

DRAGAN NIMAC  
LIVIO MARIJAN



# RADOVIN

GLAGOLJAŠKO PUČKO CRKVENO  
PJEVANJE U ZADARSKOJ NADBISKUPIJI

P J E V A N A    B A Š T I N A



RADOVIN – GLAGOLJAŠKO PUČKO CRKVENO PJEVANJE U ZADARSKOJ NADBISKUPIJI  
RADOVIN - GLAGOLITIC FOLK CHURCH CHANTING IN THE ARCHDIOCESE OF ZADAR

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## 5. THE GLAGOLITIC CHANT OF THE PARISH OF RADOVIN

“The Glagolitic Chant of the parish of Radovin” is the second edition of the series of documentary multimedial monographies covering the Glagolitic church folk chant of the Archdiocese of Zadar. It comprises a book with texts on the history of the parish of Radovin, the history, development and analysis of the Glagolitic chant with note transcriptions, two compact discs and a documentary film.

### 5.1. The Glagolitic heritage in general

It is well known that the Glagolitic alphabet played a unique cultural, historical and social role among the Croats. By the end of the 15th century the most important monuments of Croatian literature emerged in the Glagolitic script and only 28 years after Gutenberg's invention of print the first printed Glagolitic Missal came out. More than just an alphabet that is not Latin or Cyrillic, Glagolitsa and Glagolitism implies a unique sacral and secular culture, consisting of literature, art, social and political values, music, spirituality, customs and mentality. From the very beginning the fundamental basis of Croatian Glagolitism was the Church liturgy. Unlike the rest of the Catholic nations of Europe, who until the 20th century used the Roman Rite in the Latin language, the Croats had the Roman Rite in Old Church Slavonic and the Glagolitic script. This tradition is based in the apostolic work of Sts. Cyrill and Methodius in the 8th century who translated biblical and liturgical texts of both Byzantine and Roman liturgical provenience into Slavonic. While the eastern and southern Slavic peoples entered the eastern (byzantine) ecclesiastical sphere and used Slavonic, but in the Byzantine rite and the Cyrillic





script, the Croats from the start used Slavonic, but in the Roman rite and Glagolitic script. This phenomena was without precedent in the Catholic Church where Latin was the only official liturgical language. Eventhough the Glagolitic liturgy was approved and tolerated by Rome, nevertheless it was often looked upon as something irregular and even illegal by local Latin clergy and various governments that ruled the Croatian Adriatic, where the Glagolitic liturgy existed. The paradox of the Glagolitic liturgy of the Croats is that at the same time it connected the Croats to the orthodox Slavs via the Slavonic liturgical language, but also divided them due to the difference of rites and the fact that they belonged to the Catholic Church. On the other hand, Glagolitism divided the Croats from the rest of the Catholic west via the use of Slavonic and not Latin, but united them due to the same Roman rite and Catholic affiliation.

One of the most interesting aspects of the Glagolitic heritage among the Croats is the Glagolitic liturgical chant. It is only natural that the unique phenomena of the Roman rite celebrated in a domestic and familiar language produced a unique chant. The language was familiar and understandable to the folk and this enabled the laypeople to engage actively in the liturgy. While the peoples of Western Europe had very little access and almost no active participation in the liturgical services the Church, and so developed paraliturgical rites and chants as a substitute, the Croats fully participated in the liturgy, they chanted it and understood it. This fact gave rise to the development of a unique liturgical chant that is not Gregorian (typical for the Roman rite) but instead an original “homemade” chant that can be described as having elements of old Gregorian and Byzantine elements, but on the most part it is an authentic musical tradition based largely on folk music. Glagolitic chants originated in a very tight relation to the traditional folk music of the Croatian Adriatic (Istria, Quarner and Dalmatia) and represent a unique “folk liturgical chant” in Western European culture.

## 5.2. The Parish of Radovin

Radovin is a village and parish in the Zadar County (North Dalmatia), located 18 kilometers north of Zadar, only a few kilometers from the seacoast. Administratively it belongs to the municipality Ražanac, in ecclesiastical terms to the Archdiocese of Zadar. According to the census of 2011 Radovin had 561 inhabitants, 164 households, 200 residential units. Before and during the Roman period, the locality of contemporary



Radovin was inhabited by the Illiric tribe known as Liburns. The Slavic Croats inhabited the region during the 9th century. From the very beginning they belonged to the historic Croatian county and diocese of Nin. During the Middle Ages various villages existed in the region. Historical documents record the parish of Krbavac Lug on the locality of today's Radovin. The Turkish invasion of the Balkans and the constant Turkish-Venetian wars in this region during the 16th and 17th centuries resulted in the disappearance of all the villages and parishes with the population exiled to the islands or other parts of Croatia. The territory of Radovin was the border area between the Turks and Venice for most of the time. It was only after the War of Candia (1645-1669) that a period of peace and stability occurred, with new population migrating into the region. Radovin is historically recorded for the first time in 1688. as a new settlement on the ruins of the medieval villages of Krbavac Lug, Stanić, Ambrozić, Opatica, Miagošće, Podvršje, Maljine and Snojaci. The church of St. Peter, today the cemetery chapel, remains as a historic document from these times as the parish church of Krbavac Lug. Radovin was a part of Venetian Dalmatia until 1797, the Austro-Hungarian Empire from 1797 until 1918 (with a short French period during the Napoleon rule in Dalmatia 1806-1813), and finally it entered the Kingdom of Yugoslavia after the First World War. After World War II it became a part of the communist Yugoslavia and after its desintegration in 1991, the Republic of Croatia. During the 20th century many inhabitants emigrated to European countries or overseas, but mostly to various Croatian cities. During the War for Croatian independence 1991-1995 the people of Radovin fled more than once due to the vicinity of battle operations. Traditionally the population lived from sheep breeding and the cultivation of vineyards, wheat, olives and vegetables. During the recent three decades the economic and social changes have significantly improved with better communications and many of the people working in the city of Zadar.

The Parish of Radovin is first recorded in the 17th century, integrated with the parish of neighboring Ljubač and belonging to the Diocese of Nin. This diocese was dissolved and all its parishes became a part of the Archdiocese of Zadar in 1828. Radovin became an independent parish in the second half of the 18th century. The church of St. Peter is recorded in the 14th century, but archeologists agree that it is much older. Today's parish church of Our Lady of Health (Presentation of the Virgin Mary in the Temple), earlier dedicated to Our Lady of the Rosary, was built in 1687 as a very small church. It was renewed in 1921 and later enlarged.









## 5.3. The Glagolitic chant of Radovin

As all of the Croatian parishes in the Zadar and Nin Dioceses outside of the city walls, Radovin was also a Glagolitic parish. Domestic Glagolitic priests served their flock using the Old Church Slavonic liturgical language, with Missals and other liturgical books written in the Glagolitic script. Today we know of four Glagolitic priests from Radovin in the 18th and 19th centuries: Jerolim Dundović, Dujam Marasović, Božo Zelić and Jakov Dundović. Various historical and socio-economic reasons had a crucial impact on the development of liturgical chant in the continental region of the Zadar area. Illiteracy, lack of liturgical and church tradition and the somewhat nomadic mentality of the newly settled inhabitants in the 17th century were not very suitable and adequate for the establishment of stable and compact parishes and villages. The rural environment oriented towards everyday survival made it very hard to impact a steady church life and even less to develop liturgical chant, especially in the Old Church Slavonic language. Up until the 20th century the liturgical chant was basically executed by the priest and one or two literate laymen who were trained by the priest in basic and simple melodies. Gradually more and more lay cantors engaged in church singing and by the middle of the 20th century the women began to take part also.

During the 17th century liturgical books in the Croatian vernacular began to appear, making it much easier for the laity to engage in the liturgy. The vernacular Croatian called “ščavet” was the most practical solution for the liturgy in the inland parishes where the century old Glagolitic tradition was interrupted by the Turkish invasion and discontinuity of life and tradition that followed. The practice in almost all of these parishes was that the priests chanted the liturgy in Old Church Slavonic from official liturgical books (satisfying the “de iure” aspect) while the laity chanted the ordinary parts of the Mass in the vernacular (the “de facto” situation). The vernacular was taken from various editions published as practical handbooks for the Mass during the 18th and 19th century, their language being a mixture of archaic Croatian and Old Church Slavonic. Nevertheless it was completely understandable to the ordinary people. After the liturgical reform of the Second Vatican Council during the 1960's the standard Croatian language was implemented.

In 1963 the ethnomusicologist Jerko Bezić made a live recording of the Sunday Mass in Radovin. It is the first audio record we possess. It contains all of the Mass as it was prior to the reform (according







*Ivica Dundović pjeva pištolu u župskoj crkvi u Radovinu, 2012.*









to the 1962 Roman Rite) and various other liturgical and paraliturgical chants that are used in the services through the year (Eucharistic Adoration, Holy Week chants). It also contains secular folk chants. Comparing them with the recordings made in 2000 it is obvious that very few interventions occurred in the traditional church chanting of Radovin. For the most parts it sounds today as it did decades ago.

All of the ordinary Mass parts were chanted by the entire congregation, lead by two small male choirs (consisting of two or three cantors). The two choirs alternated in leading and initiating verses of the chants while the women followed along and engaged in chanting with both choirs. One or two cantors sang the Mass propers and one cantor chanted the Epistle reading.

The chanting is very aloud, with an open voice and a rustically sound. The melodies are very simple, consisting of an ambitious of two or three tones, with very narrow shifts and they are all sung in parallel terce (two-part singing) ending usually with a quintus under the leading tone. This type of singing is the typical secular folk singing style of the entire continental region of Dalmatia known as singing “na bas” (bas being the lower tone, quintus, that accompanies the leading voice in various intervals of the melody). The women usually sing the parallel terce part an octave higher than the men, which creates a special harmonius effect. The older, more archaic style of chant, with unison endings instead of the quintus, has been lost. There are basically two or three melodic patterns or variations to which most of the various liturgical and paraliturgical chants are sung. The variations depend on whether the text is in prose (such as the psalmodic verses of the Mass parts) or in syllabic verses (such as most of the paraliturgical chants). There are a few melodies that were brought from outside, mainly from the traditional liturgical chanting of the Zadar Cathedral during the 20th century, but they have been simplified and conformed according to the possibilities of the folk and their traditional style of singing. A few melodies come from the Gregorian choral repertoire, but as in all traditional Glagolitic settings, they have been modified by adding two-part backing voices that transformed them into polyphonic melodies rather than typical Gregorian monophonic.

In 1999. the Folklore Ensemble “Radovin” was established in order to preserve the traditions, traditional chants, dances and customs of Radovin. The ensemble consists of 25 male and female singers under the





leadership of Ivica Dundović. Aside from performing the traditional folk songs and dances of Radovin, they are also the leading church singers and they have a leading role in preserving the traditional Glagolitic chant. Under the professional guidance of the ethnologist Livio Marijan in 2000 they edited a compact disc with folk and church chants of Radovin. They have also been presenting the traditional Glagolitic chants of Radovin at various manifestations and occasions outside their village, such as at the Musical Evenings of Donat (Zadar, 2001), The International Folklore Festival of Zagreb (2003) and at The Days of Christian Culture in Zadar (2012). The Croatian Radio Television house made a documentary film about their engagement in the preservation of folk tradition and Glagolitic chant in 2003. It is with great love and pride that they still chant the traditional Glagolitic melodies during the church services in Radovin, keeping an old and unique Croatian tradition alive in their midst and presenting it in public at various occasions and manifestations.







## POPIS PJEVAČA

Popis crkvenih pučkih pjevača iz Radovina koji su sudjelovali na snimanju za potrebe ovog multimedija (Radovin, crkva Gospe od Zdravlja, 2012.)

Tereža DUNDOVIĆ (1931.)

Krsto PAIĆ (1937.)

Božo DOKOZA (1937.)

Mihovilka-Karmela JOKIĆ (1938.)

Josip UZELAC (1938.)

Ljubica DUNDOVIĆ (1937.)

Krsto BERETIN (1941.)

Danica UZELAC (1942.)

Šime PAIĆ (1942.)

Ljubica BERETIN (1943.)

Božo UZELAC (1946.-2011.)

Obrad MARASOVIĆ (1947.)

Marija MARASOVIĆ (1947.)

Vjera DUNDOVIĆ (1948.)



Pave DOKOZA (1948.)  
 Nediljka UZELAC (1949.)  
 Marija DUNDOVIĆ (1950.-2012.)  
 Zdenka JOKIĆ (1956.)  
 Milan BOLONJA (1956.)  
 Mira BERETIN (1957.)  
 Marica DUNDOVIĆ (1958.)  
 Nikola DUNDOVIĆ (1958.)  
 Radmir RUDELA (1959.)  
 Ivica BOLONJA (1959.)  
 Radojka DUNDOVIĆ (1962.)  
 Kata BRKLJAČA (1963.)  
 Jasna UZELAC (1965.)  
 Zdenka DUNDOVIĆ (1966.)  
 Ana ALIĆ (1968.)  
 Marica DUNDOVIĆ (1969.)  
 Zvonko NEKIĆ (1969.)  
 Nikica UZELAC (1969.)  
 Dragica DUNDOVIĆ (1970.)  
 Ika BERETIN (1972.)  
 Ivica DUNDOVIĆ (1974.)  
 Ante JOKIĆ (1975.)









*Ljubica Dundović s domaćem kruhom ukrašenim glagoljskim natpisom: Zadar L(ito) G(ospodnje) 2000.*



## **NOTNA TRANSKRIPCIJA**

Transkripcije su prilagođene duhu tradicijskog pjevanja u Radovinu



## Puče moj

♩=85

TUTTI

Pu - će moj, što u - či - nih te - bi, ili u će - m o - ža lo - stih  
te - te? Od - go - vo - ri - me - ni!

SOLISTI

Ja - sam te be iz-ve-o iz E - gip-ta, po-to-piv-ši fa-ra-o-na u Cr - ve - no  
mo - re, a ti si me-ne pre-da-o gla - va - ri - ma sve - će - nič - kim.

TUTTI

Pu - će moj, što u - či - nih te - bi, ili u će - m  
o - ža lo - stih te - te? Od - go - vo - ri - me - ni!



**Pristup Mise za mrtve**

$\text{♩} = 90$

Po - koj vje - čni da - ruj nji - ma Go - spo - de i svje - tlost vje - čna svje - tli - la nji - ma.

Te - bi Bo - že pri - pa - da pje - sma na ši - o - nu, te - bi se iz - vr - šu - ju

za - vje - ti u Je - ru - za - le - mu. U - sli - ši mo -

li - tvu mo - ju, te - bi do - la - zi sva - ko - tije - lo.









## Zdravo Tilo Isusovo

$\text{♩} = 90$

Two systems of musical notation for a song. Each system consists of a vocal line (treble clef) and a guitar line (bass clef). The key signature has one sharp (F#). The tempo is marked as quarter note = 90. The lyrics are written below the vocal line.

Zdra - vo Ti - lo I - su - so - vo, na ol - ta - ru po - sve - će - no.

Zdra - vo Ti - lo I - su - so - vo, za nas na križ pri - bi - je - no.

## Poškropi me Gospodine

$\text{♩} = 120$

Four systems of musical notation for a song. Each system consists of a vocal line (treble clef) and a guitar line (bass clef). The key signature has two sharps (F# and C#). The tempo is marked as quarter note = 120. The lyrics are written below the vocal line. The score includes parts for a soloist and a tutti group.

**SOLIST** **TUTTI**

Po - škro - pi me Gos - po - di - ne i - zo - pom da se o - čis - tim, o - pe - ri - me,

**SOLIST**

i bi ću bi je - lji od snije - ga. Po - mi - luj me - ne Bo - že

**TUTTI**

po ve - li - kom mi - lo - sr - du svo - me. Sla - va O - cu i Si - nu i Du - hu Sve - to - mu

ka - ko bi - ja - še na po - čet - ku ta - ko i sa - da i vaz - da i u vi - ke vi - kov. A - men.





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