

728
Summary

The ideological Content and Rhythmical Process of
Macedonian Folk Dances.

Chr.Chuchkov /Skoplje, Macedonia/

The Macedonian folk dances in their present development within the Macedonian folklore confines, show an extremely sharp deviation from the primary motive power, which stirred the first bodily movement in man. While the major part of the dances of many nations is clearly inclined towards the erotic, this primary motive, as well as the motive of religious rite has totally changed in the Macedonian folk dances, and they have taken another line. In the Macedonian dances of to-day one can clearly see the elements, which make dance a subjective reflection of the objective reality.

Thus, dance has become the bearer of the new historic contents and with its choreographic manifestations and expressive postures of the whole body, it represents a mute epic of the past historic days in the course of the formation and the development of the nation.

The fundamental characteristic of our folk dances is that they have developed as a process which has its starting point, its growth and its climax. In the progressive development of the dances, proportionately with the increase of speed, there is perceived many important and exciting moments of national history. Thus, dance in Macedonia has become a means of expressing revolutionary striving through art. Similarly, in many parts of the country, dances of a relatively recent date, from the beginning of the last century up to the present, have become the reflection of social relations in everyday life, and through this medium all problems which torment or make man happy are reflected.

The dances begin in a slow tempo, which at first seems to be arrhythmical. However, this seeming lack of rhythm hides in itself a very subtle rhythm with a complicated measure, which, at the proper moment, passes into the typical Macedonian rhythmic vivacity of $7/16$, $8/16$, $9/16$, $11/16$, $12/16$ or more with an internal triple division: $7/16 = 3.2.2$; $8/16 = 3.2.3$; $9/16 = 2.2.2.3$; or the quintuple: $11/16 = 3.2.2.2.2$ or $12/16 = 3.2.3.2.2$ etc.

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In Macedonia
the dance is not actually a dance but a process and they do not stop because the dance finished but because the process ended.
- Sometimes it expresses the main details of embroidery
- Mute dances may have come from Feudal times because the people at the time wished to dance without being heard.

SUMMARY

Folk Songs in the Folk Plays of the Alpine Regions

LEOPOLD KRETZENBACHER (Graz, Austria)

The little-known folk plays of the Alpine regions constitute the most original features of their folk culture. They are not theatrical scenes of national life performed in naturalistic fashion, nor rustic farces; but century-old plays, mostly of religious character, which have been handed down in verse, orally, or in writing. They are still performed by masked village players, either on a simple platform in the open air, without a stage or theatrical accessories, in inns or farm buildings, or in alms-begging processions from house to house.

The last remaining strongholds are Styria and Carinthia, and a few specimens still linger in S. Tirol and Burgenland. Otherwise, the folk play has succumbed to disintegrating influences, resulting from the march of progress, altered conditions in peasant society and the changed attitude towards traditional forms of religious expression. Only in the remotest regions are there survivals of the religious play which has roots in the ritual of pre-Christian and extra-Christian cults and in the liturgy of the Church.

In the present-day practice of the art, distinctive features of three periods may be detected. The Medieval includes plays connected with the Easter and Christmas mysteries. The Renaissance is concerned chiefly with stories of individual Biblical characters, poetized to interpret human experience in universal terms. During the Counter-Reformation the folk plays of the two earlier periods underwent radical changes in music, speech and subject-matter, and were then supplemented by the Baroque-Rococo pastoral play. 'The Good Shepherd and the Lost Sheep', a parable-play with many songs, still

performed in Styria, is a relic of the pastoral entertainments once fashionable in the whole western world. New subject-matter drawn from popular stories has also continually been adapted for performance in the peculiar ceremonial folk style with recitations in verse, rhythmic marching-steps and symbolic gestures but no actual pantomime.

The Alpine folk play cannot be understood from a reading of the text; only the symbolic liturgical gestures and the traditional type of singing reveal its unique nature. The elements of music and dance, a legacy of the Baroque drama, play an important part, whether in the dancing and singing of the shepherds at Bethlehem in the Christmas plays, the symbolic circular movements of the singing 'Kumpanei' in the Oberuferer Protestant Christmas play, native to Inner Austria (this latter of pre-Baroque origin), or in the rhythmic steps of the masked archers in the Styrian 'Dance of Death' play. The singing is a type of free intoning without instrumental accompaniment. This traditional music, not as yet written down, exercises a special function within the play: sometimes as an epic narrative sung by the three divine personages clad in liturgical raiment in the 'Paradise' play; as a song of penitence or a prayer to the Virgin in the Baroque 'Everyman'; or as the roystering songs of the 'Bavarian Hiasl's band of robbers'. It performs its most essential function in the predominantly vocal 'Pastoral Play', in which symbolical individual scenes are sung either solo or in parts, and most of the songs present variants of a single Rococo theme, thereby making the impression of a peasant opera, the origin of which is a conscious sacred version of the secular pastoral plays fashionable in more highly cultured circles.

The text and the tunes of Alpine folk plays, as also the unnaturalistic style of performance, are preserved by tradition. Hardly any of the songs are current in other forms of Alpine folk-singing. They emanate from the ceremonial-religious sphere of folk culture and their tonality reflects that of a long-vanished age of folk culture. A few of the song-tunes date from the 16th-17th centuries, but most are from the 18th century. They are not used for 'profane' purposes, and they are likely to endure as long as the folk play, which is itself never considered as 'theatre', but always as 'custom'.

730

SUMMARY

Theoretic bases of the Folk Music of Croatia

IVO KIRIGIN (Zagreb)

Folk Music in Yugoslavia is not merely an inheritance from the past: it is still developing in close contact with contemporary events. Especially during the last ten years a great many new folk songs have come into being, ideological and political in character. Some of these employ traditional melodic schemes based on eight or eleven tone systems. The song "Hitler, a curse upon you!", for example, employs the Istrian eight-tone scale - a traditional melodic form - with a contemporary text. The disharmony between text and music which may appear in contemporary folk song is a transient phenomenon, since in interpretation the musical form will gradually be modified to suit the theme of the text and only those songs with an organic harmony between words and music will survive. Consequently, the folk music of the last decade must not be regarded as inferior, even though the older folk music is of higher artistic merit: it is merely that these recent products of folk art have not yet passed through the process of selection.

The author draws attention to the adverse effect on folk art of bourgeois society which opposes the development of the exploited classes, including their artistic development, and which has a tendency to regard the cultural state of backward peoples as unalterable and thus to prevent their progress. Socialism, on the other hand, makes possible a freer development of folk art by eliminating mutually hostile classes. Thus new works of folk art are continually coming into being, of which after natural selection only the best will remain.

Folk art is a reflection of the environment in which it is created. Its quality depends on its harmony with that environment and the internal harmony of form and content. Hence the form, and not only the content, of folk music is indirectly bound with the situation in which it is created. It is therefore dependent on the class relations within the society from which it springs, that is to say, in the last resort on the economic factor.

Vardolijević

732
TONAL BASES OF OUR MUSICAL FOLKLORE

Resume

The historical, political and social events which have taken place in the Balkans since migration of the Slav tribes until today, and especially from the end of the XIVth to the beginning of the XIV th century, during the Turkish domination, have left deep traces in the development of the folklore of the Balkan nations. A large understanding for music and poetry, which is a psychic component of these nations, together with their primitive life under the political occupation of the Turks, which was the reflection of reality, has compelled the peasant's culture of the Balkan nations to keep its traditional creative forms, but has also helped it to attain a very high degree of refinement. This characteristic is clearly underlined in the musical folklore.

When, after the appearance of independent Balkan states, the influence of Western Europe began speedily to grow about a hundred years ago, this musical folklore, under the influence of the first composers, of new and better musical instruments, of new orchestral ensembles and choruses, began to adopt the harmonic influences of the West and to adapt them to its own tonal system with new means, the people have continued their musical creativeness casting away their primitive musical instruments of peasant culture, but keeping in fact their traditional musical achievements: the style of melody and harmonic functions.

It is very interesting to note how the new western european harmonic influence could so quickly adopt itself to the archaic tonal system, and on the other side, what harmonic logic this musical

folklore had in itself to be able to enrich itself by the new harmonic means of the western european culture and to show so quickly the conditions for its adopting to a new harmonic system, basically oposite in its construction.

That is the problem which is explained in this musicologic study.

Our and foreign melographs and musicologues have studied the questions of musical folklore's modes exclusively from the point of view of tonal material. That material is however, very equivocal, and in connection with melodic tonal functions, can often be interpreted with church modes of the Middle Age, as well as with the modern /major and minor/ modes. They have looked at things through the eyes of their artistic culture and erudition, and have forgotten to look for help in the harmonic foundations which have exist and exist among the poeple for centuries and centuries. The writer of this study has chosen, in his work to follow, the way of historical developement of vocal and instrumental musical folklore, examining in the same time all mutual influences and in the first place, the harmonic functions in national music.

Two examples, on page 361 of this study, show songs of our mountaineers which in their last tone give a major second below the final. The writer has taken as hypothesis that this echo of a naturalistic tendency has a psychological and harmonic character. The psychological character results-in the author's oppinion-from the supposition that this sort of singing was first developed in the open air with a wish that the voice be heard at the greatest possible distance. The people, listening to how these songs sounded from far away, discovered harmonic intervals which were best suited ti their creative ideas and

naturalistic aims. For that sort of songs examples were found in nature itself. The first professor of singing the people had was the echo, which they imitated with their healthy peasants' throats. The second example on page 361 shews this moment clearly. Such diafonic singing can be heard even today in woods and gardens, in prairies and fields, where herds are looked after and where lowers meet; it is heard now, as it was heard long ago, when the pesants walk back to their homes from mark in the fields or from village meetings. The peasants have endeavoured to find that which is best suited to their needs, and the writer believes that such a far reaching sound could not be produced by consonant intervals which of course have also their place today in national singing, but it is the second which reaches far in the country and has an acoustical and psychological priority.

The results to which the people have come in singing were afterwards used in everyday life. Peasants tie a double bell, specially forged, round the neck of animals-leaders of herds, in order that the sound of that bell reaches as far as possible, which enables the shepherd to follow the animals at a greater distance and prevents the animals from losing themselves in the mountains. The author then writes about bells in xaila village churches: bells with central tones which make a consonant interval have a smaller acoustical interference of sound and therefore are of less use, as worshippers from the next village cannot hear them.

The people have transmitted their harmonic tendencies of naturalistic character even onto instruments, which they made with their own hands: two doubled flutes, double diples, /also a type of flute/, bagpipes, instriments of two or three strings. The threecorded stringed instruments used by peasants /such as the threestringed gusla

which has disappeared from Serbia, gadulka in Macedonia and lirica in Dalmacia which are still in use /are without doubt in close connection and mutual influence with national singing. Although very primitive, they have surely played their role in the forming of elementary harmonic functions. Their tuning:

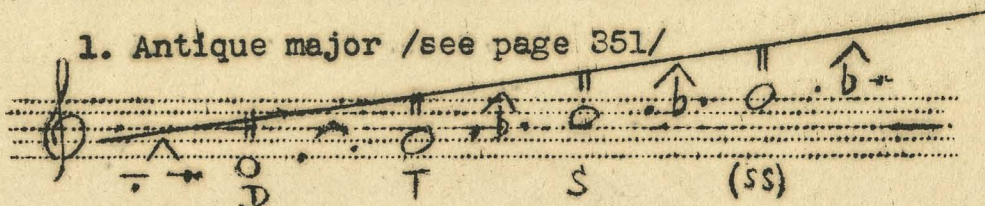


contains a dissonant tonic static /perfect fifth do-sol/ in which the tone FA helps to give the usual sound of the final chord and at the same time revers to hold the function of the kinetic subdominant, which appears as soon as the player places his finger on the highest string /sol/ which is also the final of the melody, serve from the most important /melodic/ playing, while the other two strings /FA and DO/ give unchanged tones, a sort of double pedal.

This folklore music uses only two harmonic functions: the tonic and the subdominant; it is therefore, fundamentally twofunctional.

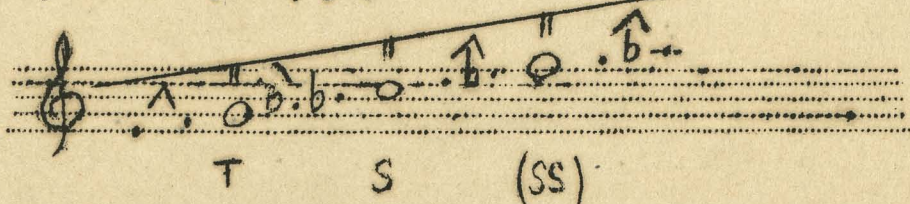
These melodies can have three modes:

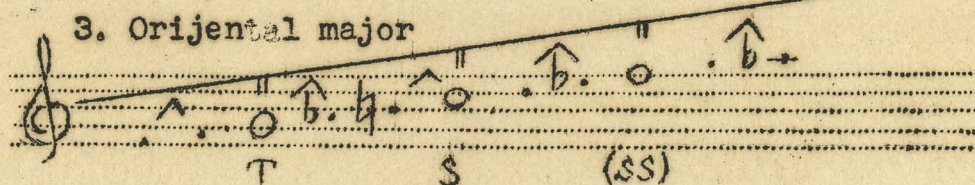
1. Antique major /see page 351/



2. Antique major with a minor subdominant or antique

minor-major /example in V part, page 365/





All those modes, when played on the three corded stringed instruments have their final on the empty string sol.

Modes are, by their tonal composition, hepotocordic /seven tones/ with tetrachords on the synaplica. The upper tetrachord remains always the same. It is not played, of course, on the threecorded stringed instruments, but in a singers ambit it transposes the character of the basic tetrachord in antique major.

The antique major mode is the principal mode of our musical folklore. This conclusion is founded on the discovery that it comprises the greatest of folklore melodies. The subdominant / of the antique major is major, while that of the antique minor-major and the oriental major is minor.

When the melody in its cadence falls on the consonant subdominant third a change in the harmonic functions ensues: the dissonant tonic of the antique major becomes the dissonant dominant of the new scale, while the consonant subdominant /which is exclusively of a major type/ becomes the consonant tonic. Instead of the antique major with a fofth tonal, there appears a third major /half-major/ with the final of the tonic harmony.

When new instruments with chords were introduced in our ceuntry /first the tambourine in the XVII th century, and then the acordion/, our people quickly adopted the wuitachord and found a place for it in its harmonic system, by placing it below the final, i. e. in the directio of the "lying" tone /pedal point/. The first tone of the

quintachord became the same in sound as the old "lying" /pedal point/ tone, which carried the tonic harmonic function, while the dissonant second below the fifth final /final on the fifth tone/ of the antique system became a consonant interval /minor third below the final, or major third over the "lying" /pedal point/ tone. Similarly our people accepted the consonant subdominant quintachords, giving them a downward direction in their construction, as the subdominant harmonic function was for a long time already alive in their musical perception /of examples on page 363/. The same process took place in connection with half major modes /see pages 366 and 368/.

Those are the modes which meet the needs of the two-functional harmonic system of our musical folklore. The third function - the dominant - has appeared only recently under the influence of professional music and because of the possible building of two harmonies, of so called fifth relation, on the fifth - final /see pages 356 and further/.

Cases when melodies of songs touch tones below the final are quite normal. It would be false to believe that the spreadings /dilation, as the author calls them/ gravitate towards the dominant, because it would mean falling into the same error in which those musicologists and composers found themselves, who thought that in our musical folklore the major mode with a final on the second degree is in question. It is, however, clear that the final is one of the most important tones of the melody and that it absolutely cannot appear on any secondary scale degree. If the uneducated people knew how to analyse their melodies they would study their final chord from the top, starting from the final and ending with the "lying" tone /pedal point/, and they would call it by the name of the upper tone. Unfortunately, we are not in a possibility of doing that, as our musical

education has given to the keynote only one place and has designed only one direction of studying and giving names: from the bottom to the top.

In order to find a compromise between those two points of view, in order to smooth away the contradictions between the accepted theory and the traditional practice, the latter must be treated and named as the fifth, third or identical with the tonic /unison/, i. e. plagal, semiplagal and authentic, with regard to the harmonic construction.

As to the placing of other chords, the artist has large harmonic possibilities and licences to place them as his taste dictates him, and even in a way which the crude national players would never condone. The writer of this study has not, unfortunately taken into consideration those questions; he has explained here the primitive music culture of his peasants for whom music is only a hobby and not the subjective artistic opinions about harmonisation of national melodies.

At the end of this study the author has cited a monofunctional way of harmonic accompaniment which is used for the gadulka. Because of the unison of the final with the upper tone of the "lying" fourth the harmonic elements of this way receive an authentic character /example on page 365/. This type of national music represents probably the oldest of harmonic accompaniments which existed before the tuning of instruments to the fifth final. In the Balkans it is noted among the Greeks, the Bulgarians and in one part of Yugoslav Macedonia. Its origin lies in "lying" tone with the final of the melody on the prime or octave. Such a "lying" tone /pedal point/ appears in many rhythmic forms of the East, over which is developed an independent melody of large scope often in different rhythm.

In the analyses of examples the initial /first tone of the melody/ is noted, besides the final, as it is an important factor when putting down the rules of our musical folklores characteristics. In this study, due to restricted material, these rules and laws have been only partially mentioned.

The fame of these melodies is, in most cases given after the consonant subdominant, which is the nearest to the tonic of our modern major. Every frame which would correspond to the tonic harmony of the antiwue system would bring many contradictions into the modern way of noting tonalities.

The melographic material of this book contains fragments of national music from Kosovo and Metohija, where different influences from Serbia, Macedonia, Bosnia and Albania can be perceived. The following volumes of this collection will comprise all the counties of new socialist Yugoslavia in which our folklore, and in the first place musical folklore, represents the starting point in the artistic education of the people. The aim of the first book of this edition is to meet urgent need of our music schools /in which folklore and folklore intonation is being taught/, radio stations and cultural and artistic societies, whose number is much higher than ever before.

Miodrag Vasiljević, professor
of Academy of music

POLYPHONIC FORMS IN THE FOLK MUSIC OF BOSNIA AND
HERCEGOVINA

Summary of lecture with musical illustrations,
by Cvjetko Rihtman / Sarajevo, Bosnia/

In this lecture the author begins by explaining why it is impossible to use the term "heterophony" / in the sense given this word by Dr.G. Adler / for the phenomena of which he intends to speak. The village music of Bosnia and Hercegovina differs considerably from that of the town. What specially characterizes the former is its polyphony which, in various forms /and in various regions/ in spite of a very low degree of musical culture, is consciously practised, according to a definite tradition. The author divides the very diverse forms of this polyphony into two main categories: first, that in which the higher voice carries the tune and the lower voice the accompaniment, and second, that in which the leading voice sometimes drops below the accompanying voices. In the opinion of the author the forms of the second category are characteristic of the regions of Bosnia and Hercegovina and he, therefore, limits himself to explaining these forms. He gives the Characteristics of eight principal forms of this practice noted up to the present /of which he will give musical illustrations/. The author asserts that the majority of these forms are not to be found outside the borders of Bosnia and Hercegovina, among other Slav peoples, and concludes that these forms represent vestiges of the musical practice of the earlier inhabitants of this part of the Balkan Peninsula.