

**ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS AND
SOCIAL SCIENCES**

**IMPACT OF FOLK MUSIC
ON THE WORKS OF MACEDONIAN CLASSICAL MUSIC COMPOSERS**

M.A. THESIS

Gizem ALEVER

**Department of Musicology and Music Theory
Music Theory and Composition M.A. Programme**

JUNE 2019

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Thesis Advisor: Assist. Prof. Dr. Eray ALTINBÜKEN

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYAL BİLİMLER ENSTİTÜSÜ

**MAKEDON HALK MÜZİĞİNİN MAKEDONYALI KLASİK MÜZİK
BESTECİLERİNİN ESERLERİ ÜZERİNDEKİ ETKİSİ**

YÜKSEK LİSANS TEZİ

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FOREWORD

Music is endless journey and we encounter various genres of music. First of all, I want to thank my family for they introduced me with music when I was a child. In my way, music of Balkan Peninsula especially music of Macedonia (today's Republic of North Macedonia) fascinates me always. My interest to music of this region and my knowledge of music composition, contributed to occur this thesis.

Firstly I want to thank my advisor Assist. Prof. Dr. Eray ALTINBÜKEN for his support. Also I'm very grateful for Assoc. Prof. Dr. Belma OĞUL' s help. She introduced me to Macedonian ethnomusicologist Velika STOJKOVA.

I'm also very grateful to Velika STOJKOVA for her help. When I visited SOKOM in Skopje, Macedonia to take various sources about this thesis such as sheet music, CDs, articles and books, she gave me a lot of sources and she introduced me her father Stojan STOJKOV who is well known composer in Republic of North Macedonia. I had the opportunity to make interview with him about his compositions.

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ABBREVIATIONS

CD	: Compact Disc
ICFM	: International Council of Folk Music
ICTM	: International Council of Traditional Music
İTÜ TMDK	: İstanbul Teknik Üniversitesi Türk Musikisi Devlet Konservatuarı
m.	: Measure
p.	: page
SOKOM	: Sojuz na Kompozitori na Makedonija

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THE IMPACT OF FOLK MUSIC ON THE WORKS OF MACEDONIAN CLASSICAL MUSIC COMPOSERS

SUMMARY

Classical music composers have been using the folk music of their geography as an inspiration in their works. This has emerged especially in the 19th century as nationalist movements around the world become widespread therefore having an effect on music especially in Eastern Europe and later it also spread to America.

In the former Yugoslavia, after the end of Ottoman Empire's rule in the Balkans, nationalism began to manifest itself and influenced music. The composers in the Yugoslav era preferred to use folk music as a form of expression, just as they did in Eastern Europe and Latin America.

In Macedonia, which was part of Yugoslavia during those years, the First Generation Macedonian Composers started to compose around 1930s as the first educated composers. There are four generations of composers in Macedonia, including the contemporary composers. In this study, two composers from each generation were analyzed as an example. Works inspired by Macedonian folk music are selected accordingly for this study. A brief information on Macedonian folk music was also included in the study in order to inform the reader before the analysis of compositions. In the conclusion of the research, it detected that there are seven different usage of folkloric material on the works of composers.

Throughout the study, the name Macedonia was used to denote the country which has its current official name as the "Republic of North Macedonia".

MAKEDON HALK MÜZİĞİNİN MAKEDONYALI KLASİK MÜZİK BESTECİLERİNİN ESERLERİ ÜZERİNDEKİ ETKİSİ

ÖZET

Klasik müzik bestecileri, yaşadıkları veya ilgi duydukları coğrafyanın müziğini kendi eserlerinde bir anlatı şekli olarak kullanmışlardır. Bu anlatı özellikle 19. Yüzyılda özellikle Doğu Avrupa’da müzikte ulusalcılık akımı olarak ortaya çıkmış ve Amerika’ ya yayılmıştır.

Eski Yugoslavya ülkelerinde ise Osmanlı İmparatorluğu’nun Balkan Savaşları sonunda yenilgisinden sonra ulusalcılık kendini göstermeye başlamıştır ve müziğe de etki etmiştir. Yugoslavya dönemindeki besteciler aynı Doğu Avrupa ve Latin Amerika’ da olduğu gibi halk müziğini bir ifade biçimi olarak kullanmayı oldukça tercih etmişlerdir.

O yıllarda Yugoslavya’nın parçası olan Makedonya’da (şimdiki ismi ile Kuzey Makedonya Cumhuriyeti) “Birinci Kuşak Makedon Besteciler” ilk eğitimli besteciler olarak 1930’ lu yıllarda çalışmalarına başlamışlardır. Şu an yaşayan besteciler de dahil olmak üzere, Makedonya’da dört besteci kuşağı vardır. Bu çalışmada her kuşaktan iki besteci ve her besteciden Makedon halk müziğini yansıttığımızı düşündüğümüz birer eser örnek olarak analiz edilmiştir. Örnek eser analizlerinden önce okuyucuyu bilgilendirmek adına Makedon halk müziğine dair kısa bir bilgilendirme de çalışmanın içinde ayrıca belirtilmiştir. Çalışmanın sonucunda ise Makedon halk müziğinin klasik müzik bestecilerinin eserlerinde nasıl kullanıldığına dair yedi farklı çıkarım yapılmıştır.

Çalışma boyunca kastedilen Makedonya, bugünkü resmi adıyla Kuzey Makedonya Cumhuriyeti olan ülke için kullanılmıştır.

1. INTRODUCTION

1.1 Purpose of Thesis

This study titled “Impact of Folk Music on the Works of Macedonian Classical Music Composers” aims to show how Macedonian composers used folk music elements on their works. The usage of folkloric element is different in each composer. In 1930s when composers started to compose western classical music as first educated composers in Macedonia, their music included clear folkloric material but as we get closer to the present day, composers have used folk music in their own compositions in more modern and abstract ways as like in various country as well as Turkey. This research aims to be a guide for young composers who wish to get inspiration from folk music of their own geography or any place where they are interested.

1.2 Method of Study

Intensive literature reviewed was carried out, regarding classical music in Balkans, we researched related materials in online libraries and sources such as JSTOR and Oxford Music Online. Than an interviewed was made with ethnomusicologist Velika Stojkova and composers Stojan Stojkov, Soni Petrovski in Skopje, Macedonia. Velika Stojkova helped me to acces SOKOM library and there I found a lot of articles, books, sheets and materials for my research. After the resources were collected, an elimination was carried out among those which would be more useful, and then the majority of them were translated into English. The fact that most sources are Macedonian has been challenging in some ways.

In the last chapter named “Analysis of Folk Music Features on the Works by Macedonian Classical Music Composers from Different Generations”, we selected two composers and one of their works in each generations. While we analysed of pieces, we looked at the melodic structure, rhythmic-metric structure, wheather or not using of folk instruments and folkloric elements. From the first generation we selected *Baltepe* by Todor Skalovski and *Kumanovka 3* by Trajko Prokopiev. In the second

generation we selected *Tančarka* by Kiril Makedonski and *Toccata* by Vlastimir Nikolovski. In the third generation *Folklorna Kanoni* by Blagoj Canev and *Selska Svita* by Stojan Stojkov. In the fourth generation meaning contemporary and alive composers *Bric-a-brac* by Soni Petrovski and *Kantus* by Bojana Petrović Aleksova.

1.3 Literature Review

In this research, almost entire sources which we used are in Macedonian language. These sources include articles, books taken from library of SOKOM and biographies of composers downloaded from the website of SOKOM. For the introduction part, we mostly used Borivoje Dzimrevski's book "*Čalgiskata Tradicija vo Makedonija*" and articles taken from online databases and gathered sheet music that we used for analysis, from St. Kliment Ohridski National & University Library and library of SOKOM.

We formed this thesis under three main topics. While we are organizing this work, we first talked about the historical background that will form the basis for introduction to formation of classical music scene in Macedonia. Under the same title, also we discussed generations of Macedonian composers from 1930s to present. The third title which is named "Influence of Folk Music on the Macedonian Classical Music Composers" also divided into three subtitles. In the first subtitle of this chapter we discussed definitions of folk music. In the second subtitle, we examined Macedonian folk music. It is a profoundly wide topic and we examined the phenomenon in four subtopics which are mostly distinctive in composer's works such as scales, rhythmic-metric structures, instruments and vocal tradition. The name of third subtitle is same with main title of that chapter. In that chapter, we examined the emergence of national music and its influence on former Yugoslavian countries and Macedonia.

2. HISTORICAL BACKGROUND

2.1 The Formation Process of the Classical Music Scene in Republic of North Macedonia

Before the new musical developments of the second half of the nineteenth century, musical education was mostly of the Greek Patriarchate-sponsored Christian schools, primarily using liturgical manuscripts in neumatic notation. The use of the contemporary western notation system began with the efforts of the teacher and scholar Naum Miladinov (1817-1897) from the mid-nineteenth century (Kovačević, 1984).

According to the number of documentations from the end of 19th century it is apparent that the Bulgarian, Greek and Serbian schools of the region introduced songs from the western European, northern Slavic and Russian Romantic repertoires into their music education. At the same time Macedonian nationalist teachers would also incorporate Macedonian folk songs into the music studies. Songs that contain either revolutionary or epic themes were a constant attraction for the nationalist teachers and students alike (Ortakov, 1982).

Amateur choral groups and small ensembles made their appearances during the last quarter of the 19th century. These ensembles were commonly established in the urban areas, with the first choral societies appearing around the turn into the twentieth century (Cvetko, 1984).

After Balkan Wars, the territory of today's Republic of North Macedonia belonged to the Kingdom of Serbia and then Yugoslavia. At that time, regular music schools were established in Macedonia. The first music school in Skopje was founded by Sarah Arsic in 1928. The school was carrying her name and had a private character. In 1934, Mokranjac music school was established in Skopje which at the time of the German-Bulgarian occupation (1941-1944) became a musical gymnasium. The music school in Macedonia was getting its full bloom only after the liberation. Musicians who wanted to acquire better musical education continued their music studies in Belgrade, the city of Yugoslavia that was considered to be the key musical centre.

The time of World War I, it was difficult to create cultural works and the composers needed three decades to create musical works. Until the 1930's there were no official composer school and composers in Macedonia but composers who were mainly music teachers, singers in church choir and they made a lot of work for church. The choral

genre was introduced into the church ritual. Such designated sacred concerts involved the performance of four-part arrangements of psalms from the Macedonian liturgical tradition that dated back to the medieval era, and polyphonic works from the Russian Orthodox tradition (Ortakov, 1986).

After the 1930s first educated composers slowly emerged whom later named as “First Generation Composers in Macedonia”. They all, studied in Belgrade Music Faculty where music education generally was based on folklore. Most of professors in Belgrade Music Faculty in that time were educated in Europe especially in Prague and Slovakia and they were influenced by Dvorak, Janacek and Smetana. They took method of using folklore in their music from European nationalist composers and they applied it as a method in Belgrade. So, their students from Macedonia were influenced by their professors, who used folklore as an inspiration. They composed mostly choral music that positively correlated with the current needs in Macedonia at that time. During that time, choir works of all Yugoslavian composers were inspired by Serbian composer Stevan Mokranjac who used a lot of folklore especially Macedonian folklore is visible in his choir works.

When they return from Belgrade to Macedonia, they established singing groups in their country. In this period, the first attempts are made to create a national direction in the Macedonian music. The presence of an increasing number of choral works and the search for new means of expression created a favorable climate for the establishment of a large number of music ensembles. Among them, the famous choir sections of the music institutes Abrazević, Mokranjac and Gusle in Skopje, are especially noticeable. (Karakas, 1970).

The music life in Macedonia between the two world wars was mostly alive with ensembles of troubadour groups, chalgija ensembles and mandolin orchestras, some of which were continuation of the practise existing in Macedonian towns during the Ottoman rule. The Second World War and the National Liberation War weren't suitable time for development of culture and art. However, due to these conditions, partisan songs and nationalist anthems were created. The author of the first marching song is unknown, while the other was composed by Panče Pešev (1915-1944). This period also marks the appearance of the first collections of Macedonian national liberation songs by Kočo Račin in 1943 (Kolovski, 2004).

In the second part of twentieth century, after WW II, there have been major progresses in music. Wide range of important music institutions have been established. In Skopje a professional symphonic orchestra was formed that later became the Macedonian Philharmonic. The first concert of the orchestra was on February 5, 1947, with Todor Skalovski conducting. The Macedonian National Opera formed in 1948 and performed the ballet “The Fountain of Bakhchisaray” by Boris Asafiev.

At that same time many music and art high schools opened across Macedonia. Faculty of Music Art (*Fakultet Na Muzicka Umetnost* FMU) established in Skopje in 1966 and today continues the education. Musical festivals also play a significant role in Macedonian music such as “Struga Music Fall” , “Ohrid Summer Festival”, “Ohrid Choir Festival”, “Days of Macedonian Music”, an amateur choir competition in Kavadarci, and the choir festival in Tetovo.

2.2 Generations of Macedonian Classical Music Composers from 1930s to Present

In Macedonia, today named as the First Generation Macedonian Composers, after the first three decades of the century started to create music. It was during the period between the two world wars that the Macedonian school of composers started to make music therefore it was highly influenced by socio-politic conditions of the era, and it is marked mostly by their contribution especially to choral music repertoire. Five composers who were among the first to initiate the modern history of Macedonian music take highly distinguished positions: Stefan Gajdov (1905 – 1992), Živko Firfov (1906 – 1984), Trajko Prokopiev (1909– 1979), Todor Skalovski (1909– 2004), and Petre Bogdanov-Kočko (1913 – 1988) (Buzharovski, Jordanoska; 2015).

As I mentioned in previous chapter, they completed their educations on the Belgrade Music School. They were not only composers but also choral and orchestral conductors, musicologists and leaders of the first professional musical schools and institutions. They were influenced mostly by compositional approach of Serbian composer Stevan Mokranjac and their musical perspective originates from Macedonian folk music and all of them focused mostly on choral music, also like Mokranjac. They used folklore in different ways, as a quote or as an inspiration and they were also influenced by Russian Five’s neo-folklorism movement. Although relatively rare, they also wrote instrumental pieces. Their predominantly choral works are often based on Macedonian folk and traditional music and sometimes adaptations

from Macedonian folk songs. Here is an example of a choral adaptation of Macedonian urban folk song “*Sevdalino Maloj Mome*” by Stefan Gajdov is showed in figure 2.1.

PRESTO ♩ = 210 (♩ = 30)

C. Сев-да-ли-но, ма-лој, мо-ме мо-ри, Сев-да-ли-но,

A. Сев-да-ли-но, ма-лој, мо-ме мо-ри Севда-ли-но,

T. Сев-дали-но, ма-лој, мо-ме мо-ри, Сев-да-ли-но,

Б. Сев-дали-но, ма-лој, мо-ме мо-ри, Сев-да-ли-но,

Figure 2.1: Choral arrangement by Stefan Gajdov – *Sevdalino Maloj Mome*

Todor Skalovski’ s “*Makedonsko Oro*” reflects the atmosphere of one of the most exciting and well known Macedonian folk dance *Teškoto*. Music starts with *ad libitum* and gradually accelerates as like in the *Teškoto* Dance (Figures 2.2, 2.3 and 2.4).

Makedonsko Oro

Todor Skalovski

Tempo ad libitum

Sopran Alt *f* Ej!

Tenor *f* Ej!

Bas *f* Ej!

Figure 2.2: “*Makedonsko Oro*” by Todor Skalovski m. 1-5

poco accelerando *poco cresc.* O - ro Hej!

S
A *pp* aj - de o - ro Aj - de o - ro od kraj se - lo ce - lo se - lo ta - mo tro - pa

T *pp* aj - de, o - ro

B *pp* rum - ba, rum - ba, rum - ba, rum - ba, rum - ba, rum - ba, rum, bam, ba, rum, rum, bam, ba,

Figure 2.3: “Makedonsko Oro” by Todor Skalovski m. 61-65

of, a - man! Aj - de vo o - ro! de o - ro, of, o - ro, aj - de, le vo o - ro, o - ro tro - pa, Sto - jan vi - ka, Ja - na ri - pa o - ro

S
A *fff*

T *fff*

B *fff*

Figure 2.4: “Makedonsko Oro” by Todor Skalovski m. 85-88

The choral works of Trajko Prokopiev are like lyric miniatures. Among his most notable compositions are the six impressive choral works entitled “Kumanovki” reflects folkloric atmosphere. We will analyse “Kumanovka 3” in next chapters.

In the middle of twentieth century, “Second Generation Composers” Gligor Smokvarski (1914- 1974), Blagoja Ivanovski (1921-1994), Vlastimir Nikolovski (1925- 2001), Kiril Makedonski (1925- 1984), Toma Proshev (1931- 1996), Ljubomir Brandjolica (1932) slowly appeared on the music scene. They were educated in former Yugoslavian centers such as Belgrade, Zagreb and Ljubljana. The establishment of the first symphonic orchestra in 1944, motivated composers to compose first symphonic works and to perform large orchestral works. First ballet “Makedonska Povest” composed in 1952 by Gligor Smokvarski and the first opera “Goce” composed in 1954

by Kiril Makedonski. They initiated the large-scale orchestral works written in a range of styles from neo-classical to experimental and avant-garde (Bužarovski, 2001).

Second generation composers also used folk music as an inspiration in their works but presented in a different context unlike first generation composers. They were mostly influenced by Bartok, Stravinsky and Prokofiev, and used such modern techniques employed by them, such as bitonality, polytonality, chromatism along with folk music inspired material.

During the period between 1960s and 1970s a new generation of composers emerged later known as “Third Generation Macedonian Composers” such as Dragan Shuplevski (1933 2001), Mihajlo Nikolovski (1934- 1995), Tomislav Zografski (1934 – 2000), Aleksandar Dzambazov (1936-) Sotir Golabovski (1937-), Blagoj Canev (1937-), Stojan Stojkov (1941 -), Dimche Nikolovski (1943- 1998), Stojce Tosevski (1944- 2008) and Risto Avramovski (1943- 2007). In 1966 The Faculty of Music was opened in Skopje then these composers became professors in university. This generation also included folk music material in their compositions but style and the way they incorporated the folklore into their music differ vastly. For example, Tomislav Zografski’ s symphonies contain melodies taken straight from folk music on the other hand Stojan Stojkov and Risto Avramovski didn’ t directly take melodies from existing folk music (they didn’ t make quotations) but instead used material such as second intervals, glissandos in choir musics and incorporated folk instruments in their music. For example, Stojan Stojkov used kanun and ud in his cantata titled *Ogledalo*.

Fourth generation composers are living composers such as Toma Mančev (1950), Goce Kolarovski (1959), Jana Andreevska (1967), Valentina Velkovska Trajanovska (1976), Soni Petrovski (1977), Darija Andovska (1979), Bojana Petrovic Aleksova (1985).

3. INFLUENCES OF FOLK MUSIC ON THE MACEDONIAN COMPOSERS

The definition of folk music has been described in several ways by the ethnomusicologists. In this thesis what is folk music and its description and history is not discussed because it is a wide topic and it is not related to this research. We used folk music as a synonym with traditional music. First folk music in Macedonia is explained under four different categories. Then in the second chapter which is titled “Influence of Folk Music on Macedonian Classical Music” where national music trends in Europe in the 19th century and its reflections on the southeastern Europe, former Yugoslavian countries and Macedonia and Turkey are explained.

3.1 Folk Music in Macedonia

The folklore tradition of today’s North Macedonia was formed throughout centuries under the influence of various cultural heritages and this mixture is reflected in a great variety. Despite the small territory of Republic of North Macedonia, the cultural interaction both from oriental and occidental roots, resulted in a rich musical heritage and a variety of tonal, melodic, and rhythmic structures. Despite the political, ethnic, and religious conflicts of the region, common music has been shared among different ethnic and religious groups. (Buzarovski, Jordanovska , 2001).

The earliest transcriptions of Macedonian folksongs are dated in the last decades of the 19th century by Todor Gavazov, Georgi Smičkov, Georgi Lžev, Aleksandar Konev, Todor Netkov, Ivan Klinkov, and Angel Bukurešliev. Even though they used Western notation for their transcriptions they thought it couldn’ t reflect the microtonal, makam-related and rich ornamental structure of the songs, these transcriptions became a starting point for understanding the characteristics of the traditional music of the time (Firfov, 1999).

Throughout history, various empires ruled the Balkan Peninsula but Byzantine and Ottoman Empire were the most influential ones among them (Tatarchevska, 2006). Impacts of these two empires are clear in Macedonian Traditional Music. Since this is a wide topic, in order to provide a better classification, we will examine the features of Macedonian Folk Music under four different categories such as; scales, metric-rhythmic structure instruments and vocal tradition.

3.2.1 Scales

Živko Firfov who is founder of the ethnomusicology in Macedonia, classified different tonal and modal patterns in his book “Makedonski Muzicki Folklor: Pesni I” and he used the terms ‘makam’ and ‘octoechos’ (Firfov, 1953).

The Macedonian ethnomusicologist Metodija Simonovski has used the term oriental tetrachord for the augmented second between second and third degree of the row, while Trærup relates it to the hicaz tetrachord. These scales are showed in Figures 3.1 and 3.2.



Figure 3.1: Oriental Tetrachord

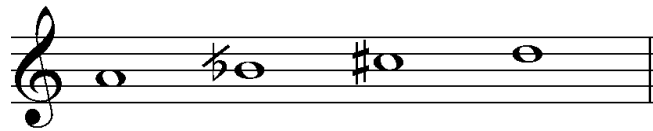


Figure 3.2: Hicaz Tetrachord

The augmented second interval as a music element and its presence in the traditional music in Balkan Peninsula is characterized as an Oriental influence. According to Simonovski, every tone scale and melody structure which includes augmented second is called *oriental scale*. M. Simonovski emphasized that the augmented second appears in the folk songs as an influence of church singing, where it already existed as an interval (Simonovski, 1959). Unlike Simonovski, Borivoe Dzhimrevski indicated in his book *Čalgiskata Tradicija vo Makedonija* that the augmented second as an oriental element is present but it is an indirect influence of the Byzantine old church singing. The influences of the Ottoman Empire in Balkans through 19th century, performed by *čalgija* ensembles were clear influence of Turkish makams used in Macedonian traditional music. These bands, which existed in all main cities in Macedonia consisted

of the instruments such as the ud, lavta, clarinet, kanun, dajre and tarabuka and their sounds affected the entire urban music tradition (Dzhimrevski, 1985).

Depending on the genre, oriental tetrachord or harmonic tetrachord may be found in different degrees in the row. For example, augmented second between the second and the third degrees of row is mostly found in rural melodies (Figure 3.3).



Figure 3.3: Augmented second between second and third degrees

According to Dzhimrevski, the other most frequent scales with augmented second are showed in figures 3.4 and 3.5.



Figure 3.4: Makam Suzinak



Figure 3.5: Nikriz Tetrachord

3.2.2 Metric – Rhythmic Structure

Macedonian folk music includes complex and various rhythmic patterns. The complex metric structures are mostly related to dance (*oro*) tradition. Boris Kremenliev classified these rhythmic structures in four title such as regular, asymmetric, and unmeasured and combinations of regular and asymmetric patterns (Kremenliev, 1952).

Regular duple (2/4, 4/4, 6/8) and triple (3/4, 3/8, 9/8) meters are exemplified in below (Figure 3.6 and figure 3.7).



Figure 3.6: Example of regular duple meter “Kasapsko Oro”



Figure 3.7: Example of regular triple meter “Biljana Platno Beleše”

Asymmetric meters: 5/8, 5/16, 7/8, 7/16, 9/8, 9/16, 11/8, 11/16, 12/8, 12/16, 13/8, 13/16 (Figure 3.8 and figure 3.9).



Figure 3.8: Example of asymmetric meters “Pajduško Oro”



Figure 3.9: Example of asymmetric meters “Ibraim Odza”

Unmeasured meters: Instrumental or vocal improvisations are named ezgija or mane showed in figure 3.10.



Figure 3.10: Example of unmeasured meters “Vila moma tri zeleni venca”

Combinations of regular and asymmetric meters: There are enormous possibilities but these combinations are seen more frequently: (2/4 - 7/16); (2/4 - 9/16); (3/4 - 5/4-2/4); (3/4-5/4 -4/4) ; (4/4 - 5/4); (4/4 - 3/4 - 5/4); (4/4 - 5/8); (4/4 - 9/16- 5/16); (6/4 -2/4 - 5/4); (5/16 - 2/4).

3.2.3 Instruments

Instruments are important cultural dynamics in all of Balkan territories. Ethnomusicologist Aleksandar Linin developed a functional categorization of the folk instruments into two groups: rural folk instruments and *čalgija* instruments. The rural folk instruments are also grouped into three titles:

- 1) Wedding - festivities (*svadbarsko-soborski*) instruments : gajda, zurla, tapan (Figure 3.11)
- 2) Pastoral (*pastirska*) instruments : kaval, šupelka, and duduk, (Figure 3.12)
- 3) Craftsman (*esnafskočaršijski*) instruments :tambura, gusla, kemane (Linin,1999). (Figure 3.13)



Figure 3.11: Wedding- Festivities Instruments (URL -7)



Figure 3.12: Pastoral Instruments (URL - 8)



Figure 3.13: Craftsman Instruments (URL – 9), (URL- 10)

Čalgija instruments: Violin, ud, rarely cümbüş, kanun, clarinet, dajre and tarabuka
(Figure 3.14)



Figure 3.14: Čalgija Instruments and čalgija band (URL-11)

3.2.4 Vocal tradition

Rural and urban vocal traditions have different features. Polyphonic singing exists in pastoral regions while heterophonic singing belongs to urban music.

There exists several types of polyphony such as one-part, two-part and three-part that depends on the types of songs, their purpose and location. In Central and Southwestern Macedonia we mostly encounter one-part singing, the basic form of drone accompanied singing can be found in all other regions, Northwest Macedonia, more specifically Tetovo region where old male singing is exception. Three-part polyphony singing style is present in the female singing at the borders between Macedonia, Albania, and Greece, this region shows high similarity with Albanian *Toska* style singing. In Western parts of Macedonia, more specifically in Tetovo region, a characteristic type of drone-style exists in male polyphonic singing, that consists of mobile drone which occasionally sometimes sounds like three-part singing. This two-part singing is a traditional vocal form characteristic to this region only. This type of singing is called '*glasoechko*' or "rural" by the locals and its passed orally from generation to generation as part of local tradition throughout centuries (Bugariska, 2000)

Trpko Bičevski differentiates between different types of polyphonic singing in Macedonia, by regions. The most prevalent is drone type vocal polyphony with

dissonant, mostly second intervals. Songs usually start with the leading voice and then drone voice following which include rich ornamentation and a lot of microtonal glissandos around degrees of scale. Drones can be rhythmic or non- rhythmic and it can be performed as the long voice songs (*pesni na dolg glas*) and the dance songs, or short voice songs (*kratok glas*) (Bičevski, 1997).

In the mountainous region around Skopje in Northern Macedonia, voice with a moving drone style singing can be found. In this regions the drone moves in second intervals below the tonic (Stojkova, 1998).

A particular pentatonic polyphony for three or more voices is developed around the Kostur region (*grteni* songs) (Bičevski, 1999).

Vocal traditions of čalgija is performed as heterophony as a kind of ornamental embellishment around the monodic skeleton of the song.

3.2 Influence of Folk Music on Macedonian Classical Music

The study of musical nationalism can be understood in terms of compositional style and inside the context of social conditions (Leersen, 2006). From the late 19th century forwards, the notion of music became growingly vital to the debates on nationalism. Musicians who wanted to create their own national music, composers and collectors and totalitarian regimes, used folk and nation synonymously using these concepts to fit their needs (Nettl, 1965).

The rise of national-classical music was widespread across Europe. Like many other forms of Romantic nationalism various cultural communities, composers wanted to show their nation's unique individuality and culture giving importance to being different from all. (Thiesse 1999).

According to Béla Bartók, pure folk music can be considered as a natural phenomenon influencing classical music and he thought that pure folk music began to exert an overwhelming influence on classical art music only at the end of nineteenth century and the beginning of the twentieth. Bartók claims that works of Ravel and Debussy should be considered to be the first ones who used Eastern European and Eastern Asian folk music that exerted a permanent and, to some extent, leading influence and this influence is more clear in the works of the Russian, Stravinsky, and the Hungarian, Kodaly (Bartók, 1931).

During the nineteenth century, most of the European countries and most of the composers were using traditional methods and there was a need to bring a colour of national tone into their music. National music dominates the century from Carl Maria von Weber (1786- 1826) to Jean Sibelius (1865–1957). Sibelius' music shows that the national music paradigm lasts longer than the Romantic and post Romantic school. Even modern composers such as Leoš Janáček and Béla Bartók composed in the nationalistic fashion as did, across the American continents such as Aaron Copland and Heitor Villa Lobos (Applegate,1998).

According to Curtis in order to understand the music we have to look at the general cultural ambience of musical life in the nineteenth century: especially the works of composers and writings of music critics (Curtis, 2008). By 1800, classical music had developed into a common, established cultural phenomenon in many European countries. Putting aside stylistic differences and local practice, many set of shared features (many of them, like the accepted technical vocabulary, of Italian origin), has been established through transfers and travels by composers and performers. The genres and musical forms of opera, cantata, symphony, concerto and suite had become a common everywhere; the symphony solidified as the sonata form set for an entire orchestra. The diatonic and tempered tuning system with its standard major and minor keys and rules of harmony as well as notation and metronomic tempo notations generally accepted instrumentations for the orchestra and voice-ranges for the choir has been established, all of Europe shared a common musical language and system. Concept of virtuoso performers developed as early as eighteenth-century and composers became mobile and international, mostly travelling many cities such as St Petersburg, Dublin, Lisbon and Budapest. Occasional added exotic effects such as 'alla Turca' or Eastern flavours, horn signals were only incidental. At that time classical music was as widespread and without nation as mathematics or classicist architecture. In this air of common practise and with this shared understanding of music during the course of the nineteenth century, national schools emerged (Bohlman, 2004).

Even without context and text, it is thought that music could convey a national-patriotic meaning by the use of formal motifs that reminds of popular and folk culture. Composers examined the use motifs and elements from dance forms such as verbunkos, mazurka, fandango, with characteristic rhythmical or melodic patterns. Use of local instruments such as the German horn, the guitar as well as drones similar

to bagpipe-style or liturgical chant forms, modal scales and harmonies reminding religious musical traditions were prevalent. The works of Isaac Albéniz (1860–1909) and Manuel de Falla (1876–1946), even when scored for piano or orchestra, often invoke the harmonies and broken-chord arpeggios peculiar to guitar instrumentation and Spanish popular music (Asensi Silvestre, 2008).

The titles of musical pieces would usually mention the national-ethnic origin such as Russian, English, Iberian, Spanish, and so on. National music started to become what is known as programmatic music. And very often the scenes that programme music represents were mostly national. Bohemian composer Smetana's orchestral suite *Má vlast* (1874–1879; 'My country') includes the famous tracking of the Vltava river, which Smetana himself described as follows (Beckerman, 1998):

“The composition describes the course of the Vltava, starting from the two small springs, the Cold and Warm Vltava, to the unification of both streams into a single current, the course of the Vltava through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces and ruins aloft. The Vltava swirls into the St John's Rapids; then it widens and flows toward Prague, past the Vyšehrad, and then majestically vanishes into the distance, ending at the Elbe.”

While the use of 'folk' stylistic elements varies across the composers for example Hungarian and Spanish composers like Liszt and De Falla have a richer and more characteristically apparent tones in their music when compared to Finnish or Danish composers like Jean Sibelius or Carl Nielsen, where the use of programme is prevalent. Many symphonies use national self-characterisations in their titles: Tchaikovsky's *Little Russian Symphony* (1872), Vincent d'Indy's *Symphonie sur un chant montagnard français* (1886), Bernhard Zweers's *Symphony Aan mijn Vaderland* ('To my Fatherland', 1890) and Gustav Holst's *Cotswolds Symphony* (1900) (Curtis, 2008).

According to Joep Leersen, there is a third trend, besides the use of folk-stylistic elements in national music that is the development of new genres. Beyond the classical form repertoire that had become common practice by the late eighteenth century such as the symphony and opera, new genres emerged. The use of suite form used a lot by Albéniz and Smetana and the overture that was previously used only before the themes in operas became an independent orchestral form on its own allowing access to

composers for free expression and melodic freedom. Examples include Alexander Campbell Mackenzie's *Britannia* overture (1894); Balakirev's two Overtures on Russian Themes (1858 and 1864); Tchaikovsky's Overture 1812 . (Leersen, 2006)

One of the strategies in creating socialist international and national identities under the former Soviets was the identification of 'folk' or 'people's' music. In the Soviet Central Asia, and across Eastern Europe, various aspects of folk music were combined with the Russian classical music sound and published through theatres, colleges and schools. Bartók's methods of 'musical folklore' – involving the collection of folksongs and customs and the use of evolutionary perspectives were compatible with Soviet ideology. Reaching for the top of social and cultural development, the sizes and tunings of local instruments were altered so that as while staying national the instruments could also play in orchestras together with European instruments traditional melodies were used but adapted and 'folksong' was redefined as newly composed song that comprised lyrics in praise of their happy modern lives (Pegg, 2001).

In common with Soviet communism, folksongs under Chinese communism would be made of newly-composed texts with state-approved lyrics sung to already existing tunes. In Nazi Germany in order to ensure the racial superiority of Arian music, folk music was arranged as choral music in the Reich's Chamber of Music and controlled by the German Singers' Union (Deutscher Sängerbund) (Levi, 1994).

After the formation of modern Turkey, M. Kemal Atatürk who was founder of modern Turkey had started to do reforms in music which are taken as example from Europe. He wanted to create a modern Turkish music which is fed by its own soil and blending with Western classical music. With this purpose a competition was held in the 1925-26, and successful talented young people, sent to Europe especially to Paris and Vienna for their education. Five of them were Cemal Reşit Rey (1904 – 1985), Hasan Ferid Alnar (1906-1978), Ulvi Cemal Erkin (1906-1972), Ahmed Adnan Saygun (1907-1991) and Necil Kazım Akses (1908-1999). After they returned to Turkey, they formed the Turkish ecile of composition and since that time, they started to be remembered as the Turkish Five (*Türk Beşleri*). Turkish Five is the first generation of composers in Republic of Turkey (Aydın, 2003).

According to Serbian musicologist Katerina Tomašević, there is no doubt that the development of art music and music scholarship, particularly ethnomusicological, in

the former Yugoslavia(s), were strongly marked by the echoes of the complete activities and creative achievements of Bela Bartok. (Tomašević, 2015).

Following the nationalist movements of the 19th and 20th centuries independence from Ottoman rule, the tendency of newly formed nations has been to invent music in South East Europe as a series of discrete national histories, thus trying to reduce the commonalities that have resulted from shared history from common imperial legacies (both Habsburg and Ottoman), and, more recently modern Europe (Samson, 2015).

There is evidence for oral traditions prior to the phonograph, aside from iconographical details, inferences from ancient theory, histories and chronicles. Even though early folklorists thought that this music somehow existed in much the same form for centuries Samson notes that this kind of survivalism approach is certainly delusional and misleading. On the other hand, traces of certain practices may still be found (Samson, 2015).

There are many factors which contribute to the unity and similarity in South-eastern Europe, especially the traditional music. Although major Southeast European geographic zones – the Carpathian Mountains, the Pannonian Plain and the Balkan Peninsula – had large cultural traditions of their own, they were open to interaction with other cultural zones (Petrovic, 1997).

Besides traditional music, it could be said that we can divide South East Europe into two separate, very broad cultural traditions with distinctive properties. The former cultural influence was shaped by a Byzantine legacy and the latter by an Ottoman imperial culture, and they both remained stable for a long time.

The Christianity in the Balkans was established during the Byzantine rule forming the essential source of mentality of people in general. In later periods, this evolved into what would later become national identities. Musically this was expressed through a continuous tradition of Christian Orthodox liturgical repertory that extended beyond nations mostly among Greeks, Serbs, Bulgarians and Romanians. This tradition was able to continue through the Ottoman era, since Christian Orthodoxy was considered to be one of the Ottoman “millet”s (communities with some self-governing rights). There was a core area of Ottoman-controlled land in the Balkans for more than five centuries, while around the edges of this core there were territories that either came under Ottoman rule for relatively short periods, or alternated between Austro-

Hungarian and Ottoman rule. In addition to the music of Christian Orthodoxy, Ottoman classical and semi-classical repertoires and Islamic sacred music played an important role, all of which again crossed political boundaries. All these former Ottoman territories, between the mid-16th century and the early 20th century, developed the kinds of bourgeois social structures that were similar to the ones in other parts of the Austro-Hungarian Empire and these similarities created uniformity among cultural practices which even nationalist ideology couldn't prevent. (Zannos, 1994)

After the World War II, most of the independent states of South East Europe became satellite states of the Soviet Union. The exceptions were Greece and Turkey, which both joined NATO in 1952, and were thus closely aligned to North American and West European political agendas. The following years war of ideologies dominated global politics for more than forty years, and although that battle was leaded and funded by the superpowers themselves, much of it was transferred to a South eastern Europe, with the Slavic Balkans part of communist 'Eastern Europe' and Greece part of 'the West'. Thus in the communist countries, classical music, including opera, was transformed from a bourgeois product into a culture of the people while modernist music and commercial popular music were condemned as anti-humanist and decadent. Traditional music on the other hand was transformed and translated from the village square to the concert platform (Glenny, 1999).

It has been problematic in Yugoslavia whether to accept or to reject folk music as a basis for composition and perhaps it is not easy to understand for the Western composers. Folk music was important in the nationalist and pan-Slavic movements of the 19th century and it was still important until the breakup of Yugoslavia, as well as in many Eastern European countries. Composers of Yugoslavia considered folk music as a national form of expression like other Eastern European and Latin American countries that are on the far removed from the European and Western American centres of musical world. Yugoslavia's rich culture and folk music helped to create the special identity of Yugoslav music (Helm, 1965).

Mostly it is not so easy to distinguish Yugoslav nationalism from the nation-specific nationalism in which Yugoslavism being south Slavs have similar tribal origins and speak variants of the same language so they are the same people and nation specific version of the nationalism sometimes interpreted differently by nations (Serbs, Croats, Slovenes, Bosnians and Macedonians). In summary, the Yugoslav idea was put into

practise as federalism in Zagreb and Ljubljana, and into centralism in Belgrade (Djokić, 2003)

Culturewise speaking, the Yugoslav idea was ambitious but also culturally mixed in sense of ethnicities and faiths that co-existed for centuries. Even though it was tough, many artists yet found it sympathetic and in the aftermath of the Balkan Wars and the events of World War I Slav unification was thought to be a political necessity. Accordingly, following the formation of the new state in 1918, it was thought to be a necessity to create Yugoslav music. First step was the unification of choral societies from the three major nations, Serbs, Slovenes and Croates, into a single Yugoslav Choral Union in 1924, which gave its first concert in 1926, followed by the first meeting of choral societies from all over Yugoslavia in 1929. And with the same idea classical performance institutions such as opera houses, philharmonic orchestras in all three former capitals (Belgrade, Zagreb, Ljubljana) adopted and promoted federal staffing and programming policies. But at the same time the three cultural capitals maintained their separate traditions, and even with Yugoslavism it was apparent that composers felt that they were first Serbs, Croats, or Slovenes then Yugoslavs (Andreis, 1971).

In Serbia, the Orthodox Christianity, language, and epic poetry were key defining elements of ethnicity and the emerging sense of nationhood in the 19th century. A tradition of patriotic theatre involving plays with music was also important, and so too was the rise of singing associations. But it was the folklore movement associated with Kornelije Stanković (1831–65) and later Stevan Mokranjac (1856–1914) that paved the way for the new national styles featuring the use of traditional music in a Western classical music framework. (Djurić- Klajn, 1972).

In Croatia, too, music was used together with traditional poetry, and again the theatre was important as well. Here the key folklorist was Franjo Kuhač (1834–1911), who worked with the Bishop Strossmayer's larger pan-Slav programme. When he arrived in Zagreb in 1871, Kuhač brought collections of folk music from all over the south Slav territories, transcribed during his travels. (Andreis, 1982)

In Slovenia, which had never been occupied by the Ottomans and had been subject to a mix of Italian and German influences, in the beginning there was not so much interest to the movement. But in due time Yugoslavism viewed by Slovenians as a necessary

tool in the fight against Habsburg and Austro-Hungarian domination, following the nationalist movement of the later 19th century (Samson, 2001)

In Macedonia, the beginnings of the opening Macedonian musical generation initiated the continual creation of musical works in 1930s (Kolovski, 1999).

Important musicological contributions, which served as basis for the study of Macedonian music, were always focused on folk music (Ortakov, 1975). Detailed study of collection and harmonization of Macedonian folk songs began with efforts of Vuk Karadžić in 1815 and continued by Victor I. Grigorović in 1840s. After Karadžić and Grigorović, Naum Miladinov who is known as the first Macedonian ethnomusicologists and Stefan I. Verković collected Macedonian folk songs. Their efforts contributed to Macedonian National Revival in the second half of the nineteenth century (Polenaković, 1960). As for the use of folkloric materials in composition, it is undeniable that ethnomusicological contributions of ethnomusicologists Ludvik Kuba, Dobri Hristov and Vladimir Gjorgjević; and pioneering of Serbian composer Stevan Mokranjac are quite significant (Nikolovski, 1960).

After the end of the 19th century, slowly composers on the musical stage in Macedonia started to adapt to the modern era. It is in fact quite difficult to pinpoint the beginning, but the first educated musician Atanas Badev (1860 – 1908) could be considered as one of the pioneers of Macedonian classical music. Atanas Badev, a well-trained musician and also a good educator, is quite important because of the fact that, as a grammar school teacher in Thessaloniki, he trained a generation of future educators, many of whom were interested in music and became involved with the musical life in various Macedonian towns and cities. He was born in Prilep in 1860 and finished his secondary education in Sofia, after that he went to Russia, where he studied mathematics for two years at Odessa. Later Badev graduated from the Synodal Singing Church in Moscow and finally, as a student of N. Rimsky-Korsakov, graduated from the Royal Singing School in St. Petersburg. Later when he returned from Russia, he started his career as a teacher at the grammar school in Thessaloniki (Vitanova-Staleva, 1965). When he returned to Macedonia he was the first professional Macedonian musician and theoretician. Later he went to Bulgaria and worked in various Bulgarian cities. He thought it was up to him to organize musical life in Macedonia and at the same time collect Macedonian folk songs and dances. Therefore,

his study “On folklore and its features in Macedonia” read on the 2nd Musical Congress in Sofia in 1904, reflects his attitude. The study is comprised of the features of Macedonian folklore especially rhythmical and poly-metrical structures (Kamburov, 1933).

4. ANALYSIS OF FOLK MUSIC FEATURES IN THE WORKS BY MACEDONIAN CLASSICAL MUSIC COMPOSERS FROM DIFFERENT GENERATIONS

4.1 Todor Skalovski – Baltepe

4.1.1 Composer's biography

He was born in Tetovo in 21 January 1909. It is said that when he was thirteen he was cheering his neighbors in Tetovo by playing serenades, but the turning point was when the famous artist Lazar Ličenoski recognized his talent. With his recommendation in 1930 Skalovski goes to study music at the music school "Mokranjac" in Belgrade. His teachers include famous pedagogues Kosta Manojlovič, Miloje Milević, Mihovil Logar, Josip Slavenski and others. Although at the time he was a great violinist, he felt that choir conducting and composing is more appealing to him. He established a choir from the students who study music with Stefan Gaidov and Zivko Firfov. When he became friends with Vojislav Vuckovic he had a lot of influence on forming his worldview, aesthetically and politically. At this time musicians in Macedonia started to have interest in other topics related to the Macedonian folk tradition, and he gave several lectures on this subject (one of them is titled "About the Characters of the Folk of Our Yugoslavia").

After finishing school, in the second half of the 1930s he worked with several choir ensembles, and he remained the longest in the Gymnasium in Sremska Mitrovica. These years, led by two choirs (high school and church), are interrupted by the Second World War then returned to Macedonia, where he later joined the revolutionary movement. After the war, Todor Skalovski, along with several other colleagues, became one of the main figures in the musical and artistic rebuilding of the country. He was one of the initiators and founders of the Macedonian Philharmonic Orchestra (then the Symphony Orchestra) on November 24, 1944, and later participates in the formation of almost all institutions in the field of music. With some of them (the Macedonian Philharmonic Orchestra ...), he managed fruitfully both at the same time performing and composition. As a conductor, he performed in several European scenes, with the Macedonian Philharmonic, as well as with other orchestras.

The creative works of Skalovski are relatively extensive and diverse. He described himself: "My happiness is that I have freed myself in time, I did not actually fall under

the influence of snobbery prejudices and some dogmas when my aesthetic creed was formed. I began to write self-taught, as I thought it was best, relying primarily on the Macedonian melody or in the vocal singing ." The most intense period of artistic creation was between 1938 and 1973, when his most famous works were created, which had the opportunity to hear the audience in the world: "Makedonska humoreska", "Makedonsko Oro", "Sharplaninskaya spit", "Baltepe", " Velichania Cyril and Methodius ". The Baltepe Composition also had world fame sounding on the scenes from Los Angeles and New York to Vienna and Moscow (Ortakov, 1981). Except for the folklore, Todor Skalovski showed interest in the Macedonian spiritual tradition. Byzantine and Macedonian church Slavic singing was one of his lasting inspirations, and one of the works in which he found the most striking reflection is "Velichania Kiril and Methodius" (1971). In it, on the customary traditional church-Slavic text, melodies close to the spiritual-folklore tradition or the foundations of the Byzantine Kukuzel School were used (Mančev, 2004).

4.1.2 Analysis of “Baltepe” by Todor Skalovski

Baltepe is a suite written for chamber orchestra (piccolo, flute, oboe, cor anglaise, clarinet, bassoon, horn in F, trombone, tarabuka, timpani, xylophone, tamburin, grand cassa, triangle), mixed choir and vocal solo. Lyrics of Baltepe suite, tell us a story of young lovers Liljana and Stojan which is the same story as the song “ *Uči me majko karaj me*”.

Its duration is approximately 20 minutes. Suite consists of five movements which are sorted below:

1. Baltepe
2. Nevestinska
3. Uci me majko, karaj me
4. Oj Liljano
5. Na Baltepe

Here first and third movements of the suite are analyzed which include clear folkloric elements.

First movement of the suite reflects the atmosphere of Baltepe which is a hill and an ancient fortress in Tetovo. Lyrics portray sceneries and natural beauty of Baltepe. Its

starts with time signature 2/4 later it changes into 5 / 8 (3+2) which is a common meter in Macedonian folk music.

It starts with epic introduction with tempo *allegro moderato* in the meter of 2/4. Piccolo, flute, oboe and cor anglaise play unison in the first four measures with the *fff* dynamic mark in the aeolian mode in the key of A. In the fifth measure, clarinet, bassoon, and trumpet repeats first four measures but in the key of E. (Figure 4.1)

НА СВОЈОТ ДРАГ ПРИЈАТЕЛ И ГОЛЕМ УЧИТЕЛ
ЛОВРО МАТАЧИЌ

НАР. И УНИВ. БИБЛИОТЕКА
„МИЛИТЕН ОХРИДСКИ“
СКОПЈЕ

БАЛТЕПЕ
- СУИТА -

Тодор СКАЛОВСКИ
1960 год.

ALLEGRO MODERATO

Picc.

FLAUTO

OBOA

COR. ANG.

CLAR. C

FAG.

CORN. F

TR-BAS.

CON SORDINO

Figure 4.1: Baltepe 1st movement m.1-6

In the m. 13 tempo turns to “*Allegro Rustico*” and time signature changes to 5/8. Even though usage of folk music elements can be seen through the whole piece, some specific elements make it clear such as its rhythmic structure and usage of tarabuka which is one of the čalgija instruments (Figure 4.2)



Figure 4.2: Usage of tarabuka in Baltepe 1st movement m.13-17

This movement also reflects one of the most known folk dances *Pajduško Oro* with its rhythmic structure (Figure 4.2).

First movement of Baltepe is like a variation of Macedonian folk song “*Uči me majko karaj me*”. It isn’t salient in the first movement, however it can be understood from the folk song’s melodic line. Despite of dissimilarities of time signatures, both of these melodies are composed in Aeolian mode, their harmonic progressions and forming intervals are the same. These similarities are illustrated in below with figures 4.3, 4.4. and 4.5.



Figure 4.3: Melody of Macedonian folk song “*Uči me majko karaj me*”.

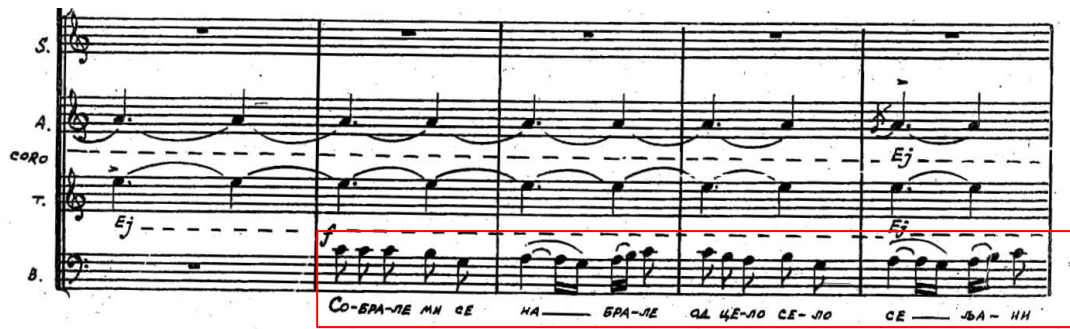


Figure 4.4: Baltepe 1st movement m.19-22 choir part

Both of them, start from the third degree of the mode and then, both of them have the same harmonic progression. At the end of second measure of both, (from where the main theme starts) music remains on the note C which is third degree of the aeolian mode. Therefore, its clear that they have the same harmonic structure.

Figure 4.5: Baltepe 1st movement m. 23-26 choir part

Third movement of suite the is named “Uči me majko, karaj me” with the same name of folk song which is mentioned above. Skalovski made quotations from this folk song. Third movement of suite starts with ad libitum. First measure is played by piccolo, flute, oboe and cor anglais. Then, in the second measure clarinet, bassoon and trumpet imitate the first group.

In the original recordings of this folk song, singers start to sing with rubato to the first syllable “ej (pronounced ey)” therefore it could be a reference to the original folk song that composer wanted to make so he used ad libitum in the beginning for this reason

but instead of choir the instrument section plays ad libitum in the beginning of the third movement.

III. „УЧИ МЕ МАЈКО, КАРАЈ МЕ.....”

45.

AD LIBITUM

The musical score is for the third movement of Baltepe, titled "УЧИ МЕ МАЈКО, КАРАЈ МЕ.....". It is marked "AD LIBITUM" at the beginning. The score is for a full orchestra and includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet, Bassoon, Cor F, Trombone, and Timpani. The key signature is one sharp (F#) and the time signature is 11/8. The score shows the beginning of the movement with various dynamics like *ff*, *f*, and *pp*. The Piccolo part is marked "AD LIBITUM".

Figure 4.6: Baltepe 3rd movement m.1-4

Ad libitum ends at the sixth measure then in the seventh measure, time signature turns to 11/8 as in the original folk songs meter. In this section, composer makes exact quotation from the folk song which we illustrated above in figure 4.3.

First, bass group sing the melodic part in the m.9, it showed in figure 4.7.



Figure 4.7: Baltepe 3rd movement m.5-9

Tenor part joins in the m. 13 with leading part (Figure 4.8).



Figure 4.8 : Baltepe 3rd movement m.10-14

4.2 Trajko Prokopiev – Kumanovka 3

4.2.1 Composer's biography

He was born in November 6 1909 in Kumanovo. He had the first touch with music when he was a child and when he bought a kaval in a fair. He and his family moved to Skopje in 1915, he started to learn music by playing violin. In 1924/25, Prokopiev enrolled first, at the Trade Academy, and then at the Gymnasium in Skopje. Inspired by the enthusiasm for the music he saw in 1929 he enrolled in Music School in Belgrade. Under the watchful eye of the great names of composer Josip Slavenski, Miloje Milojic and Kosta Manojlovic, Prokopiev mastered several musical disciplines - violin playing, conducting, opera singing, composing, musical pedagogy. During his studies, as a violinist he was a member of the Royal Guard Orchestra, he was a violinist

in the orchestra "Colegium musicum", and as a choir he performed at the First Belgrade Singing Society. He was also a conductor of the choir of the Sports Society "Jug". In 1934 he finished the school and returned to Skopje. He became a secretary and professor of violin at the private music school "Mokranjac" and later a music professor at the State Real Female Gymnasium. He performed in the choir and orchestra (1939/1940), and was a member of the String Quartet (1937), conductor of the Student Choir "Obilic" (1937/1938), conductor of the Choir "Mokranjac" (1935), etc. In addition to Skopje, he conducted several choirs in Leskovac (Serbia), Sarajevo (BiH) and Kumanovo. He completed his versatility in this period by publishing twenty musical reviews in the magazines that were published mainly in Skopje, but also in Sarajevo and Leskovac. As a participant in the National Liberation War, Prokopiev formed the choir at the Main Headquarters of the National Liberation War of Macedonia in 1944, with which he performed throughout Macedonia and Serbia, until the Srem Front. After the war, Trajko Prokopiev became involved in the restoration and development of the musical life in Macedonia, performing more important and responsible functions and duties. He was the first director of the Secondary Music School, and later the director of Ensemble "Tanec". At the same time, he was a conductor of the Symphony Orchestra (Macedonian Philharmonic) and the Skopje Opera. Already with his first composition "Song for the Russians Hair" (1932) - actually a topic with variations for piano, on motives from the same Macedonian folk song, Prokopiev showed that the musical tradition of Macedonia will be at the basis of his future creative preoccupations. In 1934, after the performance of Preludium and Fugue, critics Branko Dragutinovic wrote in the daily Politika that "... Trajko Prokopiev from the class of Miloje Milojevic has a rich and lush melodic invention." Although intensively continued to compose, and in time during his education and at the time of the most intense pre-war performing activity after the war, inflicted by the desire to upgrade his musical education, he was staying in Prague for some time, where his professors were famous Jaroslav Ryzicka, Alois Haba and Pavel I Djedecsek. Djedecsek, on one occasion, stated that one of his great wishes is "... to come to Skopje, to sit in the first row and to be happy to see how my talented student Trajko is conducting the opera" The bride "or some symphony ..." (Kostadinovski, 1983). He has created rich opus that includes choral, chamber, orchestral, musical-scenic (operas and ballets) and other compositions. He reached his composition peaks in a part of choral work,

especially in his choral cycle "Kumanovki" - these kind and marvelous madrigals of the Macedonian choral music in which paradigmatically the foundations of the Macedonian national musical style. And in them, and in other compositions, he not only relies, but also emanates from the deepest, primeval layers of the Macedonian musical folklore. In doing so, using the already known compositional techniques, mainly from the nineteenth century, he "[...] deviates from conventional patterns and strives for a freer, spontaneous, intuitive capture of the atmosphere of the used folk melody or of the musical theme of folk spirit." (Ortakov, 1982).

4.2.2 Analysis of “Kumanovka 3” by Trajko Prokopiev

This music “Kumanovka 3” is a part of Prokopiev’s choral cyle “Kumanovki”. Kumanovo is a city where Prokopiev was born and, kumanovka means girl from Kumanovo. Kumanovki cycle is written for mixed choir.

Kumanovki 3 starts with tempo Andante, 3/4 time signature and without any key signature. Until the m. 44, music progresses with changing time signatures. (Figure 4.9)

Andante molto rubato

The musical score for 'Kumanovka 3' measures 1-5 is written for a mixed choir (Soprano, Tenor, Bass) in 3/4 time. The tempo is 'Andante molto rubato'. The key signature is natural (no sharps or flats). The score shows the following lyrics for each part:

- Soprano (C.):** Ди - ми - три - је, пи - је, де,
- Tenor (T.):** Де, ви - но, пи је ги - ди,
- Bass (Б.):** Ди - мит - ри - је, ви - но, пи - је, де, ги - ди,

The score includes dynamic markings such as *f* (forte) and *piu* (pizzicato) and various time signature changes (3/4, 2/4, 3/4, 2/4, 3/4).

Figure 4.9: Kumanovka 3 m.1-5

Additionally in this section up to m.44, fourth intervals and unison were generally used which are mostly found in Byzantine Orthodox church music. (Figures 4.10 and 4.11)



Figure 4.10: m. 6-10, use of unisons and P4th intervals



Figure 4.11: m. 11- 15, use of unisons and P4th intervals

From m.44, time signature transforms into 9/16 (2+ 2+2+3) termed as “aksak” and it was written in Dorian mode in B (b, c#, d, e, f#, g#, a). (Figure 4.12)

C. 9/16

T. 9/16

B. 9/16 *f*

Ој! Ан-ге-ли-но, вер-на-љу-бо, до-не-си ми_ ти-ка пуш-ка,

14

Figure 4.12: m. 43- 47, Aksak meters and dorian mode

From m. 48 to m.57, music is written with two parts which are leading voice part and drone accompaniment. (Figures 4.13 and 4.14). From m. 58 to m. 68 drone accompaniment continues but also, soprano part was added. (Figure 4.15). These types of multi voice singing are seen mostly in Northernwest part of Macedonia which is mentioned in previous chapters.

C. 9/16

T. 9/16 *f*

B. 9/16

т'н - ка пуш - ка пи - што - ли, да у - те пам два го - лу - ба, де,

Figure 4.13: m. 48- 51 leading voice is on tenor part and drone accompaniment is on bass part

С.
 Т.
 Б.

де,
 два го - лу - ба с'бе - ло пер - је што ми ру- сив_ сла - дак ру -

Figure 4.14: m.52 – 55 leading voice is on bass part and drone accompaniment is on tenor part

С.
 Т.
 Б.

ни - е не сме ло - ши љу - ди,
 до - бар ју - нак, де, ни - е сме ти
 Ди - мит - ри - је до - бар ју - нак, де,
 де,

Figure 4.15: m. 61 – 64 drone in bass and first soprano part

Mostly polyphonic and drone accompanimental texture transformed to heterophonic style from m.68 to end of piece. (Figure 4.16)

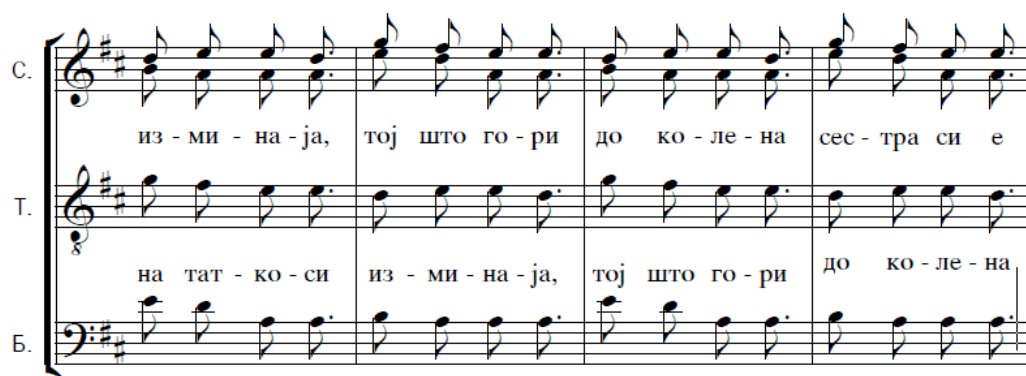


Figure 4.16: m. 90 – 93 heterophonic structure

4.3 Kiril Makedonski – Tančarka

4.3.1 Composer's biography

He was born in Bitola in 19 January 1921. At the age of eleven he started to learn violin. After finishing elementary and high school, in 1947 he enrolled at the Zagreb Music Academy in the conducting and composition department, in the class of Krsto Odak, and then in Sarajevo in the class of Ivo Brkanović. Composition is a master's degree in Ljubljana with the composer Lucian Maria Shkerianz. In 1970, he spent six months in Warsaw as a scholar of the Polish Government, and in 1974, he was promoted to the International Course of Contemporary Music in Darmstadt. In parallel with the composing he was interested in pedagogy and thorough the last decades of his life he made researches in the field of music psychology, more specifically music therapy. Much of his work was performed in public for which he received international recognitions. Kiril Makedonski appeared on Macedonian music scene in the early 1950s with his symphonic poem *Tančarka* which is composed in 1951. Quite clearly, this work belongs to the first creative phase in which his usage of folklore as inspiration. The success of "*Tančarka*" encourages the author to engage with probably the most difficult composer's task at that moment: to create a Macedonian opera, the first in Macedonian history. The echoes of its appearance and performance in 1954 were not the most favorable. There were controversial opinions and criticisms - most of the younger composers who studied the composer's craft at the time, but there is no

doubt that the Goce opera has a remarkable historical significance for the Macedonian music. In the coming years Kiril Makedonski composed several orchestral works (from 1956 to 1960 - four of his five symphonies). For his symphonies, his professor Lusian Maria Shkeryanz wrote "... that they are strong, dynamic and that they can see the reliability of the author's expression with the language and means of the twentieth century." In a letter from 1966, Shkeryanz, referring to the whole opus in Macedonian wrote: "In all works of Kiril Makedonski, the logical, natural and strong pulsation of the rhythm is especially evident, which, of course, is a national characteristic of the Macedonian people. On the splendid folklore heritage, the work of this talented composer grows in the tension and maturity of his work. "Kiril Makedonski, who had very clear views on the importance of the Macedonian folklore in this context wrote in one place that" ... our folk creation is natural climate in which I was born and raised. Musical folklore for us is spiritual capital. We in us carry the drama and lyrics that are essentially the same musical matter and which give our creativity individuality. "Kiril Makedonski's most ancient work is the opera" Tsar Samuil "written from 1962 to 1966 with his own libretto. The idea of this topic ripened with him for a long time and he explains it like this: "... getting to know our national history I was shaken by the size of Samuel's tragedy. 14000 soldiers blinded! What a horror! "The opera covers the mature years of Samuel till his death, that is, the end of the X and the beginning of the 46 47 Macedonian composers 47 XI century. The plot is based on a description of the dramatic collision of the kings Samuel and Basil II, and the culmination of the opera is in the tragic event: the dazzling of Samuel's army and his death. By the end of his life Kiril Makedonski wrote several more orchestras and chamber and choral affairs. The last years (from 1977 to 1982) paid special attention to an area that, even then, was little known and worked out in our country - music therapy. He had previously dealt with the psychological aspects of music. In one statement, he said that "music has a greater impact on the psyche than we are aware Over the course of those five years he wrote a series of (over 30) texts and abstracts dedicated to issues of music therapy. He created musical works for the treatment of various types of diseases. He became a member of the international associations in this area who gave him special recognitions. Unfortunately, like all this area, its texts and research are not bright enough to be evaluated in their true dimension and in musical circles. Apart from this, in the field of musicology, Macedonian also dealt with other theoretical issues, as well

as issues of musical notation (in 1974 he participated in the international congress for a new musical notation held at the University of Gan, Belgium). (URL -1).

4.3.2 Analysis of “Tančarka“ by Kiril Makedonski

Tančarka means dancer in Macedonian and it is known as first symphonic poem in Republic of North Macedonia. Analyses of this piece reveals that one of the most known Macedonian folk dances is clearly implemented which is Pajduško Oro.

This symphonic poem is written for symphonic orchestra (2 flutes, 1 piccolo, 2 oboe, cor anglaise, 3 clarinets in Bb, 2 bassoons, 1 contrabassoon, 4 horns in F, 3 trombone in Bb, tuba, timpani, percussion, harp and strings). Music starts with up beat in the time signature 5/4 and in Largo tempo. Introduction theme which is played by solo oboe and solo clarinet is in aeolian mode in the key of D and it reflects rural atmosphere of mountainous region. The composer didn't not make a quotation here, but was inspired from folk music and used it as an idiom (Figures 4.17 and 4.18).



Figure 4.17: Tančarka folkloric theme in Aeolian mode is played by oboe and clarinet m.1-5



Figure 4.18: Tančarka folkloric theme in Aeolian mode is played by oboe and clarinet

After the oboe and clarinet played their phrases, in the m.11 solo violoncello plays theme in the key of E, than in the m.18 with up beat, viola plays it in the same key in aeolian mode. We can see that introduction theme is played as sequenced with fifth intervals from D to B (D-A-E-). (Figure 4.19)

Figure 4.19: Tančarka m.14-24

From the m.81 music starts to accelarete and grand cassa prepares in advance for the changing time signature which turns to 5/8 in m.97. Grand cassa also imitates tapan (traditional drum) in this passage. (Figure 4.20). Time signature 5/8 reflects one of the most known Macedonian dances Pajduško Oro (Figure 4.21).



Figure 4.20: Tančarka m.81-87 Grand cassa prepares to accelerate tempo

Figure 4.21 shows a musical score for eight instruments: Ob., Cl., Fag., Timp., Vl. II., Vle, Vc., and Cb. The Ob. part has markings: *i. solo* and *mp dolce e grazioso*. The Cl. part has a marking: *mp dolce e grazioso*. The Fag. part has a marking: *mp dolce e grazioso*. The Timp. part has a marking: *mp dolce e grazioso*. The Vl. II. part has a marking: *mp dolce e grazioso*. The Vle part has a marking: *mp dolce e grazioso*. The Vc. part has a marking: *mp dolce e grazioso*. The Cb. part has a marking: *mp dolce e grazioso*.

Figure 4.21: Tančarka m.99-108, example of Pajduško Oro

In the m.280 time signature changes to 2/4 with tempo adagio. Composer used nikriz scale which is present in čalgija tradition. First trumpet plays nikriz theme in the m.280. In the score it seems that nikriz scale is on the A-flat but in fact the score is written for B-flat trumpet. In the score, it is written in A-flat but it sounds in G-flat or F-sharp. (Figure 4.22)

Then, in the m. 285, piccolo and clarinet repeats the same theme. (Figures 4.23 and 4.24)



Figure 4.22: Tančarka m.280-283 using of nikriz scale in F-sharp played by Trumpet in Bb



Figure 4.23: Tančarka m.285-286 using of nikriz scale in F- sharp played by Piccolo and Clarinet



Figure 4.24: Tančarka m.287-391

4.4 Vlastimir Nikolovski – Toccata

4.4.1 Composer's biography

He was born in Prilep in 20 December 1925 as a son of a music teacher and he was very early in touch with the music. He said that: "My life has been from town of Prilep, my birthplace; in the entourage of the village folklore, where I first absorbed the first humanistic messages from my mother, teacher and father - a conductor and a little composer"(Radio Skopje, 14.01.1977). However, the systematic music education was later on after WWII, due to the war conditions he was able to start in 1946 when he enrolled in about the Secondary Music School in Skopje. A year later, in 1947, he became a student of the then Leningrad Conservatory in the class after the composition of Orest Alexandrovich Yevlakhov (in Leningrad he had the opportunity to come into contact with the ingenious work of Bartok, Mussorgsky). Although short, his study in Leningrad (now St. Petersburg), interrupted due to the famous events of 1948, played an extremely important role in the formation of the ideological and music world of Nikolovski. Like of Mussorgsky, "the respect of Orthodox spiritual tradition, compassion for the weak and helpless and deep respect of the folk folklore tradition entered the center of his creative interest." (Kolarovski). After returning from Russia, Nikolovski enrolled at the Music Academy in Belgrade, in the class of professor Milenko Zivkovic, where (Prilep, December 20, 1925 - Skopje, March 28, 2001) composer Vlastimir Nikolovski graduated in 1955. Then he started his fruitful activity in many areas, working as a professor at the Music School in Skopje, music editor at

Radio Skopje, director of the Opera at the MNT and professor at the Pedagogical Academy. In 1966 he was a professor and first dean of the then established Faculty of Music in Skopje (then - High Music School), where he remained until the end of his working life. In 1981 he was accepted as a full member of the Macedonian Academy of Sciences and Arts. He was the president of the Macedonian Composers' Association and president of the Union of Composers of the then Yugoslavia. The work of Vlastimir Nikolovski is extremely rich and varied. It covers over 140 musical compositions of almost all types and genres of classical music, as well as a number of journalistic works dealing with various issues of musical art. His vocal-instrumental compositions (oratorios, cantatas) and his orchestral works are particularly striking. Sometimes they relied on the deepest layers of Macedonian music tradition (for example, the oratorio "Klimentu" which used original texts of Kliment's students). The texts from "Kliment" amalgamate many stylistic relations and compositional procedures in which the drama and lyric parts, tensions are changed through the choirs, soloists and orchestra parties" (D. Ortakov). Nevertheless, Vlastimir Nikolovski achieved the highest achievements in the field of choral music and the works dominated by vocals. Also in the entire work of Nikolovski, the inspiration from folklore is almost inevitable. During his processing, the "allusions" of Bartok's approach to inspiration from the national folklore and its use in creation are quite clear and unhidden. Nikolovski was, in fact, an inspiration for a whole series of Macedonian composers who started their work in the fifties and sixties (Ortakov, Stoykov), but in Nikolovski his creative manner dominated by "soreness, above all in the string attitude melodic contours with modal character, as well as the richness of metro-rhythmic structures ... "(D. Ortakov) has an essential and enduring character. In addition to the instrumental works, we find them in his extensive choral opus. According to him, they are an expression of creative powerlessness and creative sterility. That is why his musical language is moderate, expressive, relying on the spiritual and folk dance of Macedonia. He says " the use of modes and tonalities, building the melody based on small, mainly interval movements, the derivation of the metric from the metric of the text and from the metric of the folk melody, the use of a fast tempo with pulsating musical content "(Prošev,1986).

4.4.2 Analysis of “Toccata” by Vlastimir Nikolovski

Vlastimir Nikolovski composed his toccata in 1961. It is composed for solo piano. Duration of piece is approximately 5:30 minutes.

In the opening section of the piece, Nikolovski incorporates the standard percussive structure which is typical for most of the toccatas written for the classical repertory and used exclusively by composers such as Prokofiev, Kabalevsky, Khachaturian etc. (Figure 4.25)

Allegro di molto ($\text{♩} = 80 - 96$) **VLASTIMIR NIKOLOVSKI**

pp (quasi tremolo)

secco

Pia. *

Figure 4.25: Toccata m.1- 10

Nikolovski also used wide range of piano in his toccata. It illustrated in figure 4.26.



Figure 4.26: Toccata m.61- 70

In the last eight measures of this percussive section, music gradually slows down with ritardando mark in m.73. Reason behind this ritardando is to prepare the entrance of other theme which is quite melodic and creates a contrasting effect against the opening section. (Figure 4.27).

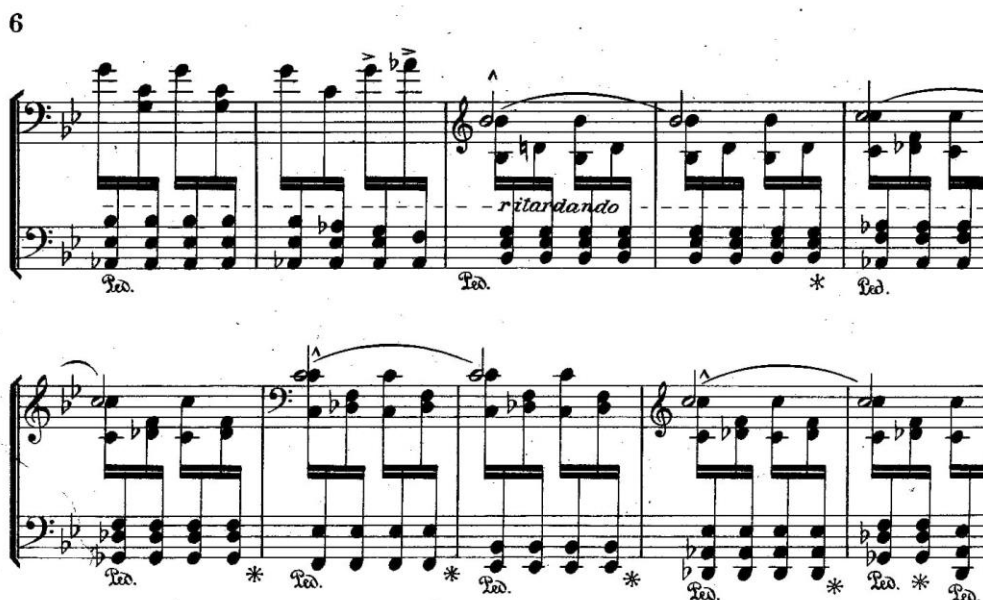


Figure 4.27: Toccata m.71-80 last eight bar of percussive section

M. 81 starts with clear folkloric melody in the right hand. The melody very frequently uses the hicaz scales which is very common in Macedonian folk music. The meter is 7/16 (2+2+3) which is found through the Balkans especially Macedonia and Bulgaria regions. Usually when written for folk music 7/8 meter is used, here 7/16 is used to indicate faster tempo and character (Figure 4.28).



Figure 4.28: Toccata m.81-88 usage of oriental or hicaz scale

From the m. 107 to m.110 Nikolovski revitalised thematic material from the opening section and transformed it into the current metric unit 7/16. He created a combination of typical toccata style with traditional Macedonian folk music (Figure 4.29).



Figure 4.29: Toccata m. 105-112

Nikolovski introduces new melodic elements in measure 128. The main melody introduces a cheerful character, which is also one of the usual elements of folk music from the Balkans (Figure 4.30).

Figure 4.30: Toccata m.125-136

Traditional Macedonian dances play a significant role in most of Nikolovski's compositions. In fact, the composer makes a reference to Teškoto dance between measure 165- 176 which begins slow and gradually accelerates (Figure 4.31).



Figure 4.31: Toccata m.162-177

4.5 Blagoj Canev – Folklorna Kanoni

4.5.1 Composer's biography

He was born in Sveti Nikole in 8 August 1937. He is a representative of the generation of composers who have acquired their complete musical education in the Republic of

Macedonia. He is the first graduate of the Faculty of Music in Skopje (Department of Music Theory and Pedagogy), and then a student in composition in the class of Vlastimir Nikolovski. After graduation, he fully dedicates himself to the pedagogy working in the Nizhny and the Secondary Music School in Skopje (teaching solfege, music theory, harmony, choir conducting and is a conductor of the school orchestra), and then as a long time professor at the Faculty of Music selected after several of the main subjects). Apart from this, he performs as a lecturer at a number of professional seminars and musical manifestations in the country and abroad. He is also the author of the largest number of printed textbooks in Macedonia and workbooks for different degrees of music education, of which one part has been translated and adapted in Albanian and Turkish. In his musical work, Blagoj Canev passes the route from traditional forms and traditional compositional expression to more developed creative forms and types. However, the permanent mark of his compositional passion is his reliance on the Macedonian musical folklore and the moderate compositional language. In the use of folklore, he does not limit himself to one type of his transformation, but uses the whole spectrum of work with him - from simple harmonization to more complex creative actions. Through them the rational approach is clearly perceived, resulting in completely clean, clear and transparent compositions. Sometimes even using compositional techniques and procedures typical of certain forms of past eras - the Baroque. ("[...] The annual Tribune of Yugoslav Music in Opatija, a concert of the Chamber Orchestra of RTS, meant a further affirmation of the Macedonian musical thought and reproduction. Some of his most popular and most performed they also partly derive from the tradition ("... While the SONATA IN ES by Blagoj Canev composed and upgraded the good French tradition for brass instruments..." Vlado Chuchkov, Vecer, November 7, 1980. Although the witness and a good connoisseur of the avant-garde movements of the second half of the twentieth century, he did not go along the path of uncertain experimentation, but remained searching for the "music in music. Almost all of Blagoj Canev's works have been performed and recorded in Macedonia and abroad (all former Yugoslav republics, Austria, Albania, Bulgaria, Italy, Norway, USA, Turkey, Ukraine, France, Spain, etc.). (URL -2)

4.5.2 Analysis of “Folklorni Canoni” by Blagoj Canev

Folklorni canoni is composed by Blagoj Canev for wind quintet (Flute, oboe, clarinet in Bb, horn in F and bassoon). It consists of four movements and each movement is composed in different tempos and different styles. Composer makes allusions to several folk music in each movements of the work, the first and third movements are inspired by the village polyphonic singing, while the second and fourth movements are inspired by Macedonian folk songs and dances. In fact, every movement is a multiple voice canon in which the themes represent modified folk songs. Here presented the analysis of the fourth movement.

Main theme in this movement derived from Macedonian folk song “Trgnala rumene voda studena”. Before this folk song theme appears a phrase consisting of four measure for preparation is presented. Later, this preparation theme will accompany to main theme. (Figure 4.32)

IV

Prestissimo ♩=80

Fl. *f* *p* *f* *p*

Ob. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Figure 4.32: Folklorni Kanoni 4th movement – m.1-4

Beginning from the fifth measure the theme is played by oboe and clarinet and other instruments accompany them (Figure 4.33). Later in the 9th measure flute and clarinet play the theme and other instruments accompany them. (Figure 4.34).



Figure 4.33: Folklori Kanoni 4th movement- m.5-8

Figure 4.34: Folklori Kanoni 4th movement – m.9-12

We emphasized that theme derived from the folk song “Trgnala rumena voda studena”. In original song, it is composed in 7/8 time signature but Blagoj Canev used theme in meter of 6/8. Musical sheet of folk song is illustrated in below (Figure 4.35).



Figure 4.35: Trgnala rumena voda studena (Here written in C but in the score above this theme is written in G)

Blagoj Canev made a direct quotation from the folk song but he changed the time signature. Even though time signature is different the melodic line in both of these pieces start with fifth degree of key and progress with the same line presenting an inspiration from the folk song instead of direct quotation (Figures 4.33, 4.34 and 4.35).

4.6 Stojan Stojkov – Selska Suita

4.6.1 Composer's biography

He was born in Radoviš in 17 October 1941. He started his musical education at the Secondary Music School in Skopje, where he graduated from the piano department. Parallel visits to the composition of Vlastimir Nikolovski. After finishing, he enrolled at the Music Academy in Belgrade, where he graduated from the class of professors Milenko Zivkovic and Enrico Joseph. When he returned he started teaching at the Secondary Music School in Štip (1967), then in the Secondary Music School in Skopje (1968), and since 1980, he became a professor at the Faculty of Music Arts, where he remained until the end of his working life, teaching some of the main subjects (harmony, polyphony, harmonic analysis, etc.). During one period, he expanded his pedagogical activity in the field of composition, working on the preparation of several future students, and then distinguished composers - Goce Kolarovski, Vanja Nikolovski and Slagjana Kawai. He wrote fruitful music education books for all grades in elementary education (Macedonian, Albanian and Turkish classes), as well as in preparation of the first Harmony textbook for students and music students who worked together with prof. Mihailo Nikolovski and who is still in the manuscript. As composer Stojan Stojkov, he has attracted his attention as a student at the Music Academy in Belgrade with compositions "Rondo 114 47 Macedonian Composers 115 Dramatico"

for clarinet and piano and "Variations" for piano. However, he made the main breakthrough in 1968 with the work "Village Suit" for a female choir, which on the one hand suggested that folklore will be his permanent creative preoccupation, and on the other - that his application in his works will have authentic and original traits . With its specific approach to the folklore idiom, transformed into an unprecedented harmonic and counterpoint style, and derived from the latent compositions contained in the themes of the folk genius, "Village Suit" remained a unique example in the Macedonian music literature and permanently nested in the repertoire of the numerous choral ensembles in the country and in the world. The essence of the Macedonian musical folklore is in the focus of most of his rich creative opus. In doing so, his compositional approach prefers an active relationship in which the art of folk genius is transformed, usually with the means of a moderate language of the techniques of contemporary music, in the works that gain, on the one hand, new expressive and artistic qualities, and on the other allows to communicate with audiences and performers from different cultural circles. The work of Stojan Stojkov covers a wide genre circle within classical music: from smaller forms to major, orchestral, vocal, instrumental and stage works. In all of them, relations with folklore are almost inevitable, and the inclination towards his rustic part of the author enables him, relying mostly on the popular diaphony, to use specific harmonic and polyphonic solutions, multilayer accordion and various formal structures. The connection to the tradition of Macedonia, Stojkov's works emerge from spiritual tradition ("Mirrors", "Tropar of St. Clement", "Worthy Eat" and, in particular - "Psalms". on a instrumental in which some of the folk instruments (kaval, tambura, ut, canon, drum, etc.) take a special place, which are most prominently present in the ballet "Tashula - Ohrid Slave", in which elements of dance folklore tradition are transferred. The works of Stojan Stojkov have been for decades theaters on the scenes in the country and in over thirty countries, as well as the most important festivals in Macedonia, the Balkans and some European countries, some of them are printed on sound carriers (gramophone records, audio cassettes, CDs and DVDs). For his activity in all fields he has won the highest state and professional awards and recognitions (URL -3).

4.6.2 Analysis of “Selska Svita” by Stojan Stojkov

Selska svita is a choral suite composed for the female choir. It consists of six movements and it was clearly inspired by rural folk music of Macedonia. Duration of piece is approximately 5:39 minutes.

First movement is “Rubato-Rustico”. It is written in polyphonic style and starts with soprano part and then alto part joins in. Usage of second intervals and tritones creates a dissonance that is found in the rural singing traditions mostly prevalent in the mountainous regions of Macedonia. Use of dissonant intervals is illustrated in figure 4.36.

The image shows the first two staves of the musical score for the first movement of "Selska Svita". The title "Rubato-Rustico" is written above the Soprano staff, and the composer's name "Стојан Стојков" is written above the Alto staff. The Soprano staff begins with a glissando, indicated by a wavy line. The lyrics for the Soprano part are "Јан - ко ко - си зе - ле - - на ли". The Alto part joins in with the lyrics "Јан - ко ко - си зе - ле - -". The score is written in a polyphonic style with dissonant intervals.

Figure 4.36: Selska svita 1st movement, 1st and 2nd staves.

Composer also makes allusion to rural singing tradition with usage of glissandos and grace notes (Figure 4.37).

The image shows the third staff of the musical score for the first movement of "Selska Svita". The Soprano part is marked with a forte dynamic 'f'. The lyrics for the Soprano part are "Се стра Ја - на ле ле, ру - чек". The Alto part has the lyrics "Се стра Ја - на ле ле, ру - - чек". The score includes glissandos and grace notes, characteristic of rural singing traditions.

Figure 4.37: Selska svita 1st movement 3rd staff

Second movement is in Allegro tempo and its meter is 4/4. In contrast to the polyphonic texture in the first movement. The second movement has a heterophonic texture (Figure 4.38).

3

II

Allegro

f Мо - ре две ми друш - ки две ми друш - ки.

Мо - ре две ми друш - ки

f Жи - ву - ва - ли ле ле, жи - ву - ва - ли. *f*

Figure 4.38: Selska svita 2nd movement m.1-4

Third movement is in the tempo Rubato – Rustica. It is written in homophonic texture.(Figure 4.39).

III

Rubato-Rustiko

The musical score is for the 3rd movement of Selska svita, marked 'III' and 'Rubato-Rustiko'. It consists of two systems of staves for Soprano (S) and Alto (A). The first system starts with a Soprano staff marked *f* and an Alto staff marked *p*. The lyrics for the first system are: Soprano: бра - - - те; Alto: До - - - бро ју - тро бра - -. The second system continues the melody, with the Soprano staff marked *mf* and the Alto staff marked *mf*. The lyrics for the second system are: Soprano: Јах - - - ко те Јах - ко Јах - - - ко.; Alto: те Јах - ко Јах - - - ко.

Figure 4.39: Selska svita 3rd movement

Fourth movement is in tempo Rubato- Rustiko. It is written in homophonic texture. Suprisingly, the composer put a single A-flat in the key signature which is not usual in Western tonal system. In the first staff of piece, Stojkov made a mixture of phrigian and hicaz modes on the G. In the second staff, composer only used hicaz scale (Figure 4.40).

Rubato-Rustiko **IV**

The musical score is for the 4th movement of Selska svita, marked *Rubato-Rustiko* and numbered **IV**. It features two vocal parts: Soprano (S) and Alto (A). The lyrics are in Cyrillic. The score is divided into two systems. The first system has two staves, S and A, with lyrics: "Е ју с'н - це зај - де". The second system also has two staves, S and A, with lyrics: "мрак по по - ле пад - - - на." and "мрак по по - ле пад - - - на." The Soprano part includes a five-measure slur in the first system and a three-measure slur in the second system. The Alto part includes a three-measure slur in the second system. Dynamic markings include *mf* (mezzo-forte) and *p* (piano). The score is written in 4/4 meter, but the time signature changes to 2/4 in the third and seventh measures.

Figure 4.40: Selska svita 4th movement

Fifth movement is faster than previous movements. This movement starts with up-beat. It is written in 4/4 meter but in the third and seventh measure, time signature changed to 2/4. It is written in heterophonic texture. Composer used hicaz scale in this movement. (Figures 4.41 and 4.42)

V

m.m. $\bullet = 110$

mf Еј сит - ни Стој - но сит - ни - чар - ке на ле - во о - ро во - ди

на ле - во о - ро. Еј сит - ни Стој - но сит - ни - чар - ке

на ле - во о - ро во - ди на ле - во о - ро. *f*

Figure 4.41: Selska svita 5th movement

VI

Rubato-Rustiko

mf Што пи - ле по - је Ра - де ле мој.

Што пи - ле по - је.

Glissando

Figure 4.42: Selska svita 6th movement

4.7 Soni Petrovski – Bric a Brac

4.7.1 Composer's biography

He was born in Sydney in 1977. At the age of ten, he returned to Macedonia and had music education completely in his homeland. First of all, at the Secondary Music School in Bitola, then at the Faculty of Music in Skopje. Here he studied and graduated from the composition department in the class of prof. Goce Kolarovski. Then he graduated in the class of Prof. Jana Andreevska. He perfected his compositional education by participating in a number of seminars with renowned professors from Macedonia and abroad, including Brian Ferneyhough, Krzysztof Meyer, Faradj Karaev, John Woolrich, , Pierre Allain Jaffrennou, Eric Gaudibert and others. After graduating (since 2001) he worked as an assistant at the Faculty of Music Arts in Skopje, and since 2010 he is currently an assistant professor at the same higher education institution. As an extremely gifted composer, as very young becomes a member of the Union of Composers of Macedonia and very early takes on the responsible role to be artistic director of the Days of Macedonian Music (2003-2005). He wrote a number of compositions performed in the country and abroad. In the year 1998 he formed an ensemble for contemporary music, the ensemble became one of the biggest promoters of contemporary Macedonian music. Petrovski in 2012 was elected President of the Macedonian Composers' Association. In most of his opus, Soni Petrovski manifests a traditional approach to music, making it more acceptable to the broad music audience (URL – 5).

4.8.2 Analysis of “Bric a Brac” from Soni Petrovski

Bric- a- brac is composed for solo violin and dedicated to violinist Vladimir Kostov. It premiered on Krakow, Poland. This music compared to other pieces of previous generations that we analyzed, is written with a more contemporary understanding. According to the interview that I made with the composer, he described that the music consists of a whole that has divided into three parts and each part imitates and symbolizes several folk music features of Macedonia.

In the score of the piece, there are contemporary marks which are written for violin. Composer also used scordature technique. In the violin A string altered to G during

the whole piece. Music starts with a slow tempo *ad libitum* and slowly accelerates. This acceleration from slow to fast reminds of the Teshkoto dance (Teškoto Oro). First part starts with tempo *ad libitum* and there is no written bar lines. In the first part, violin imitates the tapan(drum) instrument. Express marks which are written crescendo from *pp* to *ff*, reflect tremolos playing with style on tapan. (Figure 4.43)



Figure 4.43: First staff of Bric -a- Brac, Long notes symbolizes the long stick of tapan

Ricochests symbolizes short stick of the tapan. (Figure 4.44)



Figure 4.44: Second stanza of Bric-a-brac

In the fifth stanza, violin symbolizes short and long bagets of tapan playing together. (Figure 4.45)



Figure 4.45: Fifth stanza of Bric-a-brac

Seond part of music is written in 7/8 meter(3+2+2 the most common type of rhythm in all regions of macedonia). In this part violin imitates polyphonic singins tradition which can be seen in the rural regions. This part also includes glissandos which are trying to imitate to the rural drone style polyphonic singing. (4.46)

Poco Rubato

ord. —————> molto sul pont.

fff *fff* *p* *ff sempre*

gliss.

scr. *scr.* *scr.* *gliss.*

scr. *scr.*

Poco a poco accell.

gliss.

Figure 4.46: Bric-a-brac stanza 10-14

The third part of piece starts on 19th stave. Its tempo is *lento rubato* and it accelerates to *prestissimo* at the end of piece. In the third part, violin imitates Macedonian tambura which is one of the plucked string instruments. In this part, composer used together left and right hand pizzicatos and bow one after another (Figure 4.47).

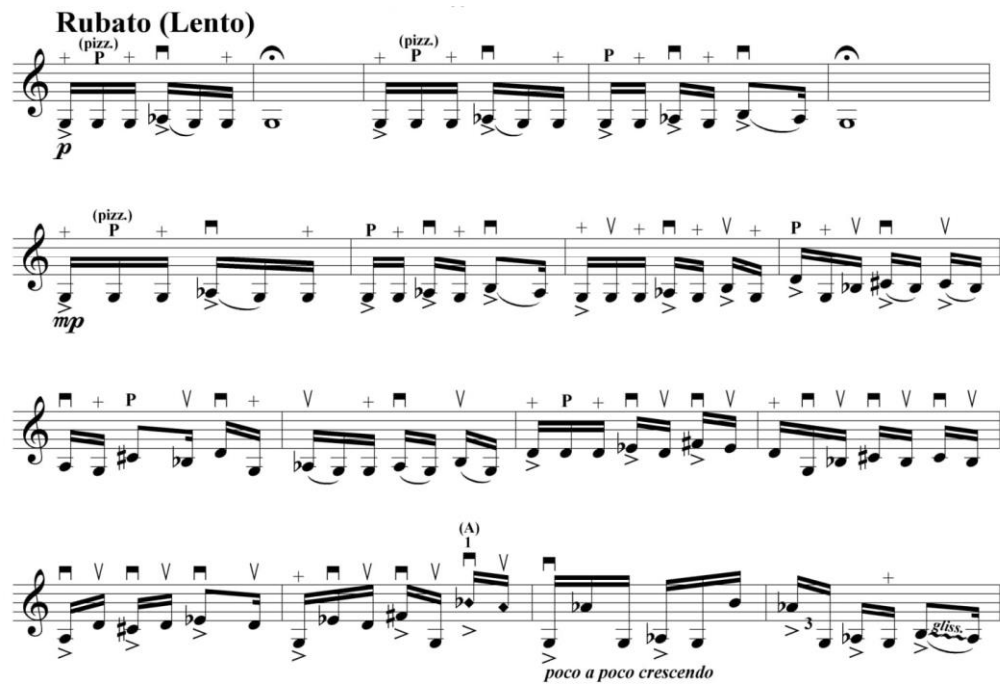


Figure 4.47: Bric-a-Brac staves 19-22

In the last page of piece there is a tempo mark that is “*poco a poco accelerando*”. Music continues to accelerate. In this section, there is no written time signature but usually meter is 7/16 and the strong-weak beat changes (3+2+2, 2+3+2, 2+2+3). Music ends with a strong *fff* forte sound and reminds again of the Teškoto Oro's ending. (Figure 4.48)

Poco a poco accell. *poco a poco crescendo*

mf

f

sempre accell...

poco a poco crescendo *poco a poco sul ponticello*

ff

molto sul pont. (flagg.)

(Prestissimo) *molto sul pont.* *poco a poco crescendo* *sul pont.*

fff

improvisation on model ca.10-15 sec.

ric... sul G *glissando* *fffz*

Figure 4.48: Last page of “Bric-a-brac”

4.9 Bojana Petrovic Aleksova – “Kantus”

4.9.1 Composer’s biography

She was born in Skopje in 1985. She finished her composition studies at the Ss. Cyril Methodius University Faculty of Music in Skopje, Macedonia. She has attended workshops, lectures and masterclasses in the field of film and classical music, also she worked on the field of theater and film music. She also got prize of the International Competition of Composition for music for Contrabass “Sergei Koussevitsky” in St. Petersburg, Russia. She is a member of “SOKOM”, “Associations of Music Theoreticians of Macedonia” and “The Center of Musicology in Macedonia” . She has written works for solo instruments, chamber music, orchestral and choir music. Her works have been performed in Macedonia and abroad (URL - 7).

4.9.2 Analysis of “Kantus” by Bojana Petrović Aleksova

Cantus is written for violoncello and string orchestra. It is in Lento tempo and its meter is 4/4. Compared to the other works of the composer, Kantus is written in more obvious melodic lines. The reason for this is probably the composer's use of a folk song from Bitola which is “Neli ti rekov mome Donke”, as a theme. (Figure 4.49)

In general this piece doesn’ t resemble the classical canon, however since the motif “Neli ti rekov mome Donke” is used by different instrumental lines in a counterpointal understanding it portrays a canon structure.

Music starts with violoncello and contrabass group. They play the motifs of main theme as unison . (Figure 4.50)



Figure 4.49: Neli ti rekov mome Donke



Figure 4.50: “Kantus” – Violoncello and contrabass group play the motifs from main theme m.1-4

In the m.11 violoncello and contrabass hold the same note, “E” and viola starts playing the motifs from theme in the m.12. From the m.13, viola and violoncello play the motifs together as a canon. (Figure 4.51)



Figure 4.51: Kantus m. 9-16

In the second half of m.17, contrabass starts to play motif with notes G-A. First violin and second violin groups are divided into two. In the m.20 second part of second violins play the canon and in the m. 23 first part of second violin join into the music. In the m.24, second part of first violins start to play motif (Figure 4.52)

The musical score for "Kantus" measures 17-24 is presented in two systems. The first system (measures 17-20) features the following parts and dynamics:

- Vln. II 2:** Measure 20 has a *p* (piano) dynamic.
- Vla.:** Measures 17-20 show a melodic line with accents and slurs.
- Vc.:** Measures 17-20 show a melodic line with slurs.
- Cb.:** Measures 17-20 show a melodic line with slurs.

The second system (measures 21-24) features the following parts and dynamics:

- Vln. I 2:** Measure 24 has a *mp* (mezzo-piano) dynamic.
- Vln. II 1:** Measure 24 has a *p* (piano) dynamic.
- Vln. II 2:** Measures 21-24 show a melodic line with slurs and a *mp* dynamic in measure 22.
- Vla.:** Measures 21-24 show a melodic line with slurs and a *mp* dynamic in measure 22.
- Vc.:** Measures 21-24 show a melodic line with slurs and a *div.* (divisi) marking in measure 24.
- Cb.:** Measures 21-24 show a melodic line with slurs and a *p* dynamic in measure 22, and a *mp* dynamic in measure 24.

Figure 4.52: "Kantus" m. 17-24

In the m.28 first part of first violin group joins in. Thus, all parts play together for the first time until m.60 (Figure 4.53).

The image displays two systems of a musical score for the piece "Kantus", measures 25 through 32. The instrumentation includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

System 1 (Measures 25-28):

- Vln. I:** Measure 25 is a whole rest. Measures 26-28 feature a melodic line starting on G4, moving stepwise to B4, with a *mf* dynamic marking at the end of measure 28.
- Vln. II:** Measures 25-28 feature a melodic line starting on E4, moving stepwise to G4, with a *mp* dynamic marking at the end of measure 28.
- Vla.:** Measures 25-28 feature a melodic line starting on C4, moving stepwise to E4, with a *mp* dynamic marking at the end of measure 28.
- Vc.:** Measures 25-28 feature a melodic line starting on G3, moving stepwise to B3, with a *mp* dynamic marking at the end of measure 28.
- Cb.:** Measures 25-28 feature a melodic line starting on E3, moving stepwise to G3, with a *mp* dynamic marking at the end of measure 28.

System 2 (Measures 29-32):

- Vln. I:** Measures 29-32 feature a melodic line starting on G4, moving stepwise to B4, with a *mf* dynamic marking at the end of measure 32.
- Vln. II:** Measures 29-32 feature a melodic line starting on E4, moving stepwise to G4, with a *mp* dynamic marking at the end of measure 32.
- Vla.:** Measures 29-32 feature a melodic line starting on C4, moving stepwise to E4, with a *mp* dynamic marking at the end of measure 32.
- Vc.:** Measures 29-32 feature a melodic line starting on G3, moving stepwise to B3, with a *mp* dynamic marking at the end of measure 32.
- Cb.:** Measures 29-32 feature a melodic line starting on E3, moving stepwise to G3, with a *mp* dynamic marking at the end of measure 32.

Figure 4.53: “Kantus” m.25-32

In the final part of the piece, all instruments finish their motifs and in m.60, they hold the note A only, preparing for the violoncello solo which includes the main theme of “Neli ti rekov mome Donke” (Figure 4.54)

8

The musical score for "Kantus" measures 57-65 is presented. The score includes staves for Violins I and II, Viola, Violoncello, and Double Bass. Measures 57-59 show the orchestra playing a motif in mezzo-piano (mp). Measure 60 shows the orchestra holding a sustained note A in mezzo-piano (mp). Measure 61 shows the Solo Violoncello playing a solo in mezzo-piano (mp) with a tempo rubato marking. Measures 62-65 show the orchestra holding the sustained note A in pianissimo (pp).

Figure 4.54: “Kantus” m. 57-65

In the m.68, first part of first violin group play the theme together with solo violoncello and music ends in E played by all. (Figure 4.55)

9

The image displays a musical score for the piece "Kantus" from measures 66 to 74. The score is organized into two systems. The first system (measures 66-70) features a Solo Violoncello (Vcl.) part, which is highlighted with a red rectangular box. This part begins with a crescendo hairpin and a piano (*p*) dynamic marking. The first violin (Vln. I) and second violin (Vln. II) parts are also present, with the Vln. I part marked with a piano (*p*) dynamic. The viola (Vla.), cello (Vc.), and double bass (Cb.) parts are shown below the violin staves. The second system (measures 71-74) continues the Solo Vcl. part, also highlighted with a red box, which concludes with a piano (*pp*) dynamic marking. The Vln. I and Vln. II parts in this system are marked with a pianissimo (*pp*) dynamic. The Vc. and Cb. parts continue with a piano (*p*) dynamic. The score is written for a string ensemble, with each instrument part clearly labeled on the left side of the staves.

Figure 4.55: “Kantus” m. 66-74

CONCLUSION

When we look at the Macedonian composers from four generations, we see clearly that differences in writing styles reflect the periods in which they lived. Composers also differ in their ways of using of folk music: some of them directly incorporate preexisting folk songs in their works and some others use only features of folk music that can be observed by listening and making detailed analysis. There are mainly seven ways composers incorporate folk music into their works and they are examined in this research as follows:

- 1) Taking a tune of folk music and using it as a theme in order to produce further variations (as in the Todor Skalovski's "Baltepe", Blagoj Canev's "Folk Canons" and Bojana Petrović Aleksova's "Kantus".)
- 2) Quoting directly a preexisting folk song by in a part of the work (as in the the Baltepe work of Todor Skalovski)
- 3) Using the folk dance rhythms in newer compositions in order to create a folkloric atmosphere (Kiril Makedonski's "Tančarka", Vlastimir Nikolovski 's "Toccata" and Soni Petrovski's "Bric-a-brac")
- 4) Imitating the idiomatic playing styles and/or timbral colors of traditional folk music instruments (as in the Vlastimir Nikolovski's Toccata and Soni Petrovski's "Bric a Brac")
- 5) Using the 'aksak' rhythms found in Macedonian folk music (as in the Todor Skalovski's "Baltepe", Trajko Prokopiev's "Kumanovka 3", Kiril Makedonski' s "Tančarka", Vlastimir Nikolovski's "Toccata" and Soni Petrovski' s "Bric -a-brac")
- 6) Using modes and scales of Macedonian folk music (found in almost all of works that analyzed).
- 7) Imitating traditional singing styles from mountainous regions of Macedonia (as in the Trajko Prokopiev's Kumanovka, Stojan Stojkov's "Selska Svita" and Soni Petrovski's "Bric-a-brac").

First generation composers Todor Skalovski and Trajko Prokopiev, used choirs in their works. The influences of folk music is clearly seen in their works. Todor Skalovski was inspired from a folk tale about Baltepe and a folk song named "Uči me Majko Karaj Me". He used a variation of this song in the first part of his suite Baltepe. The third part of the suite is totally based on the theme of this song and he made quotation

from this folk song in the third movement of his suite. Trajko Prokopiev portrayed Kumanova, the city where he was born and raised, in his choral piece Kumanovka. We can clearly see traces of the singing tradition that is quite common in the mountainous regions of Macedonia.

The composition styles of the second-generation composers Kiril Makedonski and Vlastimir Nikolovski are different from the first generation. The difference of Vlastimir Nikolovski, especially, is quite evident. In Kiril Makedonski's *Tančarka*, we see one of the most known Macedonian dance *Pajduško Oro*. In Vlastimir Nikolovski's *Toccata*, piano imitates the *tapan*.

In the two works by Blagoj Canev and Stojan Stojkov, which we examined as the third generation composers, folkloric material was used as follows. Blagoj Canev used the song "*Trgnala rumena na voda studena*", a folk song from the Macedonian city of Tikveš, in the last part of the canon of *Folklore*, changing the rhythm of his work. Stojan Stojkov took inspiration from the women's multi-part singing tradition in the *Selska Svita* and stylized village-style singing to have it function into a modern classical setting.

Fourth generation composers used folk music as a color. The works we have examined do not display the folk-based features as obviously as the music of past generations. Still, if we analyze in depth, we can detect traces of folk music elements here and there. In *Bric-a-Brac* by Soni Petrovski, the composer used extended violin techniques. While the music is in a more or less contemporary style, Petrovski made allusions to folk music such as imitations of folk instruments and usage of aksak rhythms. Although the impacts of folk music is not as obvious as it was in the music by previous generations, it can still be felt as a color. Bojana Petrović Aleksova made quotation from the folk song of Bitola region "*Neli ti rekov mome Donke*" in her work "*Kantus*". If we divide the piece into two parts, in the first part, she used a motif from the theme of "*Neli ti rekov mome Donke*" and she made a canon out of the variations of the motif. In the second part of the piece, violoncello plays the song directly. In short, Bojana Petrović Aleksova made quotation only for 12 measures.

This research elaborates that from the 1939s when first educated composers in Macedonia started to compose Western classical music, their music included clear folkloric material but as we get closer to the present day, composers have used folk music in their own compositions in more modern and abstract ways as in the former

Yugoslavian and other former communist-bloc countries. This research is prepared for young composers who wish to get inspiration from folk music of their own geography or any place where they are interested.

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