Balkanophonia

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BALKANOPHONIA

By

Mirjana Petrovic

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

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A doctoral essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

BALKANOPHONIA

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BALKANOPHONIA

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This essay describes my process in composing the orchestral suite

Balkanophonia, which is inspired by and contains allusions to Balkan folk music, more precisely Serbian and Macedonian traditional music. The suite consists of four movements. Drawing upon the research of ethnomusicologist Miodrag Vasiljevic and other prominent scholars, I also discuss the indigenous musical scales and harmonic principles found in the source material, which I utilized in this work. Even though my orchestral suite has inevitably been influenced by my classical musical education and knowledge of Western art music in general, I strove to portray the traditional sound of the Balkan folk music by using non-Western scales, thematic materials, and harmonies typical of that music. My composition is also an attempt to display one possible hybridization of Balkan folk music and Western classical music, with the goal of sharing my experiences of this rich and varied tradition with a wider musical audience. The essay concludes with a brief discussion of other composers who have incorporated elements of Balkan folk music into their concert music, endeavoring to contextualize Balkanophonia’s place in this repertoire and the continuum of the modern Serbian art music tradition.
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CHAPTER 1: WRITING BALKANOPHONIA: GOING BACK TO THE ROOTS

I was born in Belgrade, Serbia, the capital of former Yugoslavia. Resulting from the unification of six different republics, the country was a mix of several different cultures, religions (Eastern Orthodox, Catholic and Moslem), and languages. Since Yugoslavia was unable to sustain itself as a multi-ethnic entity, in 1991 it separated into several smaller independent countries.

At the age of seven I started dancing in a folk ensemble, which was one of the cultural artistic societies in the country. In the next six years of dance lessons I became familiar with the music and national dances of all Yugoslav regions, including the neighboring countries of Romania, Bulgaria and Hungary. I performed with the ensemble wearing different national costumes that were characteristic for each region. At the age of nine I started attending music school, where I studied accordion for six years. I was very interested in learning to play the piano as well, but because of the financial constraints in my family, I was not able to take piano lessons until a few years later. The accordion was the only instrument available to me at the time. It was very common instrument in Serbian folk music, and I found myself interested enough in it to enjoy playing it.

After completing my formal music education in the Belgrade Music Academy and acquiring a degree in Music Theory and Music Pedagogy, I continued my studies in music composition in United States, where I was exposed to many different compositional styles, performers, and composers from all over the world. I have written music of different types, including electronic, twelve tone, free atonal, and post modern avant-garde music, and music that explored different extended instrumental techniques.
In the recent years of my doctoral studies, I realized that simplicity, directness, individuality, and expressiveness are the main features of my compositional voice, which I have succeeded in expressing most effectively through post-minimalistic and neo-tonal idioms. For the past several years I have been interested in researching the folk material of my country, being attracted by its straightforwardness, and its simple and somewhat naive expression. I have found that this material carries great strength and individuality.

The focus of my research has been the traditional songs in their genuine form, as sung by peasants in villages. Most of them were transcribed by ethnomusicologists at the end of the nineteenth and the first half of the twentieth century. Some of the important collectors of folk songs include Dragoslav Devic, Vladimir Djordjevic, Kosta Manojlovic, Stevan Mokranjac, and Ludvik Kuba. Bela Bartok has also done significant research on Serbo-Croatian folk songs, although mostly from other parts of Yugoslavia, mainly Herzegovina and Bosnia. I have analyzed and played many of the melodies these ethnomusicologists collected, but my compositional method and theoretical approach was influenced the most by Miodrag Vasiljevic’s system, which he derived from extensive research on songs he personally collected from different regions of Serbia, Kosovo, and Macedonia. His analyses, theoretical insights, and observations on traditional scale formations have been extremely helpful in finding the best ways to understand and harmonize melodies in such a way that a relatively traditional sound could be achieved in the context of the composition accompanying this essay.

Traditional music is orally transmitted over decades or centuries by the practicing folk musicians. It naturally depicts people’s everyday lives, including work songs that accompanied activities of the rural agricultural calendar, religious holiday songs, and
songs that marked life-cycle events (birth, entering military service, marriage, etc.). There were also heroic epic songs sung at social gatherings. During the process of oral transmission, these melodies evolved over time and were constantly modified. This resulted in the same songs containing degrees of variation, depending on the performer:

Folk music is music that has been submitted to the process of oral transmission. It is the product of evolution and is dependent on the circumstances of continuity, which links the present with the past; variation, which springs from the creative impulse of the individual or the group; and the selection by the community, which determines the form or the forms in which folk music survives.¹

The process of urbanization and modernization has inevitably influenced folk music and its transformation into its present form. The oral tradition is gradually disappearing along with the rural way of life upon which it has been naturally dependent for its existence. The ethnomusicologist’s task is to collect and preserve these original songs and dances through recording and transcription of the folk material for new generations of composers and audiences. Another way to keep the tradition alive is to use it in a different context, possibly as a structural element in classical or new popular music. Hence, the purpose of this work is to attempt create a hybridization of the artistic expression of the Balkan area, more precisely of Serbia and Macedonia, and Western classical music idioms. As a composer, one of my goals is to bring my personal experience of Balkan music to a wider musical arena. I believe that a synthesis of the genres of Balkan folk music and orchestral art music may form a bridge between Balkan and Western classical music, allowing for a better appreciation of their broad cultural differences and confluences. Even though my composition is inevitably influenced by my extensive classical music education and knowledge of Western art music in general, I

have strived to portray the traditional folk sound, using the non-Western scales, materials, and culturally prevalent harmonic principles of Balkan folk music.

In order to better understand the structure of my source materials along with their melodic and harmonic principles, I spent a significant amount of time listening to and analyzing hundreds of melodies from Serbia, Kosovo, Macedonia, and Bulgaria that were collected and transcribed by ethnomusicologists. Generally anonymously composed, these old melodies were orally passed from generation to generation. The songs were performed by a solo voice, often with an accompaniment of one instrument (and sometimes a second voice), which would usually provide the pedal notes or drones characteristic of the bulk of the repertoire. In my work, I decided to compliment the traditional-sounding melodic elements with a rich orchestral palette that offered various possibilities for achieving greater variance in tone color, and different options to both imitate and contrast with the sound of traditional instrumentations.

In this essay I will address a complex mixture of different cultural influences and historical background of the Balkans, and provide the analysis of the original songs that served as a reference for my own writing. I will also present the analytical approach constructed on non-Western music scales, as a foundation on which I built my melodic and harmonic ideas.

Since folk songs depict peoples’ daily lives, difficulties, battles, and customs, they may be better understood if one becomes familiar with the historical circumstances in the Balkans. In addition to my inherent inculturation gained through my time spent living in this region, I have further studied the history of the Balkans in hopes of better understanding the music of the area, since the folk songs are so closely tied to the many
and varied influences that the particular circumstances of different historical epochs have brought to the region.
CHAPTER 2: HISTORICAL CIRCUMSTANCES AND DIVERSITY OF MUSICAL INFLUENCES IN THE BALKANS

While it is beyond the scope of this dissertation to definitively explicate the national music of the Balkan people, I intend to give a general background of the cultural and political history of the Balkans. This is necessitated by the fact that Balkan melodies are the materials that I draw from in the accompanying doctoral composition, and an understanding of their cultural origin will aid the reader in grasping their significance.

In her book, *Imagining the Balkans*, Marija Todorova explains that the term “Balkan” actually appeared for the first time during the Ottoman period. In the fifteenth century it signified the Balkan mountain Stara planina, and in the nineteenth century it became the term for the whole peninsula. She considers the Balkans to be a geographical region of southeast Europe. This area was heavily influenced by Byzantine supremacy in the region for one millennium and the Ottoman Empire for half a millennium. The Ottoman influence was the greatest, which contributed most strongly to the stereotypical picture of the Balkan individual and culture.

Southern Slavs came to the Balkans before the Roman occupation and “amalgamating with antique cultures, eventually founded independent kingdoms.” An understanding of the development and any complete description of the unique gamut of Balkan art and culture is clouded by the fact that this region was under the rule of other

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3 Ibid., 26.

political entities throughout its history, from the Byzantine to the Hapsburg and Ottoman empires. Serbian territory was a part of the Byzantine Empire from around 395 CE. The Ottoman Empire governed the region for five centuries until 1813. “In modern times Austria, Hungary, Italy, and Germany too have trampled the Balkan soil, trying to outdo the Turks.” Austrians governed the northern Balkans briefly from 1717–1740, and after that Turks conquered the region again.

Occupying the northern portion of the Balkan peninsula, where the latter as a compact whole embraces the lands lying between the Adriatic and Aegean seas, The Jugoslav countries have supplied a corridor connecting Asia and Europe. This being the case, their inhabitants naturally have been influenced, religiously and poetically, culturally and economically, by two conflicting currents of ideas emanating respectively from the East and from the West. However, there was some folk music and art that did survive the many years of foreign hegemony the Balkans endured, thanks to the people’s determination to preserve their tradition, and to nurture their art forms and languages as expressions of their individuality and national identity. “But the self determination of the sturdy Balkan peasant has survived all foreign onslaughts to emerge in triumph again and again, stubbornly preserving his traditions and identity.” Kremenliev here refers to the composite picture of the peasants as proud, rugged, self-assured, freedom-loving, dignified, warm-hearted, and hospitable people. The inference is that they take great pride in their folklore, as an integral part of their heritage.

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5 Kremenliev, 121.


7 Kremenliev, 121.
The folk music of anonymous composers had an important role in the life of the native peoples of the Balkans—it depicted on the one hand their joy and happiness and, on the other hand, the sadness of their lives struggling under their various occupiers. Balkan folk music was usually performed on very simple instruments. The instruments used in dance music were mostly percussive (snare drums, etc.). The gypsies in Serbia played the violin, and the lyre was commonly used in Croatia, while the most popular instrument throughout the region was the gusle, a similar instrument to the lyre. The gusle, perhaps the oldest Slavic instrument, usually had three strings and was played with a bow.\textsuperscript{8} Serbian songs from Kosovo, and epic songs, for instance, were sung to a gusle accompaniment, which “remains not only an important document of national history, but also an important contribution to world literature.”\textsuperscript{9}

Epic singers improvised melodies using the standard ten-syllable metric patterns and sometimes conventional melodic fragments. The improvisation was also influenced by the poems’ content and tones in the language. Singers usually played the gusle in unison with the sung pitches, but they might have added embellishments on long notes. They further added instrumental introductions and played interludes between narrative passages, to rest their voices.\textsuperscript{10}


\textsuperscript{9} Kremenliev, 122.

Another example of a common rural Serbian instrument is the duct flute (svirale). The most common one is the frula. “Its repertoire consists principally of songs, solo improvisations, dialogues among frulasi (frula players) and dance melodies.”¹¹

Other common flutes used were the Dvojnice, which are double “fipple” flutes. “Cut and drilled from a single block of wood with two interior pipes, they usually have three holes for one pipe and four for the other, and are played to imitate the leading and accompanying roles of rural singing.”¹²

Gajde encompass the various categories of bagpipes, having a drone pipe and single or double chanter. The melody pipe has a range of six to eight notes and the accompaniment pipe usually plays two notes—a tonic and a fourth below. Gajde was played as either a solo instrument or with the violin or a drum.¹³ The trumpet was also used, but mostly in martial contexts. Other instruments that were popular were the tamburitza, harp, and oboe.¹⁴

In the thirteenth century, folk music was often played by traveling performers. Other types of musical genres that existed during that time were ceremonial court music, dance music, and battle music.¹⁵ Medieval vernacular music in Serbia was characterized by melodic phrases that contrasted with recitative-like sections imitating speech patterns of the native language, steady, calm rhythms, and sometimes by a melancholic expressive


¹² Ibid.

¹³ Ibid.


¹⁵ Ibid., 547.
There was also Orthodox Christian religious music that emanated largely from the Hilandar Monastery on the holy highland. Although there is not much notated evidence remaining of the music of the old Slavic people, the beginnings of Balkan musical culture goes back to the Middle Ages (specifically to the fourteenth and fifteenth centuries), from which some early manuscripts were preserved.

According to Pejovic in her book *Srpska muzika*, the advancement of the Ottoman Empire in the middle of the fifteenth century “mummified” the intellectual and cultural life of the Serbs. During that time many of them fled to northern Hungary. During the period of slavery, throughout the sixteenth century, the folk music was the only form of cultural expression for the peasants. According to Pejovic, the most culturally undeveloped area was towards the southeast of the Balkan peninsula (South Serbia, Macedonia, and Bulgaria).

In the eighteenth century, the Austrians defeated the Turks and took over the rule of the Balkan northern territories. During this relatively brief period of Austrian rule from 1717 to 1740, the culture and art of the Balkans developed significantly. Architecture and music were affected by the influence of the Western European cultural traditions.

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17 Ibid., 17.


19 Pejovic, *Srpska muzika*, 56

20 Ibid., 56.

21 Andreis, Cvetko, and Djuric-Klajn, 548.
However, following this influx of Western European cultural influence, the Turks conquered the territory again, resulting in a return to cultural isolation.

According to Dobronic, the Serbs, Croats, and Slovenians managed to preserve their own musical practices against alien musical influences, despite the repressive conditions they were living under. Nevertheless, it was still difficult to artistically develop and establish Balkan music’s place in general music history:

It seems strange that the Jugoslavs have been unable to secure a place in the sun in general musical history. It seems strange in view of their wealth of original folk-song literature, a literature still alive and flourishing…Yet the reason for this neglect is purely external. The political history of Yugoslav peoples has been too tragic, their national life has been too submerged to facilitate the development of a national musical art… Various sections of what is now Jugoslavia were both politically and culturally the victims of the “spheres of influence” of large contiguous countries. It was natural that such conditions, which hindered economic, national and cultural development, should also have prevented any greater artistic growth.22

While the Renaissance spread through Western Europe and British Isles, the Balkans culturally stagnated under the Turks, “until they generated their own renascence [sic] in the mid-eighteenth century.23 Tatjana Markovic points out that the Ottoman rule of five centuries was characterized as a “dark age,” while the period of Austro-Hungarian rule brought on a flourishing of musical life. This has been interpreted as a positive influence of “Europeanization” on one side, while on the other there is an opinion that “Westernizing,” homogenizing influences suppressed the indigenous folk spirit. Therefore, Miodrag Vasiljevic and other ethnomusicologists deliberately set out to collect

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22 Dobronic, et al., 63.

original Balkan folk melodies in the more rural areas, which did not have as many trappings of Western cultural influence.

In the nineteenth century, Serbia again became an independent country, when national cultural traditions were revived. During the prevalence of the Socialist Realism and Communist ideology, the use of folk material as a national language was encouraged: “To that end, specific musical means were recommended to communicate with a wider audience, or to escape so-called bourgeois signs, such as polyphonic texture.”

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24 Markovic, 5.
CHAPTER 3: FEATURES OF BALKAN FOLK MUSIC

Boris Kremenliev notes that a music historian attempting to construct a theory of Balkan music must confront complex problems, since he first must research various stages of Aegean civilization and the beginnings of music itself.\textsuperscript{25} He implies that one must trace the development of each country’s music in parallel lines, and that the native music of each state shares certain traits with its neighbors, as well as with the folk music of other European countries. “At the same time he found proof that each Balkan musical style betrays distinctive indigenous characteristics.”\textsuperscript{26} Dobronic describes the region of Yugoslavia in a similar way: “Incidentally, It cannot be gainsaid that the folk music of Jugoslavs represents one of the most interesting phenomena to be found in the entire range of folk music.”\textsuperscript{27}

The general tonal, rhythmic, and formal characteristics of Balkan folk music were mostly influenced by Turkish, and to a lesser extent, by Hungarian music, since the Ottoman Empire was the predominant ruler in that area from the fourteenth to the nineteenth century. Zoltan Kodaly acknowledges the foreign, superimposed influence on Hungarian folk music, but he does not see it as a threat to its national style: “As long as the nation is able to transform the foreign influence, after its own image, or receives new sources of inspiration from it, no harm is done.”\textsuperscript{28} He also posits that foreign influences can inspire national genius to create original masterpieces.

\textsuperscript{25} Kremenliev, 120.

\textsuperscript{26} Ibid.


\textsuperscript{28} Zoltan Kodaly, “Folk Music and Art Music in Hungary,” \textit{Tempo} 63 (1962-3), 34.
One of the prevalent themes in folk poetry was resistance towards the enemy, which was often depicted by a lyrical melody and accompanied by the *gusle*, a bowed string instrument, hewn out of a single maple block in the shape of the pear and supported on the singer’s knee as he accompanies himself.\(^{29}\) *Gusle* players were very popular. These first epic songs focused more on the text and poetry than specific musical elements, usually depicting contemporary heroes and battles.\(^{30}\)

The melodies were harmonized differently than those encountered in Western music because the scales themselves had different interval patterns than common Western scales. Miodrag Vasiljevic extensively gathered and researched Balkan folk melodies, comparing harmonizations that were written down with ones that were passed down through the oral tradition. In his research, he discovered that the cadences were typically harmonized quite differently than those encountered in Western music.\(^{31}\) For example, the final pitch of many melodies was often not the root of the final chord. Vasiljevic grouped the different examples he collected by their harmonizations and their transpositions using the note G as a standardized tonic. He also divided these melodies into three groups: those that were diatonic, those that modulated, and those that were characterized by the presence of particular chromatic notes that rendered them decidedly non-diatonic.

In looking at collections of Balkan melodies, it can be seen that most of them are diatonic. However, these melodies were almost never based on the modern major, minor,

\(^{29}\) Andreis, et al., 549.


\(^{31}\) Ibid., 350.
or Medieval church modes, and a very small percentage of them contained prevalent chromaticism or modulation. Vasiljevic described the three most common scales (each one having a characteristic melodic range) in Balkan folk music and labeled them as antique major, antique major-minor, and oriental major.\textsuperscript{32}

Ex. 3.1: Antique major scale.

The antique major is strikingly different from the diatonic scale commonly found in Western Classical music in that it has symmetrical attributes that the latter lacks. The repetition of the pattern of a half step and two whole steps results in the presence of diminished octaves on every fourth scale degree. Another difference is that the pitch center (in the case of this example, G) is in the middle of the scale (not at the beginning and end, as in Western scales). There is also a chromatic alteration of two notes within the scale. Below the pitch center, the pitches E and B are natural, while above the pitch center the same pitches are lowered by a half step (B-flat and E-flat). Vasiljevic states that antique major further expands its harmonic purview by using secondary dominants and secondary subdominants V/V (in this case, D, F-sharp, A), and IV/IV (likewise, B-flat, D, F), and sometimes modulations.\textsuperscript{33}

An important feature of this folk music is that the chords are built in the opposite direction from the way they are built in the western tradition; the notes are thought of as descending in thirds from the root, rather than as thirds above the root. This is because

\textsuperscript{32} Miodrag A. Vasiljevic, \textit{Jugoslovenski muzicki folklor I.}

\textsuperscript{33} Ibid., 353.
the melody gravitates to its pedal note (a fifth below the tonic) from which the melody is derived.

Accordingly, progression by fourths is characteristic in the antique major scale, as opposed to the typical fifth progression patterns favored in modern major and minor scales. In fact, the *guslice* was tuned in fourths. Even the “tonic” triad is constructed in relation to the pedal tone by stacking the thirds under it instead above it.

Ex. 3.2: Harmonic construction of antique major with pitch center on G.

The pitch of the pedal tone used below the melodic pitch center depends upon which instrument is performing it. Usually it is located a fifth below the pitch center when performed by *gajde*, but may also be a second or octave below when played by other instruments (the reason the pedal located a second below the pitch center was used was because this dissonance carried “acoustical and psychological priority;” moreover its piercing sound could be heard at greater distances in outdoor settings). However, the most commonly used pedal was at the fifth below the pitch center, which creates a plagal sounding harmony and results in a progression based on fourths, as opposed to fifths.

By lowering the second scale degree of the antique major a half step, the antique major-minor scale is formed (see the example below where the second scale degree in the G scale is changed to A-flat). The antique major-minor scale results in what could be considered a minor subdominant chord built from the fourth scale degree downwards (recall that chords are built by stacking thirds below the note rather than above). In the

example below, the subdominant note of the G antique major-minor scale is C. The thirds below C, being A-flat and F, thus form the subdominant chord in G: F, A-flat, C.

Ex. 3.3: Antique major-minor scale.

The oriental major scale results from raising the third of the antique major-minor scale by a half step. In the example below, the B-flat has been raised to B-natural. This results in an augmented second between the second and third scale degree (A-flat and B natural).

Ex. 3.4: Oriental major scale.

Folk music and singing in the former Yugoslavia has a predominantly rhythmic character, while harmony does not have such an important role as it does in Western music. The shape, expression, and accentuation of the melody are all greatly influenced by the text. One notable exception to this, however, is encountered in the folk music of Macedonia, where the focus of music expression was the melody, rather than the text.\(^{35}\) The melodies of older songs were initially formed following text accents, but later these shaped melodies served as a “mold” for inserting new lyrics, therefore the melody eventually gained primacy. Creating texts based on existing melodies was called producing text based on a “pattern.”\(^{36}\)

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\(^{36}\) Vasiljevic, *Jugoslovenski muzicki folklor I*, xix.
Although the patterns of speech in epic songs had the strongest influence, the rhythmic character of Balkan music is also influenced by folk dances. Primitive instruments that produced melismatic melodies, and church singing based on speech-like prose also strongly impacted this music. The resultant stepwise, melismatic melodies have a greater rhythmic character than the melodies based on leaps, which are, by their nature, easier to harmonize and therefore have more pronounced implied harmonic characteristics. The difficulty in harmonizing melodies that are primarily rhythmic/melismatic can be decreased by the use of pedal tones whose rhythms can be varied and manipulated to create textural contrast as opposed to harmonic ones. Another way to accompany melodies with strong rhythmic characteristics is to use intervallic dissonances in place of chords, thus emphasizing their rhythmic elements over any harmonic implications.

Balkan folk melodies are written in simple, compound, and mixed meters, with this last category often being polymetric (having different configurations of higher level accents occurring against the constant pulse of the division). The duple mixed meter can be in 5/8 (or 5/4) cordonning measures into 3+2 or 2+3 divisions. Triple mixed meters have three accents with seven or eight unit divisions, which provides many opportunities for utilizing fluctuating patterns, allowing for a focus on the natural accents found in the language of the text. These triple mixed meters are most frequently found in the music of Macedonia, Bulgaria, Greece and Albania. Table 3.1 shows the possible accent groupings found in 7/8 meter:

37 Ibid., xvii.
38 Vasiljevic, *Jugoslovenski muzicki folklor II*, xxix.
Table 3.1: Possible accent groupings in 7/8 meter.

<table>
<thead>
<tr>
<th>Accent groupings in 7/8</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
<tr>
<td>2+2+3</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>3+2+2</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>2+3+2</td>
</tr>
</tbody>
</table>

The first of the triple asymmetrical patterns described in the above table is characteristic of Bulgaria, the second of Macedonia, and the third one is not typically used in traditional folk music. It only appears in cases where rhythmic contrast within a song is desired. The eight-unit meter is also typical for Balkan music, especially in Macedonia. The following table shows possible accent patterns in 8/8 meter:

Table 3.2: Possible accent groupings in 8/8 meter.

<table>
<thead>
<tr>
<th>Accent groupings in 8/8</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
<tr>
<td>3+2+3</td>
</tr>
<tr>
<td>2</td>
</tr>
<tr>
<td>2+3+3</td>
</tr>
<tr>
<td>3</td>
</tr>
<tr>
<td>3+3+2</td>
</tr>
</tbody>
</table>

The most commonly encountered grouping patterns are the first two. Vasiljevic states that the 9/8 meter (with the pattern of 3+3+3) is the most common in the Mediterranean region, overall. The quadruple mixed and compound meters with four accents are less common in Balkan melodies. Some of these meters are 10/8 and 11/8, dividing asymmetrically, and, 9/8, 12/8 meters which can divide in groups of three, or asymmetrically. The division into three can occur on any of the beat units (one, two, three, or four). Thus, the various groupings in nine-unit meters are:

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39 Ibid., xxxi.
Table 3.3: Possible accent groupings in quadruple nine-division meter.

<table>
<thead>
<tr>
<th></th>
<th>Possible accent groupings in quadruple nine-division meters</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2+2+2+3</td>
</tr>
<tr>
<td>2</td>
<td>2+2+3+2</td>
</tr>
<tr>
<td>3</td>
<td>2+3+2+2</td>
</tr>
<tr>
<td>4</td>
<td>3+2+2+2</td>
</tr>
</tbody>
</table>

The most common pattern in the above table is the last one, with the group of three divisions appearing on the first beat unit. This is especially the case in Bulgaria and Macedonia. Vasiljevic also notes that meters with divisions of ten or more have a distinctly rhythmic, rather than melodic character, but these will not be discussed in detail, since they are not utilized in *Balkanophonia*.

\[^{40}\text{Ibid., xxxv.}\]
CHAPTER 4: EXAMPLES OF BALKAN MELODIES

In the following song *Oj jabuko zeleniko*, which means “Oh Green Apple Tree,” the melody begins with an E and F, but following this entrance, they appear as E-flat and F-sharp and remaining on E-flat and F-sharp for the rest of the melody. If one neglects the first two pitches, the pitch content of the song belongs to D oriental major scale (see also Ex. 4.2).

Ex. 4.1: Song “Oj jabuko zeleniko.”

As discussed earlier, the tertian harmonies are formed below the melodic pitches, oriented towards the pedal tone. This means that the final note in the melody (D) is traditionally harmonized with a G major chord, serving as a tonic. Thus, what Westerners would consider to be a subdominant G major chord, functions in this context as the tonic chord of the D oriental major scale. The D major chord then, in contrast with its role in
such a context in Western harmony, has the harmonic role of the dominant, and the C minor chord of the subdominant.

In the following example of a Macedonian folk song, I will explain my harmonization choices, based on my experience and knowledge of Serbian music, its form and rhythmic structure. Note that this is a three-part song: AB¹B², which is very common in Serbian music. Three-part forms such as ABA and ABC are not as typical.₄¹

Ex. 4.3: Possible harmonization of the song *Oj jabuko zeleniko*.

The melody starts with a note E, therefore, I chose the initial harmonies of C major and F major. Once the melody uses the E-flat, it is accompanied by a C minor chord.

Transcribing the rhythm of folk melodies can be a problematic task, since many songs are based on *parlando rubato* rhythm, as Bartok states:

Here again it must be borne in mind that an absolutely rigid rhythm never prevails even in so-called “rigid dance” rhythms … Of course their irrational rhythmic formulas (*parlando rubato* melodies) can by no means

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be called “deviations,” since these melodies never present regular rhythmic patterns from which to deviate.\textsuperscript{42}

Bartok thinks that bar lines ought to be used as a means to give clear articulation of the melody, and that they should be determined by the metrical structure of the text. In his book \textit{Jugoslovenski muzicki foklor II}, Vasiljevic implies his agreement with Bartok about text having a strong influence on musical accent, stating that “The text determines the melodic accentuation.”\textsuperscript{43}

Vasiljevic uses 5/4 meter to notate the melody \textit{Oj jabuko zeleniko}, although the measures are mostly grouped in 3/4 and 2/4. The B\textsuperscript{1} section (mm. 7-12) is made up of two sections, each one seven quarter notes long, which he writes as 3/4+2/4+2/4. The B\textsuperscript{2} section (mm.13-18) has two sections: one of seven quarter notes, plus a three-beat rest (3+2+4), and the other of eight quarter notes (3+3+2).\textsuperscript{44}

In the song below, which is based on the same text as the previous example, the melody and the meter are different. The meter is based on an alteration between 3/4 and 4/4, following the text more faithfully, and the song is cast in an “A||:B:||” form. It is also unusual in terms of Balkan folk music, in that it is based on a major scale (D major), rather than on the modes discussed earlier.

\begin{flushright}
\textsuperscript{43} Ibid., 8.
\textsuperscript{44} Miodrag A. Vasiljevic, \textit{Jugoslovenski muzicki folklor II}, 20.
\end{flushright}
Ex. 4.4: Another setting of “Oj jabuko zeleniko.”


The following song is based on antique F major. Its melodic range is relatively narrow, from E-flat\(^4\) to C\(^5\).

Ex. 4.5: “Neven vene.”


One should not be misled by the key signature of three flats in this example. The tonal center is F, as defined by its the final pitch. As has been shown, the tonic chord of antique
F major is a B-flat major chord, the subdominant is an E-flat major chord, and the dominant an F major chord.

Ex. 4.6: Antique F-major and associated chords.

In my harmonization of this melody, I utilized only two different chords, the tonic and the subdominant (B-flat and E-flat major chords). The beginning and the end of the song is based on the tonic chord (B-flat, D, F). The B-flat is the bass note of the persistent tonic chord, which may be heard as a pedal tone to the melody. As was mentioned earlier, a pedal tone often occurs at a fifth under the pitch center in Balkan folk music.

The form of the song is binary, with two similar parts: A$^1$ and A$^2$, which is less common in Serbian music than the binary song consisting of the two contrasting parts (the AB form). Each part has five measures. The rhythmic organization of the mixed meter is consistent: 3+2+3.

A melody written in antique major scale can change its final pitch to the third of the subdominant chord, in which case the scale will be called “antique major on third.” This new derived scale can be thought of as the “relative” key of antique major. In order to understand this better, one can compare the example 4.7 with example 4.8.

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45 Devic, Oblici u narodnoj muzici, 9.
Ex. 4.7: Harmonic construction of antique major with pitch center on G, where the third of the subdominant chord is the pitch A (reproduced from Ex. 3.2, for comparison).

Ex. 4.8: “Antique major on third” with the pitch center on A.


In example 4.8, the pitch A is a tonic, harmonized with the same F major chord as a subdominant in the G antique major in example 4.7. In this way the subdominant chord in the antique major becomes the tonic chord in “antique major on third,” and the tonic chord of the antique major is a dominant chord in the “antique major on third.” The collection of pitches stays the same, but the pitch center is changed. This is analogous to the relationship of relative major and minor keys in Western music.

The following song is based on G “antique major on third.” Its “relative” antique major is in F (see Ex. 4.6). As can be seen, both the initial and the final pitch is G, which is the third of the subdominant in F antique major (note that since the subdominant is B-flat, the subdominant chord is built downwards: B-flat, G, E-flat). This melody is similar in step pattern to the Western E-flat major scale, although the emphasized final pitch is on the third.
Ex. 4.9: Song in “antique major on third.”

\[ \text{Example notation} \]


Ex. 4.10: “Antique major on third” with the final pitch on G.

The above scale is the relative to antique F major, in that it shares the same pitches with antique F major. Its final pitch, G, is the third of the subdominant in the antique F major (compare with Example 4.6).

The form of this song is \( A^1 A^2 B^1 B^2 \). Dragoslav Devic labels this formal type as a four-part song, although a modern Western classical analysis would consider it a binary song. I have harmonized this melody using only three main harmonies – tonic (E-flat major chord), subdominant (A-flat major) and dominant (B-flat major chord).
CHAPTER 5: ANALYSIS OF BALKANOPHONIA

Initial Comments

The main qualities of my orchestral suite are its directness, expressive melodies, and simplicity, with the echoes of its distinctly Balkan characteristics, which are referenced throughout utilizing a variety of means. I incorporated both folk melodies and Western musical elements, including polyphony, modern developmental devices, and expanded orchestration.

*Balkanophonia* is comprised of four movements of similar length. The folk materials I reference are more suited for a symphonic suite than for a typical symphonic or sonata form, which focuses on motivic construction, harmonic and thematic development, features of contrast between stability and instability, and balance of tension and resolution. The themes I used are harmonically simple, and their potential for development is mainly variational in nature. The variation techniques I use are rhythmic and melodic variation, heterophony, motivic fragmentation and orchestral contrast.

In my orchestral suite the thematic material was conceived in two ways. Six out of the eight themes are original, which I composed in a traditional style using my own musical background, while also applying Vasiljevic’s method of harmonization and scalar treatment. The remaining two themes are derived from motives of traditional Serbian and Kosovar songs, which are varied and developed through melodic, metric, and rhythmic manipulation. These changes sometimes transform the original material significantly, imbuing it with different characteristics and juxtaposing the folk music against non-traditional textures.
Each movement has two themes. The scales present that are drawn from the Balkan folk tradition are the antique major, which is used in four of the themes, the oriental major, used in three of the themes, and the antique major-minor, which is used in one of the themes.

Table 5.1: Harmonic bases and origins of themes.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Scale</th>
<th>Thematic Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>D oriental major</td>
<td>Kosovo</td>
</tr>
<tr>
<td></td>
<td>G oriental major</td>
<td>(Originally Composed)</td>
</tr>
<tr>
<td>II</td>
<td>G antique major</td>
<td>(Originally Composed)</td>
</tr>
<tr>
<td></td>
<td>F antique major</td>
<td>(Originally Composed)</td>
</tr>
<tr>
<td>III</td>
<td>E antique major</td>
<td>Kosovo</td>
</tr>
<tr>
<td></td>
<td>C antique major-minor</td>
<td>(Originally Composed)</td>
</tr>
<tr>
<td>IV</td>
<td>E oriental major</td>
<td>(Originally Composed)</td>
</tr>
<tr>
<td></td>
<td>G antique major</td>
<td>(Originally Composed)</td>
</tr>
</tbody>
</table>

All movements begin and end in the same key, thus creating a sense of tonal closure. Also, the subdominant is emphasized, which resembles a pedal on the subdominant note that is a common feature of Balkan melodies. The first movement begins in D oriental major, then moves to the subdominant, G oriental major with the second theme, then back to D. The second movement begins with G antique major, then moves to F antique major, which is the IV of IV in G before moving back to G. The last two movements are tonally less related to the initial key of D, although their second themes might be thought of as IV/IV (key of C) and the subdominant (G) of the initial D oriental major.

Table 5.2: Balkanophonia — tonal plan.

<table>
<thead>
<tr>
<th>Movement</th>
<th>Tonality</th>
<th>I</th>
<th>II</th>
<th>III</th>
<th>IV</th>
</tr>
</thead>
</table>
Movement I

As it can be seen in the table below, the first movement is in a binary form.

Table 5.3: Formal scheme and key plan of the Movement I.

<table>
<thead>
<tr>
<th>FORM:</th>
<th>Introduction</th>
<th>Theme I</th>
<th>Transition</th>
<th>Theme II</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>(1-10)</td>
<td>(11-30)</td>
<td>(30-47)</td>
<td>(47-61)</td>
<td>(62-87)</td>
</tr>
<tr>
<td>Key</td>
<td>Oriental D major</td>
<td>D</td>
<td>D–G</td>
<td>G oriental major</td>
<td>G–D</td>
</tr>
</tbody>
</table>

The first theme is based on a song that was mentioned previously in Chapter 4.

Ex. 5.1: Song “Oj jabuko zeleniko” (Previously shown in ex. 4.1).

The range of the song does not exceed the minor seventh. The meter is adjusted to the metric of the text, which makes this melody “heterometric,” which is the term Bartok used to describe some Yugoslav melodies.

In melody: Heterometric syllabic structures are characteristic; they result from the so-called splitting of text lines...The characteristic range is narrow, between the fourth and a sixth; very often from a second below the first degree of the scale to the fourth (or fifth) above, or from the first degree of the scale to the fourth above.46

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The example below is my composed theme based on the song *Oj jabuko zeleniko* (shown in the previous example).

Ex. 5.2: The first theme of Movement I (Reduction of prominent lines from score).

I decided to write the entire theme in 5/4 meter, due mainly to practical, performance related considerations. The phrasings are independent of the meter, sometimes shorter or longer than the full measure values. The melodic range is also significantly wider than it would be in traditional Serbian folk music, as it spans a minor thirteenth.

The introduction of the first movement prepares the entrance of the theme by sustaining the pedal on the *tonus finalis* (tonic on D), which is coupled with the pedal on the fifth (the note A) in the first four measures. The theme enters in m. 11, after the
introduction. The tonality remains the same—oriental D major. The theme remains formally the same as the song *Oj jabuko zeleniko*, but its sections are extended. The form of the song is still A B¹ B², with B¹ starting in measure 5 and B² in measure 9, respectively. In measure 15, a short coda to the theme begins, which leads into the next section.

According to Bartok, this form is typical for Serbo-Croatian songs: The prevalent structure of melodic content may be expressed with the formulas AΔ(V), AAA(V) and ABB(V) or AA(V)B. 47 Two-section melodies are frequently created by repeating section with minor changes (AA(V)A). This structure is especially characteristic of Serbo-Croatian traditional melodies. 48 Bartok further explains various devices for introducing contrast into the second section: devices such as prolonging the rest at the end of the second section, and alterations immediately preceding the tonus finalis, like changing the meter or interpolating rest. Another change that might occur is that of ending the second section with a different tonus finalis. This resembles the periodic phrase structure in Western art music. If one compares the theme of the first movement with it’s the song *Oj jabuko zeleniko*, it can be noticed that it is significantly varied and changed. The following example illustrates both melodies—the original and the derived one. Here one can clearly see the differences between the two. The original song is in the upper staff, under which the corresponding notes of the theme (in the larger staff) are aligned. This layout enables one to notice the rhythmic and melodic changes that took place when deriving the theme.

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47 Bartok uses the (V) symbol to represent a variation of the theme. Bartok and Lord, 85.

48 Ibid., 47.
Ex. 5.3: Comparison of the original song with *Balkanophonia*’s first theme.

The initial motive is expanded rhythmically and melodically, and the four sixteenth notes in the first measure serve to evoke traditional ornamentation.

Rather than accompanying the theme with a pattern of changing harmonies, I often used pedal tones and a technique of simultaneous variation of the melodic line. A
tonic drone is juxtaposed against the melodic material. This type of accompaniment creates heterophony, which will be discussed in the analysis of the second movement in more detail.

My orchestration of the theme emphasizes changes of tone color, which I achieved by exposing the thematic material through different wind instruments. The A part of the theme is played by two oboes. The second part of the theme is played by the piccolo and one of the flutes. The B₂ part is presented in the clarinets, while the coda is played by the horns, and then by the oboes, a similar instrumentation to the opening.

The second theme, presented in the example below, is in the subdominant key of G oriental major. The tonic chord first appears as a C minor triad, instead of C major triad. This transformation of the tonic is not typical in folk music practice, but rather my own compositional preference. I chose to start with the minor tonic because it is more related to the initial D oriental major, where the C minor has a subdominant harmonic function.

As one can see from the example 5.4, there are only two other chords that I used to harmonize the melody: the G major chord, which functions as the dominant, and F minor, which functions as a subdominant chord. The harmonic progression emphasizes the dominant-subdominant motion (G to F). In contrast to the first theme, which ends with an authentic cadence, the second theme finishes with a plagal cadence.
The melody features quintuplets and sixteenth notes as ornamental figures around longer note values. The melody without any ornamentation is shown in example 5.5:

Bartok pointed out the contrast between the simplicity of the basic material and the expressive devices, such as ornamentation, and how their combination creates a unique beauty in Slavic traditional music:

South Slavic folk music has an especial appeal. This may well be due to the contrast between the essential simplicity of its basic materials and the pulsing quality of life achieved through an abundance of expressive devices, including the ornamentation. This ornate treatment is partly due to an old, general European mode of folk singing; partly, no doubt, to the various Oriental influences which impinged on the Balkan peninsula, the Turkish domination being only the latest.⁴⁹

Ornamentation has a significant role in Serbian and Macedonian music:

The ancient looking narrow-range melodies, the dance melodies, the *parlando rubato* melodies…and many melodies of foreign origin are comparatively poor in ornamental tones, and therefore differ little in their performance from most melodies in the material of neighboring peoples to the north and west. It is quite different with the other melodies, especially

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in the “autochthonous” area. There we find an abundance of ornamental tones, the majority constituting “heavy” ornaments.\(^{50}\)

Bartok explains heavy ornaments as “melismatic groups of equally heavy tones with clear cut, definite rhythmic and melodic patterns.”\(^{51}\) He also explains Romanian ornaments, which mostly fill the gap between the intervals from one principal tone to the other, or encircling principal notes as “accessories, having no individual patterns of life,” comparing them with the ornaments found in the Serbo-Croatian material, where they carry “expressive patterns” of “marvelous variety.”\(^ {52}\)

The second theme is first played by the piccolo and flutes, but later, beginning in measure fifty-four, it is played by the strings. This portion varied slightly both melodically and rhythmically. Its form is therefore AA\(^1\), which is, according to Bartok and Devic, typical for Serbian music\(^ {53}\). The coda is based on the motives of the second theme and modulates back to the initial key of D oriental major.

\(^{50}\) Bartok and Lord. *Serbo-Croation Folk Songs*, 73.

\(^{51}\) Ibid., 74.

\(^{52}\) Ibid., 74.

\(^{53}\) Ibid., 85.
Movement II

The second movement is in a faster tempo, and it is entirely written in a sequence of mixed meters, oscillating between 7/8 and 8/8 triple asymmetrical meters, and the 5/8 duple asymmetrical meter. The form is ternary, consisting of an elaborated ABA format.

Table 5.4: Formal scheme of the Movement II.

<table>
<thead>
<tr>
<th>Form:</th>
<th>Introduction</th>
<th>Theme I</th>
<th>Transition</th>
<th>Theme II</th>
<th>Transition</th>
<th>Theme I</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>Antique G major</td>
<td>G</td>
<td>G–F</td>
<td>Antique F major</td>
<td>Antique G major</td>
<td>G</td>
</tr>
</tbody>
</table>

The second movement features rhythms characteristic of Balkan folk music. These asymmetrical rhythms are one of the defining features of this music, many times having a superior role to that of the melody. The structure of the texts dictates the structure of the rhythm in the folk melodies, so the linguistic speech patterns of the dialects spoken throughout the region profoundly impact the rhythms encountered in the music that developed there.

Since many melodies are based on *parlando-rubato* style, their transcription and correct notation using bar lines was not an easy task, especially for musicians who were not well versed in both the folk traditions and Western notational practices. Bartok says that the primary purpose of a folk song is to convey its meaning to the listener; “the melody is a secondary factor and serves only to facilitate this conveying, to decorate the procedure, and to enhance the impression.”

Miodrag Vasiljevic wrote that Serbian folk music’s expression is centered on its rhythmic potential, while the Western folk music

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shows the harmonic dominance. He also points out an important difference with neighboring Macedonia, where the main focus of the song is the melody, although many times the poetic texts carry an exceptional beauty. 55

Nice Fracile, in his article “The ‘Aksak’ Rhythm, a Distinctive Feature of the Balkan Folklore,” uses the Turkish word aksak (“lame”) for asymmetrical rhythms. He states that this type of rhythm is different from classical rhythms in its “fundamental asymmetry reflected in the invariable use of two duration units—a long one and a short one—instead of one unit only.”56 Therefore the asymmetric relations of 2:3 or 3:2 are used, which produces the aksak or “lame,” stumbling character to the tunes in this rhythm. Personally, I have a very strong inclination towards folk music with asymmetrical rhythms, which is abundant in Macedonian music. Therefore, I decided to write the whole second movement using the aksak rhythms, which will be analyzed in more detail later.

The introduction is based on a narrow-ranged melody that is centered around the tonic note of D and a usage of a pedal note C, which is a major second under the tonus finalis, as has been demonstrated to be consistent with traditional practice.

55 Vasiljevic, Jugoslovenski muzicki folklor I, xviii.

As was previously mentioned, pedal tones have a great importance in Serbian folk music. Miodrag Vasiljevic believed that the behavior of pedal tones was an important guideline for harmonizing folk melodies. He found that the most common pedal tones are at the octave, at the second below, and the fifth below the tonus finalis. He also distinguishes between melodies that are based on a single pedal, and ones that use two separate pedals. Vasiljevic also distinguished the behavior of these pedal tones as being either permanent or variable. In melodies where variable pedal tones are used, when one of them is located a second below the finalis, the overall sound results in an alteration between the unison with the melody and the second beneath the melody, which Vasiljevic considers to be a characteristic of singing indigenous to cities in Macedonia. Another instance of variable pedal tones is an exchange of the second under the finalis with the fifth under the finalis.

Using this knowledge and my aural cultural experience, I composed an introduction to the first theme of the second movement, in which the melody is based upon a variable pedal on the second under the finalis, which sometimes moves to a unison with the finalis. (See example 5.6).

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58 Ibid.
In the introduction, I assigned the melody to the flutes and oboes, since their timbres (especially the flute’s) most closely resemble the tone color of the traditional Balkan frula. The horns hold a double pedal on the second and the fifth under the finalis, imitating traditional Balkan pedal practices. The pedals are also texturally activated through the use of metrical dissonance in which the accents of the pedal are misaligned with those of the melody: on the first beat of the measure, then on the third beat (the sixth eight note in the 7/8 bar), and finally on the last eighth note of the measure. This contrasts with the prevailing rhythm of the melody, which is clearly organized in units 3+2+2.

The glissandi at the end of this phrase, as well as those located in other passages, reference the source material and evoke the programmatic elements of the suite by imitating the ascending shout traditional Balkan singers perform in folk songs.

Ex. 5.7: Introduction to the second movement (mm. 1–8).
The predominant melodic interval is that of the second, while the leaps of a third or a fourth are rare. According to Vasiljevic’s categorization, this melody would have had a primarily rhythmic function, while melodies that have more leaps have additional harmonic implications (though rhythmic elements are certainly present in both).\footnote{Miodrag A. Vasiljevic, \textit{Jugoslovenski muzicki folklor II}, xix.}

Fracile differentiates the anapestic stress-pattern \( \uparrow \downarrow \) (short-long) from the dactylic stress pattern \( \downarrow \uparrow \) (long-short). In the second movement I used these two units in different combinations and orderings. For example, in 7/8 measures the grouping frequently changes from 3+2+2 to 2+2+3, or even employs the rarely-encountered 2+3+2. This was so that I could strategically elide long and short units into different metrical positions, interchanging dactylic and anapestic patterns to create rhythmic variation. Additionally, the meter changes between 7/8 and 8/8 in the first theme, further subverting the sense of regular downbeat and allowing for the free manipulation of motivic units:

Ex. 5.8: The first theme of Movement II.
While 7/8 is the most common meter in Macedonian music, Vasiljevic posited in his book *Jugoslovenski muzicki folklor II*, that the 8/8 meter is frequently used as well. The first theme demonstrates an alternation of 7/8 and 8/8 meters. The combinations of measure units as I used them in this movement are as follows:

Table 5.5: Combinations of asymmetrical rhythmic forms in the first theme of Movement II.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Duration Unit</th>
<th>Type of rhythm</th>
<th>Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3+2+3</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>3+2+2</td>
<td>Dactylic</td>
<td>A</td>
</tr>
<tr>
<td>3</td>
<td>3+2+2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>3+2+2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>3+2+2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>3+2+3</td>
<td>Dactylic</td>
<td>B1</td>
</tr>
<tr>
<td>7</td>
<td>2+3+3</td>
<td>Anapestic</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>3+2+2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>3+2+2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>3+2+3</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>3+2+3</td>
<td>Dactylic</td>
<td>B2</td>
</tr>
<tr>
<td>12</td>
<td>3+2+3</td>
<td>Dactylic</td>
<td></td>
</tr>
</tbody>
</table>

The form of the theme is AB₁B². The lengths of these parts are also asymmetrical since the part A has only three measures, part B₁ has five measures, and part B² has four measures, respectively.
The first theme is conceived without any reference to an existing folk tune, it is my own expression influenced mostly from the past experience as a singer of traditional songs and a dancer in a folk ensemble.

The theme is primarily rhythmic in function, since the predominant intervals are seconds and occasional thirds. The only large melodic leap present in the theme occurs between the first and the second measures (G–D, tonic to dominant). The harmonic nature of the theme is probably not typical, since the dominant harmony is omitted and replaced by IV/IV chord. There are only three harmonic functions: tonic, subdominant and IV/IV. Keeping in mind that the key is in antique G major, the tonic chord is a C major triad.

Table 5.6: Harmonic functions of the first theme.

<table>
<thead>
<tr>
<th>Major Chords</th>
<th>C</th>
<th>F</th>
<th>Bb</th>
<th>C</th>
<th>F</th>
<th>Bb</th>
<th>F</th>
<th>Bb</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic Functions</td>
<td>I</td>
<td>IV</td>
<td>IV/IV</td>
<td>I</td>
<td>IV</td>
<td>IV/IV</td>
<td>IV</td>
<td>IV/IV</td>
<td>I</td>
</tr>
</tbody>
</table>

One should bear in mind that most traditional Serbian and Macedonian music was based on singing a solo line of text, with subsidiary diaphonic singing or with the accompaniment of the instruments that usually held pedal tones. Harmonizing the melody with complete chords is a later practice.

Polyphony is not typically used in the traditional folk music of Serbia, Kosovo, and Macedonia. Tatjana Markovic in her article classifies polyphonic texture as a “bourgeois sign,” a feature not typical of folk music. In my suite, I utilized some polyphonic devices as a means to vary the complexity of the texture. I did this for the

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purpose of achieving a greater contrast in orchestrational variance, as well as for its utility as a mode of motivic development.

As far as orchestration goes, the first theme is played by the English horn and the clarinets, while the flutes and piccolo play rhythmic pedals in different groupings of eighth notes, creating rhythmic counterpoint, with occasional melodious comments to the thematic material. The bassoon provides a melodic-rhythmic bass line, in counterpoint to the theme:

Ex. 5.9: The first theme of the Movement II, winds (mm. 9–20).

The second clarinet occasionally diverges by step to form intervals of a second or a third with the original melody in the first clarinet (mm. 9–20). Diaphonic melodies like these are very common in Serbian folk music.

The second appearance of the theme is given to the violas, and uses the same rhythm as the original, but the pitch content of each measure is subjected to a retrograde process:
Ex. 5.10: Manipulating the thematic material using a retrograde process.

By creating retrogrades of each separate cell of the theme and interweaving them, I extrapolated it into the following variation and extension of the melody.

Ex. 5.11: First theme of the Movement II, in retrograde (mm. 108-115).

One can see from comparing this derived melody with the original theme (Ex. 5.8), that their harmonic structures are the same, which makes it possible to use both sets of materials simultaneously.

The second time the theme appears is in the first violins and violas, where the former plays the original theme and the latter presents the theme in variation. The second violins add contrast to the existing texture by imitating the theme and creating patterns of heterophony against the violas and first violins.
Ex. 5.12: Simultaneous use of two different permutations of the second theme in the violins and violas (mm. 108-115).

Adding further textural interest to this passage, there is also heterophony occurring between the two flutes. The first plays the theme in its original form, while the second flute plays variations of the same material, ornamenting the line and creating tension/release patterns through alternation between close intervals and unisons.

Ex. 5.13: Heterophonic texture between the two flutes (mm. 108-115), intervals between lines noted.

The two melodic lines complement each other harmonically, such as in measure 108 (the first measure in the example), while at other times, and often more frequently, produce dissonant intervals, which bring an added element of tension and interest to an otherwise monophonic line. These dissonances are mostly resolved to consonances (second to unison, seventh to eighth, ninth to eighth, ninth to tenth, etc.), but sometimes they...
continue in parallel fourths or seconds (m. 109), which is not a typical practice of Serbian folk music, although this is actually also a reference to the idea of pedal already addressed in this essay.

In the third appearance of the theme, I used a synthesis of the previous two forms, the retrograde and the original theme. The pattern that repeats is made of one measure of retrograde and one measure of original theme.

Ex. 5.14: The pattern of processes in the third appearance of the first theme.

Immediately after the first measure of a retrograde theme, I used the first measure of the original theme, and, consequently, the second measure of the original theme follows the second measure of retrograde theme. Therefore, the two versions of the theme are broken into their constituent motives and temporally interleaved. The rhythm is not subjected to the retrograde process, only the pitches of the melody and, as a result, the first measure of each pair ends with the same note as the second measure begins with. By setting up the circumstances wherein these tones may be elided, I have transformed the rhythm and achieved contrast with the two preceding presentations of the theme.

Ex. 5.15: Combination of material from the original theme and its retrograde form (mm. 127-138).
The second theme (mm. 69–118) is in antique F major. While 7/8 and 8/8 meters are equally present in the first theme, the predominant meter in the second theme is 7/8. The instances of 8/8 and 5/8 are used only as a contrasting rhythmic element. The most common groupings in this passage are dactylic; only one measure is anapestic, mirroring the first theme.

Ex. 5.16: The second theme.

Since stepwise motion is most prevalent in this melody, it has a primarily rhythmic function, according to scholars of traditional Balkan folk music. Bartok and Vasiljevic both assert this in their writings. Only the first motive deviates from this, with its leap of a fourth, and in the rest of the theme, which has occasional minor thirds. The dominance of the rhythmic aspect of this theme is made

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61Bartok and Vasiljevic both assert this in their writings.
even more pronounced by the lack of elaborate harmonic accompaniment. The entire theme is based only on two chords—a tonic (B-flat major) and a subdominant (E-flat major). This specific harmonization arises from the presence of the traditional pedal tone technique. In a similar fashion to my harmonization procedure in the introduction of the second movement, I accompanied the theme with variable pedal tones, but here they are based on the intervals of the second and fifth below the *tonus finalis*, rather than the second and unison, as was the case earlier.

The structure of this theme can be considered to be ABC, which is not very common in traditional Serbian music, according to Dragoslav Devic. The B section (mm. 5-8) is the most metrically unstable; almost each measure changes meter, in contrast with the rhythmic stability of section C (mm. 9-13), which is entirely in triple asymmetrical meter of 7/8.

Table 5.7: The second theme: Rhythmic groupings and form.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Duration Unit</th>
<th>Type of rhythm</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>3 + 2 + 2</td>
<td>Dactylic</td>
<td>A</td>
</tr>
<tr>
<td>2</td>
<td>3 + 2 + 2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>3 + 2 + 3</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>2 + 3 + 2</td>
<td>Anapestic</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>3 + 3 + 2</td>
<td>Dactylic</td>
<td>B</td>
</tr>
<tr>
<td>6</td>
<td>3 + 2 + 2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>3 + 2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>3 + 2 + 2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>3 + 2 + 2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>3 + 2 + 2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>3 + 2 + 2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>3 + 2 + 2</td>
<td>Dactylic</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>3 + 2 + 2</td>
<td>Dactylic</td>
<td></td>
</tr>
</tbody>
</table>

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With the second theme, similarly to what I did with the first theme, I used retrograde (mm. 195-203) in each measure independently to transform the theme:

Ex. 5.17: The transformation pattern of the second theme.

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<table>
<thead>
<tr>
<th>Initial motive</th>
<th>Retrograde</th>
<th>Initial motive</th>
<th>Retrograde</th>
</tr>
</thead>
</table>
```

Because this process changed the implied harmonic rhythm of the passage, the altered melody necessitated a slight deviation from the previously-employed accompaniment of the original statement of the theme.

Ex. 5.18: The transformed second theme in the second movement, at mm. 108-118.

This altered melody (mm. 108-118) contrasts to its original counterpart in orchestration as well. I have it played by the trombones and bassoons first, and then by the vibraphone and horns, in comparison to its previous presentation solely in the strings.

The transition that leads back to the first theme (mm. 119 – 133) is based on the varied material from the introduction presented in strings and a rhythmically augmented first theme that is transferred from one instrument to another, starting with the trumpet, then the bassoons, then the horns and finally the woodwinds.
Movement III

The third movement shares its formal plan with the second movement. If one compares the tonal centers of both themes in each of the four movements, the themes of the third movement are the least tonally-related to each other, being five keys distant. Antique E major includes an F-sharp, and C antique major-minor has four flats—B-flat, E-flat, A-flat, and D-flat.

Table 5.8: Formal scheme of Movement III.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Introduction (1–11)</th>
<th>Theme I (12–52)</th>
<th>Transition (53–57)</th>
<th>Theme II (58–89)</th>
<th>Transition (90-111)</th>
<th>Theme I (112-139)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>Antique E major</td>
<td>E</td>
<td>E-C</td>
<td>C Antique major-minor</td>
<td>Oriental E major</td>
<td>Antique E major</td>
</tr>
</tbody>
</table>

The opening tremolo in the string section lays the harmonic foundation for the entrance of the theme. It starts with a G-major chord, which (functions as IV/IV in antique E major), which is resolved to the subdominant chord of D major. Initially, the clarinets, then the flutes, and finally the English horn present the theme against long tremolo chords in the strings. Using this orchestration, I have timbrally emphasized the thematic material, intentionally using these woodwind instruments that resemble the timbre of the traditional frula sound.

The following example is the song that Vasiljevic notated in Kosovo, in 1946, from which I have drawn inspiration to construct the first theme. The ornaments and its specific treatment give a distinctive character to this theme. The ornaments occur after the note they are embellishing, which makes the declamation of the words clearer through the clarity of rhythmic accent this procedure engenders.
The song that serves as a source material for the first theme, as sung by Ana Zdravkovic, in Pec, Kosovo.

Ex. 5.19: The song that serves as a source material for the first theme, as sung by Ana Zdravkovic, in Pec, Kosovo.


The original song (Ex. 5.19) consists of four two-measure phrases, which can be interpreted as A, A¹, B, B¹. The first two phrases start with the same motive, but since the melody follows the rhythm of natural text declamation, the A¹ phrase had to be extended, which is notated using meters containing a greater number of beat divisions. The melody here follows the rhythm of natural declamation. In considering this deviation, it is useful to recall Kodaly’s discussion of how the text influences the melody: “The rubato is also a feature pointing to the east…the rhythm changes in each verse according to the quantity i.e. length or shortness of the syllables.”

He also implies that there are certain particularities of rhythm, but in general the speech declamation shapes the rhythm of the melody.

My adoption of the original song is shown below (note that the original song is in D antique major, however I set the first theme in E antique major). Although most of

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Balkan folk music is monophonic and often performed in *parlando-rubato* style, I decided not to notate the ornaments traditionally, for practical, performance-related reasons. The ornaments are instead written out in precise rhythmic notation, using short rhythmic values, as sixteenth notes and sixteenth-note triplets. The notation I used here is more practical for Western-trained musicians and increases its chances of accurate realization by orchestral soloists or sections.

Ex. 5.20: The first theme in Movement III.

I rhythmically and metrically altered the initial motive of the original folk tune (Ex. 5.19), using it as a generative component for the first theme in Movement III. This derived motive is further subjected to different types of development. The form of the theme can be considered as a ternary ABA¹, which would be rare in Serbian music. In comparing the two, it can be seen that the folk tune is based on varied repetition of the two phrases (A, A¹, B, B¹), while the theme I composed is based on various manipulation
of smaller motivic units. According to Kodaly, melody that is “built from small elements of motives,” is a characteristic of Western, specifically German, melody.

Utilization of extracted motives and their fragmentation can especially be seen in the B part (measures 5-11 of example 5.20). This middle section creates contrast; the new motive of an eighth note with two sixteenth notes is repeated and varied as an eighth note with a sixteenth triplet. The B section could be analyzed as a typical musical sentence in Western music, having the initial motive, its development and the cadence.

The final section, A¹ (mm. 12 – 16 of Example 5.20) is based on the first part of the theme, although the initial material is considerably altered melodically, and more drastically, rhythmically. The beginning motive in A¹ starts on a note D, over the same harmony as part A, but at the same time, it resembles a gesture in B part (m. 7). The melody of the following measures 14–16 is directly derived from measures 3 – 4, but the rhythm is noticeably different.

The Western influence on my composition voice is apparent in how I have treated this theme. The tunes of the traditional Balkan music are usually not varied to such a large extent. The phrases of traditional folk songs are usually the same length establishing clear symmetry. However, the theme I wrote consists of unbalanced phrase lengths. Part A has four measures, B has seven measures, and A¹ has five measures.

The predominant melodic motion in the original folk tune (Ex. 5.19) is by step, having very few leaps, mostly between the sections (there is a leap of a fifth between A and A¹, a fourth between A¹ and B, and a third between B and B²). The theme I wrote contains more leaps, and therefore has pronounced harmonic role, implying certain

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64 Ibid.
harmonic functions. In contrast, the original folk tune emphasizes mostly stepwise motion, which underlines its primarily rhythmic function. Melodies that contain many leaps are not typical in Balkan folk music. It is interesting that Kodaly thinks harmonizing folk tunes can limit their innate expression:

Eastern monophony does not tolerate the yoke of polyphony, which developed from European melos. After a certain time polyphony modifies the style of melody: the vertical component influences the horizontal component and the melody cannot fly so freely. In order to accommodate the melody to the harmony, at first its rhythm becomes simplified and sometimes poorer. But the line of sounds also becomes more limited in movement.65

He adds that contemporary Western melody bears its harmonies in itself, while the harmonization of self-sufficient eastern melody is not necessary, but produces some challenges. I composed the theme by starting with the melody, and was very careful not to let the harmonization process significantly influence the expression of the tune. Although the vertical component (harmony) can significantly influence the horizontal component (a melody), I intentionally strove to prioritize melody over harmony, using harmony as a secondary compliment to the melodic line.

The second theme (m. 58) contrasts both tonally and metrically from the first theme. It is in C antique major-minor, which has four flats, and it is in 7/8 meter:

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65 Ibid., 31.
Ex. 5.21: The second theme in Movement III.

The form of the second theme is $AA^1BB^1CA^2$.

Table 5.9: The formal scheme of the second theme.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>A$^1$</th>
<th>B</th>
<th>B$^1$</th>
<th>C</th>
<th>A$^2$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1–4</td>
<td>5–8</td>
<td>9–12</td>
<td>13–16</td>
<td>17–19</td>
<td>20–24</td>
</tr>
</tbody>
</table>

Unlike the first theme, the second theme is built exclusively out of long melodic phrases that repeat with variation, rather than small motives.

The tonic triad is F major, but I have harmonized the beginning of the song with an F minor triad, because A-flat is emphasized in the melody in the second measure. I then end the song with a major tonic chord. The harmonization of the second theme is simple, similar to the accompaniment to the other themes in *Balkanophonia*, in that it only includes tonic, subdominant, dominant and IV/IV chords.
Ex. 5.22: The beginning of the second theme of movement III (mm. 58–65).

The first appearance of the second theme is not harmonized with chords, instead, there is only a tonic pedal in the bassoons and glockenspiel, and heterophony in the other instruments. The horizontal aspect of the theme is more pronounced than its vertical component. The original melody is orchestrated only with the piccolo and first clarinet, and the first flute occasionally plays dissonant intervals against it.

The B section of the theme (m. 74) continues with a contrapuntal treatment of the melody, but now it also provides harmonic support to the melody (see Ex. 5.23). The second flute and first violins play the original melody in the B part, while the second violins perform a variation of the same theme. Simultaneously, the solo violin has a free contrapuntal line, which embellishes the theme and gives it a new timbral quality, exposing the line in a higher register.
In this example, setting the folk melody with a contrapuntal line in the solo violin, creates a different musical setting from that of the traditional, but at the same time, retains the expressiveness of the folk tune. Although Kodaly implies that using polyphony significantly diminishes the independence of the folk tune, I tried to prioritize the expressiveness of the theme, and only used a polyphonic texture as a contrasting technique to the predominantly monophonic texture.

In B\textsuperscript{1} section of the second theme (see the previous example, mm.78–81), the second flute doubles the violins, establishing harsher dissonances with the tonic pedal played by the first flute and the piccolo. In measures 82–89, (representing the C and A\textsuperscript{2} parts of the theme) timbral contrast is provided by the trumpets and English horn.

The transition (mm. 90 – 111) harmonically prepares the return to the initial key of the first theme, by modulating to E oriental major, and thematically recalls the first

\footnote{\textit{Ibid.}}
theme of Movement I. The theme is played by the bass clarinet and cellos. E oriental major is established by using first a G-major chord (which functions as IV/IV), that resolves into the d-minor subdominant, followed by an E-major chord, which is the dominant in the overall harmonic context.

The two themes (Example 5.24 is from the transition in Movement III and Example 5.25 is the theme as it originally appeared in Movement I) are shown below. One can see that the initial melody is rhythmically, melodically and metrically changed. Its instrumentation and register are different as well, being played in the bass clarinet and violoncellos as opposed to oboes and flutes in the first movement.

Ex. 5.24: Transition to the first theme, based on the material of the first theme in Movement I (mm. 101–111).
Ex. 5.25: The first theme of Movement I, reproduced from Ex. 5.2.

The key of the varied melody is different too, being in E oriental major, whereas the original theme was in D oriental major.

The recapitulation of the first theme of the third movement (m. 112) occurs in a new, asymmetrical meter of 7/8 and occasionally 5/8 (compare with Ex. 5.20). The accents of the melody have shifted, causing a slight variation in harmonization:

Ex. 5.26: The recapitulation of the first theme
This melody is first played by the piccolo and horns, and then by the clarinets, in contrast to its first statement in the beginning of the movement, when it was played by the clarinets and flutes.

The third movement is formally rounded and has a tonal closure. The first and second themes contrast in their meters, tonal centers, characters, and forms. The formal structure of the second theme (AA\^1BB\^1CA\^2) presents an expanded form of the first theme (AA\^1BB\^1).
Movement IV

The form of the fourth movement (ABA) is the same as that of Movement II and Movement III. Like those movements, the fourth movement is also tonally rounded.

Table 5.10: Formal scheme of Movement IV.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Theme I</th>
<th>Transition</th>
<th>Theme II</th>
<th>Transition</th>
<th>Theme I</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(1–52)</td>
<td>(53–64)</td>
<td>(65–135)</td>
<td>(136-139)</td>
<td>(140-189)</td>
</tr>
<tr>
<td>Key</td>
<td>E oriental major</td>
<td>E-G</td>
<td>G antique major</td>
<td>G-E</td>
<td>E oriental major</td>
</tr>
</tbody>
</table>

The tonal centers of the third and the fourth movements are the same, the former being in E antique major, and the latter in E oriental major. The second theme of movement IV is similar to the second theme of movement III in that they are in third-related keys – C antique major-minor in the third movement and G antique major in the fourth movement. In contrast to this, the second themes of the first two movements relate to the subdominant, in context of their first themes (the second theme of the first movement is in the subdominant key (G, in the context of D), and the second theme of the second movement is in a key of IV/IV (F, in the context of G)).

The first theme of Movement IV has a spirited and lively character, evoking a popular folk dance, called the kolo (see Ex. 5.27). The kolo is the most common folk dance within former Yugoslavia, and is usually performed at weddings and festive occasions. This energetic and fast-moving dance is configured in an open circle “moving counterclockwise in which men and women mix together”⁶⁷. The open circle moves to

the right usually, which was a custom connected to the solar cult, and also signifies patriarchal dominance, since the right side was associated with the male and the sun. The left side is considered to have a lunar aspect, signifying the female. The kolo was danced to the left very rarely (opposite kolo), when it evoked instead mourning of the deceased. ⁶⁸

All dancers in the kolo dance the same steps in the same rhythm, following the traditional step pattern. ⁶⁹ The leader and the last person in the chain are the most important dancers, with the leader having a similar role to that of a conductor, whom all the other dancers follow. ⁷⁰ Many dances of the area require intricate, interweaving footwork, and the musical phrases synchronize with those steps.

Some kolo dances (particularly in northern Serbia) are performed in closed circles, and are characterized by small rhythmic shakes or ornaments. Fast duple meters predominate. ⁷¹ Slobodan Zecevic also implies that the national dance kolo had its own independent development, never being influenced by the Turks, nor were they associated in any way with kolo dancing tradition. ⁷²

The earliest music accompaniment for kolo was often performed on the gajde and different flutes. Later, other instruments were used, as well as more elaborate chamber ensembles. ⁷³

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⁶⁹ Ibid., 104.
⁷⁰ Ibid., 107.
⁷² Ibid., 25.
⁷³ Ibid., 34.
Ex. 5.27: The first theme in Movement IV.

The form of the first theme is AA\textsuperscript{1}BB\textsuperscript{1}. The theme bares a resemblance to original kolo music in several ways: it’s in duple meter, in its ornamentation and its melodic gestures and repetitive motor rhythms. All four sections end on a note E, harmonized with an E major chord, which is the dominant in E oriental major.

Table 5.11: Formal scheme of the first theme in movement IV.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>A\textsuperscript{1}</th>
<th>B</th>
<th>B\textsuperscript{1}</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1–8</td>
<td>9–14</td>
<td>15–22</td>
<td>23–30</td>
</tr>
</tbody>
</table>

The theme is built out of a three-note motive, G-sharp-A-B, which also appears in retrograde, as B-A-G-sharp in the A\textsuperscript{1} section. Section B starts with the same transposed motive of F-E-D, in a rhythmic retrograde of the initial motive.
The first theme’s recapitulation (m.139) appears in heterophony, which is formed between the first violins and the cellos in one part and the second violins in the other:

Ex. 5.28: Heterophony between Violin I, Violin II, and Cellos, in recapitulation of the first theme (mm. 140–147).

A similar situation can be found in the B part of the theme, where the second violins play a variation of the theme, including its melodic retrograde in m. 158. In the next two measures there are three dissonant intervals introduced into the heterophony (seventh, and two consecutive ninths), which gives a new color to the second presentation of the theme.

Ex. 5.29: Heterophony in the first theme (mm. 158–166).

The transition from the first theme to the second theme (mm. 53–64) is based on the rhythm of the first theme (eighth note and two sixteenth notes), which at the same time anticipates the sextuplets that appear in the second theme.
The second theme (mm. 65 – 135) is also composed in kolo style of eastern Serbia, in that it is in duple meter and of lively character, with frequent sixteenth-note triplets imitating the fast-moving footwork of the dance.

Ex. 5.30: The second theme (mm. 65 – 135).

This theme is comprised of multiple sections, each of which introduces a new motive. The section \( A^1 \) has the initial motive rhythmically varied, borrowing the sextuplet figure from \( B^1 \) and \( D \) parts. Section \( C^1 \) is mostly a melodic variation of its corresponding material from earlier in the theme.

Table 5.12: Formal structure of the second theme in Movement IV.

<table>
<thead>
<tr>
<th></th>
<th>( A )</th>
<th>( B )</th>
<th>( C )</th>
<th>( B^1 )</th>
<th>( D )</th>
<th>( A^1 )</th>
<th>( C^1 )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measures</td>
<td>1–6</td>
<td>7–13</td>
<td>14–21</td>
<td>22–25</td>
<td>26–29</td>
<td>30–33</td>
<td>34–42</td>
</tr>
</tbody>
</table>
The following example illustrates another polyphonic setting of the thematic material that can be found in the beginning of the second theme, where the bassoons imitate the violin solo:

Ex. 5.31: The second theme (mm. 65 – 70).

Each part of the theme is orchestrated in a different fashion. The B part of the second theme starts as a dialogue between the high and low strings (mm. 76–83), after which they play together (m. 86). In contrast, the C part (mm. 92–100) is played by the woodwinds. After a transition, part B¹ is given to the strings, and, briefly, to the trombone, while the melody of the next, D part (mm. 118–121) is played by the second violins and the bassoons. The flutes and clarinets play the A¹ part, while the material of C¹ (mm. 126–145) is split between the groups of woodwinds and horns.

The fourth movement differs greatly from the previous ones through both its instrumentation and its thicker texture, as well as in the relationship between its two themes. Both of the themes are in simple duple meter, distinguishing this movement as the only part of the suite that does not use asymmetrical groupings.
CHAPTER 6: CONTEXTUALIZING BALKANOPHONIA: UTILIZING FOLK ELEMENTS IN ART MUSIC BY OTHER SERBIAN COMPOSERS AND THEIR MUSICAL IDIOMS

Historical Circumstances in Yugoslavia and Serbia in the Twentieth Century

Bearing in mind that Serbia did not regain its independence from Ottoman Empire until the nineteenth century, it is important to recognize that there were no favorable circumstances for the development of nationalist culture and music until then. The first half of the twentieth century is one of the most dynamic periods in the recent political and cultural history of the Serbian people. In 1918 Belgrade became the capital of the newly-established state of all the Southern Slavs – the Kingdom of the Serbians, Croatians and Slovenians (later Yugoslavia). This new position of primacy of Belgrade in the Balkan region contributed to a centralization of formerly disparate traditions, fermenting the fast development and reformation of Serbian cultural institutions.  

Serbian traditional music did have the capacity for providing fertile material for composition in the prevalent Romantic Nationalist style, but Serbs actively participated in European music only at the beginning of the twentieth century, which some authors have considered to have been too late to develop this style to the same degree as that of other countries, such as Germany, Russia, France, etc. This may have been an accurate

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75 Aleksandar Vasic, “Problem nacionalnog stila u napisima Miloja Milojevica,” Muzikologija (July 2007), 244.
assessment, even though Serbian composers, especially in the first half of the twentieth century, extensively drew upon the folk tradition.

Serbian music [sic] nationalism, lasting almost a century from the mid-19th to the mid-20th century produced a valuable body of works, some of which number among the best composed in Serbia and Yugoslavia. However, they are little known abroad and the composers’ names are unknown as well. This can be attributed to the very rare performances of their music abroad and the lack of sensitive cultural politics.76

The next generation of younger composers who were active in Serbia in the second half of the twentieth century tended to work in the more international modernist language, but many never completely abandoned the traditional practices and materials, and vestiges of the folk tradition survived in their compositions. After the 1920s some composers incorporated impressionistic elements into their works, while the Modernist and Avant-garde approaches began to influence Serbian composers in 1930s.77

Since the examination of musical life of Yugoslavia and Serbia in the twentieth century is a large topic that requires a broader study than the scope of this essay permits, I will instead present a brief survey of some Serbian composers of this era, and note their approaches, emphasizing those who were particularly inspired by folk music.

Serbian Composers in the Twentieth Century Who Utilized Folk Elements in Their Works

Stevan Mokranjac (1856–1914) was the most important composer in Serbia prior to World War I. His musical aesthetic and compositional output (mostly choral suites) relied on Serbian traditional music. He wrote fifteen choral suites, called Garlands, using refined harmonies and balancing homophonic contrapuntal techniques. Two songs from


77 Ibid., 43
the tenth *Garland* “Biljana” and “Pusci me” are Mokranjac’s original songs written in a folk style. He also published a book of church melodies, titled *Octoechos*, making them unique and distinct from other Eastern Orthodox Church chants by removing their ornamental and microtonal elements and harmonizing them.\(^78\) It is interesting to note that the composer’s output did not include much in the way of chamber or orchestral music, focusing instead on vocal genres, which, at the time, were more accessible to Serbian audiences. He composed works for voice and piano, and a few for strings. Like him, many of the following generation of young composers studied abroad, mostly in Germany, Prague, Vienna, and Budapest, although they venerated the ways in which the older generations were able to weave traditional materials into the new compositional techniques of the day:

> These composers highly valued Mokranjac’s ability to select what was typical in folklore and to create organic forms on the basis of folk music, and they particularly praised the way he stylized folk melodies. They were also aware that Mokranjac succeeded in penetrating the “laws” of latent harmony hidden in folk melodies and thus fully displayed their magic.\(^79\)

On the other hand, the composer was criticized by some for not using a more elaborate harmonic language and for restricting himself mainly to *a capella* choral music, which in many ways tends to be a more musically conservative genre, even to this day.\(^80\)

Mokranjac’s most distinguished successors Petar Konjovic (1883–1970), Miloje Milojevic (1884–1946) and Stevan Hristic (1885–1958) used Mokranjac’s heritage “as the basis for works that would explore wider formal conceptions and more modern forms

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of expression closely resembling contemporary developments in European music."\(^{81}\)

Works of Janacek, Sibelius and Bartok were also models for the musical nationalism they strove to develop. Hristic, Milojevic, and Konjovic, along with Josip Slavenski (1896–1955) shared a similar position in their aesthetic of nationalist expression, but at the same time they felt need for stylistic modernization, which, however never ventured too much farther than using elements of late Romantic or Impressionistic music. Their harmonic experimentation was mostly expressed through their linear voice leading, which can be seen in works by Petar Konjovic.\(^{82}\)

Miloje Milojevic strongly advocated the usage of traditional elements in art music, stating that “national music is understood as not designed to exist within national boundaries, but, on the contrary, to become a part of European mainstreams.”\(^{83}\) Milojevic was the most influential music critic and highly-regarded thinker on musical philosophy of his time, as well as the foremost musicologist in Serbia.\(^{84}\) He believed that Slavic music and art were powerful sources of inspiration that could not be depleted, and that composers relying on this tradition could “give new impulses to the exhausted world.”\(^ {85}\) He implied that a rich folk heritage should be used in an artistic, intelligent way, which expresses the individual style of the composer, who may create new rhythmic, harmonic and melodic idioms based on folk melodies, which will be original both artistically and

\(^{81}\) Ibid., 34.


\(^{84}\) Tomasevic, 41

nationally. This meant that successful works should use moderately modern language (of late romanticism mostly). Milojevic accepted certain aspects of the musical avant-garde, although he opposed the advancement of compositional technique as an intrinsic goal. He singled out the composition of Petar Konjovic *Sever duva (North Wind)* as an outstanding example of the successful blend of (Albanian) folk music and relatively modern, but yet not excessively avant-garde composition. Some of the most important works by Milojevic are his solo songs, choral music (*The Fly and the Gnat* and *Foreboding*) and symphonic poem *Death of the Jugovic Mother* and the suite *Intimacy*. His *Melodies and Rhythm from the Balkans* are solo piano compositions that “extended the Romantic-Impressionist level of creation, as far as the fifth decade of the twentieth century.”

The composers after Mokranjac, influenced by Bedrich Smetana and others, approached composing folk-inspired music in a more nuanced fashion, rather than merely including references to the materials themselves:

> It was thought that that folk tunes had to be “pre-fabricated” in order to be able to “function” in Western musical forms. Also, the prevalent idea held that composer demonstrates his creativity if he is able to compose something similar to folk music (“folklore imaginaire”) not just using something given.

Petar Konjovic incorporated folkloric elements in his operas *Knez od Zete (Prince of Zeta)* premiered in 1929 and *Kostana* (premiered in 1931 and 1940). He used direct

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86 Vasic, 247.


citation of folk songs in both operas, although he composed folkloric-sounding original material in Kostana more transparently then he did in Prince of Zeta. The leitmotifs in the latter are taken from Mokranjac’s Ninth Garland based on songs from Montenegro. The leitmotif based on a song from this garland, “U Ivana gospodara” is present throughout the opera like an ostinato, with an almost minimalistic insistence. Konjovic, like other composers of his time, possessed his own individual style, which was expressive and emotionally oriented. His compositional idiom is mostly linear in nature, but it also produces harmonic structures comparable to both tertian diatonic and chromatic chords, and sometimes even resembles clusters.

Konjovic’s Symphony in C minor (1907) is considered to be the first true symphonic work in the Serbian repertoire. The main theme of the first movement is reminiscent of a folk song Lele Stano mori, while an expressive melody in cello references the folk tune Cvekje cafnalo, which appears again in diminution at the end of the movement. These two songs were previously used by Mokranjac in his Fifth and Twelfth Garland. Konjovic’s first theme, in comparison with Mokranjac’s work is “reshaped and adjusted to the new symphonic context, already announcing Konjovic’s deeply personal and creative attitude to folk material.” The second movement is based on an original theme in C minor, but is harmonized with A-flat major major harmonies. The

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91 Ibid., 156.

third movement is based on a folk dance, while the last movement reprises themes from all of the previous movements.\textsuperscript{93}

Josip Slavenski was one of the most prominent composers in early twentieth-century Serbia. His harmonic language was often avant-garde-like and highly original. Slavenski combined sharp dissonances, clusters, polytonality and independent polyphonic lines with modal and pentatonic collections. His successful compositions \textit{Balkanophony} (1927) and \textit{Religiophony} (written in 1934, in Belgrade and later renamed into \textit{Symphony of the Orient}) possess “an archaic sonority and distinctive rhythm and harmony.”\textsuperscript{94}

\textit{Balkanophony} is a suite of seven movements, each representing folk music from different country (Serbia, Albania, Turkey, Greece, Romania, and Bulgaria). His seven-movement \textit{Symphony of the Orient} (1934) for soloists, choir and orchestra belongs to a symphonic cantata genre.\textsuperscript{95} In this piece he strove not only to evoke different major religions, but also to depict the emotional and inner life of peoples, their emotions, anxieties, contemplations, and triumphs from the beginning of human history till today.\textsuperscript{96} Each movement used specific melodic material, scales, and compositional techniques (ostinato, pedal tones, canon and melismas) characteristic of the regions he intended to evoke. Slavenski also orchestrated his piano suite \textit{Sa Balkana} (\textit{From the Balkans}), in which he used folk tunes, lively dance rhythms, and evoked the sounds of \textit{tambura} chamber orchestra players. Slavenski wrote \textit{Yugoslav suite} (1921), inspired by the

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\textsuperscript{94} Pejovic, “An Attempt to Evaluate Serbian Music…,” 152.


\textsuperscript{96} Pericic, \textit{Muzicki stvaraoci u Srbiji}, 501.
\end{flushright}
traditional music of his native Medjumurje (Croatia). *Yugoslav Symphony* (1914) by Milenko Paunovic also evokes the atmosphere of the Balkans, although only the third movement actually makes use of traditional folk song (*Ja sinoc zadjoh*).\(^97\)

The development of Serbian music after the World War II was significantly influenced by socio-political conditions, especially during the first post-war decades. Yugoslav president Josip Broz Tito wanted to be an independent communist leader in the region, not subordinate to Stalin, which resulted in the expulsion of Yugoslavia from the Cominform in 1948.\(^98\) After he died the country was already poised for disintegration and started to face political upheaval. In 1981 the Albanian minority organized demonstrations “demanding that the Serbian autonomous province of Kosovo and Metohija, in which they formed an ethnic majority, obtain the status of an autonomous republic within Yugoslavia.”\(^99\)

Slobodan Milosevic became president of Serbia in 1988, and two years later the first democratic election after the World War II were held. Slovenia and Croatia proclaimed independence in 1991, which provoked the outbreak of war, eventually leading to breakup of Yugoslavia. NATO forces launched air strikes against Serbia “in reaction to the conflict between the Serbian state and the separatist movement of the Albanian minority in Kosovo.”\(^100\) These unfortunate events had a negative effect on Serbian musical life, especially during the government-enforced period of emphasizing

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97 Pericic, Muzicki stvaraoci u Srbiji, 376.


99 Ibid.

100 Ibid.
Socialist Realism in the arts (which lasted through the 1960s), and in the long years of cultural and economic isolation both after 1945 and during the 1990s, when Serbia was under the sanctions imposed by United Nations in 1992.

Ljubica Maric (1909-2003) is one of the composers of the “Prague Generation” (many Serbian composers of this age studied in Prague). Other prominent composers of this time were Stanojlo Raicic (1910-2000) and Milan Ristic (1908-1982). Maric valued mostly “the power of expression and personal imprint”\(^{101}\) in all music, while she personally strove for “freedom and novelty of expression”\(^{102}\) which demonstrates her propensity for the experimental, Modernist musical language, use of “athematicism” and use of microtones. *Music for Orchestra* (1932) and *Wind Quintet* are atonal and athematic, with a heavy emphasis on linear elements and an organic approach to form.

Maric’s compositional output consists of works in variety of styles, which is a consequence of her evolving aesthetic ideology changing and refining her artistic identity over the course of her career. Her work before World War II is modernist and radical, but after the war her music was influenced by the philosophy of Socialist Realism, which encouraged the recovery of folk music and a simplification of artistic materials. After initially confronting and criticizing this movement initially, Maric eventually turned to traditional materials and tonal harmony, composing in small forms that demonstrated simpler musical language, and that referenced folk songs and church music.\(^{103}\)

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\(^{102}\) Ibid.

Leaving the sphere of the leftist, communist ideas, Ljubica Maric felt the strong need to reexamine her previous artistic world. During the 1950’s she revised the rigid views from her youth. She started thinking differently about the “non-progressive” composers who do not discard the links with tradition, and establish personal relationships with the music of the past, as well as about the possibility to reconcile and organically unite, in the deeper layers of her musical being, the echoes of the archaic layers of folklore with personal expressionistic, musical expressive means.\footnote{Ibid., 19.}

In this period she composed *Tri narodne* (“Three Folk Songs”) and *Brankovo kolo* for piano. Her *Three Preludes, Etude* (1945), and *Sonata for Violin and Piano* (1948), are somewhat more complex and mature works.\footnote{Ibid., 17.} Cantata *Pesme prostora* (“Songs of Space”), composed in 1956, is one of her most important works, where she demonstrates a sensitive and individually-coloured approach to the ancient past, resulting in the successful crossing of ancient and modernist expression; melodies permeated with elements of church or folk singing; monistic principle of building a whole work from a basic motif; harmonic language with modal features deriving from church chant and with sharp dissonances (resulting either from heterophonic motion in the parts or the need to heighten dramatic accents and achieve robust sound); and a special tone colour (she used the notion of *snop* / bundle to designate the surrounding of important tones with seconds above and below).\footnote{Milin, “The Music of Ljubica Maric…,” 71.}

She has also used free and fluid metrical accents associated with the rubato/parlando character of the folk tunes, and thematically rounded forms. Like some of her previous works, *Pesme prostora* includes an emphasis on the linear elements of orchestral texture, which “besides the modernistic independence of lines, also includes the principles of folk, originally vocal heterophony, now transferred to an instrumental medium.”\footnote{Masnikosa, 23.} Her other important compositions are *Passacaglia* for orchestra (1958), written in the form of...
thirty four variations on the folk song “Zaklela se Moravka devojka,” *Music of Octoechos* (1959), *Byzantine Concerto* for piano and orchestra, and *Prag sna* (“Threshold of a Dream”). Maric’s creative output in the 1980s consists mostly of chamber music and her lasting fascination with the Medieval Serbian world is evident in these works. Her recent music evokes the spiritual overtones of music of *Octoechos*, although it does not borrow directly from the ecclesiastical repertoire, but these church melodies clearly serve as inspirations for her own thematic ideas.\(^\text{108}\)

In the 1960s composers who straddled the stylistic line between the traditional and the avant-garde were dominant in Serbia. The period from 1970–1980 was characterized by pluralism in Serbian music.

Another example of a Serbian twentieth-century composer who composed works with elements of folk music, in addition to using Modernist, atonal, dissonant language, is Isidora Zebeljan. *Seliste* (“Deserted Village”), written in 1987, is an elegy for string orchestra, a traditionally tonal-sounding piece, where “quiet, folk-like melodies are heard over gentle, muted string textures.”\(^\text{109}\) *Minstrel’s Dance* (2005) is a three-movement piece for chamber orchestra with clear tonal reference points, though it also includes dissonant harmonies, complex meters, and folk-like tunes. It has a spontaneous feel and displays the polystylistic tendencies, which are so characteristic of recent concert music.\(^\text{110}\)

\(\text{108}\) Ibid., 31.

\(\text{109}\) Klipatrick, “Zebeljan: Horses of St Mark; Rukovetii; Minstrel’s Dance; Seliste; Escenas Picaras,” *American Record Guide* (September-October 2011): 177.

\(\text{110}\) Ibid.
Nikola Resanovic was born in England in 1955 in an ethnically Serbian family. He has lived in United States since 1966, where he has been an active composer whose works are performed globally. He wrote many chamber, orchestral, and solo pieces, as well as electro-acoustic compositions. Many of his works incorporate aspects of Serbian traditional music, which are skillfully combined with his individual style. “Much of what Resanovic composes is infused with a style, rather than directly reproducing existing melodies…” His clarinet concerto was inspired by the events surrounding the disintegration of Yugoslavia during the 1990s. Collateral Damage for Clarinet and Orchestra (2000) exposes the influence of the Balkan idiom, especially in the outer movements (Bosnian Rhapsody and Serbian Hoedown). The two original themes of the first movement, in tonalities a half step apart, evoke the harmonic and melodic world of the Balkans. The last movement introduces the atmosphere of a folk-like dance, particularly the kolo, which was discussed at length earlier in this essay. Collateral Damage is a successful synthesis of contemporary classical and Eastern European idiom. The work is dedicated to the civilian victims of modern wars.

The rousing and spirited finale "Serbian Hoedown" (The bombs fly but the band plays on) takes its inspiration from those men and women who would congregate on the bridges during the bombing raids in Serbia in the spring of 1999. They often passed their time with defiant speeches and traditional folk singing and dancing in the hope that the massive structure - which they depended on for their general livelihood and security - would not be targeted and destroyed.

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113 Ibid.
Resanovic’s work *Blast From the Past* (1989) is for two trumpets and compact disc. He contrasts synthesized brass sounds, dissonant sonorities, and complex interwoven lines with lively Balkan-inspired asymmetrical rhythms and melodies.\textsuperscript{114}

*South Side Fantasy* (2002) is another of Resanovic’s electro-acoustic works, written for solo double bass and tape. The melodic material is based on the song “Maro Resavkinjo”, while the asymmetrical rhythms in the fixed media also provide stark contrast to otherwise free rubato melodic lines. At times, typical Serbian harmonic cadential progressions can be heard, as well. The fixed media also contains processed sounds of traditional instruments, such as the tambourine, violin, accordion, and *tamburica*, and also samples solo voice, creating a unique sonic experience. “The new and the old are woven together into the sometimes chromatic and other times modal and ethnic scales that form the basis of the soloist's melodic material… Everything is securely anchored by a tonality of D, which for emphasis and tension is contrasted against its tritone counterpart - A-flat.”\textsuperscript{115}

Resanovic’s *Sonata for Trumpet and Piano* (2009) also presents aspects of Serbian folk music, although it uses modern compositional techniques. The rhythm is complex, often syncopated, and the melodies sometimes evoke echoes of ethnic folk tunes. The first movement uses an asymmetric 12/16 meter divided into sets of two and three eighth-note groupings. “Outside of traditional Serbian melodies, several ‘scales’

\textsuperscript{114} Preisner, 2.

exist that are most likely of foreign origin and appear in urban songs.”\textsuperscript{116} The third movement has a particular rhythmic drive and relates to the traditional \textit{kolo} dance.

Nebojsa Jovan Zivkovic (b.1962) is a percussionist and a composer who lives in Germany. He is one of the most performed Serbian composers worldwide. The harmonic and melodic structure of his music is very often characterized by a frequent use of the intervals of minor seconds, minor thirds and augmented fourths, which is most likely due to the influence of the music of the Balkan region.\textsuperscript{117}

\textit{Tales From the Center of the Earth} (2003) is a concerto for marimba and wind ensemble in two movements, which evokes a Balkan-like mood. Its harmonic language is mostly tonal, with more adventurous harmonies in the second movement, which utilizes asymmetrical meters such as 5/4 and 9/8. Zivkovic’s \textit{Uneven Souls} is work that reflects the character of the Slavic people of the Balkans. This three-part piece incorporates singing, which is an important part of every-day life in many Balkan countries. “The rhythms of this piece are based mostly on uneven beats like 7/8, 9/8, 11/8, and especially 13/8 in the last section of the piece. It shows actually the ‘picture’ of these Balkanian souls, their uneven not ‘dogmatic’ way of living.”\textsuperscript{118}

Grant points out that Zivkovic’s harmonic language is not based on traditional church modes or other exotic scales, but instead explains that the characteristic sound of the intervals themselves, vertical or horizontal, create the tonal center, which is not based

\textsuperscript{116} Preisner, 13.

\textsuperscript{117} Jefferson Lavelle Grant, “A Comparative Analysis of Representative Marimba Works by Nebojsa Jovan Zivkovic” (Ph.D. diss., University of Southern Mississippi, 2009), 10.

\textsuperscript{118} Ibid., 11.
on a triadic Western harmony. His piece *Ilijas* (1995), for marimba solo, has clear
associations with folk tunes, tonal scales, and mixed meters common to the Balkans.

*Born to Beat Wild* (2001) for a very big drum and trumpet, is considered by the composer
to be a “farewell” to his roots, which is

> conveyed in this particular piece by leaving one's origins (represented by
> the material at the beginning) and adding more and more new, and perhaps
> disturbing elements. Distorting the original sound from the "inner self" is
> achieved with wilder and wilder runs, with uneven and increasingly
> unbridled rhythms from the Balkans.120

Zivkovic’s compositions *Valse Serbe* (1985), for marimba and piano, and *Macedonia*
(1980), for marimba and piano, also evoke the sound-world of his native country.

Vladimir Tosic (b. 1949) is a Minimalist Serbian composer, who wrote a
collection of piano pieces, *Music for Young Pianists* (2016), which is dedicated primarily
to his daughter. This collection consists of seventeen piano pieces of progressive
difficulty level. Tosic skillfully combined European art music and technique with a
simplicity of content and form trying to cultivate a refined musical taste in a young
pianist, while at the same time making the music accessible to children. The harmonic
language is tonal, based both on Western music scales and the scales from the Serbian
folk tradition, with occasional use of dissonances, which may be intended to prepare the
young musician for modern, twentieth-century idioms.121

Mirjana Zivkovic (b.1935) is a Serbian musicologist, composer, theorist, and a
distinguished pedagogue. Her professors were renowned composers Stanojlo Raicic,

119 Ibid., 73.


Olivier Messiaen and Nadia Boulanger. From her extensive catalogue of works, I will merely mention one particular chamber work: *Mali Pijac* (2011), for soprano, tenor, clarinet, violin, double bass, and accordion. In this piece the melodic material carries a certain folk-like character, and the frequent use of the minor second acts as an *idée fixe*, which is present throughout the whole work. Linear compositional processes and independence of modal and diatonic melodic lines prevail, while strictly homophonic sections are clashingly dissonant and infrequent, providing an occasional contrast to the predominantly contrapuntal, imitative and ostinato-infused texture.

**Balkanophonia’s Place in the Balkan Compositional Tradition**

The composers that are described in this chapter all employed Balkan folk music in the pieces I mentioned, or otherwise wrote in the style of traditional music, although for many this was not the defining stylistic trait of their milieu. Some of them used folk elements only as a reference or as a reminiscence of their innate cultural and aural heritage, which they eventually blended with Western art music in their highly individual manner of expression. Generally, Serbian composers who tried to evoke the folk sounds in their works mostly relied on their experiences of the aural landscape of the country in which they grew to musical maturity.

None of them composed their works deliberately using the scales and theoretical models that Miodrag Vasiljevic constructed. One of the reasons for this is because his theory, after its creation in the 1950s, was not understood by the public. Ethnomusicology, which was then a young discipline, was mostly ill-informed on the finer points of and full implications of his system. Some interpretations of Vasiljevic’s
scale system were colored by attitudes stemming from the foundations of Western European musicology, which presupposed that all Serbian folk melodies cadenced at the second scale degree of major and minor keys (for example, Mokranjac and Bela Bartok espoused this opinion). Other opponents of the Vasiljevic’s system claimed that the scales in Serbian folklore belonged to modes of ancient Greek culture (as asserted by Miloje Milojevic, Kosta Manojlovic and other scholars). Vasiljevic thought that both of these assumptions were not theoretically supported, and therefore could not be accepted entirely. Vasiljevic’s tonal system remained largely unknown to the public until the distinguished Serbian musicologist, music theorist, and a composer Vlastimir Pericic presented it at a scientific conference in 1984, twenty years after Vasiljevic’s death. Having knowledge of Vasiljevic’s tonal systems can be a great assistance to composers who do not have enough cultural and aural experiences with the musical tradition of the Balkan area, if they wish to incorporate the folk sound of the Balkans into their music.

The music in my orchestral suite Balkanophonia was entirely based on Miodrag Vasiljevic’s tonal system and its scales, which are explained in detail in earlier chapters of this essay. Through this treatment of materials, a more comprehensive understanding of the traditional music is expressed, even with simple musical language and harmonies. Other compositional techniques I used in the work are also present in the music of composers described in this chapter. Traditional harmonic cadential patterns (as seen in the music of Mokranjac, Resanovic, Konjovic, and others); emphasis of the linear element and independence of musical lines (encountered in the music of Hristic,


Milojevic, Konjovic, Slavenski, Maric, M. Zivkovic, Nebojsa Zivkovic); and asymmetrical meters are ubiquitous throughout Balkanaphonia. All of the movements of the suite are tonal, make use of folk Serbian folk scales, and the dissonance and harmonic tension are products of linear voice leading, rather than from vertical harmonic organization, sharp chordal dissonances, or clusters. The variation principle and specific techniques of heterophony (also present in Maric’s works), as applied to the folk-like themes, is also an important compositional feature of Balkanaphonia.

Thus, through my use of folk and traditional-sounding materials, culturally ingrained rhythmic and harmonic patterns, and the incorporation of my individual compositional style and orchestration, Balkanaphonia fits logically into the lineage of twentieth- and twenty-first century Balkan art music composers. At the same time, however, Balkanaphonia is set apart by its distinctive use of a theoretical system, which may contain within it a deeper understanding of the workings of the musical tradition by which these folk materials were inspired. This, combined with my unique and personal perspective as a multi-culturally influenced composer, have allowed me to create a truly original and vibrant work, expressing my profound relationship with the music of my heritage.
CHAPTER 7: REFLECTIONS ON THE USE OF FOLK MUSIC
IN CROSS-CULTURAL CONTEXTS

The goal of this dissertation has been to incorporate my inherited musical tradition with Western classical music, with the intent of creating a new hybridized composition. My motivation in composing an orchestra suite combining this traditional folk music with my individual style stems from a desire to preserve the rich musical traditions of my country and the Balkan region, and to bring my own experience of Serbian traditional music to a wider musical arena. An important aim of mine in this work is that Balkanophonia will spark an interest in Balkan folk music in the audience of Western classical music, which might not normally encounter this music.

While doing research in the library of the Music Academy and Serbian Academy of Sciences and Arts (SANU) I analyzed many folk songs and explored proposed ways of harmonizing them appropriately. Studying the musical scales that Miodrag Vasiljevic constructed helped me to understand Serbian folk music more deeply, enabling me to theoretically organize my compositional choices and borrowings, rather than merely intuitively relying on my aural cultural experiences.

In composing Balkanophonia, I encountered several challenges, including choosing appropriate accompaniment textures that more closely fit the traditions of Balkan folk music than typical Western approaches, the presence of non-Western music theory with differing methods of harmonization that is historically associated with the thematic materials, and the gap between aurally transmitted and written music. While trying to maintain fidelity to the Balkan folk tradition, at the same time I used my
Western classical knowledge to create, shape, and orchestrate melodies that retained the folk style but in ways that gave them a new inflection and expanded their expressive range.

Bearing these factors in mind, along with my goal of using this work as a platform to expose Balkan folk music to the widest possible audience, I plan to make every attempt to disseminate this work and seek performances that will expose people to the unique and varied musical culture of the Balkan region. Since my orchestral suite is not overly technically demanding, and makes use of accessible melodies supported by simple harmonies, I believe it would be suitable for youth orchestras. One tactic I will take is to approach conductors of orchestras at music-oriented high schools in Belgrade. I expect that, as these students will be somewhat acquainted with the traditional music of Serbia and the Balkan region, the materials will be familiar to them. They will also gain a valuable experience by playing music that contains asymmetrical meters, which is typical for this folk music. An ideal situation, if the opportunity arises, would be to have Balkanophonia played by the Belgrade Philharmonic orchestra, one of the most prominent European orchestras, whose resident conductor is Vladimir Kulenovic. This orchestra has recently become notable for engaging in a concert series promoting ethnic and religious diversity through music. This type of programming of traditional and ethnically diverse music has been encouraged and supported by the European Union, so I am optimistic that Balkanophonia will be of interest.

I also intend to approach the South Florida Youth Symphony in Miami, conducted by Dennis Kam, who was the first mentor of mine at the University of Miami. Having Balkanophonia performed in the United States and other Western countries would fulfill
my goal of introducing the folk music of the Balkans, and stimulating interest in different cultural traditions for Western audiences. Another American ensemble I would like to collaborate with is the University of Wisconsin’s Russian Folk Orchestra, which is a unique ensemble that specializes in performing Russian and Eastern European folk music, as well as Western classical music. Its founder is the conductor Victor Gorodinsky, and the assistant conductor is Nebojsa Macura from Belgrade, both of whom I will approach in regards to performing my work.

Cultural musical interactions such as those discussed here can have a broad positive effect by increasing the individual’s insight and knowledge into specific compositional approaches, theoretical constructs, and musical philosophies. Exploring and applying practices from other musical cultures can provide musicians, composers, and ethnomusicologists with opportunities for intellectual growth and for gaining a better understanding of other cultures.

Donna A. Buchanan perhaps best sums up the overall sentiment behind this dissertation composition and essay in her remarks on her own experiences with Balkan music:

Some of the intercultural musical endeavors that I have encountered just in my own recent field research seem indicative not only of emerging intraregional relationships, but of growing, broader desire among musicians to look beyond the nation and in a variety of novel directions for artistic engagement and inspiration, with the potential for transnational impact. 124

BIBLIOGRAPHY


Kilpatrik. “Zebelkjan: Horses of St. Mark; Rukoveti; Minstrel’s Dance; Escenas Picaras,” American Record Guide (September-October 2011); 177.


APPENDIX: BALKANAPHONIA

MIRJANA PETROVIC

BALKANOPHONIA

A Suite For Orchestra
**BALKANOPHONIA**

*A SUITE IN FOUR MOVEMENTS*

**Instrumentation**

- Piccolo
- 2 Flutes
- 2 Oboes
- English Horn
- 2 Clarinets in Bb
- Bass Clarinet
- 2 Bassoons
- 4 French Horns
- 2 Trumpets in C
- 3 Trombones
- Tuba

**Timpani**

Percussion (3 players):
(Bass Drum, Snare Drum, Clash Cymbals, Suspended Cymbal, Triangle, Cowbell, Woodblock, Claves, Tambourine, Tam-Tam, Vibraphone, Glockenspiel)

**Percussion Key:**

<table>
<thead>
<tr>
<th>Woodblock</th>
<th>Claves</th>
<th>Snare Drum</th>
<th>Cymbal(s)</th>
<th>Triangle</th>
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<table>
<thead>
<tr>
<th>Tam-Tam</th>
<th>Bass Drum</th>
<th>Tambourine</th>
<th>Cowbell</th>
</tr>
</thead>
</table>

**Strings**
(Violin and Viola Soloists Required)

(DURATION: CA. 20 MINUTES)
II.

Allegro \( \omega = c. 120 \)