

The influence of the analog recording technology on the final product of the instrumental ethno pop music in the 1980s in Macedonia

In this paper we are going to synthesize and summarize our previous knowledge on the subject of the influences of the analog recording technology on the instrumental Macedonian ethno pop music from the 1980s. We are particularly interested in the question of how much the analog recording technology influenced the two very important segments of this music:

- the process of production (creation)
- the process of reproduction (interpretation)

Therefore we are not going to analyze the other segments of this music. We are only going to elaborate which aspects of the analog recording technology influenced the processes of creation and interpretation.

The process of creation

We analyzed the influence of the analog recording technology on the process of creation of the instrumental Macedonian ethno pop music thru some of the basic characteristics of this genre: the meter, the tonality, the form and the instrumental structure.

Our analyses of the empirical corpus showed different degrees of influence on the music characteristics of the researched material.

Due to the fact that our analysis showed no influence on the tonal and harmonic structures of the instrumental ethno pop compositions we are going to elaborate the other three elements: meter, form and instrumental structure.

The influence on the meter

Although most of the metrical structures of the instrumental ethno pop music are directly fore taken from the Macedonian musical folklore, certain part of it experienced internal changes. These changes are basically related to the creation of new and more complex meters by combining of the binaries and the ternaries. Despite that these "new" metrical structures have more complex internal structure which is more complicated for performing still there were no difficulties during the studio recording sessions due to the fact that one used the "over-dubbing" recording technique.

In any case, we can't say that the analog recording technology influenced the creation of these new metrical structures because they simply didn't become widely spread and popular.

On the other hand, the simple over taking of the metro-rhythmical patterns from the older instrumental tradition was also not influenced by the analog recording technology because it was just a proof that the authors in their compositions remained close to the traditional metrical forms. That can be seen in "Pelistersko oro" in 13/8 (author & clarinet soloist: Tale Oggenovski) and "Milevo oro" in 11/8 (author & accordion soloist: Jove Kekenovski; arrangement: Ljupcho Trajkovski-Fis)

The influence on the form

The enlargement of the number of formal parts in the instrumental ethno pop compositions is in a certain way a result of the process of their recording.

Although the process of creation is relatively independent of the development of the technology and represents a result of the productive and inventional skills together with the level of the musical degree of the authors we can still presume that the recording technique, especially the overdubbing technique, had a very important role in its final shaping. The next table presents some examples of multi-partial forms of instrumental ethno pop compositions.

Title	Author of the music	Author of the arrangement	Formal structure
Povardarsko oro	Todor Trajchevski	Todor Trajchevski	ABBvAvCDEFGHIJKLAv coda
Udarnichko oro	Todor Trajchevski	Todor Trajchevski	ABCCvDDvEFGHIJKLMNBCCvDDvcoda
Medeno oro	Milan Zavkov	Milan Zavkov	ABCDEFABCDEFABC
Armonikashki son	Jove Kekenovski	Jove Kekenovski	ABCDEFABCDEFcoda
Maleshevski splet	Nikola Galevski	Nikola Galevski	ABCDEFEGHIGHIJKJLMNLMNOPQRS
Jovanovo oro	Stevan Hristovski	Stevan Hristovski	ABCDEFGABCD
Lisichko oro	Angel Nanchevski	Angel Nanchevski	ABCDEFHGABCDE
Stevchevo oro	Todor Trajchevski	Todor Trajchevski	ABCDEFHGABCDEFHGHIcoda
Pajdushko	Todor Trajchevski	Todor Trajchevski	ABCDEFHGABCDEFHGHIcoda
svadbarsko oro	Tale Oggenovski	Tale Oggenovski	ABCDEFGHIABCDEF
Ohridsko oro	Jove Kekenovski	Jove Kekenovski	ABCDEFGHIABCDEFGHI
Zhetvarka oro	Ljupcho Pandilovski	Ljupcho Pandilovski	ABCDEFGHIABCDEFGHI
Igra na prsti	Hustref Said	Hustref Said	IntroABCDECDvEvFGHIJKABCdEvvcoda

The examples from the table show the author's tendency for creating multi-partial instrumental ethno pop compositions which is different from the musical pieces of the older instrumental tradition.

The authors of the instrumental ethno pop compositions also developed their works by creating more demanding "virtuoso" parts for the performers because of the possibilities of the recording techniques. The same compositions were very difficult for a live performance so when the live performances are compared with the recordings there is an obvious difference in the performance quality.

The influence on the instrumental structure

Regarding to the instrumental structure of the orchestras and groups in the instrumental Macedonian ethno pop music we have concluded that the analog recording technology made an influence over them by the selection of the most convenient

instruments. It is exactly the selection of the instruments which produced the dividing into the three types of performing and recording orchestras:

- The traditional folk orchestra (of classical instruments: violin, viola, cello, contrabass, acoustic guitar, flute, oboe, clarinet, saxophone, trumpet, accordion, acoustic percussions etc.)
- Orchestra of folk instruments (of folk instruments: kaval, gajda, kemane, tambura, zurla, tapan etc.) and
- Chalgii (as a remaining of the older town tradition: clarinet, violin, kanon, ut, tarabuka, dajre etc.)

Beside the mentioned 3 types of orchestras there are also smaller groups and bands whose purposes were the studio recordings and the live performances. In general, all of the orchestras and groups have combinations of instruments with different sound intensity.

Beside the different combinations of instruments, still because of the possibility of amplification of the instruments as a result we have a sound balance that doesn't correlates with the real possibilities of the instruments. It means that due to the combining of an instrument with weaker intensity (for example, violin) together with an instrument with stronger intensity (for example, clarinet or trumpet), the weaker could be more amplified, and the stronger could be attenuated. That results with a final sound product that doesn't exist in reality. The same thing happen when the combination is between an acoustic and an electric (or electronic) instrument which produces amplified sound by itself.

The process of interpretation

One can say that in general the influence of the analog recording technology is much larger on the interpretation of the instrumental ethno pop music which means the final appearance of the music product. It is the news that comes out of the recording process of the instrumental ethno pop compositions that create new relations in the way of making the concept, preparations and the realization of the author's idea.

The process of recording with the overdubbing technique, the montage and the post-production create a completely new situation unknown for the previous musical tradition. With the possibility of recording the instrumental ethno pop music, one created completely new parts in the compositions unable to correlate with the parts in the compositions devoted only to the live performances.

The new technology significantly affects the final product of this music. It is obvious that the musicians who worked in this field acknowledged the advantages of the Medias very quickly. The main advantages are:

- Possibility for previous rehearsals
- Start & stop technique
- Rerecording
- Over-dubbing
- Balance of the instruments
- Remix (balance of the complete orchestra or band, adding effects & sound corrections)
- Additional recordings of the same composition if necessary (bad interpretation or remix)

Each one of the previous advantages brings up the quality level of the final product. It is undoubtedly that the necessity of the record being always "fixed" can sometimes bring a lack of correlation between the record and the live performance of the same composition.

So, the differences between the studio recording and the live performance are noticeable in the possibilities of: free start and stop during recording, one performer playing several different instruments or different instrumental parts, fixing the balance of the instruments, fixing the remix of the whole orchestra.

The final adjustments and effects adding are done during the remix after the studio recording sessions. That brings the sound image of the finished recording. But, if there is a noticeable lack of quality of the interpretation or the remix noticed by the criteria of the responsible editors (redactors) or noticed by the authors and the performers themselves, there is the possibility of additional later recording of the same composition.

We found such examples in our secondary data base and they are: "Alachko oro" (author & accordion soloist Goran Alachki), "Igra za malata Meri" (author & clarinet soloist Stevan Hristovski), "Jovevo oro" (author & accordion soloist Jove Kekenovski), "Lenino oro" (authors & soloists Raim Baki-ut & Muamed Chun-clarinet), "Milevo oro" (author & accordion soloist Jove Kekenovski), "Pelistersko eho" (author & clarinet soloist Stevan Hristovski), "Sejmensko oro" (author & violin soloist Hilmi Baki), "Vardarski valcer" (author & clarinet soloist Stevan Hristovski), "Veselo oro" (author & tambura soloist Mefail Sakipov) etc.

On the other hand there are also disadvantages. The main disadvantage is the usage of the over-dubbing technique which results with a losing of the musical expression and lack of the compositions' wholeness.

Conclusions

- This is the first paper with more complex approach on the instrumental Macedonian ethno pop music from the 1980s in Republic of Macedonia. The several short essays in the Macedonian ethnomusicology on this genre are mainly based just on some of the segments of this theoretical problem.
- This paper is based on the hypothesis that there is direct link between the production of the instrumental ethno pop music of the 1980s and the new audio Medias. During our research we focused only on the processes of creation and interpretation of the compositions from this genre.
- We created a secondary data base with a population of 610 examples. All of the examples were analyzed by 17 parameters: duration, title, author of music, arrangement, instrumental soloist, instrumental group, leader/conductor, date, place, environment, speed, mono/stereo, sound-engineer, producer, archive, number.
- We formed a sample of 100 compositions. The sample was analyzed by additional parameters: meter, tonality, form, instrumental structure.

- After the analyses of the empirical corpus we agreed with the hypothesis that the analog recording technology influenced the instrumental ethno pop music from the 1980s. The influence is less on the productive (creational) plan and more on the reproductive (interpretational) plan.
- The existing secondary data base opens a possibility for further research on this field, especially on the other factors of the economic, social and cultural environment which could surround the knowledge on this phenomenon of our music and culture.