or Podhalansko regions. They express an implicit harmonic background within the melody. This illuminates the creative participation of the singer within the song’s harmony and disproves the claim that the folk are not creative. Just compare for yourself the various types of doznělky, from one simple tone all the way to a tone encased by a complex embellishment. Rather than doubt the creative capabilities of folk musicians, you will doubt your own ability to imitate them. I don’t see why a song in a Moravian alluvial meadow, which today enjoys its reign over a distance, could not have exhibited those characteristics for as long as anyone can remember.

This distance alone is not responsible for every kind of embellishment. The primary responsibility of embellishments is to weaken the static effect of melodic tones and bring the melody into a state of unified, excited flow. Unfortunately, these days the number of singers in Strážnice who have perfectly mastered this embellishment technique is rapidly decreasing. But because this technique is spread throughout a wider region, it will be my job to search for its
roots elsewhere. Perhaps you noticed in Chapter II that Bartoš perceived the remnants of choral music from the Middle Ages in these *cifra*, as the folk call them. If our school of musicology is willing to see the influence of folk music on the religious music of the Middle Ages, particularly in the coloratura passages of Gregorian chant that are embedded with syllables of ancillary text, then I would say it is also possible, according to Bartoš, that some of the remnants of choral coloratura have settled in the embellishment technique present in *táhle písně* [slow, drawn-out folk songs]. But another explanation is also possible, namely that our song culture is directly dependent on Byzantine culture, or possibly old Greek culture. Aside from that, however, the relationship between the embellished songs of the Moravian flatlands and the eastern songs of the steppes is so striking, based on the samples available to me, that I could imagine disregarding the connections to religious choral music entirely.

Whatever the case may be, it is amazing how the songs manage to compress a variety of primary and ornamental tones into such a small space; how, in a few measures, a song can unite so much unique and varied musical material into a simple melodic gem. Perhaps you will excuse me if, by comparison, I remind you of a transparent plant cell that fine-tunes so many internal physical, chemical, structural, and functional components within the surface roundness of its baglike little body.

As in this microscopic example, the tune condenses all of the components into an overall melodic impression, a special melodic conciseness that does not rely on repetition to avoid being curt and never shows signs of being incomplete. It is precisely this concision that connects Strážnician songs with songs from the greater Moravian-Slovakian borderland region. But as we travel further eastward that concision diminishes, as we observe in comparing Strážnician songs
with Slovak songs. Songs from Strážnice are similarly distinguished from songs from the west. I now turn to this concision as a pathway leading us into the essence of song.

**Tune Framework**

Were it necessary to organize the melodies of Strážnice, we could take an example from Ludvík Kuba.¹³ He ordered the melodies according to their tonality! But in doing so, we would again separate songs that belong together and group together songs that do not. For example, in its oldest version “Vydala máti” [“A mother gave away”] (N230/1a, 230/1b, 230/1c, 230/1d, 230/2a, 230/3) is in the Dorian mode, while in a more recent version it is minor.

Compared with western songs, which are mainly major and occasionally minor, there is far greater tonal variety in the song environment of Strážnice. It’s as if you walked into a lush tropical garden.

First of all, very few melodies remain in their initial tonal framework; almost every melody wanders at least once, and sometimes through several modulations. Even when the songs maintain their initial tonal framework, they flutter around it with changing pitches—particularly with flittering 3rds and 6ths [i.e., unstable, sometimes major and sometimes minor]. Even melodies that behave in a dignified manner and prevent their pitches from straying from their tonal framework are no less varied, because there is an abundance of unexpected variety in their tonalities. There is an emphasis on minor melodies: The first five songs in this collection are minor, whereas only numbers 6 and 7 are major. Overall, the collection includes a similar percentage of major and minor melodies, but the minor ones are not always in a conventional minor tonality. Many of the non-major tonalities have nothing in common with the tonalities of today’s classical music! They belong to a group of tonalities called old or church tonalities,
related either directly to them or to their zvrat [see glossary in introduction, literally “reversals,” in this case plagal counterparts], called hypotonalities. There are other truly minor tonalities that also switch to a lower zvrat, and yet others structured so unusually that they cannot be placed into any normal group of known tonalities at all. That is why I occasionally gave them names, as you will see in the table. I could have adopted the names that Ludvík Kuba selected for the songs of the southern Slavs, but his classification was not sufficiently comprehensive, so I decided to name them anew. I was particularly obliged to add the name Moravian tonality as a type within the classification system, in which “Dyž sem já šel pres hory” [“When I walked over the mountains”] (N 45), “Dyž sem šla z kostela” [“When I walked from the church”] (N 49), “Fašanku, fašanku” [“Carnival, carnival”] (N 61), and others were constructed. In Chapter III, I described how my father derived and named this hypotonality—which contains harmonic minor characteristics—from the song “Sedí máti na roh stola” [“Mother sits at the corner of the table”] found in Sušil’s collection.

The Moravian tonality is more distinctive than other old hypotonalities. In less obvious cases it may be necessary to use a song’s implicit harmonic background to determine its hypotonality. After the death of the musicians one would not be able to decide, were there not subtle connections between the harmony and the melody itself. Even though a harmonic background may not be played, the melody is subtly connected to it through ornamental embellishing tones, as well as a clear emphasis on certain melodic pitches. In the song “Dyby ňa moja mamička stará” [“Would that my old mother”] (N 35) you feel for example, that the note g—with which the song ends—is the tonic, and therefore that behind it there appears the chord G, with which the song also starts. Because it has a minor seventh on f, you have to allocate it to the Mixolydian tonality. On the other hand, song “Petrovští, Bezovští” [“Men of Petrov, men of
Bezov”] (N 146) also ends with g, and in the background you can also perceive the triad G, but it doesn’t last into the beginning of the next strophe. There the melody begins again on the pitch c and the background chord C. This is why the ending chord G feels transitional as a dominant on the fifth scale degree of the C major tonality, or Ionian [mode]. Because the pitch g grounds the song, the melody is Hypoionic—the hypotonality that results from reorienting the pitches of the Ionian tonality to emphasize the fifth scale degree—rather than Mixolydian, as it might first appear due to the minor seventh.

But there is no doubt that tonality is Moravian, as you will see in the table (Figure 1):
<table>
<thead>
<tr>
<th><strong>Tonality</strong></th>
<th><strong>Scale</strong></th>
<th><strong>1</strong></th>
<th><strong>2</strong></th>
<th><strong>3</strong></th>
<th><strong>4</strong></th>
<th><strong>Examples</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ionian</td>
<td>c d e f g a b c</td>
<td></td>
<td></td>
<td>C</td>
<td>I</td>
<td>3-4, 7-8 Perfect fourth</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Major third</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Major sixth</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Major seventh</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6, 7, 9, 12, 17, 26, others</td>
</tr>
<tr>
<td>Hypoionian</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>146</td>
</tr>
<tr>
<td>Dorian</td>
<td>c d ♭ f g a ♭ b c</td>
<td>d</td>
<td>II</td>
<td></td>
<td>2-3, 6-7 Minor third</td>
<td>187, 230/1a, others</td>
</tr>
<tr>
<td>Hypodorian</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Phrygian</td>
<td>c d ♭ e♭ f g a ♭ b b c</td>
<td>e</td>
<td>II</td>
<td>I</td>
<td>1-2, 5-6 Minor second</td>
<td>0</td>
</tr>
<tr>
<td>Hypophrygian</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lydian</td>
<td>c d e ♯ g a b c</td>
<td>f</td>
<td>I</td>
<td>V</td>
<td>4-5, 7-8 Major third</td>
<td>30, 37, 40, and others</td>
</tr>
<tr>
<td>Hypolydian</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mixolydian</td>
<td>c d e f g a ♭ b c</td>
<td>g</td>
<td>V</td>
<td></td>
<td>3-4, 6-7 Major third</td>
<td>20, 21, 22, 35, others</td>
</tr>
<tr>
<td>Hypomixolydian</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aeolian</td>
<td>c d e♭ f g a ♭ b c</td>
<td>a</td>
<td>V</td>
<td>I</td>
<td>2-3, 5-6 Minor third</td>
<td>2, 11, 33, others</td>
</tr>
<tr>
<td>Hypoaeolian</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1 In C major on the white keys
2 On steps of the major scale
3 Half steps in the scale
4 Intervals measured up from the first scale degree

**Figure 1.** Old Tonalities in Songs from Strážnice

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Similarly, one can classify the other melodies according to the old tonalities. Each tonality distinctly preserves its own unusual flavor, which can account for feelings of darkness and lightness in these lowland songs. It’s more difficult to describe a chemical or aural flavor than it is to describe an aroma, but I would still like to try. To the Dorian tonality I would assign bitter longing, to the Phrygian tonality I would assign harrowing despair, to the Lydian tonality playful abandon, to the Mixolydian pensive concentration, and to the Aeolian tonality seriousness without sentimentality. To their hypotonalities I would generally assign a wider exploration of an even greater expanse of emotional horizons. When you “taste” the songs of Strážnice, you will certainly be amazed by how often the musical occasion and performance style are in agreement with this emotional tuning. You can easily detect when the agreement is disrupted, where the ancient unity is broken! It is no surprise that among the songs of Strážnice you will not find a single song in the Phrygian tonality. It is rarely found in our eastern songs, even though in the Middle Ages this tonality was often used to convey poets’ emotional outpourings and also served as a vehicle for Meister Záviš’ love songs.\textsuperscript{14} It disappeared, according to Nejedlý, because “of all Middle Age tonalities it was the least calm, and expressed aggression, pain, even cruelty.”\textsuperscript{15} Those are not useful traits for the lives of people in hard and needy times.

Simultaneously, you will also come to realize that the agreement between melodies and particular tonalities is not accidental. The singer derives pleasure from certain tonalities, just like an old auntie embroiders particular geometric patterns and enjoys certain colors. Only when a singer wants to express a particular peak of mood does he or she add personal seasoning to the traditional model. The singer achieves this by changing or altering the tones within the structure of the established tonality. The instrumentalists achieve it by musical modulation.
It is unacceptable, particularly after Kuba’s recent experiences, to ignore the basic tonal classes because of added alterations and modulations. We must not follow Černík, who goes so far as to deny completely the existence of old tonalities in the songs. He blames the distinctive tonal frameworks of Slovak songs on Slovak cultural impoverishment and declares that any overlap between the tonal frameworks of Slovak songs and old tonalities is accidental. I consider this to be the same Romanticism that denied folk creativity completely—except this time the Romanticism is coming from the other side. Černík invokes Janáček to argue his point, but he is incorrect in doing so, because Janáček only demands that tonalities should not be deduced from melodies embellished by modulation:

> We may make errors in determining the tonality if we do not hear the song in its completeness and in its harmonic explicitness—that is, before we hear the song played by the folk musicians themselves. Only ensemble performance reveals the empowered tones of the tonalities. The divisions between the various tonalities jump out immediately through the flow of music in live performance.

This statement, while absolutely correct, asserts something completely different from that which Černík wished to argue:

Characteristic intervals of Moravian and Slovakian songs have nothing to do with church tonalities. They all arose individually through effects of modulation, through tonal or possibly chordal alterations. That is why we do not speak of church tonalities even when they agree completely with folk tonalities.

<table>
<thead>
<tr>
<th>Name</th>
<th>Scale</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moravian-hypo-harmonic</td>
<td>g a b c d e♭ f g</td>
<td>25, 33/1b, 42, 45, 49, others</td>
</tr>
<tr>
<td>Pisťalková [Flute Player’s]</td>
<td>c d♯ e f♯ g a b♭ c</td>
<td>67</td>
</tr>
<tr>
<td>Altered Phrygian from the Flatlands</td>
<td>g c d e f g a♭ b♭ c</td>
<td>247</td>
</tr>
<tr>
<td>Horňácká [Highland]</td>
<td>c d♯ e f♯ g a b c</td>
<td>126/2</td>
</tr>
</tbody>
</table>

**Figure 2. Unusual Tonalities in the Songs from Strážnice**

Janáček only reminds us that a single song may exhibit several changes in tonality through modulation. He warns us against neglecting this expression of the folk musicians’ art.
We must not attribute the notes of the whole song to one undifferentiated category, when in truth it belongs to multiple categories, i.e., tonalities.

This is an opinion with which I completely agree. Janáček’s examples can be demonstrated particularly richly by the songs from Strážnice. For example, in the song “Ach mamičko, mamko” [“Ah, dear little mother, mama”] (N 3), several coexisting tonalities are emphasized through the musicians’ harmonizations.

Figure 3. Transcription of Ach mamičko, mamko [Ah, dear little mother, mama]

<table>
<thead>
<tr>
<th>Measure</th>
<th>Empowered Tone</th>
<th>Tonality</th>
<th>Chord on this degree</th>
<th>Chord</th>
<th>Modulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>a</td>
<td>a minor</td>
<td>IV</td>
<td>a-d-f</td>
<td>Moravian VII</td>
</tr>
<tr>
<td>2</td>
<td>a</td>
<td>a minor</td>
<td>I</td>
<td>a-c-e</td>
<td>Moravian VII</td>
</tr>
<tr>
<td>3</td>
<td>a</td>
<td>a minor</td>
<td>I</td>
<td>a-c-e</td>
<td>To the III</td>
</tr>
<tr>
<td>4</td>
<td>g</td>
<td>G major</td>
<td>V</td>
<td>a-d-f♯</td>
<td>To the I</td>
</tr>
<tr>
<td>4</td>
<td>g</td>
<td>G major</td>
<td>I</td>
<td>b-d-g</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>c</td>
<td>C major</td>
<td>V</td>
<td>b-d-g</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>c</td>
<td>C major</td>
<td>I</td>
<td>c-e-g</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>c</td>
<td>C major</td>
<td>V</td>
<td>b-d-g</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>c</td>
<td>C major</td>
<td>I</td>
<td>c-e-g</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>a</td>
<td>a minor</td>
<td>IV</td>
<td>a-d-f</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>a</td>
<td>A major</td>
<td>III</td>
<td>g♯-c♯-e</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>a</td>
<td>A major</td>
<td>I</td>
<td>a-c♯-e</td>
<td></td>
</tr>
</tbody>
</table>

Figure 4. Harmonization of Ach mamičko, mamko [Ah, dear little mother, mama]
Even richer results are obtained by analyzing the songs that fiddlers are fond of playing—I call them hudecké [literally fiddlers’ songs]—for example, “Já sem sa oženil” [“I got myself a wife”] (N 82), “Skoro ráno svítá” [“The morning is almost turning light”] (N 176), “Na petrovských dolinách” [“In the Petrov valleys”] (N 122), “Hody, milé hody” [“Feast, beloved feast”] (N 108), etc.

Such a colorful diversity of modulation does not diminish the close relationship between a melody and its tonalities. Each tonality has its own domain within the song. This is why it is sometimes difficult to determine a melody’s tonality when such a melody has not yet exhibited all of its defining intervallic characteristics.

We can clarify this through comparative analysis, particularly of melodies situated in evolutionary order. In their more fully developed forms, melodies are stuffed full of modulations. But the earliest forms of these melodies didn’t modulate. Such an evolutionary line can be traced through the more modern relatives of the ancient song “Vydala máti, vydala ceru” [“The mother gave away, she gave away the daughter”] (N 230/1a), which is itself unadorned, without modulation. The related song “Na dolinách svítá/Skoro ráno svítá” [“The valleys are turning light/The morning is almost turning light”] (N 176) has hints of modulation, and the peak incarnation “Já sem sa oženil” [“I got myself a wife”] (N 82) is initially propped up by a modulation to the 5th scale degree and then cut down by a Moravian modulation to the flattened 7th scale degree!

The fiddlers’ explicit harmonic background, as well as the perceived or “sensed” one, demonstrates in every case that the unmodulated basis [i.e., the original ancient melody] as well as its various descendants are clearly conceived as tonal. When its basis is Dorian, it is likely—unless something indicates otherwise—that the modulated descendants preserve the Dorian
tonality in some segments. Both of the characteristic intervals [i.e., minor thirds and major
sixths], however, may not have been realized.

And as for the tonal basis! Sometimes it is even possible to verify the basis of an *old*
tonality for a more ancient instantiation of a song that no longer exists owing to an incomplete
evolutionary progression. This can provide valuable help in determining a song’s age.
Specifically, one can deduce that the latest possible genesis of the Moravian modulation was
perhaps no later than around the middle of the 18th century. Since then, the fiddlers’ modulations
have continued blossoming until today. The earliest possible birth of the Moravian modulation,
as well as other modulations, is deep in the past when folk musicians first began to flourish. It is
reasonable to assume that in Strážnice the Moravian modulation was thus blooming by the
fourteenth century. A direct example from that epoch appears at the end of this chapter.

Building on this argument, it is thus likely that songs without modulation are even older.
One could explain that they were preserved in such form because they were not incorporated into
the folk musician’s repertoire, either because they were designated as ceremonial songs or
because they were reserved for the bagpipes. It is also possible that such songs developed later as
a byproduct of flutes. As suggested, these flutes were tuned to produce—in addition to the Greek
tonalities—the enchanting tonalities shown in our table [see Figures 1 and 2]. In music, just as in
embroidery and other crafts, people sometimes appreciate fidelity to tradition and other times
appreciate innovation. It is very difficult to judge which of these is valid, and when. Even here it
is possible that the lineage of particularly tuned flutes does not reach far into the past. However,
in my opinion, the roots of these trumpet-inspired20 flutes and other shepherd’s pipes reach all
the way back to Greek antiquity. I am equally certain that in the playing of the bagpipes there are
old Greek patterns that have remained unchanged, just as cowry shells have served as talismans
for several thousand years. These cowry talismans are not only relics in the inanimate world of archeologists, they also survive on the hats of living bagpipers. For example, in 1937 a bagpiper from the village of Valasky pod Ďumbierem [in central Slovakia] visited an exhibit in Hradiště [a town in southeast Moravia near Strážnice] sporting a hat ornamented with cowry shells and a bagpipe tuned in Lydian tonality.

Of course everything depends on how reverently the pipes [i.e., flutes and bagpipes] were tuned. There are indications that in earlier times this was a much more familial and sacred ritual than in the last decades, when flutes built by commercial musical instrument firms began to appear in the markets alongside the flutes built by the original Kopaničáři.²¹

As a boy, I remember buying many flutes in Strážnice made by the original Kopaničáři. They were tuned to various tonalities: about half were in Aeolian and Dorian, and the other half were in those mixed minor/major tonalities that I have named Moravian, Dolňácká, Horňácká, and Pišťalková [see Figure 2]. And don’t think that a man, whether young or old, buying an instrument for a child at a fair would choose at random! He played in order to discover how variations of known melodies would sound on the tested instrument and a Kopaničář could often hear the comment, “That one doesn’t know how to whistle.”

To a certain extent the melodies were the offspring of the flutes, but the flutes themselves were selected according to personal musical tastes whose origins we have traced far into the past. If they were not selected according to individual taste, the variety of tonalities would be preserved everywhere, for flutes are produced everywhere. One would even find the Moravian modulation in Bohemian music were it the product of later classical music. But there is not a trace of the Moravian modulation where the influence of art music was the greatest. However, in the bays of the Carpathian Mountains, where the influence of art music was the least, it blooms
alongside the old tonalities to this day. Significantly, those old tonalities form the basis of modulation in folk music. Because so many flutes were tuned to tonalities with a minor seventh scale degree—either Aeolian, Dorian, Mixolydian, or mixed—musicians explicitly chose the minor seventh scale degree as the starting point for modulation, whereas in western music the role was assigned to the dominant.

This directly contradicts what Černík asserted. Modulations did not precede and give rise to tonalities [see Černík’s quotation on page 25]. Rather, the tonalities existed first. Correspondingly, modulations emerged from them later!

If you accept this argument, then Dorian, Aeolian, and Mixolydian tonalities are not expressions of folk poverty, but rather the ancient legacy of the Carpathian crescent and the Panonian flatlands. It’s no wonder that such tonalities were preserved only in Slovácko. This is consistent with many other aspects of song flotsam that accumulated in this cultural bay. And not only song flotsam: eastern waves also brought embroidery patterns here and the eastern dialect begins here. Diverse cultural threads are woven together into one tapestry.

When you remember that the knots of this tapestry lie precisely in the region that was formerly the center of the Great Moravian Empire, you can ponder the role of old tonalities in folk music of today and ages past, but that is beyond the scope of this book.

**Song Architecture**

Perhaps I attack and argue more than I should, but it’s only because I want us to come to a consensus about the historical record. I feel the need to argue in response to disagreement, even when it is unvoiced. I don’t take issue with interesting contemporary debates; one enjoys following those. Rather, I am concerned with questionable conclusions!
Yes, until recently it was not customary to admit that entities hundreds to thousands of years old could endure—peacefully, vibrantly, and in their own particular ways—and participate harmoniously in today’s folk life. Rather, many believed that folk-cultural expressions—the virtually uncelebrated folklore or folk styles—were expressions of extemporaneous improvisation as unruly as the scribbles on a wall done by a child, if not awkward attempts to emulate high culture. Our literary and art critics are willing to imagine that the singing primitive somehow accidentally generates a melody that closely corresponds to an old Greek tonality. But they would consider it only an accidental correspondence, due to some unknown activity of the atavistic soul. None of them would believe that folk culture could have preserved a true kinship with old Greek musical tradition for centuries.

Thus I may surprise many people by saying that I accept the theory of sunken values [gesunkenes Kulturgut, see footnote xxiii]. Yes, it is a valid theory, but it applies to ancient epochs, of which its proponents could not have dreamed. In those distant epochs, it is very difficult to differentiate the creativity of the upper classes from that of the folk. Who would want to claim that the nobles were creative but the peasants were not? As I understand the theory of sunken values, it seems reasonable that sometime, a very long time ago, a rather comprehensive knowledge of ceremonial customs was absorbed into folk memory. Then the folk refined this material through the methods described above. Although imitations of art music could have been incorporated into folk customs, it is no less likely that art music could have drawn upon and developed from folk music.

I would not be surprised if there were disagreement with my point of view. Without evidence, I too would not be satisfied with such a hypothesis. But it is a working hypothesis, one
that forces us to seek out and verify what really happened. I wish to show you one example right now:

I counted how many measures there are in Strážnice melodies and I expressed them graphically to show the distribution of melody as a function of measure count. Whoever would like to verify the accuracy of my work can find the complete set of songs in the appendix. Numerical results from the appendix are summarized in the table [Figure 5].

![Figure 5. Number of Measures in the Songs from Strážnice and in the Songs of Neighboring Areas](image)

X axis = number of measures
Y axis = % of songs

**Figure 5.** Number of Measures in the Songs from Strážnice and in the Songs of Neighboring Areas
**NUMBER OF MEASURES** in the songs of Strážnice and in the songs of neighboring areas:

- **a** = the number of songs with a particular measure count within each region’s collection of songs
- **b** = corresponding percentile

**POČET TAKTŮ v písni strážnické a v písňových oblastech sousedních:**

- **a** = počet písní o témže počtu taktů ve srovnávané části sbírky
- **b** = přepracováno na procenta z celkového počtu písní

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<th>Úľchla</th>
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| Celkem Total | 146        | 221      | 717       | 379     | 383     | 586       |

**Figure 6.** Number of Measures in the Songs from Strážnice and in the Songs of Neighboring Areas
The two data sets in the graphs correspond to melodies with an odd-numbered measure count [represented by points] and to those with an even-numbered count [represented by unbroken line], of which there are many more.

I want to bring your attention to the distribution of even counts [in graph IV, Strážnice]. It clearly peaks at ten measures. *The majority of songs from Strážnice have ten measures.*

Let us pause and consider this fact. The waltz, mazurka, polka, as well as the common jazz dance, march, valse—in short, all rhythmic music which permeated our life—is based upon a sixteen-bar form, that is 4 x 4 measures. The structure of such compositions is based on multiples of 16. Such composition is, as musicians say, constructed in regular form. If you then imagine the formula 4 x 4 as regular, then the majority of songs from Strážnice are irregular.

You could argue that this is just a reflection of my own personal interpretation of measure boundaries in the transcriptions. But I also counted the number of measures in historical songs, love songs, and wedding songs in Holas’ collection of Bohemian songs, because those are the most comparable to the Moravian songs. Then I also counted the measures in all the love songs and historical songs in Sušil’s collection of Moravian songs. Further, I counted the measures in all Moravian songs from Horňácko in Bartoš III, and finally the measures in all three collections of Slovakian songs. In Kadavý’s first collection of Slovakian songs and in Holas’ volumes I and III, I had already found what I was searching for, and so I did not include the second and third collections of Kadavý-Ruppeldt, and Holas II, IV, and V because of redundancy.
Since I am demonstrating the results from 2,432 songs collected by many collectors with diverse approaches to measure-counting, the result is assuredly free of subjective bias. Had a false regularity arisen from bias, it should have disappeared.

But look, it didn’t disappear! One finds something very regular and very much in agreement with what I was previously deducing. As you can see in graphs I-VI, in Southwestern Bohemia there is a preponderance of songs whose structure is based on the number four: the most prevalent is four multiplied by four—sixteen measures; then four multiplied by two—eight measure songs; and then four multiplied by three—a twelve-measure song. Note that in Southern Bohemia, which is closer to Moravia, there is stronger representation of songs with ten, twelve, and fourteen measures. In Moravia, the most prevalent form is the eight-measure song, and the ten-measure song is the second most common. In Strážnice, however, it is the most common form. Note that in Moravian Horňácko, the Carpathian bay immediately neighboring Strážnice, a similar distribution obtains. Further east, the eight-measure song takes the lead again, as in Moravia, while the ten-measure song recedes into third place. Sixteen-measure songs appear about equally from Strážnice to Slovakia: if you looked closer, you would find that they are primarily czardas, marches, cifra—and waltzes!

This dry counting informs us about something very general! It maps out a song region delimited by kindred songs whose musical form is not of our time. Amongst the Czech [Bohemian] songs in Holas, the ten-measure prototypes are likely older than their sixteen-measure counterparts and the same applies to the songs in Sušil. And in Strážnice the ten-measure form can be found, for example, in that evolutionary line from which arises “Vydala máti, vydala céru” [“A mother gave away, she gave away a daughter”], in the Dorian mode. The
antique melody of the ballad from Horňácko about a monk is likewise composed of ten measures
and a good half of the folk musician’s melodies have ten measures.

Is it an accident? How can it be that the antiquity of a song—because that is where I am
again headed—can depend on something so shallow as measure count, when the bar line is
something rather young, perhaps from late Middle Ages? At least that is what is taught in music
history classes.

Sure. But measure count is not an external feature for the player’s comfort; it is an
expression of the internal form of the song—that is, its architecture. And just because that
form—as written in measures—was incorporated into church and classical music relatively late,
does not mean that it might not have existed in folk music since ancient times. You can read in
the history of Czech songs in Nejedlý that the folk expressed themselves in church by singing
tropes—that is, by rhythmicizing the coloratura of church songs with the help of words. What
other conclusion is there to reach, then, other than that the folk’s own music was rhythmic? If we
had an opportunity to hear it today, we would transcribe it into measures, just as we can use
measures to transcribe the rhythmic characteristics of music from India, the Orient, Malaysia,
Africa, etc., whether or not someone actually writes it out that way or not.

Simply replace the words measure, rhythm, etc. with one expression: meter [trans.
italics], and our subject will be clear. Metered music divides its melodic flow into segments of
precisely measured time intervals. You can imagine such music when you listen to the beat of
train tracks or the beat of threshers. In that spirit, I remember hearing the boys chant tricky
rhythmic word games while simultaneously beating out 2, 3, 4, 5, 6, or 7-count meters on the
forehead, chest, and knee, imitating the threshers’ beat. If you familiarize someone with the art
of musical transcription, they will recognize that the consistent beat-pattern is the meter. But
irrespective of musical notation, the drum has always articulated the meter and created coherence among the other percussive instruments—rattles and plucked strings. In strictly melodic situations without percussion, the plucking itself articulates the meter.

Several streams of metered music have flowed into our region, a relatively late one being that of the Minnesänger with its three-part strophe. Already established in artificial poetry, this poetic convention was absorbed into folk culture. By the 14th century it was being used for composition, as seen in the song “Dřevo sě listiem odievá” (“The wood dresses in leaves”). In response, other forms that had long flowered in Bohemian folk culture began to recede. Thus the fourteenth century was the beginning as well as the end of many valuable things in the western part of our country.

Not so in the eastern part, where a rich variety of mixed and odd-numbered meters with large beat-counts—five, seven—have been preserved until today. Further, memory of past musical organization has been preserved in the irregular constructions of ten and fourteen measures, the metrical structure of which the measure count is an external expression.

You can discover this internal organization in ten-measure and other songs. Every song has its own internal architecture; it can be divided into phrases of a certain number of measures that can then be sorted into a beginning, ending, and possible intermediate phrase. While the architecture for the western song is sixteen measures expressed by an internal structure of 4 x 4, the architecture of the “irregular” songs is different, but no less legitimate and no less meticulously crafted.

Architectural richness, similar to melodic richness, is especially abundant in Strážnice. As is shown in the table [Figure 7], this richness manifests as several different song prototypes that belong to the eight, ten, and fourteen-measure forms. However, there is only one prototype
for the sixteen-measure form, namely the international 4 x 4. It is possible to divide eight-measure songs into four prototypes, ten-measure songs into five prototypes, and fourteen-measure songs into seven prototypes. These prototypes conform to the numerical dispositions of the [internal] architectural plan. Sixteen-measure songs do not exhibit such variability. Songs of recent western origin similarly lack architectural permutations.
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<td>14/2b, 55, 200</td>
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<tr>
<td></td>
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<td>2 2, 2 2, 2</td>
<td>73/2, 134</td>
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<tr>
<td>12</td>
<td>I</td>
<td>3 3 3 3</td>
<td>61, 71, 103/1a, 105, 184/2e, 201/1c, etc.</td>
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<tr>
<td></td>
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<td>4 4 4</td>
<td>53, 68, 95/2, 184/1b</td>
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<td>5 4 3</td>
<td>43, 120, 176, 217</td>
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<td>I</td>
<td>3 3, 4, 3</td>
<td>72, 110/1a</td>
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<td></td>
<td>III</td>
<td>4 4, 3 3</td>
<td>104/1a</td>
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<td></td>
<td>IV</td>
<td>4 3, 3 4</td>
<td>25/2, 86, 89, 127, 183</td>
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<td></td>
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<td>12/1a, b, c, d</td>
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<td>4 4 4 4</td>
<td>30, 60, 91, 125/1b, 156</td>
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<tr>
<td>17</td>
<td>I</td>
<td>4 4 4 5</td>
<td>62, 102</td>
</tr>
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</table>

**Figure 7.** Structural Forms in the Melodies from Strážnice

You could hardly assign any of this to random chance, particularly considering the examples in the table [Figure 7]. These songs are constructed according to the numbers five and seven, numbers which are also found in ancient myths, customs, fairy tales and Greek numerical philosophy. After that, the taste of ancientness in content, melody, tonality, and vocal delivery of these songs (which we will soon get to) becomes more than just a feeling. In the natural sciences we are urged to favor a single elegant solution over a handful of ad-hoc explanations. We are
thus compelled to search for an architect who could have brought such highly tailored design into a small song. To find that architect we are forced to look deep into the past, because since that time, inasmuch as they were able—again through a guess—the musicians introduced complexity into their songs. This disturbed the original unity of the song and the song became baroque-ified, just as the original austere architecture of the Norman style was baroque-ified into the late Gothic style, and the originally simple Renaissance transformed into the truly Baroque.

If the incipient baroque-ification was sufficiently later than when the song originally flowered, the song’s original unity of thought and form may have become concealed. But it couldn’t have been so much later that other influences would have had time to impact it negatively or to suppress it. By other influences I mean Christianity and its restrictions on secular songs—“devil’s songs and ceremonial dances”—against which so many religious proselytizers fought in the early Middle Ages. The folk tradition was deeply rooted in an exquisite unity of dance and song, in which much charm was hidden. It was unwilling to abandon dance and song for gloomy, monotonous church services and hymns.

These conditions, when compared with the information in Zibrт’s Dějinách tance [History of Dance] and in Niederle’s Popisy tanců a obřadů staroslovanských [Description of Old Slavic Dances and Ceremonies], and the later restrictions against secular songs and dances, point towards the fourteenth century as likely for the onset of baroque-ification—modulation being a lead indicator. The religious content of the original pre-Christian rituals and ceremonies was disguised by Christianity, but the song form was preserved untouched.

Perhaps you wonder why I connect old ceremonial songs with dance. The naturalness of their connection was the main source of their existence. Just like the number four and its multiples [4 x 4] are today the basis for modern dance, the basis for a whole distinctive dance
The system was perhaps constructed according to the numbers three, five and seven. The first element [i.e., the number three] served as a model for the forerunners of the waltz, mazurka, and other dances in 3/4 time. The other odd-numbered elements with more beats per measure, especially five and seven, persisted in various forms. The 5/4 model survived in a rather pure form throughout the eastern region and is danced even today. It was also appropriated into art music, for example in Tchaikovsky’s 5th symphony. I am collecting remnants of the 5/4 dances here with my wife Maryna [see intro]. The 7/4 model often appeared in choral contexts and was almost always divided into a period with two unequal halves: three plus four. It was an alternating cycle, and I’m starting to realize that this is a characteristic meter for chorovods [choral songs performed in the round with lead singer and group], with dancers shifting forwards and backwards so that movement in one direction overtakes movement in the other direction by one step, enabling the dancers to move slowly around the circle. These complicated forms receded in a variety of ways. Many songs with these forms were chorovods, which were being forgotten anyway. They were also being transformed into even meters by lengthening the shorter half-period by one beat. Elsewhere, particularly in the east, these were incorporated into the horseman’s characteristic expansive manner of singing. Elsewhere, particularly in the west, they were transformed into dances with a changing number of beats, as described in Vycpálek’s České tance [Czech Dances]. You can persuade yourself that this evolution started much earlier in the west than in the east; according to Böhm’s Geschichte des Tanzes in Deutschland [History of Dance in Germany], examples of dance with mixed meter appear in the Rhine region from the first centuries of this millennium. In Bohemia, Otakar Zich described the remnants of this evolution. One can find proof of this evolution even today in the mixed meter of slow Slovakian songs. It was not by accident that I pointed out the similarity of our song “Aj Jurenko Jurenko”
[“Ah, Jurenko, Jurenko”] (N5) with the song from the Podhalanska region. There, under the Tatras, such a song was a more fitting foundation than any other for the “brigand’s dance.”

And what about that Strážnice dance danaj? Is it not also the remnant of an ancient dance?

Well, a trace might remain. But it would have to be reconstructed through analysis. Performing the analysis of songs in Strážnice and the Strážnice region, I found that in Strážnice, relatively more songs were preserved in five-beat meter in the danaj dance, whereas in Velká [a village in Slovácko near Strážnice] more songs were preserved in seven-beat meter, as in the sedlácká [farmer’s dance].

Not all of the dances in the five-beat model were preserved equally well. Today’s danaj fits particularly well with songs constructed in the 2 2, 3 3 prototype, as is “Na petrovských dolinách” [“In the Petrov valleys”] (N 122). By shortening the third phrase, the song “Dyby ůa moja mamička stará” [“Would that my old mother”] (N 35) also fits well. The second most suitable prototype is 2 3, 2 325 as in songs “Hody, milé hody” [“Feast, beloved feast”] (N 108) and “Šest dní do týdňa sedmá needle” [“Six days in a week, seventh is Sunday”] (N 196). The prototype 3 2, 3 2 was preserved sporadically in Moravia, serving formerly as the basis for a local “old-fashioned” dance.

All of this says something; yet an altogether different path is revealed by songs whose melody, as soon as it begins, stops for a moment. One starts to think about Ludvík Kuba’s description of a choir singing with a lead singer in the songs of Ukraine and the Balkans and can imagine asking whether songs were not sung in this way even here. Some old people assured me that this was true in Strážnice and also Horňácko. Josef Mlýnek–Kopyto claimed that this was the singing style of the girls working in the fields for the nobility, but I have not been able to find...
any more details. However, one cannot exclude such a possibility, particularly when in Kadavý’s Slovenské Spevý [Slovak Songs] one finds in some places “solo” written over the beginning of the score and “choir” a bit further in. These songs, as well as other similar but unmarked songs, are of the same style as those from Strážnice. Examples of such songs in the tables speak for themselves, and exemplify song poetics, to which I will turn my attention shortly. In the tables there are no guesses. They represent a song prototype arising directly from the transcription.

Even more apparent is the integrative effect of the first verse, which reverberates throughout the rest of the song in both words and melody. Sometimes this effect is made stronger through verbal caesura, sometimes through melody, as if the composer had a strong model in mind, but was limited in the degree of individual will he could exert. Such is the degree of will offered to an individual according to clan custom.

It is not possible to say how far such a will extends in the process of creation, and here I am only guessing. For example, it is possible that the relationship between the lead singer and the choir corresponded to that between the lead dancer and the dancing ensemble, the rules of choral singing controlling both performances. The relationship could look like this:
Choirs with lead singer:
number of syllables in left column,
number of measures in right column

Sbory s předzpěvákem:
vlevo počet slabík, vpravo počet taktů

Osmitaktové, typ II: Eight measures, type II

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<th>Jede</th>
<th>jede</th>
<th>vývoda</th>
</tr>
</thead>
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<td>7</td>
<td>po</td>
<td>téj</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>lú</td>
<td>cc</td>
</tr>
<tr>
<td></td>
<td></td>
<td>zele</td>
<td>nej</td>
</tr>
<tr>
<td>N 95/1b</td>
<td>6</td>
<td>Jag</td>
<td>na</td>
</tr>
<tr>
<td></td>
<td></td>
<td>šej</td>
<td>ne</td>
</tr>
<tr>
<td></td>
<td></td>
<td>vés-</td>
<td>tě</td>
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<tr>
<td>typ III:</td>
<td></td>
<td></td>
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<tr>
<td>Le</td>
<td>těl</td>
<td>so</td>
<td>kol</td>
</tr>
<tr>
<td>a</td>
<td>le</td>
<td>těl</td>
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<table>
<thead>
<tr>
<th></th>
<th>Vím</th>
<th>já</th>
<th>o děv</th>
<th>či</th>
<th>ně</th>
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<tr>
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<td>12</td>
<td>vím</td>
<td>já</td>
<td>o děv</td>
<td>čině</td>
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<td></td>
<td>v tem</td>
<td>stráž</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>nickém mlýně</td>
<td></td>
<td>ně</td>
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<table>
<thead>
<tr>
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<td>pod ja</td>
<td>vo rem</td>
<td></td>
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<td></td>
<td></td>
<td>ore</td>
<td>dívča</td>
<td>s</td>
<td>volkem jed</td>
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<td></td>
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<tr>
<td>typ IVb:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Stejná je Měř sem lčestl N 109</td>
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<th>doli</th>
<th>nų</th>
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</thead>
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<tr>
<td>N 84/2a</td>
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<td>Ej</td>
<td>jede</td>
<td>for man</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>ej</td>
<td>za nım</td>
<td>zbojnik</td>
</tr>
</tbody>
</table>

300 Trans. note: The vertical column of numbers on the left of each grid is the number of syllables in the phrase, while the vertical column on the right (which is also equivalent to the number of cells in the row) is the measure count. N 85/1, etc. refers to the transcription number. The designation “Eight measures, type II,” etc. can be cross-referenced with the previous table Structural Forms in the Melodies from Strážnice (Figure 7).

Figure 8. Hypothetical Structures for Songs with Choir and Lead Singer
<table>
<thead>
<tr>
<th>Číslo</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>V tem ze leném hájič ku</td>
</tr>
<tr>
<td>8</td>
<td>ej v tem ze le něm há jič ku</td>
</tr>
<tr>
<td>8</td>
<td>pre mlú val Já no A nič ku</td>
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<td>N 63b</td>
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<td>4</td>
<td>švarný šu haj</td>
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<tr>
<td>12</td>
<td>Ach ma mičko mam ko srce sa mi zam klo</td>
</tr>
<tr>
<td>N 3/1a</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>není doma Jan ko</td>
</tr>
<tr>
<td>Čtrnáctitaktové, typ IV: Fourteen measures, type IV:</td>
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<td>N 234/1</td>
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<tr>
<td>8</td>
<td>vyšla An dulka na trá vu</td>
</tr>
<tr>
<td>8</td>
<td>pod vi no hradly do sa du</td>
</tr>
<tr>
<td>8</td>
<td>pod vi no hradly do sa du</td>
</tr>
<tr>
<td>Stejně jsou jako Janošek přes hory N 86, Juliána, krásná pan N 89 Same as...</td>
<td></td>
</tr>
<tr>
<td>N 127</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>na stráž nickelm šírem polí</td>
</tr>
<tr>
<td>8</td>
<td>šuhaj na voj nu sa strojí</td>
</tr>
<tr>
<td>8</td>
<td>šuhaj na voj nu sa stro jí</td>
</tr>
<tr>
<td>N 25/2</td>
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</tr>
<tr>
<td>9</td>
<td>čí to pa cho le v noci chodí</td>
</tr>
<tr>
<td>9</td>
<td>a dob rých lu dí ze sna budí</td>
</tr>
<tr>
<td>9</td>
<td>a dob rých lu dí ze sna bu dí</td>
</tr>
</tbody>
</table>

Stejná je Stála Kačenka u Dunaja č. 183 Same as Stála Kačenka u Dunaja, # 183

Figure 8, cont’d.
I would not like to extend my guesses to the sphere of ceremonial dances to the exclusion of songs, but I don’t mean to say that I don’t want to make any. On the contrary. Remember that in the early Christian times, even in western and central Europe, ceremonial dances and songs were a regular part of the service. Only later did the Church try and eradicate these heathenish habits, even though singing and dancing used to be a regular part of the early Christian service in Rome, and even more so in eastern Orthodoxy. The founder of western Christian choral music, Saint Ambrose (A.D. 333-397), did not invent the choral method he espoused, but rather “having lived a longer time in the eastern lands and having become familiar with the singing style therein, he brought it back to the western church.”26 You cannot deny that our forefathers—who were bound to the eastern region through both bloodline and memories of the Slavic tribal cradle—could have been familiar with methods of eastern song that predate the Italian monk Saint Ambrose. This is particularly true if you believe Peisker, who claimed that long before the arrival of Christianity our forefathers believed in Iranian dualism, celebrating the yearly engagement of the sun with the earth. You can also recall the choral concerts with mixed singing
of lead singer and choir in the Ukraine, as described by Kuba. Apparently, it used to be like that here in the previous millennium. According to Kosma, a few years before the beginning of the twelfth century in the year 1092, Břetislav II decreed that our forefathers were forbidden from participating in pagan rituals, memorial celebrations for dead souls, seasonal games and celebrations, and dancing and singing. Who could have guaranteed that such a ban would have been enforced immediately, thereby removing all traces of the developed art whose existence the ban indirectly proved?

Why couldn’t many remnants from that epoch and even earlier be maintained here, long after the demise Christianity’s religious role? Similarly in Russia, in the year 1505, several hundred years after the ruling classes accepted Christianity, Father Superior Pamfil complained that pagan celebrations were still being performed, particularly for the Night of St. John. Just as before, one could hear winds, drums and strummed instruments inviting people to play and sing to the devil. Locals participated by singing, clapping, and jerking their heads and hands.\(^{27}\) Perhaps you have seen the remnants of the demonic chorovod and trance states in that wine cellar in Strážnice [in Chapter III], and you don’t feel the need to suppress the devil’s temptations by the sign of the cross. But today—when both the followers of the pagan religions as well as their Christian persecutors have long been turned to dust— it is difficult to decide what is the direct legacy of the former, and what late substitutions were provided by the Christian religion in order to erase the legacy of the original religion. Who can prove that such a choir song doesn’t reflect the original ceremony, or alternatively that its antiphonal model, in which an individual trades phrases with a choir, was borrowed from religious singing? Or that it is not mimicking responsorium (two choirs alternating), another method of singing from the religion of the Middle Ages? As in many other aspects, it may also be true here that religion does
not have to be the creative element, but only an intermediary agent taking over an old method of folk choir singing. Religion took over folk sayings, customs, and ceremonies—even the main holy days and especially Christmas—so that it could quell resistance by the old customs. So perhaps religion took from the folk and then gave back, at first only the piteous right to sing “Krleš” [“Kyrie Eleison”] and “Amen,” and then later an alternating song, inviting imitation.

Today, when everything is at the end, it is difficult to distinguish the imagined twilight with the real one. But it is probably without argument that songs with lead singers—at least some—indicate such a distant past that it would be an honor for a noble clan to have such an enduring dynasty.

Encouraged by this possibility, you will look more carefully at even some of the less obvious songs. You will start searching for and imagining the original role of chorovod in such songs as “Seče šuhaj, seče trávu” [“A boy mows, mows grass”] (N 171/3b) or “Ta strážnická hospoda” [“That pub in Strážnice”] (N 200). But for the philologists among you, such hypotheses are trumped by the possibility that the text—as seen in the tables in the following two sections—is constrained under the influence of prosodic recitation. Evidently, it should be performed without melody as such, but recited melodically like children’s rhymes. Karel Čapek wrote beautifully about this in the essay Říkadla čili o prosodii [Rhymes, i.e. about prosody].

One wonders whether the same conditions apply to Strážnice song texts as to Čapek’s children’s rhymes, i.e., that Czech rhythm does not depend mechanically on word accent in the first syllable. Professor Josef Král and his school for example have argued that Czech rhythm depends on prosody and not on strict poetic meter. One then wonders whether through this the whole slew of poets Král condemned should not be rehabilitated, the first amongst them K.J.
Erben. If you agree that both song and rhyme are ancient, then you give song the right to move from the periphery to the center.

Even that peculiar odd-numbered construction, used several times in Russian music and appreciated in the European scene (e.g. the Symphony Pathétique of Tchaikovsky), provides justification for granting song increased prominence. I will next discuss how the personal delivery of song—without accent or with counter accent discussed earlier in Chapter III—disprove what Král had to say. Had he possessed a greater knowledge of and given more serious consideration to eastern Moravian folk song in his day, we would have tempered his condemnations.

**Song Poetics**

The measure count, the number of time units in a single measure (i.e., the meter), the recited duration of individual notes (i.e., the rhythm), and finally the emphasis and length of syllables, all combine into one integrated whole in the living folk songs of Slovácko and its eastern relatives. One can dismantle such a living whole, but its life will not survive, just like a classical organism cannot survive the dissection of its interior.

It is not an accident that Král lived in an epoch when this truth was not yet obvious in biology. Indeed the key to the mystery of life in the biological school of those times was sought in the dissection of live beings, after they were “appropriately” put to death, fixed, and stained. Modern biology does not reject these micro-technical abilities, for they are necessary for a variety of things. But biologists know living and dead structures are quite different things. Life is not found in the component structure, but in the relations of the components to each other, along with the relation of the complete organism to its environment.
Demonstrating the symphonic movement of the human mind towards knowledge, this understanding is now also accepted as inherent to philology. The spoken verse living among the folk was originally delivered with song. Thus, today’s living song is closer to original poetic customs than were the artificial poems of the Parnassians, so faithfully configured according to schematic structures and the rules of accentuation. So it behooves a modern poet to return to the original unity of word and melody. Even when crafting a poetic verse without an explicit melody, he should still have melodic or rhythmic possibilities in mind.29

No matter how much a folksong lover might be enamored by such an understanding, I wouldn’t want it to result in an “anything goes” hubris in new artistic creations; there should always be a robust study of the delicate internal connection between the verse—i.e., the set of words sung through one pass of the melody—and the architectural plan of the melody. In such a study, I would not reject a method now considered outdated, namely the counting of syllables.

Not only Havlíček [see previous endnote] but also the old man Machálek reminded me of the importance of this method. I searched for a common origin for the melody in “Štyry krávy, málo trávy” [“Four cows, not enough grass”] (N 195) and for the song “Darmo rodičové, darmo nakládáte” [“In vain, parents, your advice is in vain”] (N 28), whose melody the old man could not remember. The song, which I was reconstructing in an ancient meter, was in the Pištalková tonality (N 1 ad 28). In order to ensure that I was on the right path, and perhaps even to remind the old man of the old melody, I showed him the reconstruction. But I was not successful. “Well, the two songs could be sung the same way on the same melody, but each one of them turns out different,” he says. Taking a pencil, he finds a blank corner on my transcription and starts chanting. For each syllable he makes a line, and arranges the lines into columns that correspond to melodic phrases! And sure enough, there is a different form for “Štyry krávy, málo trávy”
[“Four cows, not enough grass”] and “Darmo rodičově, darmo nahládáte” [“In vain, parents, your advice is in vain”]…I am amazed. “Grandfather, who taught you to count the syllables in a song? You learned that in school?”—“Ah nah, that’s just common sense, that’s the way it is,” and I am astounded.

I needed to do this for myself, and so I grabbed a pencil and also started counting. For each group of Strážnice melodies with the same number of measures, I counted the number of syllables in all of the lines of the first strophe. Then I divided it by the number of songs to obtain an average number of syllables for each such set.

The resulting data set is plotted on the graph. It shows what one might expect: as the number of measures increases, syllables are added; but wait, what of the reversal in the curve for the songs with fewer measures? Is it real, or is it an indication that the song structure paradigm breaks down here? I have to employ some comparisons in order to clarify.

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<th>Number of measures in a song</th>
<th>Average number of syllables in first verse</th>
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<td>41.5</td>
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</table>

Figure 9. Average Syllable Count as a Function of Measure Count
Is it an accident that ten-measure songs had on average twenty-five syllables, which would suggest a poetic meter of five adonics? Here also I cannot reach a conclusion based on Strážnice alone.

\[
\begin{align*}
- & \cdot \cdot \cdot \cdot \cdot / - \cdot \cdot \cdot \cdot \cdot \\
- & \cdot \cdot \cdot \cdot \cdot / - \cdot \cdot \cdot \cdot \cdot \\
- & \cdot \cdot \cdot \cdot \cdot
\end{align*}
\]

or

\[
\begin{align*}
- & \cdot \cdot \cdot \cdot \cdot \\
- & \cdot \cdot \cdot \cdot \cdot / - \cdot \cdot \cdot \cdot \cdot \\
- & \cdot \cdot \cdot \cdot \cdot
\end{align*}
\]

Figure 10. Hypothetical Poetic Meter for the Twenty-five Syllable Form

So far, the curve only suggests one thing: conceived as tracing an average characteristic, it is a general declamatory domain filled with more or fewer syllables, rather than a precise indication of syllable count.\textsuperscript{30} The curve should be thought of dynamically rather than statically. So at any point on the curve, one could search for partial variations, which will indicate how the count of syllables varies at that point around the mean. There is not sufficient data in the Strážnice set at each node in the curve to reliably view the distribution of variations. However, I provide an example of such variation for the [comparatively abundant] Type 1 of ten-measure songs, that has the distribution 2 2, 3 3 according to the table [Figure 7].
Figure 11. S-Curve Representation of Syllable Count as a Function of Measure Count

X axis = number of measures in the melody
Y axis = average syllable count in first verse
In the context of this type [Type 1], the following poetic prototypes are realized in Strážnice:

<table>
<thead>
<tr>
<th>Total syllable count</th>
<th>Order of syllables in the first verse</th>
<th>Example song #</th>
<th>Text of first verse</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>5 5, 5 5</td>
<td>174</td>
<td>Seděla Anča, seděla Kača v trávě zeleně, v trávě zeleně</td>
</tr>
<tr>
<td>22</td>
<td>5 5, 6 6</td>
<td>177</td>
<td>Slavíček zpivá, až sa rozlíhá před naším na olší, před naším na olší</td>
</tr>
<tr>
<td>24</td>
<td>6 6, 6 6</td>
<td>1 ad 186</td>
<td>Strážnica městečko, pověz ně, děvečko, pověz ně, nech já vím, nech já k vám nechodem</td>
</tr>
<tr>
<td>26</td>
<td>7 7, 6 6</td>
<td>122</td>
<td>Na petrovských dolinách, na petrovských dolinách, rozmarýn rozkvétá, rozmarýn rozkvétá</td>
</tr>
<tr>
<td>28</td>
<td>7 7, 7 7</td>
<td>85/2</td>
<td>Teče voda z javora mojej milej do dvora, chlapci po ní plavajú, na Maryšku volajú</td>
</tr>
<tr>
<td>30</td>
<td>8 8, 7 7</td>
<td>-</td>
<td>This doesn’t exist in Strážnice.</td>
</tr>
<tr>
<td>32</td>
<td>8 8, 8 8</td>
<td>145/b</td>
<td>Páslo dívča, páslo páva nedaleko Velehrada, přišli dvá hájnici z pola, zahnali páva do dvora</td>
</tr>
</tbody>
</table>

**Figure 12.** Poetic Prototypes for Type 1 of the Ten-Measure Song Form

Data sets exist for each type within each measure count and one can show that some of the variation curves are very richly developed (as the one I just showed). Others are less so and in some types one can find only one or two syllabic models. For example Type 1 of the fourteen-measure song is built entirely upon the models 8 8, 9 9 and 9 9, 9 9.

So it seems that some melodic models allow syllables to be added or removed, while others appear to adhere to a specific text model. Naturally, an old question arises: what came first, melody or text? This question is tantamount to asking, “What came first, the acorn or the oak?”

When you repeatedly tap out the melodic model filled with various counts of syllables on your fingers, you find that the syllable count and melodic rhythm are sometimes at odds, and at other times united. A feeling of unity is assured when the measure count and the syllable count
are in agreement, while such a feeling is uncertain when they are different. Thus, one might conclude that originally there was complete unity even here, so that, for example, the syllable formula 6 6, 6 6 belonged to a melodic formula of 3 3, 3 3 measures, and similarly formulas for seven syllables belonged to a basic formula of seven measures, etc.

Another one of my counts could also be used as an argument for such original unity: 31% of the texts from Strážnice are constructed according to the model 6 6, 6 6 syllables, that is to say, to the Alexandrine model. But only 25% of the melodies are for these texts. So there are fewer melodies than texts. This is common in Czech song but has been unusual in Moravian song until recently, and then only in some special cases. In Strážnice, the Alexandrine verse can easily be removed from a melody and employed elsewhere. Originally it may have belonged to a melodically regular form [i.e., one built with 4-measure phrases], whereas normally the ancientness of a song is indicated by an odd measure count and irregular form.

If such original unity once existed, then only a few [contemporary] examples remain intact. For example, the song “Aj, Jurenko, Jurenko” [“Ah, Jurenko, Jurenko”] (N 5) would be exemplary with 2(7 + 7 + 7) syllables, and its 2(7) measures; “Švarná děvčina, dovez do mlýna” [“Gorgeous girl, deliver it to the mill”] (N 196) would also be pure with 2(5 + 5) syllables, and 2(5) measures; and the song “Zahučaly hory” [“The mountains roared”] (N 241) with 2(6 + 6) syllables and 2(6) measures.

Others could be considered mixtures, for example the song “Vyletel fták” [“A bird flew out”] (N 231). It has 2 (4 + 6) + 7 syllables, and 2(4) + 3 measures which could represent a transformation of the original form through the influence of three-part verse from the Middle Ages. One would have further to decide whether within the 4 + 2 measure phrase, the 10 counts
are actually divided into 4 + 6 syllables: Vyletěl fták/hore nad oblaky [A bird flew out/high above the clouds].

The song “Šlo děvčátko na jahody” [“A girl went strawberry picking”] (N 193), with an overall structure of 3 x 8 syllables, and 3 x 4 measures, could be understood as a mixture of this three-part strophe with a common melody of the fifteenth and sixteenth century, whose characteristics were four verses each with eight syllables.

And so we could continue in such a manner, led by the basic assumption that folk poetics cannot be examined without folk melodic architecture. One is closely correlated with the other, even though thus far I have only barely scratched the surface, searching for when and how one might remove the residue that has accumulated on the original form.

I feel justified in this approach by the fact that in Strážnice each song used to have its own melody. A new melody added to the same text would indicate a baroque-ification made possible only by the high level of the fiddlers’ artistry. Consider that words lie lifeless in the mouth of an average person from Slovácko. He would never imagine making declamations. Rather, everything not sung is delivered with an almost embarrassing monotone, even when it rhymes. Even today a person from Strážnice finds it funny when someone launches into a fiery oratory. Therefore, as I search for the ways in which folk poetics are transferred into living form, I can turn only to the melodies and their architectural forms.

Čapek really touched upon the real thing when he turned to children’s rhymes, and even though he didn’t explicitly emphasize that they are ancient, in fact they are. Children are not necessarily rhyming today what the adults were rhyming at an earlier time (even though it is sometimes true). Rather, the form itself is ancient: The words of the rhymes are sing-song or intoned [vypěvováno].
It is possible that in a similar way, though in a more serious, dignified, and artistic manner, our forefathers delivered texts to pay homage to sacred phenomena. Their intoned delivery became richer when accompanied by percussion instruments. The performances expanded from dignified circumstances to joyful ones, and from there all the way to the peak of exhilaration—all in a perfect unity of sung recitation. Although originally coherent and essential to cultural life, this rhyming, intoned form began to disappear from the life of adults. This was a result of religious foundations being destroyed and the people’s dignity being undermined by castigations such as “[this way of singing belongs to the] devil,” or to Veles etc., as documented by Lubor Niederle. But the form managed to survive in the rhymes of childhood, thus fulfilling the general law of biogenetics according to which a developing embryo mimics the condensed evolution of the tribe. Despite many changes, remnants of the form can still be heard in the folk songs.

**Rhythm and Delivery**

But isn’t this whole thought-construct erroneous? If it were correct, all aspects of the children’s rhymes should resemble those found in the singing of Slovácko! Judging from the songs you heard in the cellar of the chateau [in Chapter III], you would more likely compare them to a fountain erratically shooting water, or to a tree blown by gusts of wind in a gale, rather than to a child’s counting game!

But you might not be fooled by this divergence. Even members of the same biological evolutionary line may appear quite different when placed in contrasting environments. Similarly, organs with the same name become morphologically different when they perform
different tasks. Inversely, evolutionarily separated organisms and organs become increasingly similar when their environments and/or tasks are held in common.

This idea should be sufficient to explain the differences between children’s rhymes and the songs of the adults (despite frequent similarity between them)—particularly in terms of delivery—the manner in which art song is most distant from children’s rhymes.

No matter how a song may gush from the mouth of a folk singer standing in front of the musicians, it will never resemble a classically trained singer’s delivery. There is no schooled “feeling” or fabricated “naturalness,” there is nothing resembling the impassioned booms that burst out of Caruso, nor the mechanically dramatic recitative that one hears in old operas. There is nothing operatic, nothing inflated, nothing in the delivery reminiscent of false dramatics.

A significant difference between folk song and art song is anchored particularly in the folk singer’s delivery, even when the folk singer sings a song whose compositional style is demonstrably the product of art music. A Strážnician will sing “A já si ten kvíteček za čepici dám” [“And I will put that little flower on my cap”] in the same way as “Vydala máti, vydala cérů” [“A mother gave away, she gave away a daughter”]. This forces us to acknowledge delivery as an original characteristic of folk song. And if it is original, then after all we have said, it must be ancient, and it must be somehow related to the children’s rhymes. If only one could discover what is the basis for its peculiarity!

I already told you [in a previous chapter] that it was Hynek Bim [see intro] who inspired me to study delivery. Believe me, it was not easy to discover something tangibly rule-abiding in delivery. It is after all the most transient component of song. Many a time I nearly retreated when faced with the difficulties of this study. I almost surrendered to Janáček’s hypothesis that the delivery and melody of folk song originates directly from speech. According to Janáček it is an
expression of the locality, as is the folk costume. It is the direct reflection of the dialectic
interplay between the local and the tribal, where the folk song is born as soon as a musical
person opens his mouth emphatically to declare something.35 In that type of speech, a
characteristic rhythm or timing emerges from the locality and the tribe. It just needs to be slightly
polished, slightly elevated above everyday speech, to be transformed into song.

Janáček’s examples are persuasive, as are his operas composed in the spirit of this
hypothesis. When one considers that this explanation follows from the physiology of speech, it
seems that it should resonate with my thinking. But despite that, I have time and again felt that
his hypothesis is not the last word!

The natural sciences have taught us that a new problem requires a new method. I have
searched for it. Bím’s telegraphic instrument and its tape—onto which he pressed and measured
the length of various intervals—was an inspiration to me, so that after some years I constructed a
similar instrument from a film camera. I ran the protective red paper from film discs through the
instrument, and through the window of the lens I pressed a pencil onto the toothed paper when
the note was sounding. The pencil marks stretched on the running paper, here longer, there
shorter; and their length could be comfortably measured by the tooth count—film perforations,
of which there were four per frame—and those I used as units.

Thus I obtained a count for each syllable and those counts could then be converted into a
common multiplier. All those then could be converted into quarters, eighths, sixteenths, and all
of those note values with and without dots.

If a recording were made of a pure march or a sousedská [a type of waltz] sung by a
person living west of the river Morava, such numerical counts would be a reliable measure of
sung lengths. But in the mouths of Strážnicians or Velkites [i.e., people from Strážnice or Velká],
even such seemingly transparent examples are not entirely unequivocal. The quarter notes and other shorter durations are sometimes a bit longer or shorter than they should be. They are not initiated as they should be but they follow a small pause (about which I was trying to tell you in Chapter III). All of this results in so many obscurities —particularly in the slow songs whose meter is unclear from the beginning—that all my work appears to be in vain.

For example, my main test singer, Auntie Žalmánková from Velká, sang the beginning of the song “Počuvaj, počuvaj, čo to v zemi hučí” [“Listen, listen, what is rumbling in the earth”] as follows:

<table>
<thead>
<tr>
<th>Syllables</th>
<th>Tooth count</th>
<th>Divided by 2</th>
<th>Adjusted to a multiple of 3</th>
<th>Divided by 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Po</td>
<td>26</td>
<td>13</td>
<td>12</td>
<td>4</td>
</tr>
<tr>
<td>ču</td>
<td>20</td>
<td>10</td>
<td>9</td>
<td>3</td>
</tr>
<tr>
<td>vaj</td>
<td>26</td>
<td>13</td>
<td>12</td>
<td>4</td>
</tr>
<tr>
<td>po</td>
<td>36</td>
<td>18</td>
<td>18</td>
<td>6</td>
</tr>
<tr>
<td>ču</td>
<td>42</td>
<td>21</td>
<td>21</td>
<td>7</td>
</tr>
<tr>
<td>vaj</td>
<td>36</td>
<td>18</td>
<td>18</td>
<td>6</td>
</tr>
</tbody>
</table>

Figure 13. Mathematical Conversion of "Teeth" into Rhythmic Note Values for Počuvaj, počuvaj

How should one enter the numbers of the first and second columns into notation and place all of this into timed intervals? After multiple transcriptions of the same song, I finally recognized the song’s volition. Then I felt justified to add or remove one tooth for durations longer than ten teeth. The counts then became much simpler, as you can see in the last column.

But it still is not clear how to enter these counts into measures without other additional help from Auntie Žalmánková. She behaved the same way as the Auntie from Belarus whom Ludvík Kuba had asked to sing skakuch. The old woman didn’t want to, and then when she wanted to, she couldn’t do it. “Only when she was lost in herself, when she started to twist her whole body as in a dance, was she able to do it.”36
Auntie Žalmánková wasn’t twisting, even Strážnicians do not twist while singing slow songs. But neither do they sit still! They move, and in this motion the measure line is given more clearly than you would find through analysis. That is why they can sing in unison even in the dark, just like the recruits walking through the streets in the evening, as I talked about in Chapter III. When an Uncle or Auntie is sitting, he or she is basically moving like a walking young man, rocking slowly from side to side. It doesn’t matter that some singers can perform this action internally, so that externally they hardly move. The rhythm is the same, only the rocking is suppressed.

A song falls into this rocking; it begins only after the initial motion, always starting with a slight, silent pause. For example, the song “Dyby ňa moja mamička stará” [“Would that my old mother”] (N 35) looks like this:

<table>
<thead>
<tr>
<th>decisive movement to the left</th>
<th>motion to the left ending</th>
<th>stands still and is getting ready to change</th>
<th>decisive move to the right</th>
<th>motion to the right ending</th>
<th>stands still and is getting ready to change</th>
</tr>
</thead>
<tbody>
<tr>
<td>A pause á á pause a a a a a</td>
<td>Dy by ňa na trá á á á a a</td>
<td>mamička da a a a a a a</td>
<td>a pause na trávu a a a a a</td>
<td>mamička da a a a a a a</td>
<td>sta rá á á á á á á á á a a a a a a a a</td>
</tr>
<tr>
<td>B pause a a a a a pause a a a a a</td>
<td>Dy by ňa ma mič ka a a a a a</td>
<td>sta rá á á á á á á á a a a a a a a a</td>
<td>a a a a a a a a a a a a a a a a a a a a a a</td>
<td>a a a a a a a a a a a a a a a a a a a a a a</td>
<td></td>
</tr>
</tbody>
</table>

Figure 14. Embodiment in Dyby ňa moja mamička stará [Would that my old mother] (N 35)

If you know how, whistle the song according to this rhythmic detail—it is enough to whistle with your mouth—and rock with it back and forth. You will fall into a trance. In such a trance, the shepherd could whistle for hours, the horseman could sing for hours in the saddle, people by the fire could sit there for hours and sing—thoughtfully, steadily, without emphasis, effortlessly…
The crisp march is gone, the blustering brass are miles away. What remain are horizons, flatlands, slight undulations of time, measured by the slow oscillations of the rider’s body…by the oscillations of the shepherd’s trance, that shepherd of sheep for whom a horse was an essential part of life…but there also remained the slow ceremonial singing of the choir, unhurriedly proceeding.

But let’s return to the analysis! The table illustrates two notational possibilities: in the first, the song is delivered with simple meter, and in the second, with double meter. In either case, the delayed entrance diminishes rhythmic stress by a method unknown in Czech [Bohemian] song, and also partially foreign to Slovak song. The characteristic Slovak timing

\[
\begin{align*}
\text{tá-á-á ta / ta tá-á-á}
\end{align*}
\]

is erased by this kind of delivery, every measured sharpness is ground away. You can see in the table that in the first case the syllables “Dyby ňa moja mamička stará” [“Would that my old mother”] fall into triplets and in the second case, into quintuplets. The pause before the singing doesn’t change the overall timing of the syllables, but rather shifts their onset away from the beginning of the measure so that the syllables lose any remaining accent.

Once you realize this, the phonetic counts on the film paper can be relatively easily converted into measures. Our example of the song “Počuvaj, počuvaj” [“Listen, listen”] with the final ratio of lengths

\[
\begin{align*}
\text{Po čú vaj, po čú vaj}
\end{align*}
\]

can be solved as follows:

\[
\begin{align*}
\text{10/16} & \quad \text{Pausa Po čú vaj / aj po čú / ú vaj / aj co to / o atd.} \\
\text{10/8} & \quad \text{1 4 3 2 2 6 2 5 5 1 4 5 2}
\end{align*}
\]
There arises a uniform picture of 5/8 meter, or better yet 5/4 if we want to be faithful to the actual tempo of Auntie’s singing. While doing this, Auntie was rocking to a two-count, so it is possible to write the meter as 2/4 or 2/2, etc. In other words, the meter has two periods. We can then overlay the five-count structure in the form of quintuplets over this duple foundation.

I picked a particularly ambiguous example. In a simpler case, the ear easily acclimates to the odd-numbered sčasovkové overlays [see glossary], and you will become aware of the onset of the pause or the connector word e, eh, etc. Once you get used to it, it will be as unpleasant to you as it is to the locals when you hear someone deliver such a song with an ardent, strongly accented delivery…

Thus, the timing in the songs from the Strážnice region combines two principles: duple meter overlaid with an odd meter built on three, five, or seven beats.

It is now possible that without conjecture we can critically return to the question of whether this concerns the application of two meters from the same source, or rather a joining of two streams of melodic construction corresponding to two separate peoples, two separate blood lines. A solution to this question lies beyond the scope of the data from Strážnice, but I must emphasize that our analysis leads to such open-ended questions.

In some ways the former possibility appears more likely and in others the latter. From the timing sequence of syllables in “Počuvaj, počuvaj” [“Listen, listen”], one can surmise that the original form and timing template were rather austere, perhaps like this template:

\[
\begin{array}{cccc}
\text{r} & \text{a} & \text{t} & \text{a} \\
3 & 2 & 2 & 3
\end{array}
\]

The timing sequence [sčasovka] of the original drum orchestra could then be written as:
I imagine a three- or six-measure repeatable period, with a very austere, rigid drumbeat. An analogue can be seen in the song:

A quintuplet overlay can be converted into a short rhythmic unit (sčasovka) in a basic meter:

Then one could imagine the original unity of construction and timing in that old ballad “Šlo děvčátko na jahody” [“A girl went strawberry picking”] (N 193), danced by Strážnicians as a chorovod in the round according to what I was told by grandmother Apolonia Kořenková, as told to her by her grandfather Můčka! Who knows whether it might have looked like this:

The last note (the dominant) was held for two beats while the percussion instruments would have continued marking the beat…
Maybe even the ancient “*Vydala máti, vydala céru*” [“A mother gave away, gave away a daughter”] (N 230) will reveal its probable original appearance†:

A satisfactory conclusion demands that the pause between the two measures should last only one beat, and is thus incorporated into the structure of the verse. It is too bad that the old singers, who chanted the verse “*Ej, akšo, akšo, ftáčku jarabý*”38 particularly well so as to fit into the peculiar meter suggested above, are no longer alive.

---

*Translator’s note: In Úlehla’s original, this table contains no explanation, but I believe that each cell with rhythmic note values represents a structural unit akin to a measure, as found in the song *Šlo děvčátko na jahody [A girl went strawberry picking]* (N 193). It should be read left to right, top to bottom, and the repeat signs in the upper left and lower right corners signify that the whole cycle should be repeated. When comparing the table above to the transcription of song N 193, the table implies a different bar line than that found in the transcription, i.e. it is moved two beats earlier. I believe that Ulehla’s statement below (“The last note was held for an additional two beats that were drummed out, and from there the closing tone on the dominant”) refers to the half note that concludes the cell in line 3, column 2. The final four cells (i.e. the lower four) refer to a reconstructed, hypothetical drum rhythm of stressed and unstressed beats (\(\overline{\underline{-\cdot-\cdot-\cdot}}\)), which, Úlehla speculates, is either played throughout and/or serves as a coda. I believe he provides four cells of drum notation in order to make this hypothetical reconstruction as structurally elegant as possible. In other words, it is in 5/4 time, and it contains ten cells, which are divisible by five. See the next example wherein his reconstruction is made structurally elegant by adding one drum cell to the melody for a total of seven cells, which is also the number of beats per measure.*

† Translator’s note: Differing slightly from the table above, in this table each cell with stemmed notes appears to represent a structural unit akin to a phrase, as found in the song *Vydala máti, vydala céru* (N 230). When comparing this table with melody N 230, the first cell corresponds to measures 1-2, the second cell to measures 3-4, the third and fourth cells to measures 5-7, and the fifth and sixth cells to measures 8-10. The seventh, final cell refers to a reconstructed, hypothetical drum rhythm of stressed and unstressed beats (\(\overline{\underline{-\cdot-\cdot-\cdot-\cdot}}\)), which, Úlehla speculates, is either played throughout and/or serves as a coda. In order to make his reconstruction structurally elegant, he adds one drum cell to the melody for a total of seven cells, which is also the number of beats per measure. This table represents his hypothesis on how the song might have originally been delivered.*
It is also a shame that in a short time all that I am telling you will have disappeared. The next generation will not even be able to intuit the likelihood of these hypotheses. I regret further that I was not able to decide whether the complete explanation of the odd timing sequences of today can be found in this strict rhythmic architectonic system, or whether the second hypothesis that I suggested obtains: that this was a union of two song carriers, two bloods, and two clans. It is quite possible that both are valid, so that prior to the advent of Christianity, an eastern element—in the form of horse-riders’ unaccented singing—inserted itself into the original compositional unity of the southeastern style. With its vitality, the eastern element grafted onto and saved a liturgical pre-Christian song from a swifter demise, though at the cost of appropriating its compositional basis (just as a thousand years later the waltz captured the southeastern style’s odd meter in some more simple cases).

Long after the arrival of Christianity, after both of these elements had been assimilated into the character of the song they were overlaid by a third element: the syncopated play of folk musicians in 4/8 meter transformed the original metric basis and its rigidly constrained beat into a vaulted [melodic-rhythmic] superstructure of sčasovky [plural of sčasovka, see intro].

And into this three-partite being there settled newly emerging sčasovky, for example the sousedská (waltz) from the west,

\[
\begin{align*}
\frac{3}{4} & \quad \frac{3}{4} \\
\end{align*}
\]

or the gypsy style,

\[
\begin{align*}
\frac{2}{4} & \quad \frac{2}{4} \\
\end{align*}
\]
all of which would be worn down into an unaccented delivery by the strength of communal customs. So in the end, as with melodies and structural elements, there bloomed a wealth of sčasovky, generating an almost continuous line of examples. Each leads to inferences about its form. Take for example this very common case:

One can infer how the Germanic tajč (waltz, sousedská) once threatened such sequences. But as long as folk musicians manned the bows, the 4/8 basis overlaid with the superstructure of odd-count sčasovky prevailed. Today it is not clear how long this delicate song embroidery will last; it is almost miraculous when a singer can still intone in the old style even without the folk musicians’ accompaniment. You heard how Slováček’s son doesn’t do it anymore, and you also learned [in Chapter III] that none of the young people sing like this any more—it is a marvel when one can still hear what I describe here with one’s own ears.

Soon this will all be just a myth. Yet this myth harbors the dramatic evolution of the nation and evidence of the heritage these peoples absorbed from the south and southeast!

2. Demonstrated Ancientness

Thus ends the excursion through living song: many of the folk soul’s living breaths are very old. Only a few are young enough that one might still trace the wet paintbrush of the folk collective, those first passes on the communal grindstone. A new song is a rare event, and yet it’s never entirely new. A creature that previously did not exist could not survive in its specific environmental conditions. It evolved from some older basis. Most often it is created through kaleidoscopic changes, by substituting one snippet of melody or text for another, followed by the
subsequent integration of these changes into a new song. I showed you explicit examples of such changes from the Strážnice region [in an earlier chapter]. For example, you saw how the first phrase of the melody of “Vyletěl pták” [“A bird flew out”] can be seen in the newer “Rodinu mám” [“I have a family”], how the first phrase of “Jedna hodina s půlnoci byla” [“It was one hour after midnight”] has morphed into the last phrase of “Strážnica městečko” [“Little town of Strážnice”], how the epic “Páslo divčá, páslo páva” [“A girl grazed, grazed a peacock”] converts into a lyrical “To strážnické pole” [“That field in Strážnice”], how the wedding song “Gdo to tlucí” [“Who is banging”] modulates to a new tonality, how “Vydala máti, vydala čeru” [“A mother gave away, gave away a daughter”] blooms with modulation, how two different songs—“Putovali hudeč” [“Fiddlers wandered”] and “Jedí chlapci, jedí” [“The boys ride, they ride”]—gradually merge into a single form. How, in short, the whole song terrain fluctuates through change and an ongoing evolutionary flow whose beginnings in the past are hard to discern.

Of course, you might have maintained your doubts throughout all of this, since thus far I have only provided indirect evidence for the ancientness of song’s evolutionary flow.

Fortunately, I can now turn to direct evidence and hope that it will be more effective now that you are more involved and curious.

It is not my idea. Josef Jireček had the clever idea to search for old secular folk songs in the least expected place—church hymnals! He published the results of his idea in 1879, but without much response. Only Čeněk Zíbrt and Otakar Hostinský followed his example, as far as I know, and in 1892 Hostinský published thirty-six Czech worldly songs of the fifteenth and sixteenth centuries, collected from church hymnals.

How is this possible? Well, for example, in the university library in Prague there is a handwritten church hymnal from the end of the fifteenth century called—I don’t know why—the
Racek manuscript [rukopis Rackový]. According to Hostinský we can date this hymnal to the year 1490. Inside it are church hymns with Latin texts, for example the song “Celsa parens.” But at the head of the song, the singer who doesn’t read music is directed to: Sing as “Pěkná Káča trávu žala” [“Pretty Káča cut the grass”]…

Thus you will learn that in the fifteenth century, our ancestors in Prague and its environs were singing a song called “Pěkná Káča trávu žala.” You will learn what melody they used, because this composer borrowed its melody for “Celsa parens.” The only thing you will not learn is what other words were in the song “Pěkná Káča trávu žala.” The composer of the hymnal did not write those in, just as today one would be satisfied with the direction: Sing like “Koline, Koline…” [“Kolin, Kolin” (a town)]. He would expect that the other words are unnecessary; everybody knows the song and its additional words. The first few words identify the melody and that is enough.

Perhaps because Jireček, Zíbrt, and Hostinský only discovered the melodies and not the texts, their discovery did not garner the publicity that it deserved. People studying the genre of folksong were primarily oriented towards philology. The melodic part of the songs did not receive much attention, aside from the efforts of Zvonař, Jireček, Hostinský, and Nejedlí, and a few unrecognized authors (Kuba was not recognized!). As a result, at the same time as this discovery and even later, Máchal claimed that it was impossible for folksong to remain alive and unchanged in the people for several hundred years. Furthermore, ideas about the Baroque origins of folk songs also arose; ideas against which I argued in the last chapter. It is as if it is inconsequential that Otakar Hostinský not only found the ancient songs, but also found many of their current incarnations in the collections of Sušil, Kadavý, and others.
Imagine you wanted to publish a hymnal today and wanted to use melodies from today’s secular folksongs in it. You would search through several hundred songs before finding thirty-six melodies appropriate for singing in church. Among those thirty-six, not all of them would be feasible because not all of them would be commonly known. For example, why choose from our collection the song “Studená rosenka tej noci padala” [“Cold dew was falling that night”] or “Pásl Jano dva voly” [“Jano grazed two bulls”] whose melodies are of course very distinguished but not well known across the nation?

You would have to choose only melodies that are commonly known, for example “Koline, Koline” [“Kolin, Kolin”], so that the instruction makes sense to an unschooled singer: “Sing as...” So the task becomes increasingly difficult: how can one find thirty-six melodies both commonly known and suitable for church? You would have to go through hundreds if not thousands of melodies before your work would be done.

Was it any different in the fifteenth century when, thanks to the Hussite and Czech Brotherhood movements, this newfound need emerged? Is it possible that, a few exceptions notwithstanding, our ancestors only sang dignified songs suitable for church? Although I have encountered this point of view in conversations with literary historians and historical linguists, I cannot agree with it. By its very nature, folk singing attaches itself to occasions both solemn and joyful, celebrating them in lyrical or epic ways. It circulates from age to age and across the whole land. The following scenario was no different: in the year 1281, a historian described how the Prague folk greeted Prince Wenceslaus with song and dance. In 1297, there was unprecedented rejoicing at the coronation ceremony, during which song and music attracted a great number of dancers to Prague. Based on today’s folksongs, we can begin to imagine a variety of changing dance rhythms and their colorful accompanying songs. These songs must
have expressed something other than a cathedral mood; otherwise they hardly would have
tempted the crowds to dance.

This argument is not contradicted by lack of direct evidence. Even if nothing were
preserved, reasoning by analogy should be sufficient. Some believe that our ancestors did not
create songs before the literary documentations of folksongs began, but this would be
miraculous. These doubters are subject to the critique of Ludvík Kuba: in a conversation he
compared those who fervently doubt the ancientness of the literary output in our lands—whether
written or not is irrelevant—to be like the person who denies that a mountain has a base because
he only sees the top while the base is shrouded in clouds.

But there is evidence. It extends all the way to the dancing, singing folk of the turn of the
thirteenth century, if only you read with open eyes!

Kindly turn the pages of Hostinský with me! The song “Stuoj, formánku, nehýbaj...”
[“Stop, wagoner, don’t move...”] is number thirty-one. It is selected from the Racek manuscript,
but the melodic transcription is also found in all of the Czech Brotherhoods’ hymnals—it was
popular.

Hostinský searched for an incarnation of this melody amongst today’s folk songs and
believed he found it in the hymn “Ó hory, kopece a doliny” [“O mountains, hills, and valleys”] in
Sušil (III, #67, IV, #146). I am under the impression that Hostinský searched for today’s
incarnations primarily amongst hymns. He might not have had the courage to expect that such a
folk song could stay preserved in secular form for several hundred years!

But it was preserved!

Like Hostinský, I found the song in Sušil’s “Ó hory, kopece, doliny,” but I shook my head.
I did not see the similarity to “Stuoj, formánku, nehýbaj!”—But wait: “Stuoj, formánku,
Oh my god, of course, that’s the beginning of the second strophe of the ballad about the wagoner and the brigand, whose first strophe begins:

Jede Jano dolinú, za ním zbojník bučinú
Stůj, formánku, nešibaj, vrané koně vypríhaj
Ja dyž si ty taký pán, vypríhaj si koně sám, atd.

Jano rides through the valley, a brigand after him through the Beech trees
Stop wagoner, don’t whip the horses, unyoke the beautiful horses
Well, since you are such a big shot, unyoke them yourself, etc.

At the time of this realization, I had not yet begun work on this book and the songs of Strážnice were in a bucket full of papers. I soon found them and had in hand a transcription of a melody from 1912 as similar to the one from the fifteenth century as it could have been, even taking into account the Moravian modulation in the middle (N84)!

And not only that: the references in my notes to Sušíl, Bartoš II and III, and my additional notes from Ďumbier [a mountain in Slovakia], Těrchové [a valley in Slovakia], and Velká [a village in Slovácko near Strážnice] led to the quick realization that Hostinský didn’t look in the right place. There is a song in Sušíl similar to the old melody, but it is not “Ó hory, kopce, doliny” [“O mountains, hills, and valleys”]. Rather, it is the ballad about a brigand called “Zbojník a vozka” [“The brigand and the wagoner”], specifically the two last variants (Sušíl III, #106, IV, #227-228).

Here is direct evidence that one of the songs from Strážnice that was sung and played in the year 1912 (and notated almost unaltered nearly one hundred years earlier by Sušíl) was sung in the year 1490 with almost the same form and text. So it is at least as old as the Racek manuscript. In the year 1912 it was at least 422 years old (1912-1490).

But the song must be even older! It needed sufficient time to become widely practiced and commonly known, in order to be incorporated into the hymnal with the direction “Sing as...”
That period of time must have been long enough so that the beginning of the ballad had time to be ground down, since the song in Prague and environs began with the second strophe (\textit{Stuoj, formánku, nešibaj}) [Stop wagoner, don’t whip]. This reconfigured version must have already been commonly known; otherwise the author would have preferred to cite the original beginning. And if you look back to the ballad about the monk, you will see why I analyzed it so carefully [see Chapter V, Section 3, p. 251 in the original]: there one can discover approximately how long it takes for the beginning of a song to be ground away and the new abridged text to become more widely known. In our time period, we saw it take about 130 years. Would we be making an error if we assigned the same amount of time to the song \textit{“Jede forman dolinú”} [“A wagoner rides through the valley”]? Hardly.

And so the date of the Racek hymnal moves further back by 130 years, that is to the year 1360. And this milestone is only the minimum possible age. The song’s actual age may be even older, but when we consider that the song is about a wagoner, and that wagoners could only begin riding on the roads built by Charles the IV [King of Bohemia and Emperor of the Roman Empire], our age estimate fits with the cultural and economic history quite well.

However—this song is not the oldest and it is also not the only one!

Why do you think I was so happy when the old man Machálek remembered the old melody of the song \textit{“Má mamička stará, já sa bójím v nočí”} [“My old mother, I am afraid at night”] (N104) [See Chapter V in the original]? Because this is also one of the \textit{“Sing as...”} songs in the Racek manuscript! However, the melody and text of this song changed more explicitly than the song about the wagoner. The first words of the song in the Racek manuscript are \textit{“Čižičku, ptáčku zeleného peří”} [“Siskin, you bird of green feathers”]…and we cannot find them today. We do not know what the subsequent words were either and thus whether today’s text—
about a girl who wants to get married so that she can know what is “going on in the world”—is a continuation of the missing beginning of the song about the Siskin, or whether it is a different text altogether. In Moravian variants, even the opening text about the curious girl was ground away until all that remained was a conversation between a mother and a daughter who is afraid of boys knocking on her window at night (see Moravské písně milostné #13 [Moravian Love Songs #13]—where the basic text is poorly curated). The text is shortened, a common process. The essential theme of the song is the daughter’s argument that young girls who marry young do not die, and so her mother needn’t worry about her. A similar argument could also have appeared in the conversation between the girl and the Čižík bird of the fifteenth century. It may also have appeared in the conversation between the girl and boy in a Ukrainian song whose melody is almost unchanged from the melody in the fifteenth century. Ludvík Kuba collected it in Ukraine in 1886, six years before the publication of Hostinský and at least 400 years after someone selected the song for the Racek hymnal!

In both cases they were disseminated over a large region and survived in the eastern region. It is difficult to say whether they also originated there. I have included some of the comparison material in this present collection and urge the reader to seriously think for himself about this idea.

This is certain: wherever the songs originated, both were blooming in Bohemia since the fourteenth century. It is general knowledge that they were incorporated into hymnals in the fifteenth century. But later (according to hymnals dating from sometime in the seventeenth century) they disappeared from Bohemia, so that collections from the beginning of the nineteenth century onward do not include them. Despite that, they survived in Moravia and Slovakia until today, undergoing the long-term evolutionary changes that I have discussed in detail. This
demonstrates *that a living folk song can be preserved in folk oral tradition with an unchanged essence for 600 years!*

And if 600 years is demonstrated, why not more?

Particularly when one considers more than these two examples! Amongst the Strážnice songs I found three others that—at least in some aspects—are similar to the songs selected by Hostinský from the hymnals. Hostinský’s melody #30 “Střílej, střílej mistr Jakub” [“Shoot, shoot, master Jakub”] has a relatively similar melodic outline as the Strážnice song “Až my do tých hor půjdeme” [“When we will go into the mountains”] (N 11). Both, as well as the previous two, have a Moravian modulation!

The first and last phrases of the Strážnice melody “Ta strážnická hospoda” [“That pub in Strážnice”] (N200) are related to Hostinský’s #12, “Když jasná denice vzchodi” [“When the clear morning star arises”]. Finally, a more distant relation exists between the Strážnice melody “Kady k vám, kady k vám” [“Which way to you, which way to you”] (N90) and Hostinský’s #32, “Věj, větříčku, z Dunaje” [“Blow, wind, from the Danube”]. The words have diverged, but the words Věj and větříčku, captured several times in these collections, were also known in Strážnice, although I didn’t write them down. So in this case, text and melody were preserved separately, and again for 600 years.

For the time being, I am at an end. I have not found any more similarities with Hostinský. Five songs from my 250, that is 2%. That is not much. But I did not collect every Strážnice song; Hostinský did not process all of the hymnals; the road through which a song passed in the hymnals of the Middle Ages was treacherous and impossible for many (as I already explained); and the kinship of the songs from Slovácko with those from this side of Prague does not even amount to 10%. And so, we can be satisfied and admit that a large part of song making today is
rooted in the song making of the fourteenth century. We can trace there the root of songs that are somehow equivalent to the songs with proven antiquity, either in form or content: for example, songs in chorovod form with a lead singer, such as “Jede forman dolinú” [“A wagoner rides through the valley”], or those with related content, as in the wedding song “Ej, od Buchlova větr věje” [“Ah, the wind blows from Buchlov”] whose words recall those of the song “Věj, větríčku, z Dunaje” [“Blow, wind, from the Danube”].

Why do we trace these only to the fourteenth century? If you start admitting that certain songs reach back to that period, what would you then say to a collection of really ancient songs? If a common ballad—one containing a Moravian modulation—about a wagoner and a brigand is documented to be 600 years old, what about songs in an old tonality with melodies that do not modulate, songs in which a bride is abducted, or birds take on human form? What about songs in which an eagle talks with a shepherd girl, or a daughter appears in the form of a cuckoo bird with a hard-hearted mother, or a falcon—a bird of death—lends its sight to a dead loved one? Or finally what about songs that lack rational symbolism, for example the song “Letěl, letěl, rof” [“Flew, flew a swarm”], with its strange transmutations of a flying messenger of love who wanted to fool someone, but was fooled himself in the end, as in that old fairy tale of Sir Tristram from the cycle of fables of King Arthur?

It would be appropriate to assign the origin of some songs to the Late Middle Ages, comparing their style with svitaníčky [a song genre of the seventeenth and eighteenth centuries] and lejchy [a genre of medieval narrative poetry written in the vernacular and often accompanied by song]. But the origin of the songs that are really ancient would still remain unaccounted for unless you apply the prophetic words of Sušil: “If anywhere, then surely here the melodies from
the pre-Christian era were preserved, and subconsciously we perceive in them the sounds then
relevant to worshipping gods…therein is found their solemnity and exaltation…”

Amongst the ancient songs is a particularly famous one whose 1000 year-old depth I
explored with Dr. Ludvík Kuba. It is a song about hops. Although I haven’t found it in Strážnice,
it nevertheless belongs to the Carpathian crescent. Just as “Jede forman dolinu” [“A wagoner
rides through the valley”] can be traced to the fourteenth century, we can likewise persuasively
demonstrate how this song evolved all the way from classical Greece.

Near Postřekov in the Domažlice region [in southwestern Bohemia], Dr. Kuba captured a
peculiar song about hops. The words revealed a very old, rather obscured meaning. But the
melody was contemporary:

Chmeličku chmeli chmeli zelený
bez tebe chmeličku pivečka není
Dybysi chmeli po plotech nelez
nenadělal by sì z panenek nevěst
Ale že chmeli po plotech lezejš
leckerýs panence věneček vezmeš.

Little hops hops, you green hops
Without you little hops, there is no beer
If you hops, didn’t climb over the fences
You wouldn’t make brides from virgins
But because you, hops, over the fences climb
For many a virgin, virtue you take.

What does climbing hops have in common with a girl changing into a woman? Kuba
searched for a hidden meaning in other textual variations of the song, but the only variation that
he found in Holas’ collection from the Milevsko region in Bohemia was even less obvious in
words and melody:

Chmeličku chmeli chmeli zelený
Přes tebe chmeličku přes tebe není
To rádi šoupou to rádi houpou
To rádi tancujou veselí jsou
Little hops, hops, you green hops
There is no one better than you, hops
They like to shuffle, they like to gyrate
They like to dance, they are happy.

Despite that, this remnant provided a solution because it has a refrain! The next hint was provided by a variation that Kuba found in Sušil, this one from Silesia [northern Moravia]:

O chmelu chmelu chmelu zeleny
Bez tebe žadneho vesele neni
Dybys ty chmelu po plotach nělez
Něnadělal by si z paněnek něvest
A že ty chmelu po plotach lezeš
Nějednej paněnce věneček vezmeš

Oh hops, hops, green hops
Without you, there is no fun
If you didn’t climb over fences
You wouldn’t make brides from virgins
And because you, hops, climb over the fences
For many a virgin, virtue you take

In this variation one doesn’t sing that there is no beer without hops, but only that there is no fun, and in northern Moravia, just as in Poland, it means a wedding! This hint led Kuba to Poland. There in the collection of Kolberg he found 50 entries of songs about hops that are primarily sung during the wedding ceremony when placing the headdress on the bride [signifying the bride’s passage into womanhood]. Most of these songs have refrains. The melody from Mazovo is similar to a Czech melody, for whom it apparently served as a model, but in an older Phrygian tonality:

Oj chmielu chmielu ty bujne Žele
Nie bendže bez cie Žadne vešełe
Oj chmielu oj niebože
Niech ci Bog dopomoże
Chmielu nieboże

Oh hops, hops, you wild green thing
Without you there won’t be any fun
Oh hops oh my God
Let God help you
Hops, oh my God

And so the song has evidentially more hidden meaning. Why is hops calling for God?

Why should God help him? Other Polish melodies are also ancient in the old tonalities, for
example this one from Krakow, also in the Phrygian tonality:

Oj chmielu ty bujne źele
nebendze bez cie żadne vešełe
oj chmielu oj niebože
to na dol to ku górze
chmielu nieboze

Oh hops, you wild green thing
without you there won’t be any fun
oh hops, oh my God
here at the bottom, here at the top
oh hops, oh my God

What does this mixture of something above and something below mean? Kuba tried to
solve this riddle and he managed to collect folkloristic literature about the role of hops as a life-
giving element in the ceremonies of eastern European and Asian nations. And I found an
additional explanation when I remembered the song O chmeli, which I notated years ago from
Šáriš in eastern Slovakia:

Ej a ěmil a ěmil něščasne źele
bez těbe nie jest Žadne vešełe
ty čmilu ty něbože ja na vože
ty na kože
čmilu něbože
Ej keby ty čmil na dzieuky nělez
Něspraviel by ty z dziwečky něvest
ty čmilu ty něbože ja na vože ty na koze
čmilu něbože

Eh and hops and hops may you green early
Without you there is no fun
You hops oh God I am on a wagon
You are on a goat
Hops, my God
If hops didn’t grow on fences
It wouldn’t make brides from the girls
You hops you my God, I am on a wagon you are on a goat
You hops, my God

When I started to notate the song, I didn’t know whether I should write čmil with a hard y, indicating a bumblebee, or a soft i, indicating hops. Only the second line made it clear. But why the hops is on a goat and the singer on a wagon remained unclear to me. But having seen the sequence constructed by Kuba, it becomes clear! It is evidently a relic of an ancient spring celebration, similar to old Greek and Asia Minor celebrations of Dionysius, in which god held a Thyrsus wrapped with life-giving hops and a satyr, riding on a goat, was made fun of by a lively celebratory crowd. So here you see the relationship of at least 2000 years!

Through such comparative methods, the rich repertoire of our old chorovods can emerge from the darkness…

3. It Still Lives

I had asked Professor Jaromír Bělič, a young historical linguist from a university in Brno, to check the first two chapters of this book for errors in dialect notation. He was happy to do it, but with one caveat: though he studies dialects from Moravian Slovakia [i.e. Slovácko], he is primarily interested in their fate in relation to their interaction with neighboring western regions. That is why he hasn’t paid any attention to Strážnice so far. He has not even visited it himself; what he knows, he read in Bartoš and Travniček. Because Strážnice is omitted from Bartoš’ Dialektologie almost as much as from his collection of songs, Bělič can only use the general rules of the geo-linguistic group into which Bartoš assigned Strážnice, i.e., those in the Morava
river basin. Only on that basis—he says—can I judge whether dialect notation is consistent with the spirit of that group.

Though he started reading with these reservations, his colored pencil was quite busy, and he asked so many questions that I was almost confused. Though sometimes I could provide a certain answer—I knew that in Strážnice they say it this way and not another—at other times I was quite uncertain, and so was Prof. Bělíč, and we were both wondering what to do next. Particularly when Prof. Bělíč asked me why there is dialect mutation in one place and not in another, why I write one word with wide e and another with a narrower e, why in one place I write r and elsewhere ř, in one place a hard l and elsewhere a normal l (so called medium)…

“You write nejlepší, lidé, ležet, but according to Bartoš that is not the way a Strážnician would pronounce it. It should be less formal, more colloquial: najlepší, ludé, ležat”—he says.

And what’s with the narrowing?

“The non-narrow form of e is in mléko, and the narrower one is mlíko [both mean milk]. Depending on whether a person says one or the other, one can distinguish a sharp dialectological border through Moravia, though perhaps on the border of Slovácko and Haná both versions mix. But Strážnice lies far to the east of the region where one says mlíko; in Strážnice one should surely be saying mléko.”

And that’s the way they say it!

“Well, if mléko and not mlíko, then also létat and not lítat. But your old timer Machálek said that you could say either—‘however it slips out of the mouth’—and that is strange!”

I can’t help it, I tried to write the words just like the notes, according to the rule “write what you hear.” I can guarantee the notes, but I cannot guarantee the words. I am not a philologist, and in the haste of capturing the song a few things might have slipped by me.
“There are plenty of words and forms that I would mark as your error, and I would recommend that you fix them if you don’t want to have arguments with historical linguists. But what if you are not in error? Then there is nothing to be corrected, and Strážnice would appear to me as a very interesting place, where the local dialect was first of all strongly impacted by spoken Czech, but also appears to preserve some very old forms!”

Well, how do you propose to decide this?

“The only way is to go there and verify your notes in situ.”

And would you go?—“I’d love to go with you.”

And so we made a trip on that sunny 22nd of September of this year 1942, marked as the final trip relevant for this book. No matter what, one has to stop this work at least temporarily. Besides, I reassure myself, there is nothing more to collect! I kept returning with fewer and fewer songs; the last trip on the 11th of July nobody sang anything at all. The old timer Machálek—my last refuge—had written down three songs, but I had already collected them previously. So what to do? I will play an observer this time, bring Prof. Bělič to the people, and watch how he interviews them.

Where should we go?—I ask him on the way.

Prof. Bělič would definitely like to visit old-timer Machálek. He seems to be the major source of ambiguity. “Then I would want women, because they speak more archaically then men and also more straightforwardly. I would like one rather old, another middle-aged with some outside world experiences, and a third also middle-aged who has lived in Strážnice all her life.”

I think how to satisfy his request. The oldest one I know would be the old woman Kořinková, the daughter of clarinet player Můček-Prňďa. I was told not to let her know that I know she is called Prňďena [Fartsy]. I also know a middle-aged worldly woman: Maryna
Valúchová, the older daughter of my singer Maryna Valúchová. In contrast to her younger sister
Anica, she does not sing, but she’s very talkative. She is married to “Amerikán,” an intelligent
worker, and she knows how to deal with people. —And I recall an appropriate third candidate as
well: during my spring trip I was sent to see her by Prof. Huška. In the end he brought me to visit
her, but she wasn’t there. She is the sister of singer František Jamný the elder; her married name
is Hořáková. She is allegedly a big singer herself, but of a younger “club” style—that is from a
Catholic club and thus not likely to give an original delivery.

Just as we decide on these three from all the other candidates whose portraits I sketch out,
the train brings us to the station under the linden trees. Once we are in the street, Prof. Bělíč tells
me some of the issues from his voluminous notes: I wrote “potkal dva sedláky,” but a Strážnician
should say “potkal dvoch sedláků,” if the Strážnician dialect obeys the dialectological map. If so,
my transcription had an error in word formation. Or I wrote “poslúchajte,” but that is an error in
vocabulary, and it should be “čujte”…So goes our conversation all the way to Chalúpky [a part
of Strážnice] where after a short search we stand by the humble house of Maryna Valúchová,
married name Bobčíková.

We find her; she is cooking, and just as before, I break the ice by engaging her in the old
fashioned way of talking about acquaintances. Prof. Bělíč is listening, but suddenly he jumps in:
“Madame, you say lidé [people] but here in Strážnice one should really be saying ludé, no?”—
Maryna stops; even though she is used to the fact that my coworkers and I have different kinds of
interests, this circumstance has never arisen. For a while she does not know what is wanted of
her. She is probably saying to herself that my colleagues can be even more peculiar than I, but
finally she starts understanding, and then she sighs: [in dialect] “Well, yeah, it’s changing now,
even some of the words. We now say ludé as well as lidé, however one catches it in school or
somewhere else.”—And you say najstarší or how?—“Well, so we say najstarší, but someone may already say even nejstarší when he wants to talk in a highbrow way—well everything is changing now…”

A boy built like a big tree walks in; he has played hooky from grammar school, and has just now driven up with the neighbor’s wagon pulled by cows. [In dialect:] “So, you skipped school [ve školi] again?”—the mother greets him. The boy remains silent and tries to hide. Prof. Bělič takes advantage of the occasion while I try to diffuse the rebelliousness of the future young man. “And you don’t say ve škole [in school]”?—“Nah, only in school they say it that way”—and just like that, a complete interrogation develops around this word. The interrogator asks for several repetitions of líska and lýska—these two words are considered for a particularly long time—along with dozens of other doubles, until Maryna is flushed from the excitement of all of it and Prof. Bělič is also excited. I am hard pressed to urge him on so that we might still catch the old man Machálek before noon.

On the way he explains that he detected some sort of indication of the hard l, even though according to Bartoš, the hard l should not be here at all. Bartoš marked only one l for Strážnice, and that is a soft one, not even the normal Czech one. But who knows who provided his material and what kind of ears that informant had. Maryna’s l’s mostly merge, but sometimes a distinction can be sensed. “I cannot deduce from this visit that there had never been a hard l before,” he says.

Well, well, so the old folks might be telling the truth when they told me that once there was a hard l in Strážnice! Well, let the old man Machálek decide.

It is a hot sunny day, and now towards eleven o’clock in the morning, I expect with high certainty to find the old man sitting behind the house in the sun. But what is this! He is in bed!—
Old man, what happened to you, why are you lying down?—And he smiles: “Well, I fell down again!”—Oh my god, you fell down from the ladder again?—“Oh no, this time from a step stool. You know, I lost a key, and so when our young ones were away, well, I had to climb in through the window, so for two weeks I climbed through the window like that, and in the kitchen I had to reach for another key, and the step stool slipped from under me, and I fell down and busted my back, and now I have even bigger bruises there…” And he gets up to show me.

But oh my god, old man, lay down, you are going to hurt yourself! You must be more careful with yourself!—But he doesn’t listen, and he is already standing up, as usual behind the table, as if he were standing in front of the musicians, except that he holds the table a little tighter, and he is somehow bent over, not only because of his hurt back, but as if he has also aged…My heart tightens up.

But the old man doesn’t let me become sentimental.—“You don’t even ask me if I have another song?” he asks proudly—You have one? I ask disbelieving. The old man calmly says “oh yeah, I remembered some…” and he starts singing “Studená rosenka tej noci padala” [“Cold dew fell that night”] and I don’t know whether I should carefully listen or immediately dive into capturing the song. Should I be excited or should I not be mad? I had already closed everything down, the collection of melodies and texts, definitively numbered, cross referenced. The publisher is waiting and the melodies are in type set, and now to perturb it all again? Why didn’t I leave in a song with the same text but a different melody, as I had had it! In Strážnice it was sung only by students, and I did not verify it by local people, so I took it out of the set of songs from Strážnice and placed it into the set of songs from Velká, where I used to hear it sung regularly. Now that number would have been very handy, I would be happy to remove the previous melody and replace it with the newly heard melody which is much, much more
beautiful. Just listen, the old man is singing in clear Dorian tonality without modulation, a complete textbook example (N187B)!

He is carrying the tune so clearly that I can directly demonstrate to my companion the peculiarities of the Dorian tonality, the minor third and the major sixth. So much for being a passive observer. I carefully work out the notation, while the old man calmly sings from beginning to end one of the most beautiful songs of Strážnice that I had ever heard with a melody I had never seen in any other collection. And this at the last moment! On the last trip!

And that’s not all. The old man knows others, one more beautiful than the next. He starts singing “Studená rosenka padá” [“Cold dew is falling”] (N187 A) right after “Studená rosenka tej noci padala.” You would suppose that it is because of the word association of the same first verse, although the additional content of the song is quite different. The old man sings in a melody that, despite its variation, is quite appropriate to the association: both songs are Dorian! Oh my god! It is as if the old man remembered some flute-playing period in his life. I would be happy to ask him about this, but why should I direct his singing flow unnecessarily towards speech? Anyway, Prof. Bělič takes every opportunity to interrogate him for philological pursuits. And so the two of us fight, our interests conflicting, while in the meantime the old man calmly and clearly sings another song “Šohajičku švarný, poslechni mej rady” [“Handsome young man, listen to my advice”]—with the ancient melody of “Sluněčko san níži” [“Sun is setting”] (N180 b). Through two modulations I can’t help but see the basis of a song in Dorian tonality yet again! But old man, what beautiful old melodies you know today!—“Well, yeah, one sometimes manages to remember them,” says the old man, and he would have kept singing if we hadn’t told him that we needed to go to visit the painter Vaculka and his wife, with whom we had planned a lunch.
So what do you say about the old man, I ask on the way. —“It is clear to me why you love him. He is an incredible person. And you know, he persuaded me of the truth of your ideas. Even that there is a mixing of the ancient and the most modern, living here together side by side. And now I also understand it all. It is a city after all. Cultural interaction with the world causes speech to become more formal depending on need. It comes nearer to spoken than to formal Czech. But amongst themselves, Strážnicians keep the ancient speech. I must say it was really beautiful: with me the old man wanted to appear high brow, so right away he used forms and phrases that were somehow more formal. He even used posluchajte [meaning listen in a formal, more modern form] instead of čujte [listen in a more archaic form]. It is all correct as you wrote it. And as soon as he started speaking with you, right away he spoke in the ancient ways, surely also because you spoke with him in dialect—you are doing it correctly.”

In return, I am appreciative that Prof. Bělič taught me to distinguish variations that I previously had not caught. Prof. Bělič can arrange it so that every answer unknowingly becomes the result of an experiment. I am thinking specifically about the hard and soft \(l\).

“You must have heard how in ‘naša mladá zas gdesi šla’ both \(l\)’s sound harder than in the words ‘tenká košela,’ and how similarly the old man also distinguishes it?”

I heard it, and I am only sorry that you didn’t ask him about \(l\)ítala and \(l\)étala.

“It doesn’t matter. I heard it from different vowel narrowings, and it is all clear to me: \(mlěko\) and \(lětala\) he has for in-home consumption, \(mlíko\) and \(lítala\) he has for the gentlemen”…Yes, they lead double lives!

Over lunch, where Meister Vaculka delights me with the gift of a portrait of old man Machálek that he painted over the summer, Prof. Bělič delved further into the depths of unexpected vividness in the Strážnician dialect:
“I see that here and there you really did have some errors, but basically you captured the speech faithfully. The Strážnicians wobble, each of them like the old man Machálek, but with slight differences, so that through the personal peculiarities one can almost characterize this or that person in your narrative.

“And I see that you placed a new job in front of us philologists: it is not sufficient to seek geographic borders for dialects; it is also important to demarcate the societal boundaries, to study in every locality how each societal class changes its dialect. I see that even in this there is order and not randomness, similar to the changes in folk costume you described in the third chapter. Likewise, language does not change arbitrarily, but only in keeping with its spirit. Even when speaking as a gentleman, a Strážnician could not use *bejvat, vorat, and copak tam dělaj* [instead of *byvat*—to live, *orat*—to plow, *co tam dělají*—what are they doing there], and other forms of spoken Czech. On the other hand he also avoids a rounded *l*, that *eu* spoken by people from Petrov and Radijov. That also is not acceptable to him. But *litat* instead of *létat, lidé* instead of *ludé*—those he can accept. In short, he accepts them in the spirit of his dialect, so that perhaps if all of these changes were studied and understood, one could find the laws that apply to the evolution of a language here…”

I wanted to tell him in return what his speech inspired in me, but before I could, we had already reached our next singer, Mrs. Hořaková-Jamná. Here the task of Prof. Bělič would be easy, and I could really enjoy myself as an observer. Mrs. Hořaková, a hefty fifty year-old, is intelligent and knows exactly what is wanted of her. She herself is interested; she hunts for any kind of ancientness and with joy repeats it several times. So everything flows smoothly, except that I would like to understand her syllabic durations more clearly, given my interest in declamation and poetics. So how should one say it: *na tej lúce* or *na té lúce* [on that meadow]?
She tries it, she thinks about it, she pronounces it in different ways, she twists her head around, she calls for help from the local people, but at the end she decides: “Well it can be that way, or it can be the other way. You know, make a little accent up there, but make it short and you’ve got it”—and with a laugh we part so that we can catch the old woman Kořinková…

We find her in the courtyard, bent over, shrunken. Her husband is even older, a ninety-year old man. He hardly looks like that “handy stable boy” recently recommended to me by the old man Machálek. We are meeting them, their son, and his children for the first time. It is always somewhat troublesome to overcome the initial distrust. It takes a while before the old woman decides to sit down with us on the green behind the house to hear what we want. One cannot start right away with the dialect, that would frighten her. I talk about the relatives, and common acquaintances, and I encourage the old woman to sing. When she finally consents, it begins to look like it always does: the old woman only remembers songs from school! Prof. Bělič looks around with resignation, but I don’t stop. If one ever hopes to find something magical, it’s helpful to shine a light on the flower of song so that it may blossom. I try to guide her towards memories of her father. She is surprised by how much I know about him. She is happy about it, the toothless mouth begins to catch and hold the notes better, and the rhythm becomes stronger. To the amazement of the doubting philologist who has glanced at his watch several times already, the old woman suddenly starts singing quite clearly, definitively, something so precious and ancient, that everything really jumps inside of me. It is a ballad about Janík the ferryman. Janáček pondered the rhythm of this ballad in the introduction to Bartoš III. He claimed that the rhythm came first and then the melody, and that the rhythm couldn’t conjure up a proper melody [i.e. the rhythm and melody were not cohesive]. In so doing, Janáček
considered a version of the song from the village of Velká (Bartoš II, number 3) that begins with the words:

Náš Janiček nic nerobí
len prevážá na jahody
len prevážá na jahody.  
Our Johnny doesn’t do anything
he only ferries for strawberries
he only ferries for strawberries.

A girl comes to him and says:

Dyž prevážaš prevez ai mňa  
Zapuštím ti jako iná.   
When you ferry people, ferry also me
I’ll pay you as any other girl.

And so he ferries her over, but in the middle of the river when the girl doesn’t want to consent, he kills her, cuts her body into pieces, and throws her into the water.

According to the Velká version, it is sung to the inverted “Hungarian” rhythm:

\[ \begin{align*}
\text{ta} & \quad \text{tá á á / tá á á ta}
\end{align*} \]

in the common major tonality, whereas the old woman sings with the ancient changing of duples and triples that she very strictly distinguishes in agreement with the text. In her version the text begins:

Šlo děvčátko na jahody
došlo ono na kraj vody
ej došlo ono na kraj vody
A girl went to pick strawberries
she came to the edge of the water
she came to the edge of the water (N193, T 259)

set to an ancient melody whose tonal classification one could ponder for a long time (Mixolydian? Dorian? Is that lower $d$ a modulation? Considered as a Hypomixolydian from $g$, etc.?) But one cannot doubt its great ancientness and chorovod character for a moment.

In Velká there is no ferryman, because one can cross the Velička [river] with a dry foot. In Strážnice, however, he must have been there since ancient times. Thus, the text from Velká
appears tainted from the beginning: a ferryman has duties other than just ferrying for strawberries. The Strážnician text is more natural—the girl walks out to pick strawberries and needs a ferryman.

The old woman sings on, definitely the same story, even with the great wailing of the girl—where are her legs and arms and hair?—all of it in the Danube, as the water flows…She sings a melody that was danced in Strážnice in the round, according to tribal, ancestral memory…

I suggested in one of the previous paragraphs how the original rhythmic basis and construction of this ancient relic could look, and it is quite possible that it is also quite different, that those duples and triples did not flow originally into one 5/4 meter, but that the duples floated above an original 3/4 meter. No one really knows; these are all just guesses, but here is a living existence so powerful that I stop being a language analyst’s assistant and instead employ him into the service of capturing a song.

Our hands are full! The old woman has opened up. Occasionally, it is as if she would like to wake up from a dream. She erupts with a burst of laughter, but we easily return her back, and she sings and sings and sings, one song after another…

She sang eleven songs during that while, amongst them of course “Vydala máti vydala céru” [“A mother gave away, gave away a daughter”], together with three others that I heard for the first time both in Strážnice and elsewhere. But that’s nothing. You can see in her that only just now she has reached her past world. She has returned internally to her youth. All of her being becomes more and more beautiful through the reflection of her internal return, as she goes from song to song…
The watch is strict. I would stay, but the last train is leaving and we have to hurry. What to do! Another old man Machálek is discovered, only to be left behind! Hundreds of songs captured and brought up will sink again into the depths. I am almost despairing. The words of my companion are a small consolation: What if someone brought us now to a third old woman? Then you wouldn’t be finished for another half a year at least. There is no end!

And with this we rush to the train. In the last moment—accidentally, unexpectedly—I have unearthed evidence of chorovod from oblivion, the first clear proof, as opposed to unclear guesses and hints. We could have missed it so easily! How many such disappearing bays have I missed, am missing now at this very moment, and will yet miss, and that we all miss!

What Will Come Next?

We are again in the train. We are leaving Strážnice; so ends the trip on which I coaxed you from the big city boulevard.

You are thinking about what happens to a song, not only one from Strážnice or the Slovácko region, but with any living song, if it is still truly alive. I have explained to you the problem in a locality with which I am familiar, but you know well that it is a universal problem.

I am listening to your deliberation, but simultaneously I am dreaming. In the noise of the train many memories appear, amongst them one from the meadows: I tie up my boat and I walk out in search of aquatic animals. In a connecting ditch I find a large number of puddles instead of a contiguous watery surface. The July sun has dried up the land rather quickly this year. The puddles are full of life, thousands of little fish are trying to escape from their trap. I save what I can and take them to the river. But there is so much more left to do when I hear the noonday bells off in the distance. I have to go home, mother will be worried. Well, I will come back
tomorrow! I return the next day, but the puddles are already dry. Dead bodies are shining in the sun. It’s too late. One pair of hands is not enough to save everything.

And now you ask, what should one do? Is the extinction already here and is it inevitable?

I don’t know. Life is such that it allows thousands of individuals to die, but it preserves something from them. A clan or a species survives. An individual death and the death of a clan are quite different. The death of a clan is much more rare, although it is not out of the question.

Unfortunately, here ends my comparison of a song with an organism. Had songs been considered real organisms for some time now, or had biologists been studying them for an extended period of time, I would know what would likely happen were the song to suffer a contemporary life crisis: it would be cared for by a discipline of natural sciences known as the protection of biological heritage. Experts would counsel, argue, and recommend that the song be protected and defended, particularly that its natural predators should be removed while the song is not strong enough to help itself in its further struggle for life.

So would you suggest some kind of a protective reservation?—Oh god no! According to the experiences of conservationists, it is not necessary to go that far. It is only necessary to support the threatened specimen for a while. It is not worthwhile to permanently weaken it. Were the clan in which it survives to die, it too would definitely become extinct. It would suffer an internally [trans. italics] induced death. But while it is still capable of life within the clan, we should protect it, so that it will not succumb to an externally [trans. italics] induced death. This external death cannot be prevented when a specimen meets with someone who has weapons. Even the strongest oak on the banks of the Morava River will fall down under an ax. Were there no axes, there would likely be no extinction of the clan of oaks. Mountain goat and eagle would know what to do, and they would arrange their life quite well were there no guns.
So it is necessary, for some time perhaps, to protect the world from the ax and the gun; but otherwise we must let clans live alone in their natural environments.

And such a nature conservationist would probably act similarly were he to consider a song. No one can keep a song permanently alive if, after some time, it doesn’t become the concern of a Strážnician man and a Strážnician woman, or a Veličan man and a Veličan woman. Brilliant Smetana sensed this in different circumstances, and so he did not even try precisely to capture and reproduce the folk source. From the wellspring of Bohemian songs, he took only as much inspiration as was needed to construct a new reality for his work. He respected the wellspring, expecting that listeners would continue appreciating it. In this he was wrong. The listeners were amazed by Smetana, but forgot about the source, and when one of them turned around and looked, it was gone! I doubt that it would make Smetana happy to be cast in the role of the last person who remembered the wellspring of Bohemian song! There was a lack of foresight: no one took it upon him or herself to protect the wellspring when the landscape changed. Under such circumstances, no spring can help itself. But then, when the source is dug up and the spring returns, let it run by itself!

So then, understand: I don’t seek the songs’ salvation in a Smetana from Slovácko. Even if there were many of them, they alone would not save the life of song. It is necessary to capture and competently support song in this moment when it is stressed with external circumstances so unfavorable to its life, just as the forest encroaches on shepherds’ pastures. It needs support before it is able to fight against these circumstances on its own. Thus far it has managed to overcome all other adversities.

Conceptually, this aid is no different from the assistance that a healthy person needs when he is attacked by a temporary disease: first of all, it is necessary to remove the pest, and
secondly, to provide the organism favorable conditions with which it can overcome the pest’s effect on its own. If a doctor can do this for a person, a gamekeeper can care for the health of animals, and a forester can manage the forest’s growth, why can’t it be done with song? Would it be so hard to remove brass instruments, that direct pest? Would it be so difficult to give violins, a clarinet, a cimbalom, and a bass instead of brass to some gifted hands? And to some other gifted hands a flute? Would it be so difficult to feature local songs in schools instead of foreign ones, and to provide prizes for the best singers, string players, wind players, for their best performance?

Why should I think about anything else? It is so easy, but all of that of course depends on the assumption that this is really a temporary setback and the organism is otherwise healthy. I expect that it is. Yes, if it weren’t so, if the song were to be kept alive without hope, and with all kinds of medicines, it is probably better for it to die right away. In the same way, an old man who noticed the candles by his feet were almost all gone said, “Well, before I should do such damage in vain, I’d rather die,” and he turned over and died.

However, song reminds me of yet another old man. He was in very poor shape, and they sent for the priest. As the priest was on his way there, look, the old man sits in a tree. “Well,” he says, “if I have to die, before I die, I would rather have a few more pears, I really like them.

My experiences have reinforced my belief that song is alive and is capable of life, that it can evolve further, and not only through changes in text and melody. If only they were helped a bit, both the oldest and newest songs could develop further and overcome their present weaknesses. If we do so, I believe that the folksongs will grow again. They will become again tightly connected with clan life, even though they may be evolutionarily changed. And having undergone evolutionary changes, the song will again return to the silenced mouth.
So what is involved is only temporary help. And it is necessary, definitely necessary. There are many such old men and women, and there is still time to extract a whole bunch of songs from their weakening memories and transplant them elsewhere! What I would like to do most is to jump up and run back, walk from house to house, answer the doubts with explanations, respond seriously to derogatory comments and objections, and persuade people like the daughter of Gajda-Piščelák. She was persuaded, but still dubiously asked, “What good is it going to be since you don’t know the melody? You don’t know how it should be properly sung?” I responded that I could also transcribe the notes of a melody, and that I even knew the melodies sung by her dead father. She heard songs that he used to sing, sung from notes as if from a hymnal. Upon hearing she became quiet, her irony vanished. There was something sacred in that moment.

This is what I want to say to everyone: do not lose from your hands that which was put there. Take it and search for it while it is still being given. It is very precious, listen, it is precious…

I would like you all to go with me, to find your own old man and woman, or in some other way, each according to your ability, to help capture song, and support song to overcome this crisis. Protect it so that it will not be too late. Protect it until it finally wakes up again in the mind of the folk and fully reflects its clan heritage.

I believe that it will happen—as a biologist I believe it—because there have been no great changes in the genetic legacy, nor in natural or economic conditions. There is a lot of contemporary mimicry; there is much contemporary and inferior influence of city culture upon folk life. I believe that this influence will be overcome, not only in country life, but also in city culture.
I believe that after we drink fully from distant wines, after we are full of foreign morsels, after we play until we are full of all the trends and slogans, then—without regard to when it happens before the face of eternity, whether in the third, fourth, or later generations—we will again find our own base. We will become aware of the roots that have connected us to our own life environments over millennia. Then, without invitation from anyone, song will also return. If only it would survive until that moment!

_A Partially Captured World_

In its first iteration, I ended this book with the reflection: “What will be next…?” I expressed doubts as to whether someone would take song under his or her wing while it is still alive, albeit in its last moments. My uncertainty and worry is not warranted anymore. And so today I close this book with the words that I wrote in the newspaper _Svobodné noviny_ on December 5, 1946, under the title _Partially captured world:_

Even in the busiest of lives, there are moments that force one to remember. There are 120 people sitting around tables, from old to young, and all are paying rapt attention. All of their eyes are glowingly welcoming the speaker. And when the talk is over, the smiles and concentrated agreement visible in the faces turn into an outburst of expression. Arms are raised asking to say a word, young male and female students are holding back so that the older ones can express themselves first; a tense debate develops between the speaker and the temperamental chairman, who, even under the veneer of expert education, could be a good study subject himself for his fiery Slovácko temperament.

What’s going on here? This is the second national Moravian conference of ethnographers, recently assembled in Brno by the national culture officer and by the national
education commission. Local county officers, that is, about one hundred men and women, young at heart and dedicated to their work, listen together to university experts from Prague, Brno, and Bratislava. Those excited eyes amongst them are the twenty students majoring in the study of ethnography at the philosophical faculty of Masaryk University, under the direction of the founder and builder of that chair, Prof. Dr. Antonín Václavík.

Rush and hum, questions and fill-ins, excited arguments, as well as careful considerations, unexpected insights and repeated verifications, all of that flows in untiring freshness for a full four days. Adventurous positions, allocated tasks, stories, and analyses are threaded throughout the meetings in both lecture hall and hallway. A strong and promising work initiative grows.

But now I have to think about the past twenty years. I see clearly, as if it were yesterday, the comfortable study of an American intellectual who, along with hundreds of others, spent every summer in an artistic settlement on the California coast, where at one time, Jack London and his companions used to sleep under the pines. Around his log cabin, there grew a mushroom-like settlement of painters’ art studios and the studios of composers and writers. And to these were added the villas of millionaires who loved the view of the exciting, unending wave action of the Pacific. I see that moment in the intellectual’s comfortable studio when the knowledge and reserve of the selected company melted into excitement, an excitement that emerged from Czech and Slovak song accompanied by improvisations on the piano in the style of musicians from Slovácko.

I see the American composer Henry Cowell, who was so attracted by this demonstration that he came to visit us here across the sea. I see how he sits in Velká nad Veličkou with a piece of notepaper and breathlessly listens in order to capture the play of the musicians from Velká.
Finally, he utters a question: which of your conservatories studied methodically this new musical foundation? Which of them has a summer school here? These are questions for which there is no answer.

And I see the fate of the luminous books of Jurkovič, Václavík, and others about the treasures of our folk culture. More and more visitors from overseas take them as valuable treasures to their lands. At home authors struggle with a grievous deficit in publishing possibilities.

I hear how the young boys walking through the village in the evening to visit their girlfriends are more often singing the pop songs of the Prague periphery than the old local songs. I see how the string ensemble is being overcome by brass bands, and with it comes a weak concoction of jazz; how the local dress that once equalized societal differences and elevated rich and poor into spiritual nobility, is disappearing into factory suits and hats.

In a time-lapse film I can see right in front of my eyes the richness of folk culture melting into the grayness of civilization. Our contribution to the world’s share of creative individuality recedes into uniform colorlessness.

The culture arbiters oversee this without participating; the representatives of creative arts, with few exceptions, are attracted to foreign forms, ill-suited to local culture.

I see how in this spirit of the times even my faith weakens; I begin to admit that everything is at an end and that we must wipe out local colors in the interest of progress and growth.

I see how I fight this hopeless point of view and attempt to save what I can. This results in my first experiment—the film Mízející svět [Disappearing World, 1932]. It is an experiment that should straighten the road to creative expression. Instead, this experiment crashes
economically. No competent help arrives to lend a hand, to replace the beginner’s efforts with
the masterful execution of an expert. Instead people run away from the castaway, suddenly
ignoring the person they welcomed yesterday, unless they intend to further muddy his reputation
and delight in his misfortune.

I have to think about all of this within this new environment, where the will of the young
shines through their eyes. It is necessary to help not amateurishly but by systematic work.
Despite its ancientness, intrinsic worth and attractiveness, song is not strong enough to continue
living in civilization’s flood.

In addition to the goodness of freedom, for which I am thankful to our liberators, I would
also like to heartily thank them for enabling me to live until the moment in which this
disappearing world would become a world that is documented, loved and reliably studied.

Postscript—I Don’t Know How to End

Every written work must somehow end. It is easiest to end a newspaper article. Either
they snatch it away from under your hands, take it to the printers, and you don’t see it until it is
in the paper, or somebody throws it into the wastebasket. It is much more difficult with half-
written studies. I have several bundles of them. For me the worst was this book. During the war
[WWII], I got used to visiting Strážnice to save my soul. Though there were German border
guards, they didn’t care about anyone in the town so long as he did not seem suspicious. I never
stayed in Strážnice long enough for their dull minds to determine that there was something
different about me. It was particularly good when a barkeep, Mrs. Manová—a woman with a
golden heart, whose son was murdered in a concentration camp—inconspicuously and fittingly
explained to them that I was a retired Strážnician interested in collecting folk songs. From that
time they considered me a crazy person and left me in peace. I could visit Strážnice whenever it was useful for me to disappear from elsewhere for a few days and forget about the monstrous pressure of the German demon.

If the book were closed in the meantime and went into print, these additional excursions would be my own private matter. But the book was not in print. Every trip yielded additional experiences and materials to add to what I had already written. And so what was there to do but remain in that unity of writing and living? I lived like a chronicler who could write his account up until his death, because there was always something new going on…

X

The author really wrote this book to his death…Even on the last day he dictated to me corrections and insertions to this book, which he wrote with such love—and on the morning of July 3, 1947, he took his last breath…

(Note from his wife Maryna)

Notes
1 Trans. note: In this song, water and mountains (which rhyme in Czech) are used interchangeably by the singers of the younger generation, but mountains are not part of the immediate landscape. In addition to supporting his claim that a song text needn’t explicitly refer to the immediate surroundings, his argument here may also suggests that local lifeways are changing. The younger people of Strážnice are replacing local anchors in the natural environment and ranging further afield.
2 Trans. note: For Úlehla, the essence of the meadow song is not that it linguistically describes the landscape of a meadow, but that it has certain tonal, melodic, and vocal qualities which allow it to carry across the expanse of the alluvial plains. He delves into the musical characteristics of such a song throughout the chapter.
3 Trans. note: Here, he refers to Helfert’s 1924 Hudba na Jaroměřickém zámku [Music at the Jaroměřice Chateau]. František Míča (1694-1744) was a court composer and conductor at the chateau in Jaroměřice credited with writing the first Czech opera.
4 Trans. note: From Helfert, Hudba na Jaroměřickém zámku [Music at the Jaroměřice Chateau], p. 42. The statement is rather vague, but I believe Helfert’s quotation asserts that the majority of the notes in the melody should be considered when classifying, and if there are discrepancies in initial pitches, for example, they should be disregarded.
Trans. note: Unfortunately Úlehla does not include Helfert’s classification system for comparison, however, please refer to his transcriptions N 5/1a, 5/1b, 5/2, and 5/3 to verify his argument and observe the ways in which such classification breaks down.

Trans. note: Another example of the perils of artificial grouping. Please see N73 and N74 for an example in which both songs share the same opening figure and tonic chord but little else.

Janáček v úvodě Bartoš III [Janáček in the Introduction to Bartoš III], p. LIII and others.

Trans. note: Žeravin and Lideřovice are villages adjacent to Strážnice.


Trans. note: Throughout this text, Úlehla draws upon the similarities and differences between Strážnickian song and its neighboring song environments. Strážnice is located in the region of Slovácko, also known as Moravian-Slovakia, a small area in southeast Moravia on the immediate border of Slovakia. According to his statement here, songs from the Moravian-Slovakia region and songs from Slovakia share the feature of the transitory fifth scale degree, although his later analyses uncover other ways in which these song repertoires structurally diverge.

Trans. note: A small region 40 km from Strážnice, located in the southeasternmost tip of the Czech Republic at the border of Slovakia and Austria. Formerly this small region was a military lookout positioned at the border of Germanic, Moravian, and Hungarian domains.

Trans. note: As he explains in an upcoming section, sometimes it is not easy to determine to which tonality a melody belongs when the melody does not exhibit all of its defining intervallic characteristics.

Nejledý, Dějiny předhusitského zpěvu [Songs from the Prehussite Era], p. 61 and others, about the nature of tropes.

Kuba, Cesty za slovanskou písní [Pathways to Slavic Song], Vol. II: 302 and others.

Trans. note: Záviš of Zápy (c. 1350 - c.1411) was a Czech theologian and composer credited with writing one of the most valuable Czech songs from the Middle Ages. For more information see Vlhová-Wörner, Hana. 2007. “Záviš, autor liturgické poezie 14. století” (“Záviš, Author of Liturgical Poetry of the 14th Century”) in Hudební věda, Praha: Etnologický ústav AV ČR. XLIV (3–4): 229–260.

Nejledý, Dějiny předhusitského zpěvu [Songs from the Prehussite Era], p. 136.

Kuba, Cesty za slovanskou písní [Pathways to Slavic Song], Vol. II: 302 and others.

Černík, Moravské slovensko [Moravian-Slovakia], Vol. II: 615 and others.

Trans. note: Although he never mentions the authors by name, similar sentiments can be found in Hoffmann-Kräyer’s belief that “the folk does not produce, it reproduces” (1902), Hans Naumann’s gesunkenes Kulturgut (“sunken cultural goods,” 1921), and John Meier’s Kunstlied im Volksmunde (“Art song in folk mouths”). In this statement he attacks the “other side” of these elitist notions, in which the creative activity of the folk populace is once again assumed to be inferior (in Černík’s case, accidental and ignorant).

Janáček v úvodě Bartoš III [Janáček in the Introduction to Bartoš III], p. LIII and others.

Trans. note: From the beginning of Chapter VI, Reflections of Distant Horizons: “And so for many hundreds of years the sound of the trumpet in military songs has been heard over the Moravian flatlands around the fortified city, and because young people like to imitate the military example, long ago young men grazing their horses probably also adopted the trumpets’ lower fourth to increase the range of their wind instruments’ tonal framework.”

Trans. note: Men from Kopanice famous for making folk flutes.
Trans. note: Úlehla uses the ecological metaphor of the “bay” several times throughout the text, referring to delimited cultural zones partitioned in part by the natural border of the Carpathian Mountains. As a comparison, Benjamin Filene reports how in the 1930s John and Alan Lomax “sought traditional folk music in the ‘eddies of human society,’ self-contained homogeneous communities cut off from the corrupting influences of popular culture” (Filene, 1991).

Trans. note: Around the time of the Great Moravian Empire (863 AD), Cyril and Methodius brought the Cyrillic and Glagolitic alphabets to Moravia, thereby introducing the written word.

In Nejedlý Dějiny předhusitského zpěvu [Songs from the Prehussite Era], p. 145 and later.

Trans. note: He wrote this incorrectly as 3 2, 3 2.

Otto’s Slovník naučný [Science Dictionary], Vol. 13, p. 331—For ceremonial dances in the church service or cemetery see Zíbrt’s Jak se kdy v Čechách tancovalo [How they used to dance in Bohemia] and J. Böhm’s Geschichte des Tanzes in Deutschland [History of Dance in Germany].

Trans. note: In modern statistical parlance, one would say that the curve should have error bars capturing the variations of the syllable counts.

Trans. note: I have corrected what would appear to be several mistakes in the text. Based on transcription N5, there are 2(7+7+7) syllables (i.e. two times the sum of seven plus seven plus seven), but in the original text he wrote 2(7+7). In song N 231, he wrote 2(5 + 5) + 6 syllables and 2(4) + 2 measures, but it is rather 2(4 + 6) + 7 syllables, and 2(4) + 3 measures.

Trans. note: This argument might be understood if one converts his transcription into 4/4 time, although the song would then have 2(4) [i.e. 2 x 4] measures, not 3(4). This lack of correlation between the text and the transcription is difficult to explain.

Trans. note: Veles is the one of the primary gods of the pre-Christian Slavs.

Trans. note: I believe this refers to an old polka called Býlý kvítěček.

See Janáček v úvodě Bartoš III [Janáček in the Introduction to Bartoš III], p. i and others.


Read Jan Peisker’s Der Abkunft der Rumänen [The Descent of the Romanians], 1917.

Trans. note: “Shoo, shoo, speckled bird”—a line of text from Vydala máti, vydala céru.

See Otakar Hostinský, 36 nápěvů světských písní českého lidu z XVI století [36 Melodies of Worldly Songs of Czech Folk from the XVI Century]. Prague 1892, p. 36.

Trans. note: The Hussite and Czech Brotherhood advocated for religious services in the native language, i.e. Czech rather than Latin, and thus arose the need for hymnals in the Czech language.

Č. Zíbrt, Jak se kdy v Čechách tancovalo [How and When People Danced in Bohemia], p. 14—there is the evidence.

Trans. note: See pp. 139-140 in Joel Sach’s Henry Cowell: A Man Made of Music (2015) for Cowell’s account of this trip.
14/1 (776) Strážnice. Sb. Ú. - Zp. strýčci v hospodě u Vavírků, léto 1912

Trvá 47

Buďme chlapci, buďme tu, jak nás boty nehnět,
áz nás budou boty hnět, dáme my sa dom za vešt.

14/2a (778) Strážnice. Sb. Ú. - Zp. studenti v gymnasiu 1906-7

Trvá 38

Buďme chlapci, buďme tu, jak nás boty nehnět,
áz nás budou boty hnět, dáme my sa dom za vešt.

14/2b (774) Budme chlapci
11. 1. 1942

Trvá 37

Dyž já pudu z hoď dom, za dveřemi stoji hrom,
má palice dušov, na Jánoska hoto vů.

15 (772) Strážnice. Sb. Sušil pod názvem „Milenka sfata.“
Sušil XI č. 92, IV č. 193

Trvá 39

Byla jedna chuť vadí, byla jedna chuť vadí,
svých osem svoboda.

16/1 Cifrová mezihra
Strážnice. Sb. Ú. - Zahrál na housle p. Chudan, mužíkant
3. 12. 1939

Trvá 39

Vračovští roubiši ci.
27 (27)
Strážnice. Sb. Ú. Zp. Maryiska Myšková-Hoříková 4.1.1943,
jak se naučila v dětství od své stašenky Maryny Myškové.

28a (28a)
Strážnice. Sb. Leoš Janáček. Hrálí hudeb Jan Ráček - prim
a Fr. Tománek - basu, větší 1892 - Bartoš III. č. 1731

28b (28b/29)
Strážnice. Sb. Ú. Zp. Jan Mlynek, muzikant 10.2.1940

1 ad 28 Darmo rodičové
Strážnice. Sb. Ú. Rekonstrukce původního píšťalkového nápěvu
a-náplav 29a transponován, b-náplav 196

29 (29)
Strážnice. Sb. Ú. Zp. Maryiska Procházková
así společně Jan Neuman - zajím 6.2.1943

30 1 (30)
Strážnice. Sb. Ú. Zp. Anica Valáchová 1935 (v Brně)

108
50/1c (zvuk) Ej, hora, hora
Stránice. Sb.Ú.-Zp. Marylíka Procházková
Třve 34°
Ej, há- jek, há-jek, du-bó-vý há-jek, ry-bář-ské
div-ky, jak ma- ri-já-nek, ho- ja ho- ja!

50/1d (zvuk) Ej, hora, hora
Stránice. Sb.Ú.-Zp. na cíferu zeť J. Vajčner-Plačeck
a tchán Martin Vajčner 4.1.1943
Eťče sme by-lí nad Ko-ry-ča-ny, už sme vi-

50/2 (zvuk) Ej, hora, hora
Stránice. Sb.Ú.-Zp. v Brně Anička Valůchová
v roce 1925
Za pi-vo-va-rem na pan-skéj lu-čce
za-bi-li Jan-ka v ten-kej ko-slu-čce,

Ej, ho-ra, ho-ra, ej, ho-ra, ho-ra,

1 ad 51 Ej, hora, hora
Velká nad Veličkou. Sb.Ú.-Zp. Anna Žalímáková
v srpnu 1931
Ej, ho-ry, ho-ry, ej, ho-ry, ho-ry,
ze-lo-né ho-ry, ze-lo-né ho-ry.

52 (zvuk) Stránice. Sb.Ú.-Sloužil František Vajčner-Plačeck; zp. v srpnu 1931
Ej, ho-re chlapci, ho-re vstá-vaj-te, ko-zen-ky na-kuť-te!
Za-se-čem lás-ku sko-ro za rá-na, ro-zen-ka nám pa-dá.

53/1 (zvuk) Stránice. Štěrba Hynek Bim. Od ního v létech 1910
Ej, lás-ko, lás-ko, ty ne-jí stá-lá,
ja-ko vo-děn-ka me-zi bre-ha-ma,
ja-ko vo-děn-ka me-zi bre-ha-ma.

Ej, lás-ko, lás-ko, šak ne-jí stá-lá,
ja-ko vo-děn-ka me-zi bre-ha-ma,
ja-ko vo-děn-ka me-zi bre-ha-ma.
57/1d (72a) Ej za Dunajem v černém lesi
mladší 3. 5. 1943

Ej, před naší šim je zahrádka, ej, před naší šim je
zahrádka, ej a vůn ros-to, sr-dén-ko mo-je,
ej a vůn ros-to fi-jalé-ka, fi-jalé-ka.

57/2 (72b) Ej za Dunajem v černém lesi
starší v léte 1913

Ja co to milá za lás-ku máš, ja co to milá
za lás-ku máš, dyž já k vám do-jdu, sr-dén-ko mo-je,
dyž já k vám do-jdu, ty se chvěváš, dyž já k vám do-jdu,
sr-dén-ko mo-je, dyž já k vám do-jdu, ty se chvěváš.


Eť-če je, eť-če je ve Strážni-ci míra,
pod ko-rů od-vědli, pod ko-rů od-vědli sta-re matce sy-na.


Trvá 15°

Eť-če si za-zpí-vám na hu-ménku sto-ja,
u-ču je na mi-jő, a le ča ne-po-
zná.
ej ale a le

60 (74a) Strážnice. Sb. U. - Zp. Gajda-Pitčelák v srpnu 1913

Trvá 75°

Eť-če sme by-li nad ko-ry-ča-ny, už sme za-hléd-
li


Trvá 10°

Fa-zan-ku, fa-zan-ku, už je ta na má-le,
ja-ko tej ro-sen-ky na ze-le-nej trá-vě.


Trvá 17°

Gdo to tlu-če na tu-ku bran-ku? Má ma-mi-č-ko,
62/2 (čtení) Gdo to tluče

Třep 15°

Kopa-ni-ce na pěkné ro-vin-ce, cho-di-val tam
fra-jér k fra-jé-reč-ce, cho-di-val tam fra-jér k fra-jé-reč-ce.

Třep 18°

Kopa-ni-ce na pěkné ro-vin-ce, cho-di-val tam
fra-jér k fra-jé-reč-ce, cho-di-val tam fra-jér k fra-jé-reč-ce.

62/3 (čtení) Gdo to tluče

Třep 15°

Kopa-ni-ce na pěkné ro-vin-ce, cho-di-val tam
fra-jér k fra-jé-reč-ce, cho-di-val tam fra-jér k fra-jé-reč-ce.

Třep 18°

Kopa-ni-ce na pěkné ro-vin-ce, cho-di-val tam fra-jér k fra-jé-reč-ce.

62/4 (čtení) Gdo to tluče

Třep 15°

Kopa-ni-ce na pěkné ro-vin-ce, cho-di-val tam fra-jér k fra-jé-reč-ce.

Třep 18°

Há-jíč-ku, hůj, ze- lený háj, há-jíč-ku
ze- lený, gdo fa roz- ve-se-li, tvar-ný tu-baj.

62/5 Gdo to tluče
Strážnice. Sb.Ú.-Hrálí strátníci hudeč jako mo-dulační přehrávku bez slov v léte 1912

63a (čtení)

Třep 10°

Há-jíč-ku, hůj, ze- lený háj, há-jíč-ku
ze- lený, gdo fa roz- ve-se-li, tvar-ný tu-baj.

63b (čtení)
Strážnice. Sb.Ú.-Zp. Maryka Brochásková 6. 5. 1943

Třep 10°

Há-jíč-ku, hůj, ze- lený háj, há-jíč-ku
ze- lený, gdo fa roz- ve-se-li, tvar-ný tu-baj.

64 (čtení)

Třep 15°

Há-jíč-ku ze- lený, gdo fa há- jí bu-de,
fra-jí-reč-ka mo-ja, gdo kvám cho- di bu- de,

Třep 18°

Há-jíč-ku ze- lený, gdo fa há- jí bu-de,
fra-jí-reč-ka mo-ja, gdo kvám cho- di bu- de

65 (čtení)

Třep 10°

Há-jíč-ku ze- lený, ja gdo fa há-jí bu-de, ja gdo fa há-jí bu-de?

68/1 (čtení) Hudo divča krávy
Strážnice. Stíral František Sušil kolem roku 1840
Sušil III. č. 104c, IV. č. 320

Třep 22°

Hna-la Dór-ňa krá-ovy, hna-la Dór-ňa krá-ovy
z U-her do Mor-a-ovy, z U-her do Mor-a-ovy
Strážnice. Sb. Ž. Zp. pl. Amalie Nosková 1907

68/2a (Tos.2) Třev 20

Hna-lo dív-ča krá-vy, hna-lo dív-ča krá-vy z Ú-ho do Mo-ra-vo-vy,
z Ú-ho do Mo-RA-vo-vy.

68/2b (Tos.2) Strážnice, sbíral Hugo Nosek. - Vyšlo: Lidové Noviny 1940 v anketě „Vaše nejzalíbenější písnička."


67 (Tos.2) Hnalo dívča krávy Strážnice. Sb. Ž. Zp. Gajda-Pitšelák v létě 1910

Třev 30


68/1 (Tos.4) Třev 16


69/2a (Tos.2) Třev 16


69/1 (Tos.2) Strážnice. Sb. Ž. Zp. legutí kráčeji Rybářskou ulici na podzim 1908

Třev 30

Ho-re u va-ři chlap-ci zpl-va-jú, snad o-ni i-dú knám!

Na ša sešička ne-zá-me-te-ná a já se stro-jít mám, mám.


69/2a (Tos.4) Třev 21

Ho-re Stráž-nič-ké chlap-ci zpl-va-jú, o-ni by rá-di k nám.

A já máš svět-ničku ne-zá-me-te-nu, co o-ni řek-nu nám.


69/2b (Tos.4) Třev 20

Ho-re dě-di-nu chlap-ci cho-di-jú, o-ni by rá-di k nám. já máš svět-ničku ne-zá-me-te-nu, co o-ni řek-nu nám.

116
3. Chodí pátér po městečku

Dyž sem jí ál přes Tr na vo, tó hós kó hoš kó.
vi dě sem tam dvě pa nem ke vjed nem voky neč ko,
nejem nem voky neč ko ha ja sa.

4. Chodí pátér po městečku

Když jsem jí šel na pro cház ku skř svě dvě u lič ky,
vsal jsem ji jí no vej klo bouk bí lý ru ka vič ky.

5. Chodí pátér po městečku
Radio u Strážnice, Sb. U.
Zp. Martin Balun v srpnu 1911

Pri Ho li čí na tem mo stě stoj jí tam dvě pan ny,
dau sem jí jím pokné po zdra veni o ny ne dě ko va u.

6. Chodí pátér po městečku
Myjavské kopanice. Zimad Martin Zenman.
Výlo v Bartoš III, 1911, str 485, č 701 b.

Kedsem i šeu přes Pý kě ny po st re šeu som tri pan ny,
ehcomu som jím dat pokné po zdra veny o ny ne da ko va u.

6b. Chodí pátér po městečku
Z Klatovska. Výlo v Erben III, 1913, text str. 198, nápěv č. 414

Nad vř šeč kem pod vř šeč kem stály jsou tam
dvě pann y já jsem jin dal po zdra ve ni o ny ne dě kova l y.

Trvá 15

Indá byly časy, dyž zpívali vše ci
an děly ský mi hlas y hop ho li jí hop ho li jí.

Trvá 17

Ja co je to za ha l e na dyž je e nom
po kol e na?

Trvá 17

Puto va li kev ci ko lem po to ka,
je den ně sl ko žu dr u hy ko py ta.

Hádanka musikantům: A co třetí?
Třva 29

Ja dévečko z lu-bi, máš prdelku na ruby,
ka-dy hledím, ta-dy hledím, máš prdelku na ruby.

Třva 25

Jag živ sem sa neoší-dil, ja-ko na že-ně,
vol-ky možem prodat, ko-ně za-han-dlo-vat, že-nu ne-mož- em

Třva 5

Ja-ků sem sí fra-jé-rečku vyr-bal,
ja-ko by ju vymalo-val, vypal

80/1 (t2102) Janko su já, Janko Strážnice. Sb.Ú.-Zp. Jan Neumann-Zajíc 6.2.1942
Třva 23

Aj, ja-nič-ku, jan-ku, aj, ja-nič-ku, Jan-ku,
vím já se-dem zám- ků, ej, vím já se-dem zám ků.

80/1b (t2202) Janko su já, Janko Strážnice. Sb.Ú.-Zp. Jan Neumann-Zajíc 6.2.1942
Třva 22

Pu-to-va-li hud-ci, ej, pu-to-va-li hud-ci,

80/2 (t2202) Janko su já, Janko Strážnice. Sb.Ú.-Zp. Maryška Procházková
6.3.1942
Třva 22

Ej, ja-nič-ku, jan-ku,
evím já se-dem zám-ků, ej, vím já se-dem zám-ků.

80/1a (t2202) Janko su já, Janko Strážnice. Sb.Ú.-Zp. Jan Neumann-Zajíc 6.2.1942
Třva 23

Kudlov. Zapášno k dekretu z 1919.
štart 111, 1901, str. 296, č. 675.

Op le-te-ua vů-ua hus, ja ne-da-le-ko Vá-ha,
pta-ua sa sy-nečka, ja kde sů Na-pa-jed-ua.

81 (t701) Strážnice. Sb.Ú.-Zp. Maryška Procházková 6.2.1942
Třva 24

Ja-noš-ko-va sta-rá má-ti pla-ka-la, na vojnu ho
dat mu-se-la, na vojnu ho, dat mu-se-la, pla-ka-la.
105 (T 1670) Strážnice. Sb. U. Zpíval Machálek. Rakušan 5. 2. 1943


106 (T 175b) Strážnice. Sb. U. Zpíval Pavel Slováček ml. 3. 5. 1943

Mam-ko, o žením sa, mam-ko, o žením sa.
Syn-ku, ne-blázni sa, syn-ku, ne-blázni sa.


Mam-ko, o žehlim sa, mam-ko, o žením sa.
Syn-ku, o ši-diš sa, syn-ku, o ši-diš sa.

108/1b (T 1686) Má stará mamičko

Z Ho-vo-ran, Ho-vo-ran chodníček ja-ko dilab,
ja kdo ho ušlapal, hu-hajek cho-da k nám.

108/1c (T 1696) Má milá mamičko

Ho-dy, mi-le ho-dy už sem do ho do val,
uz sem sty-ri no-ci do-ma ne-no-co-val.

108/1d (T 1707) Má stará mamičko

Fa-san-ku, fa-san-ku, zabil sem ga-lan-ku,
za-bil sem ju zrá-na, ne-mě-la řá-da.

108/1e (T 1807) Má stará mamičko

Chu-do-bo, chu-do-bo, si ty mně moc vít-,
si-tě byknám ho-hajek, ne-dá mu ro-di-na.

Varianty
Měl sem šťeti a jen ne-
šťeti po-tka-lo na div če hes ky.

Má stará ma-ru-še, až já od Vas půjdu,
vše-cky ma-jet nosti za mnú pla-ka-t budô.

Měl sem šhti i neštěsti.

Měl sem šhti a jen nešťeti.

Měl sem šhti i neštěsti.
Strážnice. Sb. Ú.-Pěšalka na lukách-reminiscence na září 1905
Skizza z roku 1912

Strážnice. Sb. Ú.-Zpívala sůseda Ježovy starčenky Možnárky
srpen 1911

Strážnice. Sb. Ú.-Zpíval dr Joška Frohka
8. 10. 1939

Strážnice. Sb. Ú.-Zpíval Jan Machálek-Rakušan
9. 4. 1942

Strážnice. Sb. Ú.-Zpívala Maryna Valáchová, srpen 1931

Strážnice. Sb. Ú.-Hrály hudec Gajda Pěšek a Jura Pánek
srpen 1912

Strážnice. Sb. Ú.-Hrály hudec Gajda Pěšek a Jura Pánek
srpen 1912
Strážnice. Sb. Ú-Zpíval Martin Pla šervenec 1911
136 (1 260)

Trvá 59"

Ne-pí, ku-haj, ne-pí vo-dy, le-bo po ní
za-ba cho-di, za-pí sa ty ra-či vin-
ka, to je dob-rá me-de-cin - ka.

137 (1 260)

Strážnice. Sb. Ú-Zpíval Jan Machálek Rakula
5. 3. 1943

Ne-půjdu já za mý-ná-ra, mam-kó má, le-bo on to
za-prá-ře-né šé-cí má, ra-čí půj-dem sa ko-vá-ra,
povím prav-du, on u-dě-lá cing-li-ngi na ná-
ko-vu.

138 (1 809a)

Strážnice. Sukl III. č.129, IV. č.275

O-lo Stráž-ni-ce vo-děn-ka sa to-
sto-jí nad čů mi-lá, že tam do ní sko-
či.

138 (1 809a)

Strážnice Sb. Ú-Zpívala Maryna Myšková z jara 1907

Trvá 39"

O-lo Stráž-ni-ce vo-děn-ka sa-
co-di tam má mi-lá, že do ní sko-
či.
167 a (T 229)
Strážnice. Sb. Ú. Zpívali studenti na gymnáziu 1906

167 b
Strážnice Sb. Ú. Hrali hudeb na večírk v léto 1912. skiz
harmonisace k předčíemu nápěvu

168 (T 230a)
Strážnice. Sb. Ú. Zpíval Jan Macháček- Rakušan 10. 4. 1942

169 a (T 230e)
Strážnice. Sb. Ú. Zpíval Jan Neuman - Zajíc 4. 2. 1942

169 b (T 230f)
Strážnice. Sb. Ú. Zpívala Maryka Procházková 4. 2. 1942

170 (T 230)
Strážnice. Sb. Ú. Zpíval Jos. Svoboda - Slobodéčka 10. 2. 1940

171/1a (T 232-a)
Strážnice. Sb. Ú. Zpíval Jan Mýnek, muzikant d. 13. 1939

127
171/1b (T 223) Seče kohaj
Strážnice, Sb. Ú. Zpíval Pavel Slováček ml.
Aolička Matějková 8. 6. 1943

171/2 (T 222a)
Strážnice, Sb. Ú. Zpíval Josef Mlynek, ponosný 1941

171/19a (T 232-28)
Strážnice, Sb. Ú, spolu s Marynovou Hradilovou a Jaroslavem Kříčkou
Zpíval Jan Macháček-Rakušan k tanci danají 8. 8. 1940

171/3b (T 222-28) Strážnice, Sb. Ú. Zpíval Jan Macháček-Rakušan na lůžku 4. 1. 1943

172 (T 233-1)
Strážnice, Sb. Ú. Zpívala Maryska Procházková 6. 8. 1942

173 (T 234-9) Sedajte družky za stoly
Strážnice - Sušil II.č. 080, IV. č. 1198

174/1a (T 234a)
Strážnice Sb. Ú. Zpíval Jan Macháček - Rakušan 11. 1. 1943

174/1b (T 235b)
Strážnice Sb. Ú. Zpíval Jan Mlynek, muzikant 4. 12. 1939

174/2 (T 236a)
Strážnice Sb. Ú. Zpívala Maryna Valůchová, srpen 1931
189 (T 204)
Strážnice, Sb. Ú. Zpívala Maryna Valúchová srpen 1931
Trvá 15

San-dár si po mezi cho-di, piš-ca-len-ku v ru-ce dr-ži,
pi-ská si na jed-nu div-ku, po-čák, šak já si ta chyt-mu.

1 ad 189 (T 3 ad 284) San-dár si po mete chodi
Volká, Sb. Ú. Zpívala Anna Žalmánková
Trvá 19

Žan-dár si po mezi cho-di, piš-fa-len-ku
v ru-ce dr-ži, pi-ská si na jed-nu
div-ku, po-čák, a já si ta chyt-mu.

190/1 (T 256 b)
Strážnice, Sb. Ú. Zpíval Fr. Hůřík - školník 3. 5. 1944
Trvá 50* 15*

Ši-dim li-di, ši-dim li-di na ten oc-as
ko-by-li, aj, ty bra-tře ka-ma-rá-do

Dohra
a-by sme sa na-pi-li.

190/2 (T 204 a)
Strážnice, Sb. Ú. Zpíval Fr. Jamný et. a napodoboval hrnu na gajdy
Trvá 30

Ši-dim li-di, ši-dim li-di o ten o-cas ko-by-li,
aj, ty bra-tře, ka-ma-rá-do, jag týsme sa na-pi-li.

191 (T 257 a)
Strážnice, Sb. Ú. Zpívala Gajda - Pukčelák v léto 1913
Trvá 28*

Ško-da fa-ho-haj-ku, že za vo-du by váš, vo-da
mosty vzala, vo-da mo-sty vzala, ty k nám necho-di-váš.

192 (T 255)
Strážnice, Sb. Ú. Zpíval Jan Machálek - Rakusan 4. 2. 1943
Trvá 19*

Šla pso-ta pres ho-ry, až ju no-lky br-ne-ly
a tak so-bě za-xpi-va-la, až ty ho-ry za-xné-ly.

193 (T 255)
Strážnice, Sb. Ú. Zpívala Apolomia Kořínková-Mičková
Trvá 10*

Ště dev-tě-ko na ja ho-dy do-šlo o-no na kraj
vo-dy ej do-šlo o-no na kraj vo-dy.
Strážnice. Sb. Ú. Zpíval a hrál Gajda Plchelák léto 1913

203 (ř 272 a)

Tvrz 10°

Ten stražněk zámecky mezi vodama,
mezi vodama, mezi vodama,

204 (ř 272 b)

Strážnice. Sb. Ú. Zpívala Maryška Procházková 5. 2. 1943

Tvrz 28°

Ten stražnický zámecky hoříma,
Slibo nám švarné divča, že půjde s námi,

205/1 (ř 272 c)

Strážnice. Sb. Ú. Zpíval a hrál Gajda Plchelák léto 1913

Tvrz 44°

Ti stražníci úradkové, tvrdě ho srdečka,
Dali oni sobě nálet starého víneko,
Jak sa ho napili, tak sa u radili,
Kerého by dal lápit na vojnu synečka.

205/2 (ř 272 d)

Strážnice. Sb. Ú. Zpíval Jan Mlýnek, muzikant 4. 12. 1939

Tvrz 44°

Ti stražníci úradkové, tvrdě ho srdečka,
Dali oni sobě nálet bílého vínečka,
Dýž sa ho napili, hned sa u radili,
Kerého by dal odvěst na vojnu synečka.

206 a (ř 280 a)

Strážnice. Sb. Ú. Zpívala Maryna Valuchová, srpen 1931

Tvrz 33°

To stražníké po le je pěkné rozňané,
Roz pustili syněček štýr koňe vráňe,

207 (ř 280 b)

Strážnice. Sb. Ú. Zpívala Maryška Procházková 11. 4. 1943

Tvrz 20°

To stražníké po le v rozhon rozroňané,
Roz pustili syněček štýr koňe vráňe,

208/1 (ř 281 a)

Od Strážnice, Sbíral Sušil - viz Sušil III str. 796, IV č. 2348

Tvrz 30°

To to je ten chodníček na vojnu hraď,
Co sem já jin choval kmi lej na přezvědy,

208/2 (ř 281 b)

Strážnice. Sb. Ú. Zpívala Maryna Valuchová, srpen 1931

Tvrz 20°

To to je, ten chodníček na vojnu hraď,
Po keřem sem choval kmi lej na plezvědy,
by-lo zíma, bla-to, ne-mrze-lo mňa to, le-dagdoňa od-su-diil.

Prvdl.podobnej spôsob bez hudebné modulácie.

228/2c (T 222) V tem stražnickém procesí Strážnice. Sb.Ú. Zpívala Maryška Procházková
Trvá 15" 4.3.1943

Vy-da-la má-ti, vy-da-la cé-ru da-le-ko od se-b-e,

da-le-ko od se-b-e, na modrú s tej modrý o-na máň le-hu-ju.

229 (T 222) Strážnice. Sb.Ú. Zpíval dr Jožka Frolika 10.3.1940
Trvá 11"

Vy-da-la má-ti, vy-da-la cé-ru da-le-ko od se-b-e,

da-le-ko od se-b-e.


230/1a (T 222) Strážnice. Sb.Ú. Zpíval strýček krásljci ze šenkupodzim 1910
Trvá 25"

Vy-da-la má-ti, vy-da-la cé-ru

da-le-ko od se-b-e, da-le-ko od se-b-e.

230/1b (T 222) Strážnice. Sb.Ú. Zpíval Jan Macháček Rakusan 1.1.1943
Trvá 15"

Vy-da-la má-ti, vy-da-la cé-ru

da-le-ko od se-b-e, da-le-ko od se-b-e.

230/1c (T 222) Strážnice. Sb.Ú. Zpívala Apolonia Koříneková-Máňková 22.11.1943
Trvá 15"

Vy-da-la má-ti, vy-da-la cé-ru

da-le-ko od se-b-e, da-le-ko od se-b-e.

230/1d (T 222) Strážnice. Sb.Ú. Zpíval Jan Neuman-Zajíč 6.2.1943
Trvá 15"

Vy-da-la má-ti, vy-da-la cé-ru da-le-ko od se-b-e,

da-le-ko od se-b-e.

230/2a (T 222) Strážnice. Sb.Ú. Zpíval Pavel Slováček st. léto 1910
Trvá 14"

Vy-da-la má-ti, vy-da-la cé-ru da-le-

ko od se-b-e, da-le-ko od se-b-e.

230/2b Fr. Janný st. 11.1.1943 - skoro shoden s 230/2a
230/2c Jožka Cundla 11.1.1943 - skoro shoden s 230/2a
230/2d Frant. Hořák školník 3.6.1913 - skoro shoden s 230/2a

466

467
236 (T 212) Strážnice. Š. Ś. Zpívala Alžběta Matějková 3. 5. 1943

Trvá 9°

Vzal sem si starší baba, volečka gr-mo-lečka,
a by měla ne-po-trkal, ať půjdu do kopěčka.

1 ad 236 Počal sem si

Kopanice. Glvač na Žalostinné nad Vrbovicí. Š. Š. Zpívala
stará Glvačová v létech 1911

Trvá 9°

Mak se nám ne-u-ro-dína, lem sama má-ko-vičky,
mo je žena botů nemá, lem sama podko-vičky.

237 (T 220) Strážnice. Š. Š. Zpívala Alžběta Matějková 5. 3. 1943

Trvá 9°

Za-bíla paníčka pána, do za-hrídky za-kopa-la,
aj sa po něm pošla-pala.

238/1a (T 200a) Strážnice. Š. Š. Zpívali a brali hudci v létech 1912

Trvá 9°

Za hájíč-kem, za ze-leným, ej, za hájíč-kem,
za ze-leným, ej, o-re div-če s vol-kem jed-nym.

238/1b (T 200b) za hájíč-kem, za ze-leným Strážnice. Š. Š. Zpíval Martin Pisa léto 1912

Trvá 9°

Za ku-ka-la ku-ku-lenka, ej, vším po-li na ja-

239 (T 221/1) Za hájíčkem, za zeleným Strážnice. Š. Š. Zpívala Apolonia Košťámková-Močková

Trvá 10°

Pod ja-vo-rem, pod ze-le-ným, pod ja-vo-rem,
pod ze-le-ným, o-re div-če s vol-kem jed-nym.

240/1 (T 221a) Strážnice. Š. Š. Zpíval Stěpán Jež z Radijova, r. 1906

Trvá 10°

Za ho-ra-ma, za do-la-ma, tan-co-va-la Maj-da-len-ka
sho-sa-ra-ma, tan-co-va-la Maj da le nka sho-sa ra ma.

240/2 (T 221b) Za horama, za dolama Strážnice. Š. Š. Zp. Jan Mlynář, následně 4.13.1939

Trvá 10°

Za do-la-ma, za ho-ra-ma, tan-co-va-la
Maj-da-len-ka sho-sa-ra-ma, sho-sa-ra-ma.

241 (T 222) Strážnice. Š. Š. Zpívala Apolonia Košťámková-Močková 22. 6. 1942

Trvá 11°

Za hu-ča-ly ho-ry, za hu-ča-ly le-ny,
kam ste sa po-dě-ly mo je mla-de ča-ty?
vám na pěknou noteciku.

---

Zapívaj, slavičku, vzeleňem hůlku a já ti zapívám, chodí na travičku.

---

Zitra sa vydávat mám, zelenej
sukně nemám, po pros šu haj mu ma-mlůku, nech mi kúpi na sukničku.

---

Za hořama je-te-línka, sa-la ju tam Ka-te-rínka,
Ka-te-rínko, Ka-čo na ša, ne-mod-ťi sa o-če-ná-ša.

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Zastřelil sem holubičku - shodná nápeněm i rytmem s 250 b

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Ju-li-ána, krásná paní, u Du-na-ja la-ty pra-la.