

BALKAN ECUMENE AND SYNTHESIS IN SELECTED COMPOSITIONS FOR  
CLASSICAL GUITAR BY DUŠAN BOGDANOVIĆ, NIKOS MAMANGAKIS AND  
IAN KROUSE.

by  
Jane Curry

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## ABSTRACT

Ecumene is a word describing the collective traditions and influence of a geographically and historically recognizable culture; in this study, the inhabitants of the Balkan region. In compositions by Dušan Bogdanović (b.1955), Nikos Mamangakis (b. 1929) and Ian Krouse (b.1956), Balkan ecumene can be heard shaping modern repertoire for the classical guitar. In this study, relevant geography is first outlined, followed by a detailed investigation of how specific Balkan rhythms, melodies, and harmonies are used in selected works by these composers. The works are: Six Balkan Miniatures by Bogdanović, Hassapiko and Tsifteteli from Folk Dance Suite by Mamangakis, and Variations on a Moldavian Hora by Krouse. An exploration of other academic study into musical synthesis gives context to the blending of Eastern European folk music and Western classical art music found here.

## I. INTRODUCTION AND SCOPE OF STUDY

This study could be described as the meeting of the visceral and the intellectual. There are many reasons why a musician learns a piece of music, but in most cases I would be so bold as to suggest that it is because they like it. I have undertaken this study because I like the music very much, and feel that the content in the music warrants further investigation. The scope of this study is to identify how Dušan Bogdanović (b.1955), Ian Krouse (b.1956) and Nikos Mamangakis (b.1929) negotiate the demands of producing high-level concert repertoire, while at the same time blending artistic impressions of Balkan<sup>1</sup> ecumene with elements of Western classical music in their compositions. João de Pina-Cabral in his article *What's in a name: Personal identity and Linguistic Diversity in a Cosmopolitan World* (2008) defines ecumene:

The concept of *ecumene* ...emerged in the days of ancient Greece to describe a zone of human habitation – an area of more intense interaction. That is, a space which was determined by the fact that, in it, there are human beings capable of and prone to communicating with each other...(and) who share ways of defining their life world – not forming necessarily a continuous territory, but taking on the appearance of a concatenation of places.<sup>2</sup>

Sydney Mintz in his article *Enduring Substances, Trying Theories: The Caribbean Region as Oikoumene* (1996) observes an increasing interest, within the field of anthropology, in the subject of globalization theory. ‘Words such as diaspora,

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<sup>1</sup> Countries considered part of the Balkan region are Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Greece, Kosovo, Macedonia, Montenegro, Serbia, Moldova, Romania, and Slovenia.

<sup>2</sup> João de Pina-Cabral, *What's in a name: Personal identity and Linguistic Diversity in a Cosmopolitan World* Preliminary version of paper written for the symposium on “Multilingualism and Intercultural Dialogue in Globalization” (New Delhi, 2008), p.4.

transnational, ecumene (oikoumene) and hybridity are increasingly employed in a lexicon created in large measure to deal with what is thought to be a qualitatively new epoch in world cultural history.<sup>3</sup> These same words are also found in the study of the cultural exchange of music. In her book *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse* (2007) Donna Buchanan echoes both Pina-Cabral's and Mintz's understanding of ecumene by broadly defining the word as any place that is inhabited by people. She then defines the term ecumenism as "a movement seeking to achieve worldwide unity among religions through greater cooperation and improved understanding."<sup>4</sup> Buchanan observes that although the Balkan region has a turbulent history of ethnic and cultural strife, her field research across South East Europe shows similarities of style in the instrumental music, song, and dance of local ethnopop artists.<sup>5</sup> While Buchanan's study is concerned with Balkan popular culture and music, I wish to look at Balkan musical ecumene within the context of classical guitar music. This study adopts the spirit of Donna Buchanan's concept of musical ecumene by looking at how each composer brings their particular experience of Balkan music to a wider musical arena.

Aside from compositional dexterity, the successful synthesis of these musical styles (Balkan music and classical guitar music) allows an appreciation of the wider cultural differences between Balkan music and Western classical music, including an

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<sup>3</sup> Sidney Mintz, "Enduring Substances, Trying Theories: The Caribbean Region as Oikoumenê," *Journal of the Royal Anthropological Institute*. (1996): 289-311.

<sup>4</sup> Donna Anne Buchanan, *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse* (Lanham, Md: Scarecrow Press, 2007), p.xvii.

<sup>5</sup> Ibid. p.xviii.

understanding of their respective historical and geographical origins. An effective tool for the study of this array of compositional influences and responses is the concept of musical ecumene, which can bring together ideas that are worlds apart. Through the comparative analysis of each composer's approach to the representation of Balkan music in their compositions, I aim to enhance the understanding and enjoyment of this music.

While there have been a number of books and articles written about Balkan music in popular music and culture, such as Donna Buchanan's *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse* (2007) and Mirjana Laušević's *Balkan Fascination Creating an Alternative Music Culture in America* (2007), and Ljerka V. Rasmussen's *Newly Composed Folk Music of Yugoslavia* (2002), literature about Balkan music in Western classical music is harder to find. *Ex Ovo* by Dušan Bogdanović contains some of the few references to ethnic music in Western classical music and guitar repertoire. Bogdanović's main focus is on the techniques of composition while his reflections on ethnic music in western classical music are more general and philosophical rather than analytical. *Bright Balkan Morning, Romany Lives and the Power of Music In Greek Macedonia* (2002) by Charles and Angeliki Keil is the result of a collaboration between Charles and Angeliki Keil, well known photographer Dick Blau, and ethnomusicologist Steven Feld. While this book is excellent as a reference on specific folk music and dance, the presentation of Balkan music in Western classical music is not discussed. Béla Bartók in his article *Gypsy Music or Hungarian Music?*, (1947) wrestles with the definition, and appropriate use, of the term gypsy music and the article is useful in terms of providing information on the historical import of the

word gypsy. Kodaly in his article *Folk Music and Art Music in Hungary* (1963) provides interesting insight into how he identifies Hungarian Folk music in Art music. For example, Kodaly describes the different ways the character of Hungarian music can manifest in a foreign musical work in either the title or a melodic/rhythmic motif. While useful as a model for analysis, neither of these articles have any direct relationship to the manifestation of Balkan music in classical guitar repertoire. In writing this document I would like to address the following points:

A) To complete the first in-depth study (in the writer's cognisance) of Balkan ecumene and synthesis in classical guitar repertoire.

B) To provide example analysis on the origin of the motivic content of the music that will serve as a valuable reference on issues concerning the performance practice of this music.

C) To provide ideas on how to approach the research, interpretation and performance of music that draws on culturally specific sources for motivic content.

D) To increase insight and knowledge into specific compositional techniques used in the process of developing a musical dialect, with a view to promoting more compositions that explore these themes.

E) To create and nurture cultural awareness by encouraging encounters with music from other cultures in western classical music.

During the course of my research on Balkan ecumene in classical guitar music, it was with some relief that I came across an article by Tatjana Markovic titled *Balkan Studies and Music Historiography*. In her article she makes similar observations to my own on the subject of sources pertaining to the representation of Balkan Music.

...Balkan music has been represented almost exclusively by traditional, sometimes even neo-traditional or 'turbo-folk music', and rarely by art music, esp. by contemporary classical music. The attention given to contemporary music is usually only a list of names of composers, sometimes also performers, without any insight into musical directions of the last decades of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> century.<sup>6</sup>

Through the process of analysis, I have become keenly aware that much of the motivic content and primary influences in the music come from traditional folk music from the Balkans. What I hope to achieve in writing this document is to highlight this ecumene of traditional music within the larger framework of composition and performance in the art music world of classical guitar.

Ecumene is well suited to the task of writing about the Balkans - a place where Serbian, Bosnian, Croatian, Greek Macedonian, Slav Macedonian, Albanian, Turkish, Roma, Vlach (Aromanian), Bulgarian, Egyptian, Armenian and Jewish people live as neighbors. This concentration of nationalities brings with it the inevitable need to define, celebrate and assert (regrettably in often violent ways) this diversity. But there is at the same time, an indisputable common denominator; geographic proximity, and the result is

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<sup>6</sup> Tatyana Markovic, *Balkan Studies and Music Historiography: (Self)Representation between »Authenticity« and Europeanization*. 8/25/2009. <http://www.kakanien.ac.at/beitr/balkans/TMarkovic1.pdf>

a shared history that, as João de Pina-Cabral puts so succinctly, is “not the forming of necessarily a continuous territory, but taking on the appearance of a concatenation of places”<sup>7</sup>. Ecumene is broad enough to encompass all Balkanisms; everywhere Balkan music inhabits, regardless of origin or historical influences. One of the key things I have learned during the course of researching, writing and playing this music is that Balkan can mean Roman, Byzantine, Ottoman, Christian, Muslim, Jew or Gypsy and manifests in many different combinations and permutations in all or some of these. The term ecumene gives me the room to draw connections between the music by Bogdanović, Mamangakis and Krouse.

Synthesis describes the act of mixing different elements together, the combining of style and technique, form, rhythm, melody, harmony, dynamics, articulation and tone color from any number of different sources. This may take the form for example, of a Bulgarian rhythm used in a Serbian song<sup>8</sup> or a Serbian melody used in a classical guitar piece.

I have chosen a cross section of work that presents Balkan music from different perspectives while at the same time maintaining a common thread – the geographic area from which the music is drawn. My reason for choosing these particular composers is because their diverse backgrounds geographically and musically provide a rich source for comparative analysis when looking at their music. Although both Bogdanović and

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<sup>7</sup> João de Pina-Cabral, *What's in a name: Personal identity and Linguistic Diversity in a Cosmopolitan World* Preliminary version of paper written for the symposium on “Multilingualism and Intercultural Dialogue in Globalization” (New Delhi, 2008), p.4.

<sup>8</sup> Balkan Miniatures I and VI use a rhythmic grouping of notes that are the same as a well known Bulgarian dance called the *kopanitsa*, Balkan Miniature III uses rhythms associated with the *padjuska* dance (more on this in Chapter III.).

Mamangakis have lived within the region defined as the Balkans, the two composers differ in terms of their relationship with the guitar. Bogdanović is a concert classical guitarist while Mamangakis is better known as a composer for orchestral and other large ensemble works. Ian Krouse plays the guitar but is native to the United States. An example of how these differences manifest in the music can be found in the treatment of Balkan motivic material. Bogdanović uses recognizable Balkan rhythms and literally translates these rhythms into his *Six Balkan Miniatures*. Krouse incorporates the concept of *hora*<sup>9</sup> in a more subtle and diffuse way, as only the theme for *Moldavian Hora* is taken from a collection of klezmer melodies. Through analysis of the music and reference to related folk music examples I will highlight each composer's distinct synthesis of Balkan music both compositionally and technically.

This music has been the keyhole through which I have gained insight into the intricate and complex world of Balkan history and musical historiography.

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<sup>9</sup> A *hora* is a circle dance found throughout the Balkans and is typically performed at wedding ceremonies.

## The Balkans or South East Europe?

Within the ago-old Balkan search for identity there has been a fierce struggle going on between the port and the hilltop, the sea and the mountains, the stream and the land. Sometimes the flow prevails and it draws into its currents entire communities looking for knowledge, justice, or measure. At other times the roots prevail and they comfort networks of villages with a sense of stability, continuity, and autochthony.<sup>10</sup>

This document would not be complete without acknowledgment of the controversy that surrounds the word Balkan. Chapter II. The Place and the Composers, outlines the history and geography of the Balkans, but the often negative associations with the word deserves some explanation.

In keeping with the rest of my experience in researching this topic, it seems fitting that, of course, even the word for the place should be imbued with mixed feeling.

It is true that in the minds of most people the Balkans have been identified with blood and conflict, an image which has been reinforced by what has happened in the last ten years or so. The notion of “balkanisation” which entered political discourse at the end of World War I does not simply suggest disintegration into smaller states; it has also been synonymous with dehumanization, de-aestheticization and the destruction of civilization.<sup>11</sup>

In her book *Imagining the Balkans*, Maria Todorova aims to expose the stereotyping of the Balkans in the Western imagination. It is the combination of Todorova’s book, the closing chapter *Must We Keep Talking About “the Balkans”* in *Greece and the Balkans* (ed. Dimitiris Tziouvas 2003) and *Balkan As Metaphor* (ed. Dušan I Bjelić and Obrad Savić, 2002) that has convinced me to continue using the word

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<sup>10</sup> Dimitris Tziouvas (ed.), *Greece and the Balkans*. (U.K, Ashgate 2003), p.268.

<sup>11</sup> Mark Mazower, *The Balkans*, (London, Modern Library, 2000), p. 5. He goes on to point out that “it is hard to find people with anything good to say about the region, harder still to discuss it beyond good and evil.”

Balkan for the purpose of this study. There are several reasons for this decision – beginning with the knowledge that the word was first brought to the English-speaking world in the form of an entry in a travel log in 1794 by an English traveller named John Morritt.<sup>12</sup> This seems an innocuous enough introduction - Balkan, the name given to the ridge of mountains that separate northern and southern Europe (more on this in chapter II). Another reason for choosing to stay with the word Balkan is my reluctance to be influenced by more recent historical events that have in the opinion of many, caused the Balkans to become a construct of Eurocentrism.

By the beginning of the twentieth century, Europe had added to its repertoire of *Schimpfwörter* or disparagements, a new one that, although recently coined, turned out to be more persistent over time than others with centuries-old tradition. “Balkanization” had not only come to denote the parcelization of large and viable political units but also had become a synonym for a reversion to the tribal, the backward, the primitive, the barbarian.<sup>13</sup>

I also appreciate the opportunity to address the imbalance of opinion concerning the word Balkan and its many negative connotations.

*Hither and thither was I carried by Fate  
Hither and thither in the labor of my days,  
But always stood there before me and always there will stand  
The shape of the proud, the wonderful Balkan,  
For I hold it in my soul's sacred place<sup>14</sup>*

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<sup>12</sup> Please note that this is the earliest known record of the word Balkan in the English language. The word Balkan is much older; dating back to the Ottoman Empire.

<sup>13</sup> Maria Todorova, *Imagining the Balkans*, (New York, Oxford University Press, 1997), p.3.

<sup>14</sup> Extract from a poem by Penco Slaveikov titled *Kîrvava pesen* from Maria Todorova, *Imagining the Balkans*, (New York, Oxford University Press, 1997), p.55.

So it is in the spirit of folksongs that belong to the region that I embrace the word Balkan, which to me has come to represent a place of dazzling diversity that confounds many who try to give limiting definitions of the place.

## II. THE PLACE AND THE COMPOSERS



Figure 1. The Central Balkan Region

The roots of any national culture are deep and invisible; some have passed unnoticed, others have become obscured as scholars have pieced together long periods to reconstruct recognizable historic patterns. Nowhere in Europe are these patterns more complex than in the Balkans, where it is no easier to speak of one unified body of folk music than it is to speak of one language tree, or even of one topography...a music historian attempting to construct a theory of one Balkan music must confront complex problems.<sup>16</sup>

Kremenliev goes on to surmise that at the end of such research, the historian would be left with a foregone conclusion “that the native music of each tiny state shares certain traits with that of its neighbors, as well as with the folk music of many other European countries.”<sup>17</sup> This sharing of traits has become increasingly clear as I have gathered information on the pieces that are the focus of this study. A brief example of this (for more detail see the analysis of musical examples in chapters IV, V and VI) can be found in something as simple as a title. The fourth Balkan Miniature from the set of six by Bogdanović, is titled *Makedonsko Kolo* (Macedonian Dance). The French use the term *une salade macedoine* to describe a mixed salad (of either fruit or vegetables) with the essential meaning of the word *macedoine* being used to describe something that is a mixture or medley. It could be considered typical French attachment to cuisine that permits them the borrowing of a country’s name to describe a recipe, but the origins of the influence can be found in the Greek Macedonian, Slav Macedonian, Albanian, Turkish, Roma, Serbian, Vlach (Aromanian), Bulgarian, Egyptian, Armenian and Jewish people who call Macedonia their home.

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<sup>16</sup> Boris Kremenliev, “Social and Cultural Changes in Balkan Music”. *Western Folklore*. (1975): p.119.

<sup>17</sup> Ibid. p.120.

The word Balkan originally comes from the Turkish name given to the mountain range that was passed en route from central Europe to Constantinople. By the late 1800's "a handful of geographers had stretched the word (Balkan) to refer to the entire region, mostly on the erroneous assumption that the Balkan range ran right across the peninsula of south-eastern Europe".<sup>18</sup> The region known today and referred to as the Balkans is a name that has only been used for approximately the past hundred years, before that, the area belonged to either the Roman Empire or (later) part of the Byzantine and Ottoman Empires. The Ottoman Empire at the height of its power crossed three continents from South-eastern Europe, across the Middle East and to North Africa. It was also one the longest standing civilisations to inhabit the Balkans, making an indelible mark on the cultural make-up of the region. The Ottoman or Turkish influence is still very audible in music from the Balkans, and can be found in the instrumental, melodic, harmonic and rhythmic content of the music - and is a point that will be referred to regularly throughout the analysis of the music.

A part of the Ottoman Empire for many centuries, the region features Middle Eastern instruments and performance genres, especially in towns. Gypsies (Roma) play an important role as professional musicians in all these cultures. Most of the region came under communist rule after World War II. These regimes supported staged, arranged, and choreographed versions of folklore as symbols of national identity and political ideology—a process that bolstered rural traditions threatened by industrialization and urbanization.<sup>19</sup>

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<sup>18</sup> Mark Mazower, *The Balkans: A Short History* (New York: Random House, 2000), p.xxvii.

<sup>19</sup> Timothy Rice (ed.) *The Balkans*, in *Garland Encyclopedia of World Music Volume 8: Europe*. (UK, Routledge, 2000), p.867.

Although not the specific focus of this document, it is important to acknowledge the nationalization of traditional music used as a propaganda tool throughout the turbulent political history of the Balkans.

While the nationalization of music in some instances has had a positive effect by preserving musical tradition, there is also the sinister side, with folk music being used as a political tool to incite nationalist fervour. There are a number of books and articles written on the subject, *Folk Dance in Political Rhythms* by Irene Loutzaki (2001), *The Politics of Folklore in Bulgaria* by Carol Silverman (1983) and *Myths and Memories of the Nation* by Anthony Smith (1999) *Music, National Identity and the Politics of Location* ed. Biddle and Knights (2007), *Balkan as Metaphor* (2002) ed. Dusan Bjelic, and *The Music of European Nationalism* by Philip Bohlman (2004) to name a few.<sup>20</sup>

While the chaos and bloodshed, particularly during the 1990's has been well publicised in international news headlines, this state of unrest is not new to the Balkan region, which has been a place of violent reorganization for centuries.

Throughout history, the Balkans have been a crossroads, a zone of endless military, cultural and economic mixing and clashing between Europe and Asia, Christianity and Islam, Catholicism and Orthodoxy. Subject to violent shifts of borders, rulers and belief systems at the hand of the world's great empires-from the Byzantine to the Hapsburg and Ottoman- the Balkans are often called Europe's tinderbox and a seething cauldron of ethnic and religious resentments.<sup>21</sup>

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<sup>20</sup> Suggested further reading; Pettan, S. "Gypsies, Music, and Politics in the Balkans: A Case Study from Kosovo." *World of Music -London-* 38, no. 1 (1996) Port, Mattijs Van De. "Articles The Articulation of Soul: Gypsy Musicians and the Serbian Other." *Popular Music* 18, no. 3 (1999): 291.

<sup>21</sup> Mark Mazower, *The Balkans: A Short History* (New York: Random House, 2000), p.xxvii.

The constant redrawing of boundaries has filled the pages of many history books, but for the purpose of this document (and for brevity) the background and history of the Balkans will concentrate on the countries directly related to the compositions by Dušan Bogdanović, Nikos Mamangakis and Ian Krouse.

To begin with, the modern day Balkan region consists of the following countries (see map) Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Greece, Kosovo, Macedonia, Montenegro, Serbia, Romania, and Slovenia. I have decided to organize the following information starting with the compositions, which will in turn, lead to the identification of the main geographical references in the music. I have chosen to begin with *Six Balkan Miniatures* by Dušan Bogdanović, as it in these pieces that the broadest survey of Balkan countries can be found.

#### A. Serbia (former Yugoslavia), Macedonia and Bulgaria

The *Six Balkan Miniatures* synthesize musical content that is linked to the following countries. Specific information about the musical connections with each of these countries will be presented in chapters covering the analysis of the music.

I. *Jutarno Kolo* Serbia/Bulgaria.

II. *Žalopojka* (Lament) (Serbian Dirge) Serbia.

III. *Vranjanka* (from Vranje which is a city in Serbia) Serbia.

IV. *Makedonsko Kolo* (Macedonian Dance) line or circle dance from Macedonia.

In November 1995 the Dayton Agreement was signed by leaders of Yugoslavia, Bosnia, Herzegovina and Croatia, which paved the way for the eventual dismantling of Yugoslavia into Serbia and Montenegro in 2002. Prior to agreements being reached, many areas of the Balkans, particularly Bosnia and Yugoslavia, were the battleground for some of the worst fighting in Europe since World War II. This flashpoint of ethnic cleansing, refugee camps<sup>22</sup> and brutal warfare was the catalyst for Bogdanović's *Six Balkan Miniatures* which were written as a message for world peace in 1991 and published by Guitar Solo Publications (GSP) in 1993. It is disturbing to read accounts of the fighting that continued more than a decade after the composing and publishing of the music. In the same year Bogdanović finished writing the *Six Balkan Miniatures*, Croatia, Slovenia and Macedonia declared independence.<sup>23</sup> This fragmenting of previously unified states unleashed some of the worst bloodshed yet to be witnessed with much of the fighting taking place in Bosnia – the unfortunate territory caught between the newly independent states and former Yugoslavia. Since the publication of the *Six Balkan Miniatures*, the country of Yugoslavia and Bogdanović's homeland<sup>24</sup> no longer exists and has been replaced with Montenegro and Serbia (as previously mentioned). Serbia has a chequered history of conflict dating back (and prior) to intermittent struggles for independence from oppressive Turkish Islamic rule during its time as part of the Ottoman Empire. Having been part of the Byzantine Empire from around AD 395, most of Serbia's population was converted to Christianity. In the fourteenth century, conquering

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<sup>22</sup> A number of these refugee camps were exposed in photographs taken by international journalists.

<sup>23</sup> Greece persuaded the EU to withhold recognition until 1993 due to fears that Macedonia may have had territorial ambitions in northern Greece.

<sup>24</sup> In the preface to *Six Balkan Miniatures* by Bogdanović; "These days of political turmoil in Eastern Europe find their focus especially in Yugoslavia, the heart of the Balkans, and my homeland."

Turks swept through the Balkans which led to the severe oppression of Serbian Christians, many of whom were forced into slavery. The assassination of Archduke Ferdinand by a Bosnian-Serb in 1914 sparked the First World War and an Austria-Hungary invasion, which resulted in the death of nearly thirty percent of the Serbian population. While President Tito was able to hold together the “tinderbox” that Mark Mazower so aptly uses to describe the Balkans, his death in 1980 heralded the beginning of the eventual disintegration of Yugoslavia. Today, eighty-five percent of the population of Serbia identify as Serbian Orthodox, with only five percent practicing the Roman Catholic faith and three percent Muslim, mostly from Albania,<sup>25</sup> although this percentage has changed dramatically in the past twenty years due to ethnic cleansing policies endorsed by Slobodan Milosevic.<sup>26</sup>

South of Montenegro and Serbia, flanked on either side by Albania and Bulgaria is The Former Yugoslav Republic of Macedonia. The boundaries of the Macedonian region have also changed over the course of history (as have many other states in the Balkan region) but modern Macedonia today, is considered to include parts of five Balkan countries: Greece, the Republic of Macedonia, Bulgaria, Albania, Serbia, as well as Kosovo. Much of the political turmoil that Bogdanovic refers to in his preface to *Six Balkan Miniatures* is the result of diverse ethnic identities living in close proximity, and Macedonia is a vivid example of this.

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<sup>25</sup> Statistics are from; Marika McAdam, *Western Balkans*. (Vic: Lonely Planet, 2009), p. 377.

<sup>26</sup> One example of recent religious demographic upheaval is the 1998-1999 attack by Serbian soldiers using ethnic-cleansing which forced around 600,000 Kosovo Albanians to flee their homes and seek safety in Albania or Macedonia.

In many parts of central and western Macedonia, a Slav, a Greek, a Vlach a Turkish and Albanian village would exist side by side...Quite simply, Macedonia was Europe's most enduring and complex multicultural region.<sup>27</sup>

This diverse cultural heritage gives Macedonia the unique distinction of being a place where it is possible to find Ottoman Mosques, Roman baths and medieval castles sharing the same landscape. The religious demographics reflect the ethnic diversity of the region with a little over sixty percent of the population belonging to the Macedonian branch of Eastern Orthodoxy, and around thirty percent Muslim, the remaining ten percent is a mixture of Catholic, Protestant, other faiths and those who profess no religion.<sup>28</sup>

Travel northeast from Macedonia and the nearest neighbor is Bulgaria, which was also swept up in the far reaching Ottoman Empire. The Bulgarians wryly refer to this as the time under the "Turkish yoke",<sup>29</sup> when Christianity was suppressed and cultural traditions lost. There have been several stages during the course of history where the borders between Bulgaria and Macedonia have been blurred. In the past two hundred years for example, Bulgaria claimed Macedonia as part of its territory on three separate occasions. In 1878 the Treaty of Stefano gave most of Macedonia to Bulgaria but was then rapidly reclaimed (in the same year) by the Ottoman Empire. The second time, Bulgaria was able to hold onto Macedonia for four years during the First World War before being retaken by the Kingdom of Serbs, Croats and Slovenes. The last time Bulgaria and Macedonia were united was in 1941-1944 during the Second World War

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<sup>27</sup> Misha Glenny *The Balkans: Nationalism, War and the Great Powers, 1804-1999* (London, Granta, 1999), p.53.

<sup>28</sup> Statistics are from; Marika McAdam, *Western Balkans*. (Vic: Lonely Planet, 2009), p.286.

<sup>29</sup> Timothy Rice, *May It fill Your Soul; Experiencing Bulgarian Music*, (Chicago, The University of Chicago Press, 1994), p.22.

when Macedonia once again came under Bulgarian rule. As a result, the Bulgarian and Macedonian language share many dialectical similarities, although only relatively recent urbanization has meant that much of the traditional music from Bulgaria has been preserved by the mostly rural existence of the people of Bulgaria.

#### B. Moldavia/Moldova

Moldavia is the historical name for the stretch of land between Romania and the Ukraine. You will notice the absence of Moldavia on the 2008 map of the Central Balkans (at the beginning of this chapter), due to regional reorganization after the Second World War, Moldavia was replaced with a new name for the region – Moldova.

Traditional Moldavia was closer to Romania but after World War II, Soviet Russia claimed more land from Romania, and renamed this region Moldova, to make a clearer distinction between Romania and Moldavia. Having been a part of the Balkans up until the end of WWII, the cultural stamp still remains in the centuries of shared history, and so for the purpose of this study fulfills the definition of Balkan ecumene.

Moldavia as a medieval state was established in the 14<sup>th</sup> century as an independent principality separate from Hungarian rule, and was originally called Bogdania after founder Prince Bogdan. It was later named Moldavia, deriving from the Moldova River in Romania.<sup>30</sup> Historically, the Moldavian principality included part of present day Romania (then Wallachia) and regions of Ukraine.

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<sup>30</sup> Mongobay on-line conservation resource  
[http://www.mongabay.com/reference/country\\_studies/moldova/HISTORY.html](http://www.mongabay.com/reference/country_studies/moldova/HISTORY.html) (accessed September 28, 2010)

In keeping with the rest of the Balkans, Moldavia's borders also underwent constant change - "Long before the advent of Communist Party rule in Moscow, the region was the site of territorial competition between local rulers, the Ottoman Empire, and tsarist Russia"<sup>31</sup> Moldavia was under the rule of the Ottomans from 1512 till 1792, after which the Turks began losing parts of the territory of the Moldavian principality to surrounding nations and particularly to the expanding Russian empire which annexed most of Moldavia after the Russo-Turkish war (1806-1812). Moldavia was then ultimately disintegrated and renamed Bessarabia by the Russians.

During the Russian period, Bessarabia experienced immigration by Ukrainians, Jews, Russians, and Germans, as well as Gagauz and Bulgarian immigrants from Turkish-occupied territories. During the post-World War II years the ethnic makeup of the republic was further altered by substantial new Russian immigration.<sup>32</sup>

According to a 2004 census published on the CIA fact book website, over three quarters of the present population consists of Moldovan ethnic Romanian, with the remaining population divided between Ukrainian 8.4%, Russian 5.8%, Gagauz 4.4%, Bulgarian 1.9%, other 1.3%.<sup>33</sup> The "Other" includes around 66, 000 Jews, although this number would have been significantly higher before the holocaust when it is estimated that two out of three Jewish people fled Moldova to avoid the approaching Einsatzkommandos – German mobile killing units.<sup>34</sup>

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<sup>31</sup> William Crowther, "The Politics of Ethno-National Mobilization: Nationalism and Reform in Soviet Moldavia". *Russian Review*. 50 (2) 1991, p.3.

<sup>32</sup> Ibid. p.4.

<sup>33</sup> Central Intelligence Agency, The World Factbook <https://www.cia.gov/library/publications/the-world-factbook/geos/md.html> (accessed September 28, 2010)

<sup>34</sup> William Crowther, "The Politics of Ethno-National Mobilization: Nationalism and Reform in Soviet Moldavia". *Russian Review*. 50 (2) 1991.

The population of the modern day Republic of Moldova culturally has strongest affiliation with Romania. Bessarabia became Moldova after gaining independence from tsarist Russia in 1918, and at this time the newly formed republic voted to unite with Romania. After the Soviet Union was created in 1922, Moldova was under Soviet/Russian control until recently gaining independence again as a Moldovan Republic in 1991 after the break up of the USSR. Up until the present day, Moldova's Romanian ethnic majority demonstrate for unity with Romania.<sup>35</sup>

### C. Greece and Greek Macedonia

In *Greece and the Balkans* edited by Dimitris Tziouvas, the modernizing nation of Greece is described as drawing comfort from its historically strong identity and culture including the enduring Orthodox religion and the bygone Classicism of ancient Greece. Orthodox Christianity united and linked the Greek peninsula with its neighboring peoples, while classicism “served to distinguish the Greeks in their own eyes and those of the West from the “others” in the Balkans.”<sup>36</sup>

Originally the name of a smaller kingdom within the north of Greece about two and a half thousand years ago, the name now refers to the largest province of Greece, a region bordering nations encompassing Greek Macedonia, a totally separate Republic of Macedonia, a southern province in Bulgaria (Pirin Macedonia) as well as parts of Albania, Serbia and Kosovo.

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<sup>35</sup> Mary Jane Behrends Clark. *The Commonwealth of Independent States*. (Conn: Millbrook Press, 1992).

<sup>36</sup> Dimitris Tziouvas (ed), *Greece and the Balkans: Identities, Perceptions and Cultural Encounters*. (Abingdon U.K, Ashgate, 2003), p.97.

Macedonia was contested during the 18<sup>th</sup> and 19<sup>th</sup> centuries between rival Balkan state powers Greece, Bulgaria and Serbia, who strove in wresting the lands from the Ottoman Empire. Greece had a strong historical hold on the area despite its rich ethnic mixture, the term ‘Slavophone Greeks’ referring to Macedonians who consider themselves Greek but who speak Slavic languages.<sup>37</sup> A British official asking a peasant in 1910 what his nationality was received the reply - in Albanian - “I am Greek”.<sup>38</sup> But Macedonian national identity in the 19<sup>th</sup> century was still unclear, amidst an assortment of claims to its statehood:

“Accordingly, they were claimed by the Serbians, the Bulgarians, and the Greeks. The Serbians pointed to characteristics of their grammar and to their “slava” festival as proofs of Serbian origin. The Bulgarians argued that physiologically the Macedonians were closer to them than to the Serbs (...) Finally, the Greeks emphasised the fact that Macedonians were Orthodox Christians and that many of them were under the jurisdiction of the Patriarch of Constantinople.”<sup>39</sup>

‘Macédoine’ – like the mixed salad mentioned earlier in the chapter correlates to the diverse ethnic makeup of this region, including Greeks, Serbs, Bulgars, Albanians, Vlachs, Jews and Turks, but Greece held sway thanks to traditional loyalty to the Greek Church, in its broad influence on Macedonians. Forced to stop expansion as a nation due to lack of funds, Greece nevertheless retained in modernity a large area of Macedonia as its northern border.<sup>40</sup>

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<sup>37</sup> Leften Stavrianos, *The Balkans since 1453*. (New York: Holt, Rinehart & Winston, 1961), p.158.

<sup>38</sup> Tim Boatswain and Colin Nicolson, *A Traveler’s History of Greece*, (Greece, Efstathiadis Group. 2001), p.185.

<sup>39</sup> Leften Stavrianos, *The Balkans since 1453*. (New York: Holt, Rinehart & Winston, 1961), p. 518.

<sup>40</sup> Tim Boatswain and Colin Nicolson, *A Traveler’s History of Greece*, (Greece, Efstathiadis Group. 2001), p. 186.

From Tziovas:

The new lands that now formed the northern region of Greece, especially Macedonia with its port, Thessaloniki, played a dual role. They brought the country closer to its Balkan neighbours. But while the new lands were being refined and integrated into the nation, they enhanced the separateness and distinctiveness of the country from those to the north.”<sup>41</sup>

To conclude this chapter it is true that the Balkan Peninsula has given the English language the verb *balkanize* which means to break up or divide into smaller groups – often unfriendly and violent groups (although another view is that the English language has taken from the Balkans the verb *balkanize*). Putting negative associations aside, the result of such regional reorganization of the Balkans (the subject of which has dominated this chapter) it is time to acknowledge the positive aspects from a musical point of view.

The [Balkan] region is indeed home to an astonishing variety of ethnicities, languages, religions, regions, and musical styles. Despite this diversity, a number of common threads tie together the musical life of the region. Calendar and life-cycle rituals, especially weddings, are still vibrant occasions for musical performances. Narrow-range melodies, some sung in drone-based polyphonic styles, are sung in many rural areas. Traditional homemade instruments, especially flutes and bagpipes, figure prominently in musical life, often played in additive meters unusual in the rest of Europe.<sup>42</sup>

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<sup>41</sup> Dimitris Tziovas (ed), *Greece and the Balkans: Identities, Perceptions and Cultural Encounters*. (Abingdon U.K, Ashgate, 2003), p. 97.

<sup>42</sup> Timothy Rice (ed.) *Garland Encyclopedia of World Music* Volume 8: Europe. (Routledge, 2000), p. 867.

The following three chapters explore these common musical threads within the context of the pieces by Bogdanović, Mamangakis and Krouse, but first, an introduction to the composers.

#### D. The Composers

Born in Yugoslavia in 1955, Dušan Bogdanović studied composition and orchestration at the Geneva Conservatory. He won first prize at the Geneva Competition and gave an acclaimed classical guitar debut at Carnegie Hall in 1977. He has toured throughout Europe, Asia and the United States and is currently teaching at the San Francisco Conservatory. Bogdanović has been described as a composer who consistently explores musical languages, a trait that is reflected in his style - a unique synthesis of classical, jazz and ethnic music.<sup>43</sup>

American composer Ian Krouse was born in 1956 and is Professor of Composition at the University of California, Los Angeles. He has written for many ensemble combinations as well as solo instruments, and has appeared as guest artist with the Los Angeles Guitar Quartet. Recent premieres include his Chiacona for guitar and orchestra, and Cho-hon, for soprano and orchestra, both at the Los Angeles Disney Hall with the Los Angeles Festival Orchestra led by Jong Bae.

Nikos Mamangakis was born in Crete in 1929 and studied at the Greek Conservatory of Athens and with Carl Orff in Munich. As well as his many solo and ensemble works, he has written theatre and film scores and was commissioned to write

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<sup>43</sup> “Dusan Bogdanović” <http://www.dusanbogdanovic.com/bio.html> (Accessed January 29, 2010).

for the Munich Olympic Games, held in 1972. Though not a concert performer like Bogdanovic and Krouse, Mamangakis (through collaboration with concert guitarists) shows equal fluency in harnessing the idiomatic nature of the guitar to invoke the accent of a culture's music.

### III. SIX BALKAN MINIATURES BY DUŠAN BOGDANOVIĆ

Published in 1993 and written for classical guitarist William Kanengiser, the *Six Balkan Miniatures* are Bogdanović's response to the tragedies suffered by his war torn country Yugoslavia, dedicating the music to world peace in his heartfelt foreword to the score;

These days of political turmoil in Eastern Europe find their focus especially in Yugoslavia, the heart of the Balkans, and my homeland. It is both tragic and ironic to see the further disintegration of the land and the people, while being aware of the unique cultural stamp of the whole area. So, it might be that the art among other universal endeavors still shows us a way of harmonizing and synthesizing the most diverse elements coming from the same source. It is in this spirit that I dedicate this music to world peace.<sup>44</sup>

The *Six Balkan Miniatures* feature several techniques that are absent from the music of Krouse and Mamangakis analyzed in this document, these techniques include extensive use of asymmetrical meter, *golpe* – percussive sounds made by tapping the body of the guitar, and high energy rapid strum patterns. The music of Krouse and Mamangakis can be recognized as having strong connections with one particular region (including the inherent influences of that particular place) - Moldavia and Greece. The *Six Balkan Miniatures* however, partly due to the structure of six individual pieces, are associated with several different regions in the Balkans in keeping with Bogdanović's vision of the uniting force of music.

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<sup>44</sup> Dušan Bogdanović, *Six Balkan Miniature: For Solo Guitar* (San Francisco: Guitar Solo Publications, 1993).

The image shows a musical score for 'Jutarnje Kolo' by Dušan Bogdanović. It consists of two staves of music. The first staff starts with the tempo marking 'Allegretto (♩ = 152)' and '1. volta poco sostenuto', followed by 'in tempo'. The second staff starts with 'CII' and 'mp', followed by 'mf' and 'p'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical Example 1.1 *Jutarnje Kolo (Morning Dance)* 1<sup>st</sup> Movement from *Six Balkan Miniatures* by Bogdanović (m. 1-5)

Described by the composer as written “in a variety of synthesis”<sup>45</sup> *Jutarnje Kolo* contains motivic material drawn from Balkan music in general, but is not melodically representative of any specific dance. The *sostenuto* opening of the first four sixteenth notes followed by the instruction “in tempo” allows the performer to lean on the opening four notes to create a sense of warming up (*accelerando*) to the quick tempo that is present for the rest of the piece.

In 11/16 and to be counted as 2+2+3+2+2, or felt as short-short-long-short-short, as the composer describes, this example of asymmetrical meter is commonplace in music of the Balkans and in this particular piece, resembles the central and western Bulgarian dance, the *kopanitsa*, whose characteristic rhythm is also 11/16.<sup>46</sup>

<sup>45</sup> Dušan Bogdanović, *Six Balkan Miniatures: For Solo Guitar* (San Francisco: Guitar Solo Publications, 1993). From introduction to score.

<sup>46</sup> Stoyan Petrov, et al. "Bulgaria." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/04289> (accessed March 18, 2010).

Nice Fracile in his 2003 article on Balkan rhythms makes the observation that reliable identification and discussion of asymmetric rhythms is noticeably absent from contemporary scholarship.

The asymmetrical aksak rhythm represents one of the distinctive and most vital features of the musical traditions on the Balkans. This rhythm system has almost been unknown. Owing to inadequate transcriptions of most of the musical notations of the vocal and instrumental music from the beginning of the 20th century, it was hardly possible to perceive the presence of this asymmetric rhythm in the Balkan area.<sup>47</sup>

He refers to the comments of both Burt Sachs and Bela Bartok who describe the asymmetrical meters (primarily within the context of Bulgarian music) as being particularly complex.

When one of our famous musical researchers heard tunes with Bulgarian rhythm for the first time, he shouted: Are all Bulgarians lame, their songs have these limping lame rhythms? That may sound as a joke, but if we wish to explain this phenomenon from a psychological aspect, the remark is not acceptable.<sup>48</sup>

The term *aksak* was pioneered by Romanian-born French ethnomusicologist Constantin Brailoiu, (1893 -1958) who wrote, among other important articles, “Le rythme aksak,” *Revue de Musicologie*, XXX (1951).<sup>49</sup> Dissatisfied with the term Bulgarian Rhythm, (the name limited asymmetric meters to one area, despite these rhythms being found throughout the Balkans) Brailoiu, together with Adnam Saygun (Turkish composer, musicologist and writer on music), arrived at the term *aksak* which translates

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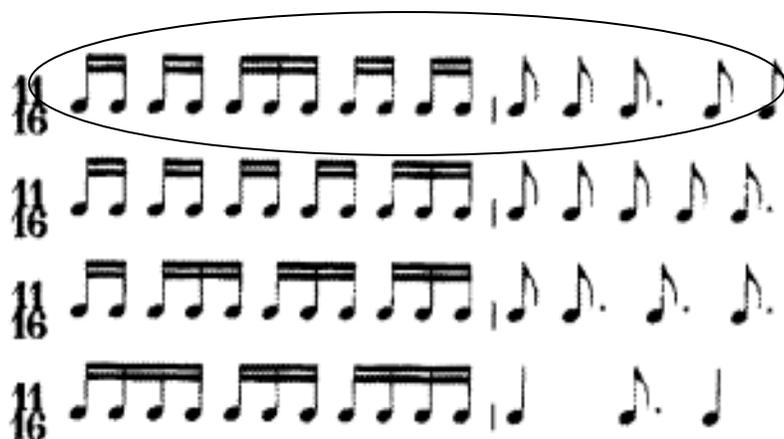
<sup>47</sup> Nice Fracile, "The "Aksak" Rhythm, a Distinctive Feature of the Balkan Folklore". *Studia Musicologica*. , 2003. 44 (2): p. 197.

<sup>48</sup> Ibid. p.197 Quoting Bartók (1966:505)

<sup>49</sup> Constantin Brailoiu, Music, Musique, Paris, Romanian, International, and Founded <http://encyclopedia.jrank.org/articles/pages/1298/Brailoiu-Constantin.html#ixzz11nsPZSgM> (accessed September 14, 2010)

to “lame” in Turkish. Béla Bartók was well aware of the difficulties of transcribing the *aksak* rhythms he had recorded on his phonograph (although he didn’t use the term *aksak*):

In my old notations by the phonograph there were such dances which I self-confidently noted as 4/4 measure with equal quarter-notes – but in fact I was not completely sure because I added such a remark: “the ends of the measure are prolonged in a Gypsy way”...Afterwards, I corrected my old phonograph notations and perceived that in the Romanian material 5% of the tunes were performed in the Bulgarian rhythm, too.<sup>50</sup>



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### Musical Example 1.2 Examples of the *Aksak* Rhythm

Timothy Rice, in his book *May It Fill Your Soul; Experiencing Bulgarian Music* (1994), writes about the process through which he became familiar with the rhythmic asymmetry in Bulgarian music, first through dancing the music.

The first lesson concerned meter and rhythm, probably because I encountered the music first as a dancer. I learned that each dance type, labeled with its own generic name, had a unique, repeating pattern of unequal length “beats”, which American dance teachers referred to as short (S) and long (L) beats...Only after I literally embodied these patterns did I realize that the unequal “beats” could be subdivided

<sup>50</sup> Nice Fracile, "The "Aksak" Rhythm, a Distinctive Feature of the Balkan Folklore". *Studia Musicologica*. 2003. 44 (2): p.199.

<sup>51</sup> Ibid. p.199.

conceptually into equally spaced pulses and therefore “measured” and “explained”.<sup>52</sup>  
[see Musical Example 1.2]

Bruno Nettl has also written about what he refers to as ‘irregular rhythmic structure’ in his book *Folk and Traditional Music of the Western Continents* (3<sup>rd</sup> ed. 1990).

...tunes with a single dominant meter which, however, is based on a prime number of beats - 5, 7, 11, 13, and so on. The first type is well exemplified in the Yugoslav epic...the second and third types are especially common in Romanian and Bulgarian traditions, so much so that songs in 11/8 or 7/8 have been called tunes “in Bulgarian rhythm” among Balkan folk song scholars.<sup>53</sup>

Nettl makes an interesting observation later in his book, when he writes “...one might expect the dances of the Balkan countries to be based on simple metric schemes; after all people have two legs and two arms, to which movement in duple meter lends itself; no-one has seven feet.”<sup>54</sup> This raises some interesting questions relating to *aksak* and the ‘lame Bulgarians’ to which Bartók refers. Literature on the origin of the *aksak* rhythm is hard to find, although acknowledging the existence of *aksak* rhythms, and improvements in the methods of transcribing it, questions of where the *aksak* has come from and how it has come about, remains unclear.

Bogdanović uses *aksak* rhythms in four of his six miniatures, the Bulgarian or *kopanitsa* rhythm - 11/16 in *Jutarne Kolo*, 7/8 in *Vranjanka*, the *padjuska* dance rhythm of 5/8 in *Makedonsko Kolo* before returning to the ‘Bulgarian rhythm’ in *Sitni Vez*, the last miniature.

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<sup>52</sup> Timothy Rice, *May it Fill Your Soul: Experiencing Bulgarian Music*. (Chicago, University of Chicago Press, 1994), p.73.

<sup>53</sup> Bruno Nettl, *Folk and Traditional Music of the Western Continents* (N.J. Englewood Cliffs, 3<sup>rd</sup> ed. 1990), p. 90.

<sup>54</sup> Ibid. p. 92.

Returning to the first Balkan miniature *Jutarno Kolo*, the piece uses D as the tonal center and the narrow melodic range (less than an octave) of the musical material is consistent with characteristics typical of folk music. The augmented second (*freygish*)<sup>55</sup> circled in Musical Example 1.1 is a salute to the ever present Ottoman and Gypsy influence, and reoccurs throughout the miniatures. The second Balkan miniature – *Žalopojka* (Lament) is the only miniature to use a standard Western music time signature of 4/4. This movement is the most transparent of the six, with the simple overall structure of AA. The descending diatonic (which turns chromatic) movement in the lower voice (see circle in Musical Example 1.3) is also characteristic of Balkan music and can be found in many different settings (see Musical Example 1.4 *Sarajevo Nights* for another example).

Musical Example 1.3 *Žalopojka* (Lament) 2<sup>nd</sup> Movement from *Six Balkan Miniatures* by Bogdanović (m. 1-5)

<sup>55</sup>

See Chapter V. *Variations on a Moldavian Hora* by Krouse for more information on the *freygish*.

♩ = 112-120  
Lively

Musical Example 1.4 *Sarajevo Nights* by Almer Imamovic (m. 1-3)

*Vranjanka* (Musical Example 1.5), pronounced VRAHN-yahn-kah means ‘a woman from the town of Vranje’, which is where the dance originates from. This third miniature is the only piece explicitly based on a traditional folk dance melody. It is also distinct from the rest of the miniatures by the lowering of the sixth string from E to D which facilitates the tonal orientation of the piece - as the entire miniature is centered on D.

Pesante (♩ = 132)  
(Golpe\*)  
6th = D (3+2+2)

Musical Example 1.5 *Vranjanka* 3<sup>rd</sup> Movement from *Six Balkan Miniatures* by Bogdanović (m. 1-6)

Although the piece is in a minor mode, the descending augmented second (G# - F) *freygish* in the theme makes it unfit for any specific Greek mode. It can be said that the theme is based on fragments of an A harmonic minor scale (A B C D E F G# A), or an A harmonic major scale (when C# is involved), with occasional pedals in D. The main

theme which is referred to throughout the miniature is a two measure refrain (stated in the opening measures) and is played with a modified *golpe*, where the right hand strikes not only the wood but also the strings over the fingerboard to achieve a pitched as well as percussive sound. Bogdanović adds a second *golpe* to the music, this time at the end of phrases – unlike the first *golpe*, this sound is produced using the traditional *golpe* technique which is purely percussive, achieved by hitting the body of the guitar.

The most striking element in this piece is the consistent use of the fermata at the end of every measure. In the notes accompanying the score Bogdanović emphasizes the importance of holding back in order to capture the natural ‘stretch’ found at the end of phrases in the *Vranjanka* dance. Bogdanović describes this as part of the general rhythmic flow of the dance.

Musical Example 1.6 *Makedonsko Kolo (Macedonian Dance)* 4<sup>th</sup> Movement from *Six Balkan Miniatures* by Bogdanović (m. 1-7)

In this miniature, the 5/8 meter 2+3 is another example of the *aksak* rhythm. One of the most common dances that use this particular meter is the *pajduska*. Believed to

have originated from Bulgaria, the *pajduska* dance is found throughout the Balkans, particularly Bulgaria and Macedonia, where almost every village or town has its own version. Typically danced in a line or open semi-circle by men and women, the dance comprises two main movements, the hop, and the step, also referred to as the limping dance.<sup>56</sup> The augmented second (*freygish*) is also in this piece (see circle in Musical Example 1.6) as well as a new texture not heard so far in the miniatures in the imitation of melodic material in the bass (see squares in Musical Example 1.6).

Musical Example 1.7 *Široko* (*Wide Song*) 5<sup>th</sup> Movement from *Six Balkan Miniatures* by Bogdanović

The fifth movement of the Balkan Miniatures *Široko* is set apart from the rest of the miniatures due to the absence of a time signature. Marked *rubato espressivo* with extensive use of fermata, *Široko* is reminiscent of free-form vocal improvisations, or what

<sup>56</sup> Dick Oakes <http://www.phantomranch.net/folkdanc/dances/pajduska.htm> (accessed September 15, 2010)

Bartok called *parlando-rubato*<sup>57</sup>, heard all over the Balkans. In *Široko* the music is both singer and accompanist - the fermata notes ‘sung’ with the rapid arpeggio sixteenth and thirty-second notes providing the accompaniment. The arpeggio flourish (thirty –second notes) are guitaristic and suggest gypsy or flamenco influences. The *freygish* is also present (see arrows Musical Example 1.7), with the F $\flat$  to G # in the ‘sung’ notes (melody line).

The final miniature *Sitni Vez* (Tiny-knit) revisits rhythmic and melodic material found in the first miniature *Jutarno Kolo*. Both use the *kopanitsa* rhythm and *Sitni Vez* uses the main thematic material from *Jutarno Kolo* in a kind of all-encompassing recapitulation tying the six miniatures together (see Musical Example 1.1 and Musical Example 1.9). Bogdanović refers to *Sitni Vez* specifically in his prologue to the music “The Tiny-knit dance alludes to the nimble fingers of “obligatory” accordion or *frula* (flute) players, one often hears in village weddings or other festivities.”<sup>58</sup> The ornamentation or rapid trill that consistently falls on the *long* part of the rhythm (the third eighth note per measure, see circles Musical Example 1.8) throughout this miniature, is particularly close to the *frula* music heard throughout the Balkans and featured on CD recordings such as *Musiques de Yougoslavie* and *Bosnian Breakdown the Unpronounceable Beat of Sarajevo*.<sup>59</sup> The *freygish* is clearly audible/visible in the C# to

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<sup>57</sup> Béla Bartók, *Serbo-Croatian folk songs: texts and transcriptions of 75 folk songs from the Milman Parry collection and a morphology of Serbo-Croatian folk melodies*. (New York, Columbia University Press 1951).

<sup>58</sup> Dušan Bogdanović, *6 Balkan Miniature: For Solo Guitar* (San Francisco: Guitar Solo Publications, 1993). From introduction to score.

<sup>59</sup> *Musiques de Yougoslavie*. 1970. S.I: Buda records and Kalesijski Svuci (Musical group). 1992. *Bosnian breakdown the unpronounceable beat of Sarajevo*.

B $\flat$  (see arrows in Musical Example 1.8) and E $\flat$  to F $\sharp$  (see arrows in Musical Example 1.9).

Allegro giocoso ( $\text{♩} = 116$ )  
(2+2+3+2+2)

*f* sempre

Musical Example 1.8 *Sitni Vez* (*Tiny Knit Dance*) 6<sup>th</sup> Movement from *Six Balkan Miniatures* by Bogdanović (m. 1-2)

The tonal centre is based on D and although Bogdanović moves through several keys including E and A, a principal pedal in D consistently reoccurs (see circle Musical Example 1.9) before gathering momentum at the end of the miniature. The last eighteen measures are marked *poco a poco accel* and it is at the point that the pedal, previously on one and two notes, is extended to three notes (see Musical Example 1.10).

(2+2+2+3+2+2)

(Golpe\*)

Musical Example 1.9 *Sitni Vez* 6<sup>th</sup> Movement from *Six Balkan Miniatures* by Bogdanović (m.6-7)

(sul pont.)

*ff*

1.

2.

Presto (♩ = 152)

(Golpe)

*ffff*

Ossia

GSP-79

Musical Example 1.10 *Sitni Vez* 6<sup>th</sup> Mvmt from *Six Balkan Miniatures*  
by Bogdanović (m. 39-44)

Musical Example 1.10 shows the last six measures of *Sitni Vez*, and the culmination of a gradual accelerando working up to a frenzied finish. The technique used in playing these chords is a rapid forward and back strum with the index finger. The challenge in performing this technique involves highlighting the melody in the top voice, keeping the articulation sharp and well defined, as well as taking care of the accents. The notes which continue in the top voice (see circle Musical Example 1.10) are the same as the opening melody in *Jutarne Kolo*, creating an overall sense of unity across all six miniatures.

Examples of fast strumming in Balkan music can be found in repertoire featuring stringed instruments like the bouzouki, tamboura and baglama, with the latter most closely matching the texture of these last measures of *Sitni Vez*. The baglama belongs to the family of musical instruments called saz which are described as a type of long necked lute of Turkish origin, although variations of the instruments are found throughout the Balkans.<sup>60</sup> Some excellent examples of this strident, very rhythmic, almost percussive music (produced with the use of a semi-rigid plectrum) can be heard on a 1970 recording called *Asya icjerinden Balkanlara: saz*. Examples on this recording not only show similarities in timbre but also texture, with the melody in the upper voice supported by a drone (pedal) in the rest of the strings.

The *Six Balkan Miniatures* strike an effective balance between capturing the spirit of Balkan music, often through startlingly direct references, while at the same time working creatively within the parameters of classical guitar. The distinctive Balkan thumbprints of rhythm, modal melodic and harmonic content and timbre, are recreated in an inspired synthesis that not only combines Balkan musical ecumene, but also instrumental ecumene, via the foreign (to the Balkans) means of classical guitar.

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<sup>60</sup> Johanna Spector, et al. "Saz." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/47032> (accessed September 11, 2010).

#### IV. HASSAPIKO AND TSIFTETELI BY NIKOS MAMANGAKIS

*Hassapiko* and *Tsifteteli* are two dances from a collection of compositions titled Folk Dance Suite, written for classical guitar by Nikos Mamangakis. The suite was dedicated to the award winning Greek guitarist Elena Papandreou. In the liner notes of the CD recording by Papandreou, Mamangakis is quoted as saying; "All modern Greek folk-music, *rebetika* songs, was composed on either the guitar or bouzouki and passed afterwards to other instruments. The guitar has thus played a leading role in this music."<sup>61</sup>

Both the *Hassapiko* and *Tsifteteli* are categorized as belonging to a genre of Greek music called *rebetika*. Associated with "an urban low-life milieu frequented by rebetes, or manges, streetwise characters of shady repute"<sup>62</sup> *rebetika* was referred to as rebel's music and many of these songs were banned during the Metaxas dictatorship in Greece during the late 1930's.<sup>63</sup>

Influenced by the popular music of the late Ottoman Empire the *rebetika* are considered to have reached their characteristic form after a massive influx of refugees following the exchange of populations at the end of the Turkish-Greek war of 1919–22...Most *rebetika* songs were composed in one of three dance rhythms: the *zeibekiko*, a solo male dance (2 + 2 + 2 + 3); the *hasapiko*, or 'butcher's dance', in 2/4 or 4/4; and the *tsifteteli*, or 'belly dance', in 2/4 or 4/4.<sup>64</sup>

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<sup>61</sup> *Guitar Recital Elena Papandreou*. Naxos Music Library. (Hong Kong: Naxos Digital Services Ltd. 2004).

<sup>62</sup> Gail Holst-Warhaft. "Rebetika." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/51102> (accessed July 23, 2010).

<sup>63</sup> Irene Loutzaki, 2001. "Folk Dance in Political Rhythms". *Yearbook for Traditional Music*. 33. p.127.

<sup>64</sup> *Ibid.* p.128.

These dances were later resurrected and celebrated as symbols of national pride; they were also used as political tools to bridge the gap between authority and ordinary people.<sup>65</sup>

The case of *rebetika*, perhaps the most distinctive popular genre of Greece, is telling. It is an urban popular music that arose, mainly in Athens and Piraeus, during the first decades of the twentieth century. Its uniqueness derives from specific sources nourishing it: Greek folk music (*dhimotika*) and Gypsy music, then Near Eastern and Turkish influences, especially evident in the use of improvised sections resembling the *taksim* of Turkish music, and additive meters. Some early recordings of *rebetika* are almost completely modal, with extensive improvised passages. More recently, *rebetika* have incorporated Western harmonies, major and minor scales, and added to the traditional bouzouki an electric bass, a piano, a Western drum set, and other non-Greek instruments. Even so, no one could question the Greek connotations of the genre, least of all the Central European uninitiated listener, who would instantly recognize its exoticism. Though in Greece the degree of acceptability of *rebetika* varies from one social milieu to another, most Greeks consider this music a symbol of national identity, especially when they are away from their homeland.<sup>66</sup>

The historical connection between Greece and Turkey can be seen in the names for the dances, the Greek *hassapiko* and *tsifteteli* and Turkish *chasapiko* and *ciftetelli*<sup>67</sup>. There is another dance called the *manea* belonging to urban Romanian Rom, which shares characteristics with the Turkish *cifteteli* and Greek *tsifteteli*, these three dances are all in 4/4 or 2/4 time with the pattern of an eighth note, a quarter, an eighth, and two quarters, this rhythm is also found in the southern Balkans and the Middle East.<sup>68</sup>

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<sup>65</sup> Irene Loutzaki, 2001. "Folk Dance in Political Rhythms". *Yearbook for Traditional Music*.

<sup>66</sup> Popular Music in Europe, in Garland Encyclopedia of World Music Volume 8: Europe; Rice, Timothy (editor); (Routledge, 2000), p. 207.

<sup>67</sup> Jane C. Sugarman, *Solo Dance in the Ottoman Period*, from *Studying Gender in Mediterranean Musical Cultures*, (Chicago: University of Chicago Press, 2003), p. 92.

<sup>68</sup> Popular Music in Europe, in Garland Encyclopedia of World Music Volume 8: Europe; Rice, Timothy (editor); (Routledge, 2000)

A. *Hassapiko* by Nikos Mamangakis

Originally called *Makellarion Horon*, the old *hassapiko*, like the *Moldavian Hora*, was danced in a circle formation (Hora/Horon), but there are many modern versions of *hassapiko* performed in line formation. *Hassapiko*, pronounced hah-SAH-pee-koh translates to Butcher's Dance, and while *makalarios* is the Greek word for butcher, the Turkish influence was stronger in the long term - *hassip* is Turkish for butcher. The reason for the Turkish dominance in the name is due to the dance being adopted by the butcher's guild in Constantinople (now Istanbul, Turkey) during the Byzantine Empire and the name has stayed with the dance ever since.<sup>69</sup>

The *hassapikos*, or butchers' dance, of Turkey and ancient and modern Greece – now a communal social dance – was in the Middle Ages a battle mime with swords performed by the butchers' guild, which adopted it from the military.<sup>70</sup>

One of the distinctive characteristics of the *Hassapiko* is the cut or abrupt stop of certain notes (often on beat two and four) in the rhythm, which is reminiscent of the cutting motion of a butchers' knife or sword. Mamangakis writes this as a dotted eighth note rest immediately after the short but powerful sforzando sixteenth note E minor chord (see Musical Example 2.1 circled chords).

The up beat minor second A# to B, D# to E and F# to G (see arrows Musical Example 2.1) is also characteristic of the *Hassapiko* with the corresponding dance movement consisting of a wide step forward, sideways or backward and balancing

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<sup>69</sup> Dick Oakes <http://www.phantomranch.net/folkdanc/dances/hasapiko.htm> (accessed September 15, 2010)

<sup>70</sup> "sword dance." Encyclopædia Britannica. 2010. Encyclopædia Britannica Online. <<http://www.britannica.com/EBchecked/topic/577401/sword-dance>> (accessed September 22, 2010)

momentarily on one foot. A classic piece of music written for a dance called the *syrta* (which combines *Hassapiko* and *Hassaposerviko*<sup>71</sup> elements) is a tune that many will recognize as *Zorba's Dance* from the film *Alexis Zorbas* (titled *Zorba the Greek* in America).<sup>72</sup> Composed by Mikis Theodorakis, who draws on traditional Greek music for the composition, this version of the dance has since become a music trademark of Greece. The upward moving minor second motif (see arrows in Musical Example 2.1 and Musical Example 2.2) is integral to the dance, and Mamangakis develops this by first starting with single notes (Musical Example 2.1) and then doubling the notes in parallel tenths and (later in the music) parallel sixths.

Musical Example 2.1 *Hassapiko* by Nikos Mamangakis (m. 1-8)

Mamangakis has indicated in the score for these parallel sixths to be slurred using the same left hand fingering, this creates a leaning effect (HEAVY/light) as the left hand

<sup>71</sup> The Hassapiko and Hassaposerviko are the slow and fast parts of the dance respectively.

<sup>72</sup> Dick Oakes <http://www.phantomranch.net/folkdanc/dances/hasapiko.htm> (accessed September 15, 2010)

fingers slide up to the next fret. Only the first pair of notes is actually plucked and so the second pair has significantly less volume as a result of the slur. The same effect can be seen in Musical Example 2.2 (see arrows) which is an arrangement of the well known *Zorba's Dance* by Mikis Theodorakis mentioned earlier in the chapter.

73

Musical Example 2.2 Theme from *Zorba the Greek* (m. 16-37)

The triplet figures (see boxes in Musical Example 2.1) are another example of a rhythmic motif characteristic of the dance, often taking the form of a diatonic pitch pattern that share a similar melodic shape, (see Musical Example 2.3). These triplets are

<sup>73</sup> Theme from *Zorba The Greek* in A Major Mikis Theodorakis. <http://mlib.boom.ru/> (Accessed August 22, 2010)

often followed by a scale (which combines elements of melodic minor and chromaticism) with increasingly shorter note values which produce an effect of acceleration. The note values move from triplet eighth notes to sixteenth notes to thirty-second notes, before arriving with a flourish at the highest note or an emphatic chord (see long arrow Musical Example 2.1).

Musical Example 2.3 A *hasapiko* transcribed by G. Witt (measures 1-12)

Another *hassapiko* thumbprint is the four sixteenth note figure on the last beat of a measure (see circles in Figure 2.2, 2.3 and Figure 2.4) this creates a forward momentum in the dance and is often the precursor to the hovering on one foot, or crouch step.

Musical Example 2.4 *Hassapiko* by Nikos Mamangakis (m. 12-14 and 25-27)

The overall texture of the piece is interesting from a performance perspective because while the *hassapiko* appears to be a slow, dignified dance, the music alternates quite abruptly between moments of calm longer note values to energetic runs. The last few measures in Musical Example 2.1 for example, transition from a rush of thirty-second notes to a dotted quarter note. The challenge for the performer is to maintain the steady pulse of the dance throughout these abrupt changes.

Midway through and at the end of the piece there is a melodic theme presented in the form of rising and falling half diminished chords (Musical Example 2.5) in parallel movement and then later with the inner voices remaining static (open B and G strings which is very guitaristic). Within the context of the whole piece, this melody (singing in the top voice of these chords), signals one of the more dramatic moments in the music and provides the opportunity for expressive dynamic contrast and rubato.

Musical Example 2.5 *Hassapiko* by Nikos Mamangakis (m. 21-24)

The *freygish* (augmented second) also appears in Musical Example 2.6 (see circle), reminding the listener of the Balkan ecumene (Ottoman, Gypsy and Jewish) contributing influences in the music.



Musical Example 2.6 *Hassapiko* by Nikos Mamangakis (m. 31-33)

The *hassapiko* dance has strong masculine associations (butchers and sword fighting), and although danced by men and women in contemporary culture, the dance movements themselves appear quite gender neutral. The *tsifteteli* by contrast has evolved into a dance of flirtation and suggestion.

#### B. *Tsifteteli*

The *tsifteteli* dance is a traditional Greek belly dance that has evolved under the influence of passing civilizations, particularly the Byzantine Empire (when there was contact between Greek, Arab and other Middle-Eastern populations) and the Ottoman Empire. Brought to Greece by the Asia Minor Greeks fleeing Turkish occupation in Smyrna, the dance has since flourished and has become very popular, with modern adaptations of the dance played in nightclubs, and at parties and weddings. Original *tsifteteli* lyrics were typically sad and reflected the suffering as a result of Turkish occupation; modern lyrics are much lighter in mood, often infused with flirtatious undertones. The name *tsifteteli* is related to the Turkish word *cifte-telli* meaning double stringed and refers to the stringed instrument that was associated with playing the music

for the dance. The word also has a suggested meaning “to move like a snake”.<sup>74</sup> Jane Sugarman in her article on Albanian music in the Garland Encyclopaedia of World Music, explains the double stringed definition in more detail in the following quote:

The most popular stringed instruments among men in lowland areas are fretted, long-necked lutes resembling the Turkish *saz*. Most widespread is the *çifteli* or *çiteli* (Turkish *çift* 'pair' and *tel* 'wire'), with two metal strings and eleven to thirteen frets (figure 8). The lower string provides a drone to the upper string's melody. When these strings are tuned a fourth apart, the scale produced includes neutral second and sixth degrees, so that it resembles the Turkish *makam Hüseyini*.<sup>75</sup>

(the drone can be heard throughout Mamangakis' *Tsifteteli* with the repeated open fourth string D). The dance has evolved, with some renditions appearing more Turkish than Greek. The Greek dance is recognised as being more modest (less revealing attire) and with simpler more demure movements but some versions do adopt the bare midriffs and undulating hips of its' Turkish cousin.<sup>76</sup>

Mentioned earlier in the chapter, the rhythmic grouping of the beats is normally in 4/4 or 2/4 time with the pattern of an eighth note, a quarter, an eighth, and two quarters, and is a rhythm also found in the southern Balkans and the Middle East.

Mamangakis reduces the 4/4 time signature to 2/4 in his *tsifteteli*, but the rhythmic grouping of the notes stays the same (see Musical Example 3.1) translating to a sixteenth note followed by an eighth note, then two thirty second notes (an embellishment which

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<sup>74</sup> I have been unable to verify my own thoughts on this extra meaning 'to move like a snake' but there are possible connections to snake charming music from Asia Minor although it is difficult to find conclusive evidence of this so far.

<sup>75</sup> Jane Sugarman, Albanian Music in Garland Encyclopedia of World Music Volume 8: Europe; Rice, Timothy (ed.) (Routledge, 2000), p.997.

<sup>76</sup> These are general observations that I have made from reading personal accounts by those who dance *tsifteteli*, as well as my own opinion - which is the result of having watched many video recordings of *tsifteteli* being performed.

equals a sixteenth note beat) and four sixteenth notes with downbeat emphasis (which sound like two eighth note beats).

Musical Example 3.1 *Tsifteteli* by Nikos Mamangakis (m. 1-9)

Although this *tsifteteli* starts and finishes in D major, the absence of a C# means that it is in the mixolydian mode. There are several instances of the Phrygian cadence (gypsy and flamenco cadence) in this piece (see Musical Example 3.1), in the form of shifts from Eb 7 (inverted with a G in the bass) to D Major.

“To move like a snake”, this double meaning for *tsifteteli* provides a point of interest in the music as there are a several instances where the overall shape of the notes (on the staff and to the ear) could suggest the undulating moves similar to that of a snake (see Musical Example 3.1, wavy line). These snake moves find parallels in the dance steps such as the vertical backwards figure eight - a move where the dancer draws an

imaginary figure eight shape with the hips<sup>77</sup> creating a kind of swaying hypnotic motion. The hands of the *tsifteteli* dancer also use a move described as an arm wave or ripple, where the elbow and wrist joints move in a relaxed and flowing way, snake like.

Musical Example 3.2 *Tsifteteli* by Nikos Mamangakis (m. 39-43)

There is also an interesting rhythmic and melodic motif that Mamangakis uses to end the opening statement and the entire piece - a series of descending thirty-second notes that belong to the octatonic scale (whole step, half step alternating, see circled music in Musical Example 3.2). It is at this point that the phrygian cadence is reiterated ( $E_b$  7 with a G in the bass to D Major, see boxes in Musical Example 3.2) again referring back to Turkish and gypsy influences (see Musical Example 3.2).

It is interesting to note that these two dances belong to the same group of *rebetika* songs, since they are dissimilar in character. It must be remembered that the modern *tsifteteli* is quite different from the early forms of the dance, with almost an opposite sentiment to the sad songs of a disparate people from Asia Minor. What is undoubtedly a uniting force in both of these dances is the Turkish, Middle Eastern and Gypsy influences

<sup>77</sup> I accompanied my younger sister to some belly dance classes taught in a school hall several years ago, and remember some of the steps. These steps are found in both Turkish and Greek belly dance.

found in the harmonic minor, modal, Phrygian cadences, *fregish* augmented seconds and minor seconds.

## V. VARIATIONS ON A MOLDAVIAN HORA BY IAN KROUSE

Commissioned as the set piece<sup>78</sup> by the Guitar Foundation of America for the 1992 GFA Competition, the piece *Variations on a Moldavian Hora* was referred to by Jason Vieaux (who won the competition that year) as one of the most challenging he had ever performed. In the introduction to the score, Ian Krouse describes his composition as based on a theme taken from a collection of Klezmer melodies, which he then “embellishes with rarely used harmonics, florid accompaniments underneath the melody (an unusual texture for the guitar), and simultaneous trills for the left and right hand.”<sup>79</sup>

This chapter will explore the Balkan influence in Klezmer music (Ottoman, Turkish and Romani influences for example), and the resulting synthesis of both Balkan and Klezmer music in *Variations on a Moldavian Hora*.

The Yiddish term *klezmer* (pl. *klezmorim*; from the Hebrew word for musical instruments), was first used for the professional musician in the 17th century by Jews in Eastern Europe. The *klezmer* profession originated in the older Ashkenazi centers of central Europe, where the Jewish musician had formerly been termed *leyts* (pl. *leytsonim*, from Heb.: ‘clown’).<sup>80</sup>

In his article "*Bulgařeasca' / Bulgarish / Bulgar: the Transformation of a Klezmer Dance Genre*" Walter Feldman categorizes Klezmer into several different groups. Some genres were performed exclusively for the Jewish community as part of religious

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<sup>78</sup> The set piece is the commissioned music written exclusively for the competition and is sent to the competitors roughly six weeks before the start of the competition. Each year a well known composer for the guitar is commissioned and the piece is later published and made available to the general public.

<sup>79</sup> Ian Krouse, *Variations on a Moldavian Hora: for guitar*. (New York: Peermusic, 1996)

<sup>80</sup> Edwin Seroussi, et al. "Jewish music." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/41322pg4> (accessed August 30 2010)

practice, other forms of Klezmer were secular dance tunes performed for Jewish and non-Jewish audiences. Feldman also identifies another genre of Klezmer which is relevant to the study of the *Variations on a Moldavian Hora*:

In addition to this there was yet another Klezmer repertoire which was inspired by the music of Gypsies from Moldova, the Balkans and the Crimea. This repertoire did not remain locally based but diffused over a wide geographical area and mixed structurally with the core Jewish repertoire.<sup>81</sup>

Noteworthy ties between Klezmer and Moldavia is also mentioned by Edward Seroussi in his New Grove article where he surveys the migration of the *Klezmorim* over the past three hundred years.

Throughout the territories of the Polish-Lithuanian Commonwealth (Poland, Galicia, Lithuania, Belarus', Ukraine), landowners encouraged the development of the *klezmorim* as a Jewish guild. During the 19th century, however, after most of these territories had come under Tsarist rule, the guild-like structure of the *klezmer* ensembles (*kapelye*, *khevrisa*) declined, surviving mainly in Austrian Galicia and Ottoman Moldavia. Professional *klezmorim* formed an occupational caste, intermarrying at times with the families of wedding jesters (*badkhón* or *marshalik*).<sup>82</sup>

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<sup>81</sup> Walter Feldman, 1994. "Bulgărească / Bulgarish / Bulgar: the Transformation of a Klezmer Dance Genre". *Ethnomusicology*. 38 (1), p.3.

<sup>82</sup> Edwin Seroussi, et al. "Jewish music." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/41322pg4> (accessed August 30 2010)

**Moldavian Hora**

*Moldavian Yiddish*

83

Musical Example 4.1 Lead Sheet of *Moldavian Hora* ed. by Neil Barr

Klezmer recordings of the *Moldavian Hora*<sup>84</sup> can be represented by the lead sheet shown in Musical Example 4.1 which is a transcription of one of many ways of playing the piece. For the purpose of analyzing *Variations on a Moldavian Hora*, the rhythmic, melodic and harmonic content outlined in this lead sheet provides a good point of reference. It is important to note that the practice of Klezmer music was an oral tradition and would have been passed down from one musician to another, often from father to son in the case of the lead violin/clarinet player; “Traditionally, the leader was the first violinist, who usually passed on his position [and repertoire] to his son or son-in-law.”<sup>85</sup>

The documentation of Klezmer music either in the form of recordings or written notation has been a recent development, (early 19<sup>th</sup> century for written music, see quote

<sup>83</sup> From Boom Tock Notation for C Instruments Kastlemaine Klezmer Kollektive edited by Neil Barr <http://sites.google.com/site/boomtock/Home/notation-for-c-instruments> accessed 8/30/2010

<sup>84</sup> Audio examples of Moldavian Hora can be found on the following recordings; Kleztory (Groupe musical), and Yuli Turovsky. 2004. *Klezmer*. Colchester, England: Chandos. (tr. 3) Burning Bush. *Best of Yiddish, Klezmer and Sephardic music*. West Sussex, Great Britain: ARC Music (tr.4).

<sup>85</sup> Edwin Seroussi, et al. "Jewish music." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/41322pg4> (accessed August 30, 2010).

below) but much of this documentation was lost during the Holocaust, where not only Jewish but also Romani people were severely persecuted.

Music notation seems to have been first accepted by ensemble leaders in the early 19th century, at least in the larger centers. While some wrote down their compositions, they were never published, but handed down only to their successors in the kapelye... Documentation of klezmer music began only in the early 20th century. Between 1908 and 1911 the Columbia, Victor and Odeon labels recorded violin and cimbal duets through their studios in Lemberg (L'viv).<sup>86</sup>

Musical Example 4.2 *Variations on a Moldavian Hora* by Ian Krouse (m. 1-13)

One of the more immediately apparent things to point out in this score is the less common presentation of music on two staves. Standard for the piano or harp (although not with both staves in the treble clef) most guitar music is written on one staff. A possible reason for this is the need to accommodate less common guitar techniques such as

<sup>86</sup> Edwin Seroussi, et al. "Jewish music." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com.ezproxyl1.library.arizona.edu/subscriber/article/grove/music/41322pg4> (accessed August 30, 2010)

simultaneous trills and to clearly identify where the thematic material is in the score without the extra crowding and distraction of ‘busy’ notes.

In Musical Example 4.2 the main theme is circled and can be recognized as a faithful reiteration of the music found in the lead sheet. The rhythmic integrity is also maintained for the *hora* which is a traditional circle dance. There are two types of *hora* distinguished by differences in meter and tempo. This *hora* belongs to the slower of the two and is typically in 3/8 meter.<sup>87</sup> Rhythm is one of the most important identifiers for distinguishing any type of dance so it is fitting that Krouse should stay within the rhythmic parameters of this particular *hora*.

The *hora* is as much a social event as a dance. It can involve the entire community, the circle expanding to accommodate new participants and contracting as others leave. The steps are not as complicated as in other dances; consequently, *horas* are a staple of the repertoire.<sup>88</sup>

The key of D minor is also consistent with the lead sheet, and while the composer could have chosen the key of E minor, which is guitaristic, D minor is also comfortably accommodated by tuning the sixth string down from E to D. This low D tuning extends the normal range of the guitar and enhances the sonority of the modal center which refers to D throughout the piece. The open fifths on the first chord (D to A) provides rich harmonic support and enhances the sustain of the mode (always an important consideration on the guitar which, as a plucked instrument, means there is the characteristic rapid decay as part of the inherent nature of the instrument).

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<sup>87</sup> Miamon Miller, Hora Mare - a Moldavian/Romanian Regional Genre  
<http://archive.fiddlelessons.com/dec09/miller.html> (accessed August 26, 2010) The faster *hora* is in 2/4 meter.

<sup>88</sup> Ibid.

The use of harmonics (diamond shaped notes) after the main melodic statement in alternating D or A octaves, creates a sense of space in the melodic texture. Harmonics change the aural perception of sound due the change in partials resonating after the note is plucked. The result is that harmonics are often perceived as quieter (but still project) which creates an echo effect. The D harmonic is produced naturally at the 5th fret whereas the A harmonic is artificial (requiring both the left and right hands to produce the pitch). The augmented second G# descending to F $\flat$  and B $\flat$  ascending to C# (see Musical Example 4.1 circled notes) makes it difficult to assign any of the traditional Greek modes to the piece (which need stepwise minor or major seconds). The augmented second interval is a stylistic feature of Klezmer and Balkan music and the mode which uses this interval has its own name in Yiddish - '*freygish*' as you will see in the following quote.

This repertory [of European Klezmer music] displays both Western and Near Eastern/Balkan features, but reveals relatively little influence of purely local musics, except those of Moldavia and Wallachia. Since the 18th century at least – during the era of Greco-Ottoman rule in Moldavia (1711–1828) – klezmer music shared a deep mutual connection with both Moldavian and Greek instrumental traditions, resulting in the creation of a Jewish Moldavian repertory, generally performed by mixed ensembles of Jews, Gypsies, Romanians, Greeks and Russians. The most common klezmer dance-genre was known variously as the freylakh, khosidl, rikudl, hopke, karahod or sher. Most of these tunes were created in a scale employing an augmented second degree ('freygish'), but a significant number used a minor scale.<sup>89</sup>

Understanding the origin of the word *freygish* can be found in its close proximity to the German church mode *Phrygisch*, which in turn can be linked to what modern

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<sup>89</sup> Edwin Seroussi, et al. "Jewish music." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com.ezproxy1.library.arizona.edu/subscriber/article/grove/music/41322pg4> (accessed August 30, 2010).

nomenclature refers to as the Phrygian mode. Common in Middle Eastern and Turkish music this can be referred back the Ottoman presence in the Balkans, it is also known as the Spanish scale or Phrygian scale, commonly used in flamenco music. The distinctive quality of this mode is due to the sharpened third degree and it is the gap between the augmented second and the sharp third which creates the mystical, exotic sound of the scale.<sup>90</sup>

The musical score consists of two systems of piano accompaniment. The first system begins with a piano introduction (p) and a trill (tr) on the right hand. It features a Phrygian mode with a sharp third degree. The score includes various fingering and articulation markings, such as 'l.v.', '4', 'b', and '7'. The piece concludes with a 'cresc.' marking and a final flourish. The second system continues the piece with a 'cresc.' marking and a final flourish. The score includes various fingering and articulation markings, such as '7', '8va', and 'simile'.

Musical Example 4.3 *Variations on a Moldavian Hora* by Ian Krouse (m. 14-23)

<sup>90</sup> The Main Klezmer Modes by Josh Horowitz  
[http://www.budowitz.com/+Main\\_Klezmer\\_Modes.html](http://www.budowitz.com/+Main_Klezmer_Modes.html), (accessed August 22, 2010)

Béla Bartók also wrote about the augmented second, speculating on the origin of the *freygish* which he called the ‘oriental scale’ in his book *Yugoslav Folk Music* (1978), “...it can be assumed that this type of scale [those with the augmented second] originally was unknown to the Yugoslavs and that it was imported into the Balkans perhaps by gypsies or others who were in turn affected by Arab-influenced Turkish art music.”<sup>91</sup>

Returning to the lead sheet, the overall form is binary, but since Krouse’s setting of the *hora* is in the form of variations, he is at liberty to repeat either section of the theme according to his structural planning of the piece. The first variation of theme A (Musical Example 4.3 box 1) is preceded by a three measure (of mostly harmonics) bridge or momentary pause between variations. Here the augmented second/*freygish* is reiterated, using a mixture of harmonic and fretted notes, the modal centre shifts to D Major *b9*, and acts as a kind of modal interchange in anticipation of the next significant key change for the first statement of theme B in G Major (see Musical Example 4.4).

A striking feature of the composition, and a technique I have not encountered before in classical guitar repertoire are the double trills (see boxes in Musical Example 4.3) which require a cross string trill in the right hand with a left hand slur trill to be played simultaneously. The double trills alternate from moving in parallel motion (both starting on the lower note and moving to the upper note), to moving in contrary motion (the upper trill moves up and the lower trill moves down from the starting note). The effect of these simultaneous trills is evocative of the *dulcimer* which uses a rapid striking of the mallets alternating across double course strings. *Tsimbl* is the name for the type of

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<sup>91</sup> Béla Bartók, Albert Bates Lord, Benjamin Suchoff, and George Herzog. *Yugoslav Folk Music*. (N.Y, New York Press), p.xl.

dulcimer played in Jewish ensembles, and is featured in Klezmer groups particularly from central and east-central Europe.<sup>92</sup> Theme A continues on the upper staff (Musical Example 4.3 see circles), this time with the trill written out specifically rather than indicated (as in 4.2)

The image displays a musical score for a piano accompaniment. It consists of two systems of staves. The upper staff is a single melodic line, and the lower staff is a piano accompaniment. The score includes various musical notations such as dynamics (mf, p, sfz), articulation (accents, slurs), and fingerings (circled numbers 3, 4, 5). The upper staff features a trill in the second measure of the first system, circled in red. The lower staff shows arpeggiated accompaniment with fingerings and dynamics.

<sup>92</sup> Don Michael Randel, *The Harvard Dictionary of Music*. (Cambridge, Belknap Press of Harvard University Press, 2003)

Musical Example 4.4 *Variations on a Moldavian Hora* by Ian Krouse (m. 34-44)

The circles in Musical Example 4.4 herald the first presentation of theme B in G Major<sup>9</sup> and the composer's instruction to mark the melody. The melodic content is faithful to the lead sheet but with an adjustment to the rhythm, here the triplet is condensed to 32<sup>nd</sup> notes rather than triplet 8<sup>th</sup> notes. There is a reoccurring motivic decoration of the tonic G throughout this section (see boxed notes in Musical Example 4.4) in the form of a stepwise ornamentation of G with *Ab*. This ornamentation in the lower staff underpins the thematic material in the upper staff and creates a sense of foreboding. The *Ab* is closer to the harmonic minor rather than major and creates ambiguity with regards to the tonal centre of the piece. The flamenco like flourishes in the lower staff (see arrows pointing down in Musical Example 4.4) is in keeping with the exotic influences of the Rom musicians and their contact with Jewish musicians in Moldavia. The *Eb* (Musical Example 4.4) is quite different from the lead sheet which has an *E♭*. Like the G to *Ab*, the D to *Eb* back to D creates a series of minor seconds that also contribute towards a build up of tension.

Musical Example 4.5 *Variations on a Moldavian Hora* by Ian Krouse (m. 50-54)

The *freygish* (see Musical Example 4.5 circled notes) is clearly written with the augmented second between the B $\flat$  and C $\sharp$  which is then reiterated before returning to theme A.

The musical score consists of two systems. The first system has three measures. The first measure is marked *pp quasi echo* and contains a piano accompaniment of sixths and a vocal line with a circled note. The second measure is marked *non rall.* and contains a piano accompaniment of sixths and a vocal line with a circled note. The third measure is marked *senza pausa* and contains a piano accompaniment of sixths and a vocal line with a circled note. The second system has three measures. The first measure is marked *mf* and contains a piano accompaniment of sixths and a vocal line with a circled note. The second measure is marked *mf* and contains a piano accompaniment of sixths and a vocal line with a circled note. The third measure is marked *mf* and contains a piano accompaniment of sixths and a vocal line with a circled note. The tempo marking 'A little faster' is placed above the first measure of the second system.

Musical Example 4.6 *Variations on a Moldavian Hora* by Ian Krouse (m. 73-80)

Musical Example 4.6 is a repeat of theme A but this time Krouse transposes the melody up a fifth to A minor and it is at this point the piece starts to gather momentum. The challenge in performance is to control the fast slurs in the left hand while sustaining theme A over the top. Later in the music Krouse inverts this texture in a recapitulation of theme A (which returns to D minor, the original key of the piece), with the florid music in the upper staff and the theme in the lower staff (see Musical Example 4.7). Theme A in the lower staff of Musical Example 4.7 is simply brought up an octave as it would be impossible to continue in the previous octave on a six stringed guitar.

Musical Example 4.7 *Variations on a Moldavian Hora* by Ian Krouse (m. 115-120)

With the *freygish* augmented second on display once again (see box in Musical Example 4.7), this is the most dramatic section in the piece; Krouse writes the instruction ‘Wildly’ (marked by the long arrow next to the chord in Musical Example 4.7), and the pace continues onto the next page until the grouping of 32<sup>nd</sup> notes in sextuplets reduces to quadruplets and the overall tempo is tapered off.

The last page of the music is dominated by harmonics which Krouse uses to reiterate theme A. The ethereal quality of the harmonics gives the sense of disappearing into the distance with the last page to be played as one overall decrescendo. He also uses a technique which requires the string to be pulled in an ‘excessive vibrato’ (Krouse’s words - see boxes in Musical Example 4.8) which bends the pitch of the note to create an exotic effect similar to the rubato slide onto notes, a gesture used by Klezmer violin or clarinet players at the beginning or ends of phrases.

(rall.) ..... **Tempo 1**

*p poco lontano* vibr. simile

**A little slower**

*pp*

Musical Example 4.8 *Variations on a Moldavian Hora* by Ian Krouse (m. 138-154)

... communities of the Jewish diaspora and Gypsy communities for a long time had no choice but to live under the authority of either Christians or Muslims. The Jews and Roma used religion and culture both to maintain their identity and to mediate with their neighbors.<sup>93</sup>

Described as the “living memory of centuries of European and Middle Eastern music”<sup>94</sup> Klezmer has survived persecution and migration, emerging triumphant in the far removed setting of classical guitar music. *Variations on a Moldavian Hora* is a

<sup>93</sup> Tulia Magrini, *Studying Gender in Mediterranean Musical Cultures*, (Chicago: University of Chicago Press, 2003) p. 21.

<sup>94</sup> From the CD notes written by Henry Oppenheim to the recording Kleztory, Chandos Records Ltd, 2004.

remarkable synthesis of musical heritage, bringing together not only Klezmer (with all its inherent Gypsy and Turkish influences), but also introducing new extended guitar techniques and compositional textures.

## VI. BROADER PERSPECTIVES

A survey of some of the literature on the cross cultural synthesis of musics:

The way that music crosses cultural boundaries is an area of concentrated scholarly research and discussion that brings into question the nature of music and the values we assume when describing difference. An overview of some attitudes and thought concerning cross cultural musical exchange is useful to draw on in addition to my own investigation of the way in which Balkan ecumene is brought to the selected works in this study.

The music a scholar studies has in the past served to place him or her within the discipline, following a long tradition of mapping scholarship by the geographical location of its subject, most dramatically in the distinction made between musicologists who study the West and ethnomusicologists who study the Rest. Fortunately, this distinction has begun to break down, due (...) to the manner in which musics of all traditions have so dramatically crossed geographic and cultural boundaries that we can no longer continue to shape our scholarly selves in this false image.<sup>95</sup>

My understanding of the background to intercultural music studies is that scholarship has in the past (originating in a divergence of values) divided into two separate streams; ethnomusicology and Western analytical disciplines. These are shown to overlap in the long run, and are now being reinterpreted by a more recent interdisciplinary research that does not divide into two categories. Ethnomusicology as a discipline attempts to track music interrelationships and arrive at definitions that can be

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<sup>95</sup> Kay Shelemay, "Crossing Boundaries in Music and Musical Scholarship: A Perspective from Ethnomusicology". *MUSICAL QUARTERLY*. 80 (1)1996, p.14.

applied in multiple cultural settings. Musical analysis of the “other” and exotic conversely attempts to discover and deal with musico-genealogical origin of content, describing backgrounds of style seen in any work in terms of the integrity of the whole work. The technical analysis of the music by Bodganovič, Mamangakis and Krouse in this study follows along these latter lines of practical investigation, whereas the comparative analysis (making connections between motivic content and the wider cultural context, e.g. the *aksak* or *freygish*) is more ethnomusicological.

“musical analysis cannot by itself yield this information about parental traits. This is not only because the object of investigation is always a new, independent musical synthesis that, despite its mixed heritage, must be regarded as a primary music worthy of study in its own right. It is also because the new music is now housed in a new social context with its own set of extramusical meanings”<sup>96</sup>

As a social construct, music will have different meanings in different times and places, giving rise to the relatively new plural -‘musics’, the regular use of this plural in the literature is an indicator of how far it has been accepted by musicologists.

Kay Shelemay suggests in ‘Crossing Boundaries in Music and Musical Scholarship’<sup>97</sup> that the greater the level of cultural mix we encounter in music, the greater the need for cooperation between musicologists, ethnomusicologists, music historians, anthropologists, and other scholars involved in music, as they are faced with increasingly complex combinations of musics:

I would like to employ the metaphor of crossing boundaries in regard to two aspects relevant to music and its study: first, the manner in which music

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<sup>96</sup> Margaret Kartomi, 1981. "The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts". *Ethnomusicology*. 25 (2): p.233.

<sup>97</sup> Kay Shelemay, "Crossing Boundaries in Music and Musical Scholarship: A Perspective from Ethnomusicology". *Musical Quarterly*. 80 (1): 1996.

increasingly crosses cultural boundaries and in this way necessarily redefines itself and its study; and second, the potential movement of musical scholarship across formerly discrete disciplinary borders, in part as a response to changes in the music, but also as an outcome of scholarly interaction and discourse.<sup>98</sup>

Shelemay is very clear that the disciplines should follow where the exotic musical trends lead. There is no gate-keeping role for scholars in a time of rapid and intense global musical blending and exchange mediated by mass technologies. Ralph Locke also claims that the exotic is now so central to Western art music, “one of its keystones”<sup>99</sup>, that it should be given an equal footing with other more traditional areas of study.

Locke examines the paradox of how to introduce musical exoticism using recognizable musical expression. He points out that there are recognizable ‘foreign’ musical stereotypes with which we have become familiar, which may or may not have anything to do with the exotic cultures they reference, and which we probably learnt to recognize with assistance from operatic stage props or song lyrics.<sup>100</sup> But these are by definition not exotic. Understanding the musically exotic without these visual or linguistic clues seems impossible, but Locke’s answer is simply that we do:

”Eppur se muove!” With these words—“And, nonetheless, it *moves!*”—Galileo responded to the clerics who sought to prove that the Earth is fixed and that the heavenly bodies swirl around it. Musical exoticism is similar, in that it manages to exist, despite logical logjams. It (to reinterpret Galileo’s verb) “moves”: stays alive, keeps changing, will not stand still.<sup>101</sup>

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<sup>98</sup> Kay Shelemay, "Crossing Boundaries in Music and Musical Scholarship: A Perspective from Ethnomusicology". *Musical Quarterly*. 80 (1): 1996.p.13

<sup>99</sup> Ralph Locke, "Doing the Impossible: On the Musically Exotic". *Journal of Musicological Research*. 27 (4): 2008, p.357.

<sup>100</sup> Ibid. p.353.

<sup>101</sup> Ibid. p.354.

I take Locke's pun to suggest that the measure of the successful movement of a musical exoticism across a cultural boundary is the extent to which it can "move" us emotionally. We might then wonder whether our emotional responses are appropriate to the meaning of the exoticism within its source culture, but Locke is quick to point out the error in this;

...any study of musical exoticism will be doomed if it does not take into consideration the highly constructed and artificial nature of musical art. Musical exoticism is not ....responding to real experiences of a foreign place or group. It is a dream nearly from beginning to end.<sup>102</sup>

This shift away from attitudes that try to define and protect authenticity in musical traditions, toward concerns with freeing how we view ethnicity and belonging, leads to a related question raised by Bruno Deschenes:

Can we find universals if we ignore the so wide-ranging diversity, flexibility and malleability of human cognition that is shown in the variety of music...? Such study shows that we still have a lot to do to understand how psychocultural and psychosocial contexts shape perception and, doubtlessly, cognition. Music perception, experience and appreciation is, I strongly believe, dependent upon context.<sup>103</sup>

His ideas on the search for useful distinctions and comparative constants between "Musics", (although the approach he uses emphasizes cognitive disciplines and draw on the science of mind and perception), can be linked to Bruno Nettl who writes in his article *World Music in the Twentieth Century*;

Intercultural influences are usually interpreted as interactions among or confrontations between ... musics, which are treated as if they had lives of their own. This provides the researcher with a strong theoretical model, but it does not

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<sup>102</sup> Ralph Locke, "Doing the Impossible: On the Musically Exotic". *Journal of Musicological Research*. 27 (4): 2008, p.357.

<sup>103</sup> Bruno Deschênes, 2006. *The Music of "Others" in the Western World*. (Berlin, WB, 2006), p.138.

truly conform to reality, which after all consists of large numbers of individuals each of whom has a unique musical experience and idiolect, especially in the relative proportion of traditional and Western elements.<sup>104</sup>

My study uses the starting point that there is common ground between musics, in this instance between Balkan ecumene and my repertoire and area of knowledge as a classical guitarist. Nettl suggests that the extent music is capable of crossing intercultural boundaries is in proportion to the quantity of common traits between musics.

“He asserts that other 'central traits' include the ideal of the large ensemble, the carefully composed piece, meticulous rehearsal, precise repetition in performance, innovative composition, notation, and the separateness of music from other domains of culture, including social and ritual constraints. This central trait theory of Nettl's... asserts that two cultures having similar central traits in their musics more readily intermesh with each other than cultures having no common central traits.”<sup>105</sup>

Nettl's suggestion works well when applied to musical exchange in the Balkans, although within the context of Balkan music the 'common traits' differ considerably to those identified by Nettl (who uses the western art music tradition as a model).

As the literature evolves, terms like “alterity” and “hybridity” appear, with an aim toward avoiding any single music tradition assuming dominance. Essays in *Western Music and Its Others*<sup>106</sup> draw attention to contemporary trends that describe musical borrowing and appropriation within ever-increasingly detailed sociological contexts. While beyond the brief (and economic resources) of my study, attention to the sociological context through fieldwork would be an interesting (and validating) next step.

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<sup>104</sup> Bruno Nettl, *World Music in the Twentieth Century: A Survey of Research on Western Influence* *Acta Musicologica* Vol. 58, Fasc. 2 (Jul. - Dec., 1986), p. 367.

<sup>105</sup> From *The Yearbook for Traditional Music*, volume 19 (1987) a review of Nettl's *Western Impact on World Music*, p.119.

<sup>106</sup> Born, G., & Hesmondhalgh, D. (2000) *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press.

Later discussion reflects a shift away from ethnomusicology's concern regarding authenticity and the diluting effects of musical cross cultural exchange. This shift includes moving from an (often Eurocentric) analytical approach which focuses on phenomena of the exotic or "other" in a different setting, (as a musically static idiosyncrasy, an endpoint of analytical utility), towards a combining of analytical and contextual studies which emphasize exchange between musics as a process; dynamic, positive and complex. According to Kartomi, intercultural musical synthesis is:

"...a matter of setting into motion an essentially creative process, that is, the transformation of complexes of interacting musical and extramusical ideas... If it were simply a matter of addition, then the elements that were added together could logically be subtracted from the new whole and be identifiable again in their original form... acculturation, like any other phenomenon of cultural dynamics, is not reversible"<sup>107</sup>

I have deliberately avoided raising questions of authenticity in this document because of the distractions inherent in the definition of the word. A search for authenticity, leads to a search for origin, which leads to...? From a performance perspective, information about the stylistic qualities inherent in a particular piece of music (be it historical/geographical etc.) is essential to the development of a convincing interpretation.

To conclude this chapter I would like to quote Richard Turuskin who reflects on the pressures placed upon performers to validate their performance through academic investigation. Well known for his outspoken and sometimes controversial literary

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<sup>107</sup> Margaret Kartomi, "The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts". *Ethnomusicology*. 25 (2) 1981, p.232.

presence, I don't entirely agree with his apparent disdain for academic investigation but I do think he has a point in his summation of the most important goal in performance, which is to please or move an audience.

... the demand that performers be subject to ordinary scholarly or scientific standards of accountability places not only onerous but irrelevant limitations on their freedom (limitations having to do not with anybody's intentions or "aesthetics" but merely with the state of research), and places arbitrary obstacles in the performer's path that can frustrate the goal of performance, which I define pre- or postmodernly (take your pick) as that of pleasing or moving an audience in the here and now.<sup>108</sup>

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<sup>108</sup> Richard Taruskin. *Text and Act: Essays on Music and Performance*. (New York: Oxford University Press, 1995), p. 22.

## VII. CONCLUSION

The classical guitar is now well established as a concert instrument and guitar repertoire is experiencing unprecedented freedom both technically and artistically. Andres Segovia, an early pioneer for classical guitar, played a pivotal role in releasing the instrument from the conservative restrictions of having to prove itself as a serious classical instrument and the result has been a broadening of horizons including the development of innovative techniques, adventurous compositional approaches, and the representation of music from other cultures. Proof of the successful inclusion of new stylistic and cultural elements in serious concert repertoire can be found in the international recognition given to guitar music that has crossed these boundaries.<sup>109</sup> It is frequently included in programs by international concert artists, and is enthusiastically received by audiences worldwide.

It is important to clarify the term ‘other cultures’ because the guitar has its own geographic and cultural associations. Up until the mid 1960’s, the popularity of classical guitar (sparked earlier in the century by Andres Segovia) was still carried by the momentum of pioneering classical guitar performers, and repertoire was dominated by composers from western Europe, particularly Spain and Italy.<sup>110</sup> Classical guitar is still popularly associated with Spain; the names ‘Spanish’ and ‘Classical’ have been used

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<sup>109</sup> Examples of guitar music that has crossed these boundaries; Grammy winning classical guitarist David Russell and his collection of Celtic music arrangements, the Los Angeles Guitar Quartet (also Grammy winning) with their prepared guitar recording of African Suite: Mbira/Djembe by William Kanengiser, Xuefei Yang and her recording of Dietmar Ungerrank: Intonation & 4 Sound-and-Image Compositions – Intonation from her CD Si Ji, to name a few.

<sup>110</sup> Fernando Sor, Mauro Giuliani, Napoleon Coste and Dionisio Aguado for example.

interchangeably to describe the nylon string guitar. By the second half of the 20<sup>th</sup> century, however, there was an expanding of boundaries. While in the 19<sup>th</sup> and early 20<sup>th</sup> century composers such as Chopin (Bolero, op. 19 and Polonaise op.44 for example) Liszt (Hungarian Rhapsodies), Bartók (Rumanian Folk Dances) and Kodály (String quartets op.2 and op.10) were incorporating ‘other’ music in their compositions, it wasn’t until almost a hundred years later that a similar trend can be seen in classical guitar repertoire with Villa-Lobos and his introduction of *choros* styles and later still with Brouwer and his Afro-Cuban rhythms and jazz harmonies.

In his book *Ex Ovo*, Dušan Bogdanović explores the role of ethnic music in composition throughout the history of Western music.

Ethnic music has in general been the source of composed music. Although diverse levels of stylisation and abstraction of folk elements have characterised different periods, the fundamentals of musical style can usually be traced to ethnic music. At its most particular, folk music is a tradition limited to a certain region and people; at its most universal, a powerful source for synthesis in an international context. West European folk music (and to a lesser extent, that of the Mediterranean region) has been a principle source for Western art music. The history of Western art music is characterised by a process of refinement and complexification, which despite independence and isolation, has often undergone profound transformation through the influence of folk music. One could even argue that most of music history oscillates between the particularity of the folk element and the universality of its stylization.<sup>111</sup>

Bogdanovič recognizes ethnic music as having an identifiable presence in Western art music and mentions examples of the synthesis of folk music in Bartók’s

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<sup>111</sup> Dušan Bogdanović, *Ex Ovo: A Guide for Perplexed Composers and Improvisers* (Saint-Nicolas, Québec: Doberman-Yppan, 2006), p. 25.

arrangements of Hungarian folksongs and Kodály, whose works draw on folk music from Hungary, Slovakia, Bulgaria and Albania and other Eastern-European countries.

Music is celebrated for its ability to communicate beyond geographic and cultural borders, and in doing so plays a vital role in the understanding and appreciation of other cultures.

As the awareness and inclusion of diverse kinds of ethnic music expanded the music universe spatially, it simultaneously opened up the temporal dimension as well. The creation of older layers of consciousness not only became available for synthesis with contemporary idioms but also developed a life of their own; this explains the coexistence of the multitudes of musical language today.<sup>112</sup>

As this study has highlighted, Bogdanović, Mamangakis and Krouse have shown great inventiveness in using the guitar as a means to express culturally specific music, through their assimilation of Balkan ecumene in their compositions.

Opportunity for further research can be found in the lack of information relating to the *freygish*/augmented second and the *aksak* rhythm. Nice Fracile points out this deficit (on *aksak*) in his article dedicated to the rhythm:

The available literature, musical notations, and rather scarce topical studies allow for the conclusion that research work dealing with the asymmetrical rhythm in the Balkan region has proved useful yet inadequate if we bear in mind its richness and diversity in both vocal and instrumental traditions.<sup>113</sup>

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<sup>112</sup> Dušan Bogdanović, *Ex Ovo: A Guide for Perplexed Composers and Improvisers* (Saint-Nicolas, Québec: Doberman-Yppan, 2006), p. 25.

<sup>113</sup> Nice Fracile, "The "Aksak" Rhythm, a Distinctive Feature of the Balkan Folklore". *Studia Musicologica*, 2003 44 (2), p. 208.

However, given the nature of the complexity of the Balkans, the desire to find the origin of anything may be an ambitious goal. From the keynote address by Nikos Bazianas at the Balkania Festival (1999) celebrating Balkan music and dance:

“Music without borders” is the title of my brief proposal...we cannot forget that for centuries the national borders...did not exist. The interaction between the people, the cultural exchanges, the loans, the different blendings and syncretisms, the continuous use and process of all this material, create - mainly in bordering places - a united culture, Mediterranean and Balkan with many common points.”<sup>114</sup>

I feel very fortunate to have had the opportunity to explore the compositions in this document in more depth. I began this study with an intuitive relationship with the repertoire based on my years of listening to music outside the parameters of Western art music. In many instances my intuitive interpretation has been in agreement with the connections I have been able to make as a result of research. The Balkans region is a powerful example of a place where despite the establishing, dissolving and re-establishing of borders, music has found a way. The presence of Balkan ecumene in classical guitar repertoire is further proof of the irrepressible nature of music.

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<sup>114</sup> Donna Anne Buchanan, *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse* (Lanham, Md: Scarecrow Press, 2007), p.186.

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