

Pande Shahov
Portfolio of Compositions

Written Commentary

PhD Music

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Royal Holloway University of London

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Declaration of Authorship

I, Pande Shahov, hereby declare that this thesis and the work presented in it is entirely my own. Where I have drawn on the work of others, this is always clearly stated.

Signed.....*Pande Shahov*.....

Date..... 17-08-2013.....

Abstract

This portfolio of compositions includes nine pieces, most of which relate to Macedonian folk music. Some compositions quote entire folk songs while others only excerpts; some employ variation and estrangement as compositional tools, without relation to specific folk songs. The harmonic language developed in the earlier pieces often relates to jazz, as I wanted to explore the value of applying established jazz voicing techniques outside their usual context. Towards the end of the research process, I tried to establish my own harmonic vocabulary, independent of jazz influence. As I turned my focus from harmony to melody, I chose heterophonic textures as a starting point for the transformation of the melodic and rhythmic material. My aim was to explore the potential of a single melodic line as the main generator of all development by expanding its contours and breaking its harmonic background.

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Volume IV: ***Napev*** for cor anglais and vibraphone

Volume V: ***Trio*** for clarinet, viola and piano

- Volume VI: ***The Sound of the Water says what I think***
for dancers and five players
- Volume VII: ***Mosaic*** for orchestra
- Volume VIII: ***Meier Settings*** sixteen voices
- Volume IX: ***Songs of Love and Death*** for soprano, harp and strings
- Volume X: ***Tremor*** for fourteen players
- Volume XI: Compact Disc 1
- Volume XII: Compact Disc 2

Portfolio Audio Compact Disc 1 Listing

- | | | | |
|---|---|------|--|
| 1 | <i>Around</i> for three percussionists | 5:38 | <i>Sonant Percussion Ensemble</i> Mojca Sedeu, director |
|---|---|------|--|

Live concert recording. 26/03/2007. Skopje City Museum.

- | | | | |
|-----|--------------------------|------|---|
| 2-4 | <i>Saxophone Quartet</i> | | <i>Saxofonquadrat</i> Clemens Hofmann, soprano |
| 2 | <i>I. Urban Rains</i> | 7:24 | Clemens Arndt, alto |
| 3 | <i>II. November</i> | 4:53 | Christian Raake, tenor |
| 4 | <i>III. Oro</i> | 2:06 | Hinrich Beerman, baritone |

Live concert recording. 05/07/2008.
Christuskirche, Berlin-Oberschöneweide.

- | | | | |
|---|--|------|---|
| 5 | <i>Napev</i> for cor anglais and vibraphone | 3:52 | <i>New Noise</i> Janey Miller, cor anglais Toby Burgess, vibraphone |
|---|--|------|---|

Live workshop recording. 21/01/2009. Windsor Auditorium,
Royal Holloway University of London.

- | | | | |
|-----|--|------|--|
| 6-8 | <i>Trio</i> for clarinet, viola and piano | | Daniel Broncano, clarinet Rebecca Jones, viola Stephen Gutman, piano |
| 6 | <i>I. Igra (A Play)</i> | 4:01 | |
| 7 | <i>II. Monistra (String of Beads)</i> | 8:25 | |
| 8 | <i>III. Potok (Water Spring)</i> | 2:52 | |

02/09/2013. Royal College of Music studios.

Portfolio Audio Compact Disc 2 Listing

| | | | |
|-----|---|------|---|
| 1-5 | <i>The sound of the water says what I think</i> for two dancers and five players | | <i>CHROMA</i> Laura Beardsmore, fl/picc/alt fl Emma Feilding, ob/cor ang. |
| 1 | Mov. I | 2:28 | Steve Gibson, percussion |
| 2 | Mov. II | 2:52 | Alison Dodds, violin |
| 3 | Mov. III | 1:53 | William Harvey, cello |
| 4 | Mov. IV | 3:28 | Mark Bowden, conductor |
| 5 | Mov. V | 3:30 | |

Live concert recording, as part of the project *Physical Sound*.
06/06/2010. Windsor Auditorium, Royal Holloway University of London

| | | | |
|---|--------------------------------|-------|---|
| 6 | <i>Mosaic</i> for orchestra | 13:17 | <i>Macedonian Philharmonic</i> Borjan Canev, conductor |
|---|--------------------------------|-------|---|

Live concert recording. 30/03/2011. Philharmonic Hall in Skopje.

| | | | |
|-----|--|------|---|
| 7-9 | <i>Meier Settings</i> for sixteen voices (lyrics by Richard Meier) | | <i>New London Chamber Choir</i> Clement Power, conductor |
| 7 | <i>I. Dreamlike</i> | 3:40 | |
| 8 | <i>II. Winter Morning</i> | 3:20 | |
| 9 | <i>III. Near Arundel</i> | 3:50 | |

Live concert recording. 10/03/2013. Wilton's Hall in London.

| | | | |
|-------|---|------|--|
| 10-13 | <i>Songs of Love and Death</i> for soprano, harp and strings | | Gonca Bogoromova, soprano Vesna Stanoyevska, harp Kjell-Arne Jørgensen, violin I |
| 10 | <i>I. Kirandjiche, yabandjiche</i> | 3:48 | Gesa Harms, violin II |
| 11 | <i>II. Deygidi, Yano</i> | 4:29 | Kelvin Hawthorne, viola |
| 12 | <i>III. Izleguye Yovan na pechalba</i> | 3:58 | Bridget MacRae, cello |
| 13 | <i>IV. Se sobrale voyvodite</i> | 2:08 | Onur Özgaya, double bass |

Live concert recording. 06/04/2013. National Museum, Skopje.

Introduction

From a very early age, I have been interested in folk music and jazz. Folk music could be considered the mainstream musical genre in Macedonia. Unlike most European countries, 'classical' (art) music has a relatively short history. The first orchestras and concert venues were only established after the First World War. I was drawn to 'classical' music very early on and I have never played or sung folk music. However, the music of my predecessors, Macedonian composers from the post-war generation, has been much influenced by Bartok. During my undergraduate studies at the University in Skopje, perhaps to subvert expectations, I was reluctant to consider using folk elements in my compositional work. I was much more influenced by the music of Lutosławski and Schnittke. Lutosławski's music impressed me with its focus on textures and explorations of fusions of timbre, as well as the way he would not hesitate to focus on a specific instrumental group within the orchestra for a period of time and hence 'abandoning' the rest of the instruments. Schnittke's confidence in reaching for a specific compositional method, regardless of its historical context, was a refreshing approach for me. During my undergraduate studies I had been taught to strive towards stylistic coherence, so his collage-type textures, often merging expressive tango rhythms with Vivaldi-style patterns, appealed to me. However, when I came to the United Kingdom in 1998 to embark on my post-graduate study, I felt drawn to explore the potential of Macedonian folk music in my compositions. This was unexpected. Until then, I had no desire to use this rich musical tradition in any of my pieces, in spite of the resources being readily available. Perhaps it was living far from home which triggered this interest in my country's traditional music.

I have always appreciated jazz and, over the years, I have built up a comprehensive record collection, ranging from mainstream to free jazz (Cecil Taylor, John Zorn), European (Jan Garbarek, Terje Rypdal) and 'ambient' music (Stefan Micus, Paul Giger). Between 1993 and 1997 I worked for a contemporary

music festival in Skopje. During the festivals, I had the opportunity to meet some of the artists whose recordings were published by the Munich-based label ECM. My encounter with Meredith Monk, a singer and composer from New York, was one of the most influential on my work. My understanding of jazz expanded as a result of my work for the festival. I found the ECM artists' aims and views very interesting and close to my own way of thinking. Indeed, I realised that, although many contemporary jazz musicians had moved away from the swing and mainstream jazz of the past, they were still using modal harmonic language with evident individuality. Reinventing the modal harmonic language was a natural progression for them; they were not apologising for it. Yet, their music did not sound old-fashioned. There was no ambition to reinvent the past in a similar fashion to the neo-classical tendency of some of the art music composers. Impressed by the achievements of these talented people, and even more so by their beliefs, I became determined to learn about jazz voicings and reharmonisation. I wanted to explore the possibility of incorporating some of these techniques into my own compositional methods.

When I arrived in London, I was immediately exposed to a diverse and overwhelming range of aesthetics and techniques. Most scores I analysed had predetermined parameters on many levels. Pitch was by far the most frequently determined category. Whilst I found the 'finding-out' exercises intellectually stimulating, I felt that the working-out of pitch material to such level of precision was not for me. What impressed me, in most cases, was how a 'dry' row of notes was transformed into a vibrant, living musical gesture. One of the composers whose work left a strong impression on me was Ligeti. The gradual processes of transformation in his music appealed to me. I could also recognise Ligeti's intention of making sure that the processes which unfold in his music are easily recognisable by the ear. Finally, I liked Ligeti's way of using folk music elements, especially the irregular rhythms. In some of his pieces (such as *Hungarian Rock*) irregular rhythmic pattern is used to build a repeating ostinato theme. In other pieces (such as some of his *Piano Etudes* or the *Piano Concerto*) two- or three-note groups are added up to form a very long metric combination, avoiding any periodicity or symmetry.

These various combinations of two and three quavers are known as *aksak* (a Turkish expression for ‘limping’). This term was introduced by Constantin Brăilu and used by Bartok. These rhythms are typical of Macedonian folk music (and that of some of the neighbouring countries). However, the first movement of Ligeti’s *Piano Concerto*, in spite of the *aksak* rhythm, does not sound like folk music at all. In any case, the uplifting, dance-like character reminded me of Macedonian circle-dancing, an indispensable part of most celebratory gatherings, especially weddings. Perhaps it was this movement which triggered my interest in the Macedonian folk tradition. I started to grasp that a composer’s approach to using folk music could be selective, taking some qualities of the folk idiom and ignoring others. Finally, in scores such as Ligeti’s *Chamber Concerto* and Knussen’s *Two Organa*, I saw how the established distinction between polyphony and homophony could be blurred. I thought of composing several melodic lines in simultaneous movement, embellishing and colouring the texture by various means (including rhythmic and melodic variation and ornamentation). The first attempt to do so was my *Lullaby* for string quartet (1999), one of the first compositions I composed upon my arrival in Britain. I wanted to compose an ‘imagined’ lullaby in archaic, *ad libitum* folk style. I embellished the simple melody with appoggiaturas and acciaccaturas, creating a heterophonic texture.

Fig. 1: *Lullaby* for string quartet; violins 1 and 2 (bars 14-15)

The musical score for Violins 1 and 2, bars 14-15, is presented in 4/4 time with a tempo of quarter note = 60. Both staves, Vln. 1 and Vln. 2, are in treble clef. The music features eighth-note patterns with triplets. Vln. 1 begins with a half rest in bar 14, followed by eighth notes with triplets. Vln. 2 plays eighth notes with triplets throughout. Dynamics include *mf*, *f*, *ff*, *p*, and *mf*.

The *Lullaby* anticipated many of the textures explored in the pieces of this portfolio, especially the interaction of the clarinet and the viola in the *Trio*, the *pas de deux* in the dance piece *The Sound of the Water Says what I Think* but also some of the string writing in the *Songs of Love and Death*.

In addition to composing individual lines and embellishing them in heterophonic manner, I also thought of taking a known folk melody and using it as a *cantus firmus* for some newly composed melodic material. I thought that the degree of similarity between the new material and the *cantus firmus* melody could vary, ranging from an obvious variation on the existing melody to an entirely different melody (countermelody).

With the above thoughts and intentions in my mind, I started my PhD research. The first five compositions are written for chamber ensembles. During the work on these five pieces, I tried to: apply selected jazz voicing techniques, use *aksak* rhythms in a creative way, explore ways of incorporating existing folk songs in my work, and explore the interaction between two or more melodic lines in heterophonic texture.

In the rest of the compositions (with the exception of the *Songs of Love and Death*, which are transcription of Macedonian folk songs) I wanted to try out my recently established compositional methods in an environment free of quotes. I felt that during the first two years of my research I had established a way of working which I could easily adapt, refine and develop as necessary. In the last four compositions I tried a slightly different approach to structure and pitch organisation, working with evolving patterns.

Chapter 1

Methodology of Research

I started my research with the intention of letting myself be influenced by Macedonian folk music, but without a clear idea of the quantity and quality of resources available. I soon identified two categories of potential sources: recordings and published collections of notated songs.

Recordings were difficult to access. I knew of the *Institute for Folklore (Institut za folklor)* in Skopje (established in 1950), where a team of ethnomusicologists has been working diligently and has played a crucial part in preserving the rich musical heritage of the Macedonian people. The *Institute* proudly carries the name of Marko Cepenkov, the 'father' of Macedonian ethnology. Cepenkov collected a vast amount of folk stories, aphorisms and songs. The *Institute* has a collection of recorded material. Some of it is on magnetic tape and the more recent recordings are digitalised. Unfortunately, the resources are not accessible online. The *St. Cyril and Methodius University (Univerzitet Kiril i Metodij)* in Skopje has an *Institute for Reseaching and Archiving of Music - IRAM* which exists within the university's School of Music. The *IRAM* was established in 1997 and one of its first projects was the enormous undertaking of digitalising all of their recorded folk music. Indeed, much of the material recorded by ethnomusicologists was still kept only on magnetic tape. One of the first collections to be digitalised was the one by Živko Firfov (1906-1984), a passionate ethnomusicologist, talented musician and dedicated educator. Together with other enthusiasts, such as Gancho Paytondjiev and Vasil Hadjimanov, Firfov gathered a sizeable collection of recoded songs and dances. Being digital files, the *IRAM* collection is easier to access.

Listening to recorded folk songs and dances is a very rewarding experience. The vocal talent of a typical folk singer is unique. In spite of their lack of vocal

training and understanding of theory, most of the singers whose performances are recorded and archived are accomplished musicians in their own right. They are amateurs in the true sense of that word: they love and appreciate music. I was impressed by this wonderful part of my musical heritage. I could easily understand why so many musicians create collage-type works, juxtaposing recorded voices of 'real-life' performers with a contrasting block of sound. For instance, many of these recordings would create an interesting foreground to a computer generated soundscape. However, I made the conscious decision to seek sources which might influence my compositional process. I did not want to juxtapose my current musical language with already recorded material, although this might be something I will want to try in the future. From the recorded material I could find, I chose several songs and transcribed them. In the end, I did not decide to use those particular songs in any of the portfolio pieces. And yet it is possible that the experience of transcribing these folk songs has indirectly influenced the melodic writing in some of the pieces of the portfolio. I suspect that my affinity for lines embellished with grace notes started to develop around the same time.

The written transcription of folk songs and dances is something which has been systematically carried for many decades, pioneered by the above mentioned ethnomusicologists even before establishing the *Institute for Folklore*. A number of the written transcriptions have been published as books in which the transcriptions are compiled according to their themes or origin (i.e. geographic region). Consulting compiled material has its benefits: many of the songs covering similar themes or originating from the same region have musical elements in common. For a composer, this might be helpful. For instance, I developed an affinity towards the songs covering the themes of migration and the fight for freedom. Another group of songs with evident potential to inspire is that of comic songs. Moreover, playing a large number of notated folk melodies on the piano resulted in a sense of sublimation. This did not happen after a session of listening to recorded songs. Indeed, after listening to twenty songs, I felt like I had listened to twenty songs. After playing twenty melodies on the piano, I felt like I could play a single melody which would represent a sublimation of the played songs.

After the initial period of exposure to recorded and notated material I decided to expend my research efforts in the following directions:

1. Finding specific, (for me) unusual rhythmic or metric patterns and noting them down
2. Noting down modes which are unfamiliar to me
3. Selecting melodies with the potential to be quotes or to be used in their entirety; then analysing them
4. Noting down ornaments (melodic embellishments) which could be used for any song in the same style

While working on the above tasks I decided that my treatment of the available material would be done from the aspect of a composer, rather than that of an ethnomusicologist. I did not wish to embark on a mission to add to the collective work of the above mentioned ethnomusicologists and their followers. Furthermore, I wanted to focus to some degree on composers who have been influenced by folk music from the Balkans. I wanted to find more recent examples rather than use Bartok's approach, for example; and it was Berio who came to mind straight away. His *Folk Songs* for seven instruments and *Voci* for viola and two ensembles are impressive examples of creative attempts to incorporate folk tradition into a contemporary musical work. However, to me, it was Ligeti's work which seemed most worthy of exploration.

My music is far less 'modern' than Ligeti. Nevertheless, I am drawn to his work on account of its extraordinary wealth of ideas and techniques which, I feel, results in some magical textures and labyrinths of melodic movement. I therefore set out to look at some of his works and also read the available literature in order to better examine the processes at work in his compositions. I focused on two specific elements of his music:

1. The use of aksak rhythms
2. The gradual transformation of pitch material

In addition to Ligeti, I looked for examples of the above two elements of musical composition in the music of other composers, such as Kaija Saariaho (*Orion* and *Aile du songe*) and Magnus Lindberg (*Corrente* and *Feria*, among others).

For the next stage of my research, I set out to compose the first three pieces, in which I wanted to explore specific segments of the compositional process.

| Work | Potential for exploration |
|--------------------------|---|
| <i>Around</i> (3 perc) | aksak rhythms, variation, modality |
| <i>Saxophone Quartet</i> | aksak rhythms, voicing techniques, ostinato |
| <i>Napev</i> | voicing techniques, using quotes |

The intermediate stage of my compositional research covered the following segments:

| | |
|-------------------------------|---|
| <i>Trio</i> | heterophony, expanding pitch rows |
| <i>The Sound of the Water</i> | sublimation of the above, using whole folk song |
| <i>Mosaic</i> | expanding pitch rows, developing heterophony |

The final stage included the following pieces:

| | |
|--------------------------------|--|
| <i>Meier Settings</i> | original melodic lines, treatment of text |
| <i>Songs of Love and Death</i> | using whole folk song, treatment of text |
| <i>Tremor</i> | expanding pitch rows, developing structure |

The above summary identifies two tendencies:

1. Starting with small ensembles and expanding towards larger groups
2. Starting with a focus on harmony, moving onto heterophony and ending with the organisation of pitch

Of course, most of the above mentioned areas of interest are interwoven with other, less explicit ones.

Chapter 2

Around

for three percussionists

Premiered by the *Sonant Percussion Ensemble* (directed by Mojca Sedeu) on the 26th March 2007 at the Skopje City Museum, as part of the Days of Macedonian Music festival.

The piece was commissioned by the Composers' Association of Macedonia (SOKOM). I decided to compose a study for three percussionists, focusing on irregular (*aksak*) rhythms. I wanted to try out the genre of *passacaglia* in the context of percussion ensemble, where a certain number of bars (incorporating frequent time signature changes) serve as a metric 'theme'. I decided to use a Macedonian folk song as a starting point for this piece and to build the composition 'around' it. I chose the song *Se sobrale voyvodite* (*The Dukes gathered*) from the collection of *Macedonian Revolutionary Folk Songs* (published by *Makedonska Kniga* and *The Institute for Folklore* in Skopje in 1994). Fig. 2 shows the notation of this song in the above mentioned collection:

Fig. 2 *Se sobrale voyvodite* (transcription by Gyorgi Gyorgiev)

$\text{♩} = 150$

Se sob - ra - le, se sob - ra - le. voy - vo - di - te, ay - de,

6
se sob - ra - le, se sob - ra - le voy - vo - di - te

The song was recorded in the village of Brezovo in the region of Demir Hisar (central Macedonia) and transcribed by the ethnomusicologist Gyorgi Gyorgiev. This is a patriotic song about the 'dukes' of the Macedonian resistance, fighting against the Ottoman rulers, a frequently explored theme. A message arrives from

Boris Sarafov, one of the leaders of the resistance movement, that the young Dilba has been kidnapped by the Ottomans. The local heroes of the resistance movement gather to find and fight the kidnapper in order to save Dilba.

The published notation by Gyorgiev has no time signature, but the slurs and the beams make it obvious that *aksak* rhythms can be found within it. Fig. 3 shows how I would organise the bars within the published transcription:

Fig. 3 *Se sobrale voyvodite* with barlines (my suggestion)



It seemed to me that the following combination of two- and three-semiquaver groups could be established within the song: 32232223322322 in the first phrase and 322322233232 in the second phrase. I altered this pattern and created the following combination: 332233322332332232, mainly because I found the length of one of the phrases too short for my theme and the length of the whole verse too long. I organised this pattern into 10 bars and combined them in the following order, 3733735375, as shown in Fig. 4:

Fig. 4 *Around*. The organisation of time within the ten-bar metric passacaglia theme



I decided not to introduce the folk song quote at the very beginning but to do so later on, approximately towards the middle of the piece.

The next step was to ‘harmonise’ this melody, not by finding chords to accompany it but by adding a second part in rhythmic unison. The melody is simpler than most of the other Macedonian folk songs I have come across. The appearance of the same descending line (with only slight changes at the end of the phrases) in all four sub-phrases of this song is unusual. Macedonian folk songs, especially those from remote mountainous regions such as Demir Hisar, whilst rarely extending to a range wider than a fifth, usually have a more interesting, less formulaic melodic contours. I wanted to counter that simple descending movement of the given melody by choosing unexpected notes for the second part. The dyads were not created by using any scale or vertical intervallic relation. I wrote them while improvising on the piano. The line of the second part is neither parallel to the original melody nor in oblique movement. The melody is ‘thickened’ by adding another part but the melodic contour of the added part is independent in an intervallic sense. This is very common in some jazz voicings but also in many contemporary art music pieces. I especially liked the dyads of *Lamento*, the fifth movement of Ligeti’s *Viola Sonata* (1991-1994). Fig. 5 shows a section of this movement with dyads of seconds and sevenths:

Fig. 5 Ligeti: *Viola Sonata*, 5th Movement *Lamento*, bars 12-19

Tempo giusto, intenso e barbaro ♩=152

sub fff feroce

Unlike those in Ligeti’s *Lamento*, the dyads I use to accompany the vibraphone when it plays the folk song quote for the first time (b. 130) are of a different structure; this is illustrated in Fig. 6:

Fig. 6 The dyads in *Around* (phrase 13)

The succession of intervals is as follows: 4, 2, 4, 6, 4, 9, 3, 7, 4, 2, 5, 7, 2, 9, 5, 6.

I tried to avoid periodicity or symmetry.

Ligeti's choice of intervals was probably guided by the technical limitations of the instrument. Therefore we might consider his movement a double-stop study for viola. In my piece, I was constrained by no such technical obstacle since the player can easily play dyads on the vibraphone (one note in each hand). However, in subsequent variations three-note chords are being introduced. They create an opportunity for the performer to practise handling two sticks in one hand. Fig. 7 shows an example of the chords in the vibraphone part:

Fig. 7 *Around*. Vibraphone chords (phrase 16)



The song is played by the vibraphone three times (phrases 13-15), each time with slightly different dyads. From phrase 16 (b. 160), all three instruments play repetitive patterns, without an obvious relation to the song. However, from phrase 19 (b. 190), the xylophone unexpectedly incorporates the folk melody within the established repetitive pattern. At the beginning of phrase 23 (b. 230) the melody disappears; ostinato patterns follow in both the xylophone and the marimba. There is also a reprise of the initial conga pattern in the last phrase, to mark the ending.

While composing *Around*, I revisited the genre of passacaglia, a type of structure I had not used since studying Baroque counterpoint at university. However, the ten-bar 'theme' of *Around* does not use a chord progression or a bass line as a theme, as is common practice in ground bass variations. The theme of *Around* is built on repetition and is therefore monotone in comparison to a Baroque passacaglia's well-rounded harmonic phrase. Here, the uniformity of the 10-bar phrase is apparent mainly because the same pattern is played throughout a single phrase. The inclusion of the folk theme sounds unusual in a predominantly

minimalist piece. Whilst perhaps the introduction of the melody in phrase 13 is unexpected,

I found it interesting to juxtapose repetitive (minimalist) patterns and a folk song. This may have worked well because of the repetitive nature of this particular song.

At the time of composing this piece, I often listened to Steve Reich's music, especially his *Drumming* and *Music for 18 Musicians*. An influence can be found in *Around*, but perhaps even more so in my next piece, the *Saxophone Quartet*.

Chapter 3

Saxophone Quartet

I. Urban Rains

II. November

III. Oro

Urban Rains and *Oro* were premiered by Saxofonquadrat on the 26th of March 2008 at the National Gallery (Daut Pashin Amam) in Skopje, as part of the Days of Macedonian Music festival. The first performance of the whole quartet was given by Saxofonquadrat on the 7th of July 2008 at Christuskirche, Berlin-Oberschöneweide.

This piece was commissioned by the Composers' Association of Macedonia. I decided to compose three 'postcards' relating to a specific place or moment. I did not conceive of the movements as *landscapes*; rather, my aim was to select three situations (environments) and 'send' my summary much in the same way as we send postcards to friends and family. I also became interested in minimalist composers around the time I received this commission. I especially liked the music of Louis Andriessen (e.g. *Hoketus*) and Steve Reich (*Drumming* and *Music for 18 Musicians*). It seemed to me that many of the minimalist pieces had a certain 'urban' quality to them and I was eager to explore a similar sound with the *Saxophone Quartet*. Although I did not want to quote folk song in this quartet, I liked the idea of folk music being played by saxophone ensembles. Indeed, the accents can be well articulated by the instruments, therefore outlining very clearly the *aksak* rhythms. Finally, as the timbres of these four instruments are very

similar, rich harmonies blend well. I composed the last movement first: this is a postcard from a Macedonian celebration where, traditionally, people dance *oro*, a circle dance. Most of the Macedonian *oro* dances are in *aksak* rhythm and some even change time signature (although periodically, rather than at unexpected moments). My aim was to compose an original melody. The benefits of composing my own melody were mainly linked to the chromatic character I wanted to create at the beginning of the movement. Chromatic movement is rare in Macedonian folk music, in both vocal and dance tradition. It only appears in the bass line of stylised, town-based dances. I anticipated that chromatic melody as a starting point for harmonisation would provide me with an opportunity to take the harmonic language further from the modal tradition. I voiced the melody by exploring the jazz voicing techniques called *thickened line* and *four part writing with available note*. Fig. 8 shows the harmonisation of the melody in the descant by using the technique *thickened line*:

Fig. 8 *Saxophone Quartet* (3rd mov) bar 1



I then moved the second and the fourth note (counting from the descant downwards) an octave below. In jazz harmony, this is known as *drop 2+4*:

Fig. 9 *Saxophone Quartet* (3rd mov) bar 1



In bar 9 I used another jazz voicing technique *four part writing with available note*:

Fig. 10 *Saxophone Quartet* (3rd mov) bar 9



string instrument. At times, the resulting combination of these patterns creates an effect of movement between one instrument and another. The structure of this movement is tripartite: A B C A1 B1. C1. The variation between the first sounding of the sections and the repeats is not significant and is mainly based on transposition. The C1 section is extended into a coda which, although it retains the motives of the C section, moves the modal centre towards D, establishing a new modal centre for the purposes of the ending. In this movement, I also explored the above mentioned voicing techniques (thickened line and four part writing), again in a chromatic context. However, unlike *Oro*, this movement has obvious minimalist influences, especially in the section C (and C1). Apart from the obvious portraying of raindrops, I thought of minimalist music as an effective way to capture the busy and somewhat mechanical nature of daily life in London. For me, the attraction of the minimalist approach in this movement was the possibility of moving a note from one instrument to another. That way, it is not only repeated but moves onto another part of the stage. Just before starting this composition, I read a thought-provoking statement by Grisey, who was very critical of polyphony as a music-building tool. Blamed for writing exclusively monophonic music, he asks:

‘What is polyphony? Is it not a direct consequence of proximity and, therefore, space? A fugue, heard from very far, appears to us as undifferentiated coagulation.’¹ (Grisey, 1991: 377) Whilst Grisey is critical of polyphony because of its dependence on space, it is exactly that use of space I wanted to explore in the first movement. We need the space on stage to allocate the roles of individual contributors. The consequence of this misplacement of repeated notes in different instruments is that it fragments each individual line. On the other hand, it creates a certain degree of satisfaction, as far as performers are concerned. They help the sound shift from one side of the stage to the other.

The second movement, entitled *November*, was composed last. This ‘postcard’ represents a bleak, misty picture of a November morning in the English

¹ My translation of the original: ‘Mais, qu’est-ce que la polyphonie? N’est-elle pas une conséquence directe de la proximité, donc de l’espace? Une fugue entendue de très loin nous apparaît comme une coagulation indifférenciée.’

countryside. Various sounds and short melodic fragments appear but none of them materialises into a fully-established melodic line. The instruments join forces in a rhythmically and metrically uneven chorale. The structure is based on a nucleus of a three-note motive. The movement 'starts' twice; each of these two beginnings has its own trajectory but also includes heterophonic textures. The use of heterophonic texture in this movement anticipated much of the textural writing of later pieces, especially in the *Trio* for clarinet, viola and piano and *Mosaic* for orchestra. Another significant characteristic of this movement is the lack of jazz influence, at least on the surface. In spite of the jazz voicing techniques used in the chorale sections of the movement, the overall effect is far from any mainstream jazz sound. Perhaps the only obvious link could be drawn from Jan Garbarek's music, especially his collaboration with the Hilliard Ensemble. It is true that the saxophone's timbre lends itself to choir textures so Garbarek's exploration of sacred vocal textures is not surprising. One can speculate that saxophone ensembles are suited to the wonderful but often ambiguous harmonic language of Renaissance music. Contrary to the previously discussed lack of subtlety of mallet instruments, saxophones can successfully blend any textures. It was exactly that fine-tuning of dynamics and timbre which inspired me when composing this movement.

The structure of the second movement is based on two through-composed sections, with similar beginnings but different endings. It is in the second movement that I started to think more thoroughly about working with melodic motifs. I thought that by taking them in different directions, I could create a lattice-type structure rather than always opting for a scheme with pre-determined sections.

Chapter 4

Napev

for cor anglais and vibraphone

Premiered by New Noise on 21st of January 2009 at the Windsor Auditorium, Royal Holloway University of London.

Napev was written for the composition workshop with the duo *New Noise* at Royal Holloway. I chose cor anglais instead of oboe because I wanted to compose a melodic line which sounded like an improvisation, similar to a jazz tenor saxophone solo. In Macedonian, the word *Napev* is used to describe a way of singing folk music, typical of a particular region or genre. Notating folk songs is a relatively recent activity in Macedonia and most of the songs have survived for centuries simply by being taught and passed on from one generation to the next. This is why there are sometimes songs in many versions and even with different lyrics, and yet they evidently belong to the same 'group' of songs. I liked the title because my aim was not to transcribe or arrange an entire song but to use it to create a musical atmosphere based on borrowed fragments and, to a certain extent, on its modal elements. I chose the folk song *Me izlagaye, ludo si ide* (*They lied to me that my sweetheart is coming back*) from the collection *Macedonian Immigrant Folk Songs*, edited by Lazo Karovski (Institute for Folklore, Skopje: 1979). The song is from the Galichnik region in Western Macedonia. The singer complains about people who

lied to her that her beloved is coming back from working abroad. Fig. 12 shows the notation of the song in the above collection:

Fig. 12 *Me izlagaye, ludo si ide* (transcribed by Trpko Bicevski).

$\text{♩} = 100$

Me iz - la - ga - ye _____ Bog _____ 'i _____ u - bil, _____ lu - do _____

s'i - de! _____ sle-gov do - lu, _____ li - va - gye - no, _____

Ey, _____ lu - do _____ da _____ che - kam. _____

The song is in a Dorian mode with sharpened fourth (sometimes called the *Gypsy scale*). I adapted the melody in order to emphasise the ascending and descending directions, whilst diminishing the impact of the Gypsy mode in order to create a more unified harmonic environment. Whereas the initial six notes of the original melody are F-G-A \flat -B-C-D, I omitted the A \flat and changed B to B \flat so the adapted ascending line is: F-G-B \flat -C-D. I harmonised the melody combining *thickened line* and *voicing in 4ths* techniques. *Voicing in 4ths* is a simple technique, using all notes of the chord-sound (including the tension notes), voicing them in 4ths (again, starting from the descant downwards). When the note which should come next is the *avoid note* (the note that clashes with the chord sound), it is recommended that a third is put instead of the fourth. This way, the concept of *organum* is adapted to match the chords, influencing the latent melodic movement of the inner parts. The harmonisation I began with is illustrated in Fig. 13 (bar 11-14) in the vibraphone part:

Fig. 13 *Napev* (bars 11-14)

In Fig. 14, there is more use of voicing in 4ths, this time in the higher register (bars 25-27):

Fig. 14 *Napev* (bars 25-27)

In between these chords, a small number of added single notes and chords are inserted. The contour of the folk song has a symmetric shape like an arabesque. Such is the overall shape of the whole piece, too. The opening interval in the vibraphone is a major second (Ab-Bb) and the range gradually expands in the first couple of bars.

The final bars do the opposite: the range of the chords diminishes and ends on the same major second as in the first bar. The vibraphone part creates an ambience for the expressive, warm timbre of the cor anglais. The cor melody is fragmented and has declamatory elements. It is really a monologue, a confession or a story-telling part, accompanied by the atmospheric sounds of the vibraphone. I sought a slow but elaborate melody, halfway between the Baroque ornamental melodic lines of slow harpsichord pieces and improvisations in jazz.

During the composition of *Napev* I often thought about variation as a compositional tool. My secondary school teachers often underlined that there were three types of variation: ground bass, ornamental and characteristic. But what constitutes variation? Do we need to hear the theme and remember it in order to relate the subsequent variations to their model? In my work with the fragment of *Me izlagaye, ludo si ide* I used the space before, inbetween and after each of the harmonised melodic notes to add embellishments to the vibraphone part. Therefore, whilst the vibraphone part seems to have the role of *a cantus firmus* in relation to the cor anglais melody, it also creates an effect of constant variation. In this case, the variation process is not related to well-established, known material but has become a constantly evolving process, based on its own material.

While composing *Napev*, I often used the piano as well as searching for additional vibraphone notes to embellish the short fragments of the folk song. I only wrote them down after playing for a considerable amount of time. These additions have not only melodic and ornamental value but also change the context of the song's harmony and timbre. Fig. 15 shows the expanding series of chords from the first three bars. These are some of the chords which I found by improvising on the piano:

Fig. 15 *Napev*, (bars 1-3)



From bar 4 onwards throughout the vibraphone part, most of the chords are improvisations on these three bars. However, the idea is neither to repeat their harmonic outline (as in ground bass variations) nor to ornament any melodic material; and even less to create contrasting characters. The vibraphone part is in a state of constant flux but there is no carefully planned transformation. Instead, most of the chords and notes added to the folk song fragments were decided on while improvising on the piano. Whilst there are sections in which the range is

expanding or compressing (see Fig. 15), this is not calculated but is instead a result of my improvisation on the piano.

Fig. 15 also shows that, in the first three bars, the descant is moving in an ascending line. This line relates to the contours of the folk song. This ascending scale repeats in the following three bars but, this time, it starts a minor 2nd lower, on the note A. It finishes on the same note (A), an octave above.

It is also important to note that, although the length of both sections (Figures 15 and 16) is three bars, the second one (bars 3-5) has ten items, two more than the first. The second descant line, however, for the first time exposes the augmented 2nd, characteristic of the mode of the song (F G Ab B C D), this time transposed to F-G# (3rd bar of Fig. 16):

Fig. 16 *Napev*, (bars 3-5)



Similar to the original folk song, the ascending line is followed by a descending scale (bars 14-15), this time avoiding the augmented 2nd (Fig.17):

Fig. 17 *Napev*, (bars 14-15)



Note that the chords compress as the scale descends; the majority of the vibraphone part is improvised in a similar fashion, with additional accents and notes, sometimes with register shifts, acciaccaturas (often to anticipate the '5th note' of the chord) and semiquaver figures. To return to the concept of variation, my attempt was to give the vibraphone a constantly changing succession of chords.

I did not want to reinvent the 'theme' (folk song) but instead the intervallic fragments and their harmonisations. Whilst the vibraphone part is merging quotations from the song with variation, the cor anglais line has characteristics of an improvised jazz solo (although without the typical harmonic background). In spite of its role as the main melodic instrument in this piece, the cor has no material relating to the folk song. In terms of *Napev's* place within the context of the portfolio, the improvisatory character of the cor anglais part (without any melodic links to the song) anticipates my later attempts at melodic writing in my *Trio* as well as in the pieces *Mosaic* and *Tremor*.

Chapter 5

Trio

for clarinet, viola and piano

1. *Igra (A Play)*
2. *Monistra (String of Beads)*
3. *Potok (Water Spring)*

The *Trio* was premiered by Lyupcho Chedomirski (cl), Blerim Grubi (vla) and Elena Gramatikovska (pno) on the 27th of March 2010 at the Skopje City Museum, as part of the Days of Macedonian Music festival.

Each of the three movements is inspired by different kinds of interaction. In all three movements, there is a degree of polyphony but also parallel movement in both melody and rhythm. I composed *Monistra* (the second movement) first, for the *Contemporary Consort* workshop in December 2009, and decided that the clarinet would carry slightly more significance than the viola.

In *A Play* (meaning *game* or *amusement*), the pizzicato viola and dry, staccato piano sounds create a percussive effect. The interaction between these two instruments is somewhere between heterophony and polyphony and it was exactly this relationship I wanted to examine. The clarinet joins in and gradually takes over as the instrument with the most obvious melodic material. The piano soon brings a chorale texture, phrased in short sections. I wanted to contrast the piano timbre with the beginning section, where a higher register was used. I decided to use each instrument as a persistent, 'stubborn' participator, who wanted to put its own point across. The instruments in this movement are like characters, which need to interact with others, without losing track of their own discourse. I also wanted to challenge the cliché attached to each instrument's role.

larger intervals (3^{rds}, 4^{ths}) which help establish descending lines in the lower parts, which are different to the descant.

The clarinet starts by unfolding the following pitch pattern (note that this reduction of the row does not take into account repetitions; it only adds 'new' notes):

Fig. 21 *Trio* (1st mov.) clarinet pitch row



There is no symmetrical organisation within this row, as was the case with the row in the viola part in the opening bars (Fig. 18). However, whereas the pitch material in the viola part at the beginning of the movement expanded outwards, there is no such expansion here.

In the following bars, various attempts to merge the clarinet and viola parts take place, combining moments of near unison with those of obvious clashes. This 'play' suddenly stops and a harsh-sounding chorale brings a static and solemn atmosphere. Fig. 22 gives the first four chords:

Fig.22 *Trio* (1st mov.) piano chords (bars 50-52)



The previously mentioned way of working with chord density in *Napev* has been explored here again. The descant stays on G, whilst the rest of the parts create the illusion of ascending motion (although the lowest part only moves a major second up). The number of notes can be noted too: the first chords have ten notes, the second suddenly drops to six, followed by a 'crescendo' effect of seven and eight chords in the next two respectively. These chords can be easily analysed

using modal harmonic vocabulary. Nevertheless, the succession of these diatonic chords does not create a traditional functional harmonic effect. Perhaps the harshness of cluster-type harmonies prevents us from attaching functional significance to any of the three chords. The initial three-bar phrase is followed by a six-bar phrase (Fig. 23):

Fig. 23 Trio (1st mov) piano chords (bars 54-59)

The first chord is identical to the initial chord of the first phrase but, in this phrase, the descant does not stay on the same note but moves downwards and reaches the G an octave below. The other parts also move down; the bass part moves as much as a major 13th down (C-Eb). In terms of chord analysis, we can see that no chord has been repeated, in spite of the longer phrase. Again, any potentially functional harmony has been prevented by the harsh sound of cluster chords.

Another phrase follows in bar 61, this time consisting of four bars:

Fig. 24 Trio (1st mov) piano chords (bars 61-64)

Summarising the above analysis of the three chorale phrases, one can conclude that there is an overall feeling of descending movement (but not all parts move by the same interval), constantly changing root note and chord structure as

well as the number of notes in the chords. The rest of the movement is built on fragments of the initial 'broken' ostinato pattern alternating with fragments of the chorale. The interaction between the clarinet and viola resembles a play between two people: energetic and somewhat correlated but not precisely organised. They engage with, but do not imitate, each other. The structure of the first movement is based on the two contrasting elements: the unfolding staccato quavers and the chorale-type texture. In the middle of the movement, the clarinet has a short solo section. This is another descending note pattern, but bares no similarity to any of the note rows from the beginning of the movement.

In terms of hierarchy between the instrumental parts in the *Trio*, the clarinet is more established than the viola. Perhaps it is true to say that these two instruments interact, but on the clarinet's terms. The piano's role as a percussive, cluster-playing harmonic instrument is reinforced throughout the piece. The 6/8 time at this tempo evokes a lively *gigue*. The piano is the instrument which conveys the essence of this genre most obviously, although often rhythmically scattered and metrically displaced. The melodic material of this movement is not related to folk songs. Instead, original melodic lines are composed and then serve as a *cantus firmus*. The texture of this movement lies somewhere between simple doubling and heterophony. There is, however, a way of working with pitch, different to the previous pieces. If we analyse the viola part in bar 83, we will see that its melody is based on expanding intervallic structure (Fig. 25):

Fig. 25 Trio (1st mov.) Pitch in viola part (bars 83-86)



We can see that this pattern progressively expands outwards, starting from E and conquering new notes in both directions. There is neither symmetry nor division into smaller cells in this row. On the contrary, I used this pattern not on a conceptual (preparatory) level but with the intention of enabling the audience to

hear the expanding register. I often think of melody changing its path and range in a progressive manner. It is both progressive and unexpected, as notes unfolding in this way do not result in any known scale or mode.

The second movement starts and ends with a major 2nd played on the piano, the 'nucleus' for its development. The resonance of the chords in the piano is very important in this movement. The title *Monistra (String of Beads)* was chosen because of the interaction of the clarinet and the viola as characters who add their motifs to a fragmented but long melodic line, almost as two people could add beads to the same string. The short, disconnected, nervous motifs of the clarinet and viola contrast with the overall sense of slowness and tranquillity. I wanted to create an effect of ornamental melodic contour by merging short but quick passages. The above mentioned resonance of the piano chords gains in volume and range, broken occasionally by contrasting quick passages and staccato chords. My intention was to break the feeling of time in both a metric sense and from a listener's perspective. Again, fast fragments add up to relatively slow music. These rhythmic gestures have a speech-like pace, operating with short motives but often moving unexpectedly. A good sense of articulation and dynamics is crucial for a successful performance of this movement. This is why I paid special attention to these markings, often trying to shift unexpectedly which timbre is to be heard more obviously by the audience. After the initial slow section, a more dynamic section brings several possible paths from the initial bars. Melodic ideas often end abruptly, with virtuosic scalic flourishes in the extreme registers. The clarinet cadenza prepares the reprise of the initial clusters of the piano, coloured by the clarinet and the viola, but this time the dynamics and rhythm are much more exciting. The agitated character is further emphasised by the acciaccaturas, which accent the rich chords. All instruments reach extreme registers and maximum volume. After the climax, the tremolo/flutter-tongue coda moves the movement back to its initial mysterious atmosphere.

Whilst the first two movements of the *Trio* emphasise the differences between the instruments and merge them into interactive heterophonic textures, the third movement opens with a coherent ostinato in a fast tempo. The aim was to create the effect of a fast-flowing water spring, with a continuous flow of semi-quavers. I had already composed fast-moving music but took the opportunity to blend the timbre of the clarinet and the viola by merging *legato* in the clarinet and *detaché* in the viola. In addition to this, the piano also has the right hand playing *legato* and the left hand *staccato*. Similarly to the first movement, the initial fast-moving passages are contrasted with a chorale texture, with percussive, harsh-sounding chords. The harmonies outlined by the semiquaver figures sound somewhat bimodal, but also folksy. The structure of this movement is built around the two contrasting motifs. The flow is often halted unexpectedly and this happens just before the final few bars. The trills are often used as a very effective way of linking one type of texture and melodic gesture with another. Unlike *Around* and the *Saxophone Quartet*, in the *Trio* the ostinato development and the melodic phrasing are rarely doing what is expected. This is further emphasised by changing time signature. *Aksak* rhythm can be heard on many occasions but, in this piece, it is used to give an unexpected twist rather than to create a feeling of folk dances in irregular time.

While composing the *Trio*, I improved my understanding of what the clarinet can sound like in a particular register, but I also managed to find suitable piano textures, which created a successful atmosphere in all three movements. The most valuable experience has been to compose melodic fragments which are neither predetermined by a tone row or pitch group, nor are overly predictable.

Chapter 6

The Sound of the Water Says What I Think

a choreographic suite

Premiered by CHROMA under direction of Mark Bowden on the 6th of June 2010 at the Windsor Auditorium, Royal Holloway University of London

This music for dance was commissioned by the Royal Holloway University of London for the Physical Sound project, part of Creative Campus Initiative. As one of the projects in the run-up to the London Olympic Games, Creative Campus Initiative had the aim of energising the community and celebrating the fact that this unique event was coming to Britain. As some of the Olympic rowing events were going to take place at RHUL's training grounds on the Thames, the theme of this project was water. Two other composers were commissioned to provide works. Each of the composers collaborated with a different choreographer and the three pieces were performed in a sequence. I worked with the Estonian choreographer Teet Kask.

The choreographer and I decided we were not going to limit ourselves to the connection of water with sport. Teet suggested the title *The Sound of the Water says What I Think* and this was an inspirational starting point for both of us. We decided to have five movements, and thereby making a link to the five Olympic circles. I started working on the score and very quickly was able to outline some basic characteristics of each of these movements. The first movement starts with an unfolding pattern which represents a water source. I chose a pattern which has Phrygian elements, giving it a mystical character. Also, I chose irregular 7/8 time, which made it sound folkly. Quickly after the initial unfolding section, energetic and exciting passages follow, accented by the vibraphone and some unpitched percussion. Flute and oboe are paired up, as are violin and cello.

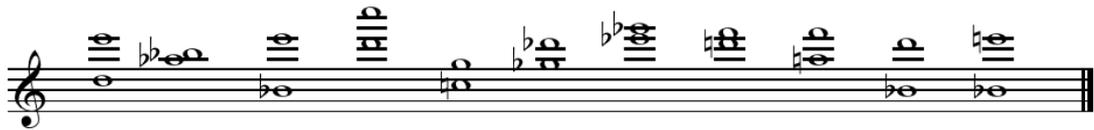
Fig. 26 shows the pitch row at the beginning of the 1st movement:

Fig. 26 *The Sound of Music Says What I Think* (1st mov.)



The second movement starts with a solo oboe. Dramatic accents are played by bass drum and this movement creates the sense of a ritual. The dancers created movements that could be described as somewhat 'sports-like'. As the texture thickens, the drum patterns intensify as well. Again, instruments are paired up in *pas de deux* manner, exploring various dyads. High piccolo sound is contrasted by the low *sul ponticello* strings in detached *temolo*. The movement ends with only bass drum. Fig. 27 shows the dyads between the piccolo flute and the oboe in bars 29-37:

Fig. 27 *The Sound of Music Says What I Think* (2nd mov.) dyads in piccolo and oboe



The central movement is based on a slow ostinato. This is the only movement with a relatively constant rhythmic and melodic pattern and the choreography reflects this. In terms of timbre, vibraphone alternates between mallet and bowed sound. Strings often use harmonics, including double natural harmonics. The colours of the strings blend very well with the vibraphone. The bass drum is used to accentuate the beginnings of phrases, followed with a quaver delay by the triangle. This movement provoked an interesting effect in Teet Kask's choreography. Whether this was intentional or not, many of the movements started as anacrusis to the sounds, rather than a reaction to it. In the many conversations we had, the choreographer and I agreed that we were not going to search for the right rhythmic formula to map out the movements of the dancers,

but would ask the dancers to listen to the music very carefully and add to it and work with it. We tried to see if it was possible for the music and the movements to complement each other, and I feel that this movement has shown this was indeed a realistic ambition.

The fourth movement includes the Macedonian folk song *Zaydi, zaydi, yasno sontse* (*Set, set, you bright sun*), a well-known song in which the singer tells the sun to set, the moon to drown, and the forest to fall into darkness.

Fig. 28 shows the folk song in my own transcription (I did not look for a published notated transcription but decided to transcribe it from memory):

Fig. 28 *Zaydi, zaydi yasno sontse* (my own transcription)

Ad libitum, molto rubato ♩ = 100

Zay - di, zay - di yas - no son - tse zay - di,
 pom-ra- chi_ se I ti, yas - na me - se - chi - no
 be - - gay u - da - vi - - se.

I decided to let the vibraphone play the entire melody and adapted the song to the possibilities of the vibraphone by adding a second part. I wanted to give the player an opportunity to 'sing' and, as this is a slow-paced song, I thought the vibraphone would have the time to ring. The other instruments create accompanying textures which, whilst not complex or difficult to play, cannot be recognised as accompaniment to this particular song. This prompted me to use the same accompaniment for another piece at a later date, this time for string orchestra. The experiment was successful and confirmed that, when using *cantus*

firmus as an initial building block, it is entirely possible that the music, which was built around it, can exist on its own. The choreographer chose to emphasise the importance of communities and relationships in this movement. The dancers were dancing very slowly but in continuous motion, showing considerable technique and sensitivity to the sound. Again, as far as the dancers were concerned, the rhythmic gestures of the music were not more important than the overall effect of the sound, its volume, melodic contour and phrasing. This confirmed that, when working with a choreographer, it is not always necessary to produce music with ostinato patterns in order to ensure regular pulse.

The final movement has the vigour of the first one and even feels slightly faster. Violin and cello are reunited in a *pas de deux*, creating a sense of quiet urgency, while the alto flute has quick semi-quaver passages, creating *arabesque-like* effects. The vibraphone accentuates important moments, amplifying the effect of the virtuosic passages. Temple blocks and wind chimes add somewhat exotic colour to this movement. The dancers use the pauses in the music to outline the structure and it is very clear the music sends enough signals for them to deliver a precise performance. When the concluding passages arrive, the dancers separate indicating that, symbolically, this is not a 'happy ending'. The final two bars are looped until the dancers reach the edge of the stage. I wanted to have an 'inverted', high-pitched heart-beat and so, instead of having a low sound or drum beat, I employed high pitched harmonics.

The experience of working with a choreographer, a director and dancers was very informative and useful. It helped me discover new ways of using instruments within a small ensemble. Furthermore, it made me think of time and how others perceive it, rather than bars and how I measure them. But the most interesting and unexpected benefit has been to see how my work has inspired the choreographer and the dancers. Their response to my music was more than mere reaction to the rhythmic gestures of the music. Although we did not attempt this on this occasion, the choreographer and I talked about the possibility of linking a

specific instrument to a specific dancer so any textural, polyphonic and dynamic variety can directly influence an individual dancer within a group.

The instrumentation included only five players and, although I feel I used the resources well, I would have liked to have an additional low sounding instrument such as double-bass or bass clarinet.

Finally, although this piece might not be a textbook example of programme music, I benefited from the need to think, more than I usually have to, about metaphors and symbols. If anything could be done better in my score, it would be to emphasise all the effects even further. Important moments could be underlined by a longer pause, the loud sounds be louder and the lyrical sections longer.

Chapter 7

Mosaic

for orchestra

Premiered by the Macedonian Philharmonic, under the direction of Borjan Canev, on the 30th of March 2011 at the Philharmonic Hall in Skopje.

The first sketch for *Mosaic* dates from January 2009. The initial idea was to work with the textures of same-timbre instrumental groups in a similar vein to some of Lutosławski's pieces, such as his *Third Symphony*. I did not envisage aleatoric scoring as I wanted this aspect of the work to be as precise as possible. I knew that orchestral sections would be bringing thematic material as coherent groups at some points but that there would also be some blending of timbres, doubling of instruments and slow transformation of harmony similar to Ligeti's *Lontano*. It seems that I stayed faithful to the original idea, although I stopped working on the piece until spring 2010. I visited the ancient ruins of *Heraclea*, close to Bitola in the south of Macedonia, showing my English friends the extraordinary mosaics there. It was soon after this trip that I realised how similar the mosaic technique was to my two-note motif, which I used in the above mentioned sketch; and I therefore decided to build my piece on a two-note motif. Furthermore, I wanted to ensure that timbre and dynamics change at such a fast rate that even these 'events' are seen as tiny fragments. I again remembered Ligeti's *Lontano* but it was clear to me I wanted the colouring changes to be heard not only as timbre but as motifs in their own right. I wanted to avoid technically difficult passages as I anticipated that the Macedonian Philharmonic would give the first performance and I wanted to be sure that they would be able to play it accurately.

Another element I had to consider was the structure. In my other portfolio pieces I sometimes took a ready-made scheme and adapted it. Less frequently, I would start from a motif and take it to one direction and, later on, when it appears again, take it to another. This resembled a lattice shape and I wanted to explore it in this piece too. It felt it appropriate to start with the smallest of elements and build a path, rather than to plan the overall scheme at the beginning of the compositional process.

As I was approaching the final stages of my PhD, I decided not to quote any music, including folk songs; and so, instead of taking an established melody or chord progression as a starting point, I began with a short fragment and used it to build longer sections of music. I tried the unfolding patterns on the piano. The dyads and chords were also carefully tested before confirming them on the score. I saw this composition as an opportunity to break away from the folk song quotes, the voicing techniques and the approach to modality that I had previously used. I feel that I have built up some self-confidence to compose without these facilitating items. Another reason why I wanted to have more freedom as a composer with this particular piece was the orchestra itself. I imagined the score as a blank canvas, knowing that big ‘brush strokes’ can involve many small elements rather than several significant ones (as in chamber music, for instance). A similar tendency to write big orchestral gestures can be seen in the orchestral music of Pascal Dusapin, who has a series of orchestral works called *Solos*. In each of these pieces, the orchestral forces are used to create a single gesture. At the same time, within that grand unison, sounds remain in some instruments after others have moved onto a new note. Here are the first six bars from Dusapin’s *Uncut* for orchestra (*Solo* no. 7):

Fig. 29 *Uncut* for orchestra by Pascal Dusapin (bars 1-5)

The image shows a page of a musical score for the first five bars of 'Uncut' for orchestra by Pascal Dusapin. The score is arranged in a standard orchestral format with staves for Corno (1-6), Trombe (1-2, 3-4), Tromboni (1, 2-3, 4), and Tubo. The music features a complex, unfolding motif in the brass instruments, with various dynamics and articulations indicated throughout the score.

Although I only heard Dusapin’s piece after I had finished *Mosaic*, it is interesting to note that he also starts with an unfolding motif in brass. One might claim that brass instruments lend themselves to such fanfare-like gestures for the opening bars. And it would probably not be very difficult to find other compositions beginning with a similar unfolding

succession of notes. However, Dusapin's piece continues to move in a similar fashion, even when the whole orchestra plays: (Fig. 30)

Fig. 30 *Uncut* for orchestra by Pascal Dusapin (bars 110-115)

The image displays a page of a musical score for orchestra, specifically for bars 110-115 of the piece 'Uncut' by Pascal Dusapin. The score is arranged in a traditional orchestral format, with staves for various instruments listed on the left side. The instruments include Piccolo (Picc.), Flute (Fl.), Horn (Hrb.), Clarinet in A (Cl. a.), Clarinet in Bb (Cl. b.), Bassoon (Bn.), Contrabassoon (Cb.), Cor Anglais (Cors.), Trumpet (Trp. suab.), Trombone (Trb.), Tuba (Tuba.), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello (Cb.). The notation is dense, featuring many notes, rests, and dynamic markings such as *p*, *mp*, and *mf*. The score is written in a single system, with each instrument's part occupying its own staff. The overall appearance is that of a professional musical manuscript.

I have always been interested in writing for large ensembles using large strokes or gestures. I wanted to try a similar approach to composing orchestral music but starting with small fragments which add up to a larger gesture. The idea was clear in my mind and I made progress relatively quickly. The composition has several sections, each beginning with the same motif. This is similar to a lattice-type structure where, instead of having contrasting sections, each section begins in a similar way but develops differently. I also tried to form 'clouds' of sound on the score where sound will appear, move vertically or forward and then disappear. In order to ensure that the 'departures' lead to different 'destinations', I noted down the initial succession of notes. Fig. 31 shows the row I started with:

Fig. 31 Pitch material used at the beginning of *Mosaic*



Whereas at the beginning I used only brass instruments, here I use all of the orchestral sections. This was meant to be an overture so I thought that it would benefit from an energetic, somewhat optimistic ending. Another reason why I wanted a *tour de force* effect in this piece was that, as in the work of Dusapin (his *Solos* can be played as either stand-alone pieces or as a sequence of movements), I was planning to use this movement as the fourth and final movement of my *Four Preludes*. Each of them has been composed as a standalone overture: *Con delicatezza* (2000), *Con moto* (2002), *Con leggerezza* (2004) and this movement as the *finale*, with the tempo marking *Con forza*.

In comparison to my previous orchestral writing, composing *Mosaic* involved paying more attention to instrumentation, articulation and dynamics. I tried to maximise the effect of fusions of timbre by often using crescendo and decrescendo over extended passages. This contributes to a more subtle sound world, in comparison to my earlier orchestral pieces. Furthermore, the structure of this piece, whilst in essence outlining a ternary form with a clear reprise, is built by transforming the single two-note motivic cell in various melodic, rhythmic and textural ways. Almost all melodies are connected to the initial motif. Sometimes this is obvious, whereas at others it is quite difficult to identify. Other melodies act as countermelodies, often with ornamental characteristics, creating the effect of grace notes. The use of ornamented countermelodies can be linked to some of the previous pieces, such as the *Trio* (in the first two movements) but also to many of the instrumental *pas de deux* sections from *The Sound of the Water says what I think*. While working on *Mosaic*, I felt much more confident than before to create melodic lines and to develop them. I also wanted to give an opportunity to most, if not to all, instruments of the orchestra to have an important, if sometimes very short, moment of solo exposure. This was again very often accompanied by another instrument from a different instrumental group. Pairing up of melodies seems to have become my favourite way to create and develop melodies.

I feel that the structure of this piece is outlined not only by the numerous beginnings of the lattice sections, but also by the climax points, which serve as high points of the many 'amplitudes' of the piece. I did not wish to emphasise the importance of the ascending or descending movement in such a way that it becomes the only way of moving the piece forward. I was worried that there were too many ascents and descents, and started to wonder if these unfolding patterns were too predictable. In order to counter the importance of these gradual register changes, I tried to emphasise the countermelodies

while also adding more percussion instruments in order that the climaxes were not only anticipated by raising melodies but also by rhythmic patterns and syncopations.

During my work on *Mosaic*, I was often tempted to introduce a repetitive ostinato and to work with it in a minimalist fashion by phase-shifting, contraction and expansion. However, my original idea was to create a mosaic from small fragments, each of them leading to a slightly different melodic path. I feared that a minimalist ostinato would result in a constant sound, rhythmically mapping out the events in the bars which follow. I was aiming for a relatively slow music yet one carrying a lot of tension. While some of that tension is created by fast, short motifs and figures, the majority of the piece is without any sense of a constant pulse. Towards the very end, however, the harp and the piano help the final crescendo by playing a quaver ostinato with numerous accents and syncopations.

I feel that composing *Mosaic* was a great opportunity to use some of the previously tried methods and techniques but in an orchestral context. But, dealing with a large orchestra inspired me to break away from thinking of harmony as an element I want to determine before I wrote down any music. By the time I finished the piece, I did not need to try out the resultant chords of the juxtaposition of the motifs. At moments, the piece loses its sense of a modal centre but still sounds coherent. The absence of gravitation towards a modal centre is purely a result of the melodic development which I composed on the page. I did not try out the melodic lines on the piano in order to hear the resultant harmonies. As a result of working with motifs in an orchestral context I started to juxtapose musical elements without knowing for certain whether they would add up to a harmonic structure I understood or liked. The notion of a centre of repose and stability does not have to be created by carefully selecting the harmonic elements; it can be built via other means as well - repetition, rhythm and register, for example.

To summarise, composing *Mosaic* was a very useful experience. It helped me to develop ways of organising a relatively large span of music. I tried to strike a balance between ensuring coherence of motivic work and acting intuitively. The work on this piece also helped me to break away from my habit of starting pieces by working out harmonic progressions. I feel that, as a result of my work on this piece, I truly developed my abilities to compose more intuitively.

Chapter 8

Meier Settings

Three Poems by Richard Meier

I. *Dreamlike*

II. *Winter Morning*

III. *Near Arundel*

(the poems are printed in the appendix)

Premiered by the *New London Chamber Choir* under direction of Clement Power on the 10th of March 2013 at Wilton's Hall, London.

The *Meier Settings* were written for sixteen solo voices (SSSSAAAATTTTBBBB), for the *New London Chamber Choir's* concert of contemporary Macedonian music. Meier's poems are atmospheric and melancholic, full of beautiful phrases. There was no space for folk music quotations here. Instead, armed with the positive experience of composing *Mosaic*, I approached the compositional process as an opportunity to 'paint' with textures and melodic motifs, this time in a vocal setting. This explains the 'instrumental' treatment of the vocals in some sections. I also imagined long sections of gradual transformation of register and pitch material, similar to that of Ligeti's *Lux aeterna*. However, I anticipated sudden changes to unison phrases, alternating heterophonic with monodic textures. My intention was that some melodic gestures would consist of small two-note motifs (like those of *Mosaic*); however, instead of imitating these

motifs, I wanted to blur their characteristics to a certain extent so that they were able to blend with the surrounding sounds.

Dreamlike is about a surreal dream. This subject matter gave me an opportunity to work on merging fragments in a similar fashion to *Mosaic*, creating a somewhat confusing effect. The song starts with the four low male voices, each of them delivering the words at a slightly different time. The effect is that of 'displaced' syllables and the meaning of the words is not always easy to understand. However, as the words are delivered by each of the parts, the result is similar to overdubbing (although 'displaced') in popular music. This 'multiplication' of the poet's voice is not based on imitation. Ligeti's *Lux aeterna* was indeed an inspiration for me at the start of the compositional process but I did not want to build the texture on imitation, like Ligeti. Rather, I wanted to try variation. Moreover, whereas the words in *Lux aeterna* are delivered at a very slow pace, losing the coherence of the text, in *Dreamlike* I tried to retain the contours of the poem's phrases. In spite of the confusion caused by the doubling of the lines and omission of some syllables, a focused listener will be able to join the words together into meaningful phrases. I started with expanding rows of notes (similar to those of the first movement of the *Trio*), adding new pitch until they reach all (and sometimes most) of the twelve notes of the chromatic scale. Fig. 35 shows the pitch material of the initial nine bars in the four bass voices; the figure illustrates the order in which notes appear:

Fig. 35 *Meier Settings: I. Dreamlike*, bars 1-8



In bars 13-17, the four tenor voices expand in a similar way, but the order of the notes is different:

Fig.36 *Meier Settings: I. Dreamlike*, bars 13-17



Simultaneously, the 3rd Tenor part expands in the following order:

Fig. 40 *Meier Settings: I. Dreamlike*, 3rd Tenor, bars 49-57



It should be remembered that all the above rows focus on the order of appearance of 'new' notes. To illustrate how the notes of these expanding melodic rows are interwoven with repeated notes throughout the song, we can look at all the notes in the tenor part in this section (the notes marked with an asterisk form the row presented in the previous figure).

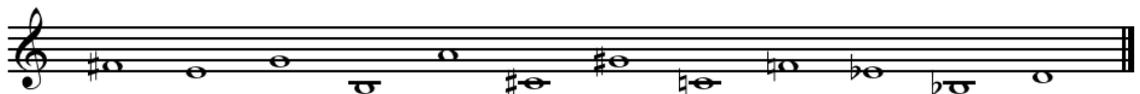
Fig. 41 *Meier Settings: I. Dreamlike*, 3rd tenor, bars 49-57



The juxtaposition of several previously heard elements between bars 46 and 69 creates the effect of acceleration. The following elements can be found here: evolving melodies similar to those at the beginning of the piece, elements of the single-note ostinato, cluster chords and glissandi. This section can be considered to be a sublimation of the various motifs of the piece; in a dramaturgic sense, this is the most important part of the piece.

In bar 81 the altos start the reprise, this time expanding in the following way:

Fig. 42 *Meier Settings: I. Dreamlike*, bars 81-86



The entries of the vocal groups are in a different order here: altos, tenors, sopranos then basses; and a climax point is reached, similar to the one in bar 31.

The structure of the poem is somewhat through-composed, following the sudden appearance of images and unexpected turns of events. However, two

important moments in the poem led me to organise my song in a ternary form. The moment where the naming of various items begins (“apple pips paired with baby squirrels’ eyes...”) inspired me to introduce the single-pitch ostinato. Furthermore, the words “and you, of course, you were there” led me to the idea of juxtaposing previous material and creating a sense of acceleration and excitement, as the poet sees his loved one at that moment. Furthermore, although it does not remind us of the beginning phrase, the line “sending one out, you expressed hope it might come back...” suddenly takes us back to more familiar ground and, as such, I felt it could be the start of the reprise.

In *Dreamlike* I revisit the expanding rows of the first movement of the *Trio* but they are not explicitly exposed. On the contrary, the solo voices repeat many of the previously sung notes, as illustrated in figure 41. Using this combination of gradually establishing new pitch and repeating some of the notes resulted in a texture that is somewhat different to that of Ligeti’s *Lux aeterna*. This is probably due to the fact that the melodic contours in *Dreamlike* are more quickly established. Each of the parts of the same vocal group is different to the other three; this relates to the previously mentioned pairings in *The Sound of Water*. This time the textures are delivered by four parts in what might be called a *pas de quatre*.

Winter Morning is about a scene on a train station platform during a cold morning. There is a traditional melodic line right from the start, which is later transposed and accompanied by several ostinato motifs. The melody is mostly harmonised in two parts but, from time to time, there are additional parts forming cluster chords. Compared to the other two songs, *Winter Morning* uses the sixteen-part textures less frequently. At the beginning of the compositional process, I decided to compose a single melody which would cover the whole poem. Even after the addition of chords and countermelodies, the melodic continuity of the initial line is evident. In this poem, the poet tells a story; the protagonists are in the third person, unlike *Dreamlike* where the poet was in the midst of a surreal whirlpool of

images and events, trying to make sense of the confusing environment. Here, the story is 'closed' and told in the manner of a 'storyteller'. Perhaps this is why I thought of a long, almost 'endless' melody when I started composing. As an accompaniment, the male voices (in most of the song) sing soft, wordless cluster chords. I wanted to explore a different way of using sixteen voices to that of *Dreamlike*. The harmonic language here is modal, and there is less dissonance (in comparison to the other two songs). The accompaniment changes from cluster chords to an ostinato which, for the most part, is rhythmically organised in a 3-3-2 pattern. Much more coherent than *Dreamlike*, *Winter Morning* establishes the female voices as the storyteller group and the male voices as musical (harmonic) accompanists.

Near Arundel is a musical postcard from West Sussex on a cold, windy day. However, the song has also a love theme: it is a song about belonging. Full sixteen-part textures return and they are again used to accentuate climatic points. There are imitative elements which are intended to establish the modal centres more effectively and give some thematic material for the audience to hold onto. I did not want to return to the textures of *Dreamlike* in this song. On the contrary, I preferred to 'rewrite' *Winter Morning*, but taking into account the sentimental quality of the song. Another difference to *Winter Morning* is the rural setting. I reflected on the fact that winters in the countryside can be much more powerful than in cities and can make a bigger impact on one's mood. I have visited Arundel in West Sussex many times, always on a cold, windy day so I know very well the landscape described in the poem. What impressed me right from the start of this poem is the naming of materials and landscape elements: chalk, mud, fields, rivers... This is a powerful way of 'placing' the reader in that particular place, and why I chose to give each vocal group a single word to sing in cluster chords. I like how these words sound: *Chalk, mud...* The consonants they bring are not pretty in an 'idyllic' sense of a classical *pastoral*. Perhaps the words were invented and transformed in a way that reflects the very materials they identify, and I wanted to expose them clearly within the song. I decided not to utilise the pitch rows as in the *Trio* or *Dreamlike*; I felt it was not appropriate to work with evolving gestures here.

However, I needed the power of the cluster chords at climax points, similar to those in *Dreamlike*. I composed by improvising the melody at the piano. The melodic movement often utilises short fragments but still manages to create arch-like contours. Perhaps each individual line sounds angular but, together, the melodic fragments add up to a fairly continuous melodic line. In a similar fashion to *Dreamlike*, descending movement is introduced in the middle section. However, there are no glissandi here. Instead, chromatic melodies are shared between the parts, sometimes creating clusters by sustaining the notes until the last note of the melody is sung. The song ends by reprising the beginning. However, a modal centre is being suggested at the very end. This was prompted by the lyricism of the last line of the poem: "How exactly the wind fits our faces".

These are the first choral pieces I have written since finishing my undergraduate studies in 1997. The challenge of composing for sixteen voices was great, as was the responsibility to justify the choice of sixteen parts rather than the traditional four-part choir. I wanted to create slow but atmospheric songs, combining unison with all-sixteen parts textures. In spite of the dense cluster chords, the songs have retained the melancholy and intimacy of Meier's poems. The poems proved to be a generous source of inspiration, influencing my choices of structural organisation, melodic writing and harmonic vocabulary, as well as the rhythmic characteristics of certain sections. In many ways, *Meier Settings* stand out when compared to all other compositions in the portfolio. In addition to the absence of folk music elements, the main difference is that these songs display an easiness when changing from one type of texture to another. In many of the previous works, the textural characteristics of the piece (or movement) are established at the beginning, before going through a gradual process of variation and transformation. In *Meier Settings*, perhaps due to the importance of the words throughout the compositional process, coherence was established naturally by following the flow of the poems themselves.

Chapter 9

Songs of Love and Death

for voice, strings and harp

- I. *Kirandjiche, yabandjiche*
- II. *Deygidi, Yano...*
- III. *Izleguye Yovan na pechalba*
- IV. *Se sobrale voyvodite*

(The original texts in Macedonian and the English translation are printed in the appendix)

Premiered by Gonce Bogoromova (sop), Vesna Stanoyevska (hp) and the soloists of the Munich Chamber Orchestra on the 6th of April 2013 at the National Museum in Skopje, as part of the Days of Macedonian Music festival

Songs of Love and Death was commissioned by the Composers' Association of Macedonia. Songs I and III are adapted from the collection *Macedonian Immigrant Folk Songs* (Institute for Folklore in Skopje, 1979) while songs II and IV are adapted from the collection *Macedonian Revolutionary Folk Songs* (Makedonska Kniga, 1974). Both themes (the large-scale migration of the poor in search of a livelihood elsewhere and the resistance against Ottoman rule) are among the most frequently covered topics in Macedonian folk poetry and singing. The title of the cycle falls short of explicitly mentioning these two themes however. I did consider, at the beginning, naming this cycle simply *Four Macedonian Folk Songs* but I soon realised that all of them, directly or indirectly, are linked to the theme of love and death. The atmosphere of these songs reflects the high price that people had to pay for their search for a decent life or freedom and I was deeply touched by the stories in these songs. The dark atmosphere they created anticipated a tense and unpleasant musical accompaniment for the relatively light-sounding melodies.

In *Kirandjiche, yabandjiche* the singer greets an immigrant (a neighbour or an acquaintance) who has just come back home from Sofia. She asks him if he has seen her beloved, who also works in Sofia, as she has not heard from him for a long time. He tells her that he does know her husband but that he is not coming back home as he has found a new love in Sofia. Here is the transcription of this song in the collection *Macedonian Immigrant Folk Songs* (Fig. 43):

Fig. 43 *Kirandjiche, yabandjiche* (transcribed by Trpko Bicevski)

♩ = 50

Ki - ran - djiv - che, ya - ban - djiv - che, dja - nam, —

o - desh, i - desh vo So - fi - ya, of, a - man, —

o - desh, i - desh vo So - fi - ya, dja - nam, —

da n'go vi - de moy - to mom - che?

The words *kirandjiche* and *yabandjiche* are diminutives of the words *kirandjiya* or *kiradjiya* (tenant) and *yabandjiya* (economic migrant). In Bicevski's transcription these diminutives include the letter *v* (*kirandjivche*, *yabandhivche*); it should be noted that both versions of the words are correct.

The song starts with a short ascending motif, which is then inverted into a descending motif. This is then developed in a slightly higher register in the second phrase. I changed the melodic line in several ways. Firstly I excluded the sections where the words *djanam*, *of* and *aman* are used. *Djanam* has no particular meaning and its most common use is to underline the importance of what is being said in the sentence and to delay the completion of the sentence. *Of* and *aman* are

expressions of pain, suffering and worry (such as *ouch* in English). Such inserts are often used in folk songs, perhaps to help with the syllabic structure or to add opportunity for melodic ornamentation. I felt that the song would gain structural coherence if I excluded them from my transcription. Another decision I made very early on was to establish a clear 7/8 metre within the song. It was possible to alter the whole song and fit it within 7/8 time signature. However, I decided to keep the *ad libitum* character of the first two lines and to use the 7/8 metre only for the third line. This line has obvious 7/8 elements (if we take the dotted quaver followed by a semiquaver as the *hemiola* group of three semiquavers). Another reason for changing this particular line was that it repeated the words of the second line. If we take the *aaba* scheme as the most accurate schematic representation of this song's structure, the lyrics' structure can be represented by scheme *abbc*. The next step was to compose a short introduction which would carry on after the voice has entered. I decided not to have elements of the melody within the accompaniment but to use new material which would reflect the sombre mood of the song. The use of quintuplets, heterophonic texture and frequent dynamic changes create a restless atmosphere, helped also by the harp part. *Senza misura* at the beginning of the phrases gives the singer freedom to create a more credible performance, especially as most of these songs would be sung *a capella* in their original form. While composing, I almost tried to forget about the melody, keeping it in mind only so that I could make sure other instruments were not overpowering it. Of course, I also thought of the balance and was careful with the use of dynamics. I liked using counterpoint in this song, albeit there is no melodic imitation. The result is one of free counterpoint, as the added lines are independent from the vocal line. I did, however, try to capture and retain the modal characteristic of the song, although this is masked at times by dissonance and texture. Some of the sounds are doubled and 'stay' in other parts when the part in question moves on. This 'liquidising' of the melodic content works well in strings and helps diminish any formulaic compositional thinking. The countermelodies of this song have very little in common with Macedonian folk music. They are written as melodic counterpart, although there is an element of melodic inversion there too. The structure of this

song follows the simple strophic structure of the original. The introduction returns between the end of one verse and the beginning of the other one.

The second song *Deygidi Yano* (Hey, Yana) is a revolutionary song. It praises a girl who is hiding Gotse Delchev, one of the biggest national heroes of the resistance against the Ottoman rule in the first few years of the 20th century. The singer sings to Yana, telling her that the soldiers are coming to capture the hero so she has to hide him well. She is in love with him and does not want him to be taken away by soldiers but she also knows that, if the soldiers find him, they will kill her too. Here is the transcription of this song as published in the collection of *Macedonian Revolutionary Folk Songs* (Fig. 44):

Fig 44 *Deygidi, Yano* (transcribed by Gyorgi Gyorgiev)

Rubato ♩ = 80

Dey - gi - di, Ya - no mo - ri, u - ba - va -

ka - ur - ka, u - ba -

- va ka - ur - ka, Ya - no, mo - ri,

sev - do pre - go - le - ma.

In this *ad libitum* song, I took more liberty with the note durations because I wanted to organise them in such a way as to compose a regular rhythmic accompaniment. The rhythmic ostinato is similar to a heartbeat and, toward the end of the song, it gets gradually louder to portray the arrival of the soldiers. The song stops there so we do not know how the story ends. The motifs from the

introduction are also used in the accompaniment during the verse. As in the previous song, the instrumental melodic writing does not have any links with the vocal line. Its main purpose is to comment on the story and create the atmosphere depicted by the words. Towards the end of the phrases, I felt the need to come back to the modal environment of the song, to create a sense of a cadence. However, I use this cadence for the penultimate phrase. This works, as the music continues without a pause and the ostinato resumes, and this cadence seems like a quick pause rather than an ending. The dynamics in this song have a very important role: the *forte* moments benefit from the use of harp and its glissandi, and many of the strings also have quick arpeggio passages, sometimes using open strings. The silence which is inserted between the ostinato ‘heartbeats’ has a dramatic effect.

The third song is *Izleguye Yovan na pechalba* (*Yovan leaves to work abroad*). In this song, the singer tells the tale of an immigrant who has left to work abroad. After some time, he returns home unannounced but his wife and his son are missing from the family home. He wonders where they could be when suddenly a ghost calls him. It is his son’s spirit. What has transpired in Yovan’s absence is that his wife took a local lover and, as she did not want to tend for her son anymore, killed him. Here is the transcription of this song from the collection of *Macedonian Immigrant Folk Songs*:

Fig. 45 *Izleguye Yovan na pechalba* (transcribed by Trpko Bicevski)

The musical score is written on two staves in G minor (one flat) and 7/8 time. The tempo is marked as quarter note = 140. The first staff contains the melody for the first line of the song, with lyrics underneath: "Iz - le - gu - ye Yo - van na pe - chal - ba,". The second staff continues the melody with lyrics: "Na pe - chal - ba na - ra - chu - ye:". The score includes various musical notations such as slurs, ties, and a repeat sign.

I adapted the song only slightly. I delayed the octave leap at the beginning of the song for one crotchet later in order to make the impact of the anacrusis stronger.

In addition, I changed the appoggiatura decoration at the beginning of the second bar from *F-F-Eb* to *F-Eb-Eb* which, to me, sounded a more natural way to emphasise the beginning of the bar. I also reversed the note durations of the last three notes of bar 3. This created more tension towards the down beat at the beginning of the following bar. I felt that this song merited a longer introduction, to serve as an interlude between the previous song and this one. The introduction might also be useful because it depicts the empty house. This song starts with a melody, which is not related to the vocal melody. In fact, when the folk song starts in the vocal part, the initial melody from the introduction returns as a countersubject. Different instruments have short melodic fragments which they normally keep for much of the song. This almost sounds like a *lament* motif, but with different motifs for each part. Between the introduction and the beginning of the vocal melody there is a fast bridge, which creates a sense of anxiety and moves towards the higher register. This link is also used at the end of the song as it makes a successful coda. This song again has two sections, the second of which has a more dance-like rhythmic drive.

The fourth song is a transcription of the revolutionary song *Se sobrale voyvodite* (*The Dukes have gathered*). This song covers the same theme as the one used in *Around* and comes from the same region (Demir Hisar and Kichevo). However, the melody is different to that of *Around*. Here is how the song has been transcribed in the collection *Macedonian Revolutionary Folk Songs*:

Fig 46: *Se sobrale voyvodite* (transcribed by Gyorgi Gyorgiev)

♩ = 100

Se so - bra - le voy - vo - di - te,

se so - bra - le voy - vo - di - te,

kje mi o - dat Su - vo Po - le.

I adapted this melody only slightly but kept its distinctive 7/8 rhythm. Unlike the first three songs, here the accompaniment serves its usual purpose of providing continuous support for the singer, especially in a rhythmic sense. However, the ostinato in the harp is an addition to the motivic material of the song. Furthermore, most of the other parts relate to the harp ostinato rather than to the vocal melody. Although this song has less varied motivic content, it is still built on a musical idea not obviously present in the vocal melody.

Whilst these four movements are transcriptions of folk songs, they are also musical 'comments' on the themes explored by the lyrics. The metre was another interesting topic to think about; I tried to balance patterns of continuous rhythmic figures with moments of repose.

Every melodic line at the beginning of the piece stops at a different note of this row, expanding its length each time. At rehearsal mark B (bar 17) the woodwinds join in, doubling the notes in the vibraphone, the harp, the piano and the strings *pizzicato*. At rehearsal mark C (bar 31), the brass and strings (this time *arco*) join in and the pattern moves down to the lowest register of the bass clarinet, piano, harp, cello and double bass. A staccato chord in the piano's low register introduces the next section, which is a new take on the descending pattern. This descending line, brought in by the clarinet and the violin, is different from the initial row. In this case, there are more elements of a scale (the range is somewhat smaller). When this descending melodic line repeats in the alto flute (bar 64), the violin joins in a heterophonic fashion instead of doubling it in unison. Another important element is introduced at this point: the repeated-note motif. Since the beginning of my work on this piece, I was interested in the notion of tremor and how the ensemble could portray this without focusing solely on tremolo and trills but also by portraying an 'inner' tremor and disquiet. The four-note repeated motif is borrowed from the *Third Symphony* by Lutosławski (Fig.48):

Fig. 48 The beginning of Lutosławski's *Third Symphony*



This year is the centenary of Lutosławski's birth and I wanted to pay homage to this exceptionally talented composer who has been one of my heroes since I was a schoolboy. The initial motif of the *Third Symphony* introduces the different sections of the piece. I decided that, in a similar way, the group of vibraphone, harp and piano would introduce the different sections of my piece. Unlike Lutosławski's *Symphony*, my piece would not start with the four-note repeated motif but rather would introduce it later on. In bar 111, this motif is openly quoted, on the same pitch (E) as in Lutosławski's *Symphony* and with similar instrumentation (brass with no accompaniment). Another important similarity is the long pause which follows it. However, I wanted to anticipate this motif earlier on and this is why I introduced it

at rehearsal mark F (bar 70). From bar 70 onwards, most of the material is linked to these two motifs (the descending row of notes and Lutosławski's motif).

After Lutosławski's motif is openly quoted in bar 111, it is used for a single-note ostinato in woodwind and brass. The motif is phase shifted in minimalist fashion and the accented notes 'move' from one section of the stage to another. This ostinato is accompanied by staccato chords in the piano (from bar 113), in six-bar phrases, which are looped until the end of bar 160. The rhythmic structure of these phrases is built by progressively expanding the rests between the chords: it starts with two semiquavers without a rest, then inserts a quaver rest, followed by a quaver and an half and so on, until the end of the sixth bar of the phrase. At bar 137, a retrograde version of the six-bar phrase is added in the left hand of the piano. In this way, the chord phrases simultaneously accelerate and 'slow down'. From bar 135, these looped patterns are doubled by percussion instruments. The gong marks the ending of this looped section at the end of bar 160. From bar 161, the initial pitch row is used for the semiquaver runs in woodwind and strings. These are shifted to the value of semiquavers, again resulting in a sense of repeated notes 'travelling' across the concert stage.

Bars 113-185 show some of the structural methods used in this piece. In the first part of this section (bars 113-124) the semiquaver ostinato remains on the same pitch. From bar 125, the woodwind expand the pitch material of this ostinato. In bar 149, the strings and the woodwind move the ostinato in ascending scales. In bar 161, the phase shifting is carried on, but the pitch material is related to the initial pitch row. From this summary, we can see that repetition of whole phrases is combined with variation, phase shifting and the addition of new elements. Indeed, new motifs appear and are juxtaposed with those which remain in place.

This rhythmically driven section is interrupted at rehearsal mark J (bar 186) by a re-statement of the initial musical idea, this time supported by pizzicato strings in a more obvious way. This mysterious ambience is used as a background for the Lutosławski motif (bar 201). At rehearsal mark L (bar 202), wind instruments bring in a succession of short fragments, adding up to a melody with folkly, *ad libitum*

character. The pitch material is again drawn from the initial row, although the order is somewhat altered. For instance, the two clarinet notes in bar 212 are A-Bb rather than Bb-A, as in the initial row. However, the alto flute brings the next two notes in the 'right' order of Eb-Db. At rehearsal mark M (bar 225), the piece starts an ascent towards a climax point in bar 238. I tried to create the illusion of constantly raising the register of the ensemble. Of course, all of the instruments had to restart their ascending lines, as this section is too long for them to have only one ascending line. However, as each instrument starts a new ascending line at a different point, the overall effect is one of a constant movement towards the higher register.

At rehearsal mark N (bar 238) we hear the initial motifs again. This time they stay with us for a longer time and trigger a new pattern (from bar 250) which unfolds in the harp, double bass and cello. This *pas de trois* bears similarity with some of the instrumentation of *The Sound of the Water Says what I Think* but also of *Mosaic*. Here, the melody sounds uneasy; fragments alternate with awkward rests. The desired effect was to create a rhythm of speech rather than a musical flow. However, quaver triplets create the atmosphere of a waltz. At rehearsal mark P (bar 268), the initial motif interrupts the trio of soloists and lets other instruments join in, quickly moving the melodic line onto the highest register and finishing with a flourish at rehearsal mark Q. The Lutosławski motif is extended here, progressively slowing down towards bar 280. The last accented chord leaves an 'aftermath' of the initial motif which, in turn, triggers a new section at rehearsal mark R (bar 183). Both the initial motif and the Lutosławski ostinato are included in this section. The initial pitch row is used in the semiquaver runs in the harp and the piano (shifted to the duration of crotchet). Lutosławski's motif is used in piccolo flute, xylophone and strings (playing harmonics). An extremely high register is used here, creating a delicate and transparent environment. The bass clarinet and the cello emerge in a *pas de deux* manner, bringing a new pitch row. Although the bass clarinet begins with the same interval (minor second) as the initial row, soon this melody takes us in a different direction, i.e. that of the beginning. From bar 313, it is the clarinet and trumpet's turn to engage in a *pas de deux*. These are soon joined by the bass clarinet. The texture gradually moves from heterophonic to polyphonic,

as semiquaver and demisemiquaver arpeggios approach the accented notes in imitative fashion. Two accents follow, brought in by the percussion. Apart from reminding us of the initial motif, they suddenly shift the semiquaver runs from the harp to the clarinet.

After this succession of contrasting sections, which either abandon established motifs or add new motifs to existing patterns, the piece takes a completely new direction. Ostinatos are left behind, as is the Lutosławski motif. What follows is a regrouping of the instrumental forces, establishing a *solì* section in the style of the Baroque *concerto grosso*. This bears resemblance to the waltz-like *pas de deux* of the cello and the harp at rehearsal mark O. However, here the scope of melodic development is much wider. The pitch material here is built on the row shown in Fig. 49. This long succession of notes consists of a group of ten notes, which is transposed twice, for the interval of ascending major 3rd (as shown by the brackets):

Fig. 49 *Tremor*. The pitch row used from bar 339



The alto flute and the clarinet start in a dialogue, with a discreet accompaniment of *pizzicato* strings and harp. Bass clarinet and horn participate in the sporadic 'colouring' of selected notes from the melody. The whole ensemble joins in with a crescendo towards rehearsal mark X. At this moment the initial motif returns, bringing a moment of calm. From rehearsal mark Z, the alto flute and the clarinet start their *pas de deux* again and engage in an even more elaborate melodic dialogue. A crescendo and an accent halt this interplay again, with another reminder of the initial motif. However, the flute soon starts to develop an intricate melodic line which the bass clarinet doubles many octaves lower, sometimes homorhythmically (bars 463-464) and sometimes moving away from the rhythm of the flute. In bar 464, violin and cello enter with their own, albeit short, *pas de deux*. Soon, as the flute and the bass clarinet start a slow move towards the higher

register, this is accompanied by scalar movements of long note durations in other instruments. This ascent has its climax in bar 505, where the harp revisits the semiquaver runs from bar 283. Here I juxtapose the newly established virtuosic lines of the *sol*i section (consisted of flute, clarinet, violin and cello) with the previously heard and easily recognisable semiquaver pattern in the harp. The effect of this reminds me of two actions or processes unfolding simultaneously. This section descends into the lower register, helped by the cello's relatively wide range. In bar 536, the Lutosławski motif is added to the mix, as used from rehearsal mark F onwards. The ensemble descends to the lower register and the harp finishes its long semiquaver pattern supported by the sound of the gong. Normally, a reprise would be expected at this point, serving as an epilogue. I wanted to create a completely new section here, in contrast to what has gone before, and hence I opted for a calm and contemplative chorale in a relatively low register. This is the first time traditional phrasing is used in this piece and I thought this would fit the role of an epilogue. Indeed, after many sections based on repeating and evolving patterns, this chorale sounds as if a conclusion has been reached or a solution has been found. An accented entry of the initial motif does come in bar 554, more as a means of reminding us of this motif rather than as a conventional reprise. The piece ends with another, this time final, ascent echoing many of the motifs from various sections of the piece. The ending sounds rushed; the 'written out' *accelerando* wraps up the motivic content very quickly. I wanted to diminish the impact of the chorale and its sombre mood. I felt that the new atmosphere it brings should be taken as a temporary thought, not as a beginning of a new, substantial musical discourse.

The above summary of the structure of this movement illustrates several characteristics of my treatment of form and thematic material. Firstly, I did not think of a schematic outline of the overall structure. I wanted to compose by developing the pitch patterns and driving them towards moments of climax or repose. Whenever such a moment was reached, I tried to anticipate what material would be good to follow it with. In other words, the characteristic of a new section was decided by taking into account the characteristics of the previous one.

Secondly, the coherence of the piece was preserved by restating the initial motif. At some points, this motif triggered new directions; at others, it halted already established movement. The insistence on similar instrumentation for the 'trigger' motif is another way of ensuring coherence. Thirdly, in spite of the limited material used at the beginning, unexpected directions are being taken at various points in the piece. This ensures there is enough contrast in the piece to prevent it from sounding monotonous. Finally, some instrumentalists within the ensembles are treated as soloists at times. They often join forces with another instrument in heterophonic interplay.

These four points illustrate my approach to form in this piece. Some of the methods and techniques explored here can be linked to the earlier pieces of the portfolio. Moreover, many characteristics of *Tremor* make it seem like *Mosaic's* sister piece: unfolding patterns, slow register ascents and descents, heterophonic textures with ornamental quality, organisation of rhythms in crotchet or minim triplets. However, *Tremor* is five minutes longer than *Mosaic* so I had to handle the structural development and melodic writing in a way which fits a longer piece. Another difference to *Mosaic* is the quote of a well-known motif from another composer's work, which I develop differently to the original.

Perhaps it is accurate to say that, as far as my compositional technique is concerned, *Tremor* shows elements of consolidation.

Conclusion

To conclude this commentary, I will try to summarise the benefits of researching the areas I mentioned in my introduction.

Intrigued by the extent to which folk music tradition in Macedonia had influenced my colleagues from all generations, I wanted to investigate that particularly rich part of my country's heritage. My wish to incorporate folk elements into my own music may have been triggered by nostalgia; whatever the reason however, the work I undertook on those compositions which directly relate to Macedonian folklore was enjoyable and informative. One of the first benefits of this was the rediscovery of the irregular rhythmic grouping (*aksak*), a feature which I used in several pieces. Sometimes I did this openly, creating whole pieces or sections with a dance-like, continuous rhythmic drive, whereas in other compositions, I incorporated *aksak* rhythms discretely, in order to diversify the rhythmic flow and vary the metric structure. Another benefit from my research into Macedonian folk music was rediscovering the beautiful folk songs, especially those with *ad libitum* characteristics, typical of mountainous, remote areas from the poorest regions of Macedonia where the occidental influence has been almost non-existent. My affection for these types of songs has helped me to build up an affinity with ornamental melodic development often combining two melodic parts into a heterophonic texture. I soon applied this manner of melodic writing outside the frame of folk-influenced pieces. My melodic writing has undoubtedly diversified as a result of my attempts to embellish and juxtapose thematic material in many of the compositions of the portfolio. That said, some of my initial ideas about using Macedonian folk music in my work were not fully explored in this process. For instance, I focused mainly on written transcriptions of recorded material and listened to little recorded material myself. This prevented me from noting and understanding the performing characteristics of these songs in terms of quartertones, the degree of *portamento* and *glissando* in the performer's voice, the speed and articulation of any grace notes and ornaments as well as any dynamics and tempo fluctuations. Indeed, the transcriptions I consulted were written in the

1970s and, since that time, the ethnomusicologists' techniques of recording and notating the oral traditions have become more sophisticated. Moreover, today's technology could help me to analyse the frequencies of the voice fluctuations myself, given that recordings of authentic performances are readily available as audio files. Finally, another path I have not explored during this research is the juxtaposition of folk quotes or folk-influenced acoustic music with electronic or computer-generated sounds.

As I explained in the introduction, my interest in jazz prompted me to learn some of the voicing techniques used in this genre, especially those which are close to *organum* (parallel movement of chords). I became familiar with three techniques, all of which I successfully used in the *Saxophone Quartet* and *Napev*. The final result did not sound very jazzy (with the exception of the last movement of the *Saxophone Quartet*, perhaps). I was not disappointed, however, since it had never been my intention to 'change ranks' and become a jazz composer. On the other hand, as a composer who wants to follow neither the path of *new complexity* nor the one of *new simplicity*, I feel that these techniques have helped me find my own balance between modernity and familiarity. I want to retain some elements of modality in my compositional work, whilst masking them to a significant degree. However, I do not see composition as a series of harmonic exercises. Very soon after acquiring these skills, I set myself free from the rules and suggestions available in textbooks (and perhaps it was wrong to look at textbooks in the first place). Indeed, *organums* and various chord reworking, can be found in the music of many pieces which belong to the art music genre, without any links to jazz whatsoever. Nevertheless, I felt that if I were to follow precisely a single composer's method and incorporate it in my own work, I would secretly borrow a very detailed, almost intimate part of their compositional habits. By looking at a generalised body of methods and practices, I tried to grasp the underlying principles of a certain technique. In the end, I tried out my own ways of creating the desired effect. In any case, one of my next steps in the area of harmonic organisation and vocabulary is to examine my fellow composers' methods in order to try to understand their

approach to harmony (usually one of the least thoroughly covered topics in interviews and analytical writings).

The use of *cantus firmus* within my portfolio of compositions helped on many levels. Firstly, it facilitated the use of folk songs whilst enabling me to write my own music alongside the borrowed material. Secondly, it helped with the structure of many of the pieces. Finally, it reinforced the important role of the juxtaposition in my compositional work, helping me to create my own way of transcription. This became especially apparent in the *Songs of Love and Death*, especially in the third song, where the accompaniment could easily exist without the song.

In addition to the above topics, which I had anticipated at the beginning of my research, working on the portfolio pieces was beneficial in three other areas of compositional work: instrumentation, structure and melodic writing.

In terms of instrumentation, I acquired more experience writing for individual instruments and combining them together. This is especially true in the orchestral and large ensemble pieces *Mosaic* and *Tremor*. *Mosaic* was not my first orchestral piece; I knew the capabilities of the orchestral instruments at the beginning of my research and the work on the portfolio was not focused on finding out more specifics in this area (such as extended techniques and multiphonics). On the other hand, having been trained to seek a clear distinction of melody and accompaniment (foreground and background) within the orchestral apparatus, my previous orchestral pieces are characterised by a division of roles within the orchestra, a feature which stems from classical Viennese (Mozart) to late-romantic and impressionist composers (Rimsky-Korsakov and Debussy). During my work on *Mosaic*, I reorganised my thoughts about the set-up of the orchestra and established a more detailed way of instrumentation which combines timbre and dynamics with melodic writing.

My approach to form has shifted during the course of my research. I used to work with schemes which can be drawn on paper (often in advance of the compositional process). As I progressed with the portfolio, I adopted a more flexible

approach: instead of bringing in completely different sections as the main tool for creating contrast, I have tried to use variation and transformation within a lattice-type structure. Furthermore, I can easily apply the methods of variation, estrangement, juxtaposition, and heterophonic interaction of two or more instruments within most (if not all) compositional projects; I anticipate that these methods will continue to play an important part in my work in the future.

The impact of folk music on my music can be either explicit (easily recognisable) or hidden (that is to say fragmented or masked by textures, for instance). I enjoyed working on pieces with explicit influence from folk songs and I feel that I have used the particular gems of Macedonian musical heritage in a respectful and individual manner. However, the processes under partial or indirect influence of folk music have been equally successful.

The following questions I may want to answer in the near future:

What qualities might be achieved from the abandoning of the equal temperament in folk music transcriptions?

How could the extended instrumental and vocal techniques be employed within genres similar to my PhD pieces?

What could be created by trying out similar ideas and working under similar influences but within the computer studio?

Appendix

Full texts of poems used in the portfolio compositions

Original texts in Macedonian:

Песни за љубовта и смртта

Киранџиче, јабанџиче

Киранџиче, јабанџиче,
одеш, идеш во Софија,
одеш, идеш во Софија,
да'н го виде мојто момче?

Ој, девојко црнооко,
јас го видов, познадов.
На стол седи, книга пиштит
за тебе да те оставит.

Дејгиди, Јано

Дејгиди, Јано, мори, убава каурка,
иубава каурка, Јано, мори, севдо преголема.

Дали си видела, Јано, каурин да мине
каурин да мине, Јано, со мала дружина?

Как да ги загледах, Јано, как да ги препознах,
как да беше Гоце Делчев, со мала дружина.

Излегује Јован на печалба

Излегује Јован на печалба,
на печалба нарачује,

Ејди, Маре, мори, млада невесто,
да го гледаш машко дете.

Се собрале војводите

Се собрале војводите,
ќе ми одат Суво Поле
да си ватат пусиите.

Ќе го чекајат Алил-ага,
Алил-ага кичевчето,
што ја граби руса Дилба,
Руса Дилба од Мало Ц'рско.

Songs of Love and Death

Kirandjiche, yabandjiche

You, worker, immigrant,
who had gone to Sofia and have now returned,
have you seen my beloved there?

Hey, you black-eyed girl,
I saw him and recognised him.
He was sitting on his chair and was writing to you.
He has written he would not be coming back.

Deygidi, Yano

Hey, Yana, you beautiful Christian girl,
beautiful Christian girl, my beloved,

Have you seen, Yana, a Christian passing by,
with a group of fellows following him?

I thought I had seen them,
I thought I recognised them.
It seems it was Gotse Delchev, with his fellows.

Yovan went away to work abroad

Yovan went away to work abroad,
and from abroad, he sends a message to his wife:

Hey, Mare, my young bride,
Take care of our little boy.

The Dukes gathered

The dukes gathered.
They will go to Suvo Pole,
they will get their arms
and wait for Alil-Aga,
Alil-Aga from Kichevo,
who kidnapped beautiful Dilba
from Malo Ts'rsko.

Anon. (translated by Pande Shahov)

Meier Settings

Three Poems by Richard Meier

Dreamlike

And I was afloat, onboard what I took
to be an ark, an ark which housed a world,
a perfect one I felt, where everything
had at long-last secured its long lost half:
apple pips paired with baby squirrels' eyes,
rained-on puddles with rings in a jewellery box,
contour lines showing gentle hills with birch grain,
space with time, and so on; and you of course,
you were there, yet you refused to sit with me,
choosing instead the company of doves
(paired unconvincingly, I thought, at first
with snow); sending one out you expressed hope
it might come back with something in its beak -
at which point my mind cleared. And that was that.

Winter Morning

Shyly-coated in greys, blacks, browns –
to keep us out of sight of the cold –
we weren't expecting this this morning: sun

and shadows, like a summer's evening, like summer
teasing. And not quite under the shelter on
the southbound platform, an old man, the sun

behind him, just his crown ablaze. And heading
northbound, a woman inching ever nearer
the platform edge, the light a tear

across her midriff, ribcage, shoulders, closer
and closer that dearest thing, completeness,
all her darkness light at the one time.

Near Arundel

Chalk and mud. Fields littered with flint.
A river, some rushes. A tan landscape

and 'There, over there', the grey and black
of a heron's elegance. And the breeze -

resisting us, newly-fleshing us as we
all stand silenced on this hillside - how real,

unlosably real, that too seems now.
How exactly the wind fits our faces.

Richard Meier

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Pascal Dusapin: Sept Solos pour orchestre (Naïve)

Folk Songs of Macedonia / Recordings 1955 – 1960 (Musical Ark)

Knussen conducts Knussen (Deutsche Grammophon)

György Ligeti. The Ligeti Project (Teldec)

György Ligeti edition (Sony Classical)

György Ligeti: Atmosphères; Volumina; Lux aeterna; Lontano (Deutsche Grammophon)

Magnus Lindberg: Works for Chamber Orchestra (Ondine)

Magnus Lindberg: Feria/Corrente II/Arena (Ondine)

Magnus Lindberg: Clarinet Quintet; Related Rocks (Megadisc)

Lutosławski: Orchestral Works Vol. 3: Symphony No. 2/Cello Concerto (Chandos)

Witold Lutosławski: Symphonies 3 & 4 / Les Espaces Du Sommeil (Sony Classical)

Makedonski narodni pesni (Syncoop)

Kaija Saariaho: L'aile du songe (Naïve)

Kaija Saariaho: Notes On Light; Orion; Mirage (Ondine)