

ORNAMENTS IN THE TRADITIONAL MUSIC IN THE REPUBLIC OF MACEDONIA AND THEIR SOUND REALIATION – THE TAMBOURA PERFORMANCE

Ornamentation as a reflex of the originality of the traditional music still represents an area of the music folklore in the Republic of Macedonia which is not sufficiently explored, especially if we speak of and if we consider technical aspects of the traditional playing the tamboura or some other folk instrument (bagpipes, shepherd's pipe, flute), as a music accompaniment or a solo performance in the vocally – instrumental practice which no doubt give their contribution in the final “ architectonic function “ of the ornaments involved in the tonal structure of traditional songs.

Because of an abundance of problems and variety of aesthetic decorations and treatment of traditional songs by folk artists such as shepherd's pipe players, bagpipers and so on; we are going to focus precisely our research to studying ornaments of “ the tamboura songs” i.e. to song stressing and ring – dancing folk songs which technically are able and are performed on the tamboura, considering the technical aspects of traditional playing on this favourite folk instrument. First of all we are going to look back to experiences and scientific knowledge which refer to the question “ what is an ornament and what is its function in music art.”

As it is the case in the music folklore so it is in modern music creativity that by the concept “ ornaments” we imply all those tones or a group of tones which basically do not have a relevant function, but they appear like melodic ornaments of the “ preliminary “ i.e. load – bearing tones of the song.

Bela Bartok in his research of Serbo-Croatian folk songs states the following definition: “ Two or more tones of different key performed over the one and only syllable into one vocal melody they make an ornament.”

¹ Bela Bartok and Albert Lord, Serbo-Croatian Folk Songs, New York, 1951.p.17

All those tones in one vocal melody which appear in a greater number than the number of syllables on its textual base, in fact they have an ornamental function, i.e. they represent ornaments or tones'supplements in a given melody. Such ornamental tones no matter how they are noted (special signs from the type of neumas: mordent; trill praltrill or notes in normal print) they enter into the same rhythmical pulsation of a melody and they represent its integral part. Here it is such an example:

Example 1:

МАЦЕ ЛЕ МАРИЧЕ

не - можам - жи - ва_ да о-дам ма - мо_ мо-ри

2
од тој ми_ ај - дук Ни - ко - ла

Ornaments as a specific and individual music style are one of the main and recognizable marks of traditional tunes without measures where musically talented folk singers and instrumentalists in an easy and a highly creative invention, aesthetics and freedom in interpretation, firmly based over melodious and rhythmical richness of their speech, create an extraordinary rich melodic colour, building in that way the stylish originality of traditional music culture of one's own nation (example 2).

Example 2:

Пасол Димо шилежина

па сол Ди-мо - мо-ри ши-ле жи - на

по-ва - ло зи - мо - ри по про ло зи

As it can be seen from the above examples, “ an ornament in musical sense represents “ more or less symmetrical stacking and ordering tone material “sound mass “ either by repeating of the one and the same tone, or by using some other new tones around one central tone which is to be more profiled above the rest ones because of its architectonic function”.¹ According to folklorists, ornaments could be treated all those sound stacking which function in a melody is not relevant or constructive, but it has an ornamental character and it refers to many kinds of interjections, yells, hiccups, sighs and etc.

When speaking of vocal from one side and speaking of instrumental tradition on the other side, we have to mention that folk instrumental melodies in fact are vocal tunes (melodies, songs) which depending on technical characteristics and features of folk music instruments in the course of time had been exposed to smaller or bigger changes, especially in their inner tone structure.

The primary function of the tamboura in traditional practice in the Republic of Macedonia is an instrumental accompaniment of folk songs. According to it, it is quite logical that the repertoire of folk artists (tamboura players) consists of vocal melodies which are named with its original title or by its first verse of the song. While ornaments of the vocal melody in a way is limited in its vocal scope and musicality of the folk singer, tonal structure of the song, tempo and first of all textual contents of the melody.

² D-r Robert Lach, Studien zur Entwicklungsgeschichte der ornamentalen Melodie, Leipzig, 1913,S33

³ Стијан Джуджен, Българска народна музика, том I, Софија, 1975, ст.180. 3

As for the instrumental tradition, the treatment of the melody is much freer and it only depends on technical abilities of the instrument itself, practical skilfulness and musical inventiveness of the performer.

In the traditional instrumental practice in the Republic of Macedonia a very common phenomenon in the process of transmitting a melody from one instrumentalist to another it might undergo insignificant changes especially in ornaments, and by the time the textual base of the song to be forgotten. Anyway in that process “instrumental melody” will preserve the character, rhythm, kind, form and above all the structure of its vocal originality. Popularity of ornaments in the instrumental music is especially expressive in XVII and XVIII century, first of all as a means of stressing the tones of the weak sound clavichord.⁴

Ornaments or decorations which are added to some particular tones of the melody play a significant role in forming the tamboura style and its treatment of folk songs.

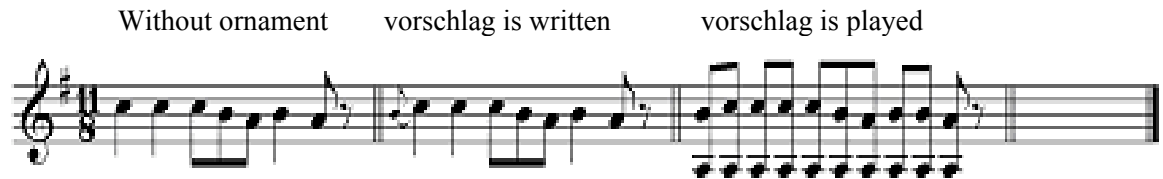
In the technique of playing the tamboura a few ornaments are used, thanks to which some tones are stressed which not only build the character of the given song, but they enrich its metrics in the view of accents. These are the following ornaments:

Short- or vorschlag- in German, is noted as a small quaver with a crossed of little flag in front of the main note which is performed as a short tone in front of the main note.

If the vorschlag is stressed, it takes away part of the value in front of which it is written.

⁴ Марко Трајчевиќ, Основна теорија музике, Просвета, Београд, 1967.

An example for Vorschlag



A long vorschlag is noted with a small note in front of the main tone of the melody, and in the performance it undertakes the role of the main melodic note. Its duration is equal to its note value.

An example of long vorschlag:



One of the most important and the most functional melodic ornament with which in a way we encircle the total technique of the tamboura style in general and which rises into an art i.e. aesthetics in the interpretation of folk melodies represents “double prestroke” (in German Schleifer).

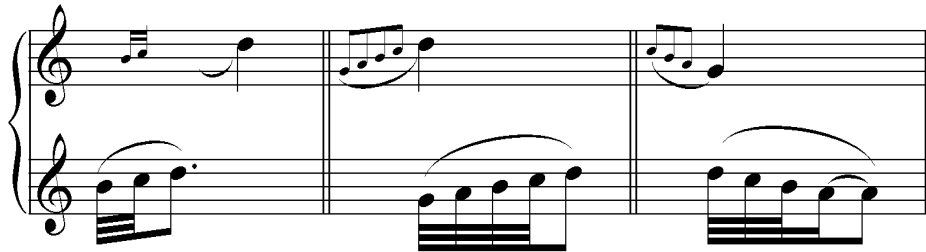
It consists of two or more notes which are different in pitch which by their time – scale belong to the tone which follows. In the traditional tamboura style it is always played by using an empty (D) cord.

Example:





Double or multiply “ Prestroke” : (see example No 2.)

It is noted



It is performed

It should be mentioned that the use of that ornament is more of an individual character and it depends on the level of technical abilities of the performer and his aesthetic relation to the melody. Such ornaments in the tamboura melodies are usually not melographed because of their complexity. So, more space is left for performing creativity and freedom of the tamboura player in the interpretation of a melody.

Mordent as an ornament consists of the main tone of the melody and its lower second (it is noted , crossed off) or upper second (it is noted , not crossed off). It takes away part of the value of the main note by its time – scale and it is always stressed. It has to be mentioned that the mordent with a lower second is very seldom used in traditional music in Macedonia. It is more included in Greek or Turkish music which is performed on two related instruments to the tamboura, such as the bouzouki and the saz.

It is noted



It is played



The mordent built from the upper second so called praltrill (a mordent not crossed off) represents one of the basic characteristics of the tamboura style in traditional practice in Macedonia.

An example of a mordent with an upper second (not crossed off ) :

It is noted It is played



In order to see the ornaments easily and the tamboura style in general, the one and the only melody is going to be presented in two ways. The way how the melographed melody is written (example 3) and the same melody the way it is performed (example 4), seen through technical aspects of traditional way of playing the tamboura.

Example 3:

ОСОГОВКА
(fragment)



Example 4:

ОСОГОВКА

The musical score for "ОСОГОВКА" is written in 6/8 time and consists of 51 measures. The piece is characterized by a constant eighth-note accompaniment in the right hand and a melodic line in the left hand. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ornaments, and dynamic markings like *mf* and *f*. A first and second ending are present at measures 47-50. The piece concludes with the word "FINE" at the end of the 51st measure.

In the end we also have to mention the ornament “ tremolo” which is typical for the group of string instruments (the tamboura also belongs to this group) where the tone is achieved with the help of plectrums and those are: the mandoline, the lute, the saz, the bouzouki and etc. In fact all instruments from this group have a relatively long – lasting tone which is directly conditioned by the acoustic apparatus which has in itself a resonant body with a resonant plate, the length of the instrument tuning and fixing of the strings (finger-board, length of the neck and so on).

Tremolo is achieved when the performer (as a result of his music inventiveness and necessity of “sound pleasure” sinnlich Klangfreuder, as Robert Lah had written⁵), trying to create an impression for a long and constant tone, with the help of the plectrum and its pulling by the string up and down, multiplying and repeating very quickly the only and the same tone. Such a constant tone which is functional and stable by itself, the performer breaks it technically into an indefinite number of tones which in fact as a whole have the same morphological and rhythmical function in the structure of a melody, making the same effect as the long and constant tone, on which place they appear⁶ .

According to our fundamental research on the terrain and playing the tamboura actively for a long time, we have a lot of knowledge that the tremolo as a music stylish effect or an ornament, is much rarely used in the tamboura style, especially in a rural instrumental practice. It is so because of the fact that the tamboura as a folk music instrument in a function of an instrumental accompaniment is much more present in traditional melodies with a more stressed rhythm than in melodies without measures which distinguish with long-lasting and richly ornamented tones (for which we have already written), where the function of a music accompaniment, the shepherd’s pipe and the bagpipe have it traditionally and they correspond more to an instrumental accompaniment of vocal melodies (songs) judging by their virtuous and technical aspect.

The main feature of the tamboura style in traditional instrumental practice in the Republic of Macedonia is in stressing all tonic times (units for counting in the frame of one metric unity – time) to the melodic and metrorhythmic structure of the melody which in a way represents continuous ornamenting of a given melody (see example 5) .

⁵ D-r Robert Lach, Studien zur Entwicklungsgeschichte der ornamentalen Melodie, Leipzig, 1913,S33

⁶ Stijan D`ud`en, Blgarska narodna muzika, tom I, Sofija, 1975, st.180.

Example 5

Недо бела Недо
(traditional song)

Ж.п.гр.
Не-до мо - ри - бе - ла - Не - до водво - рој ти

Тамбура

5

Ж.п.гр.
ре - ка те - це а крај ре - ка др - во рас - те

Тамбура

10

Ж.п.гр.
крај ре - ка - др - во - рас - те а под др - во

Тамбура

14

Ж.п.гр.
ро - го - зи - на и на не - а

Тамбура

17

Ж.п.гр.
твој - то ли - бе

Тамбура

Bibliography :

1. Драган Даутовски, Тамбурата во Македонија, магистерски труд во ракопис, Скопје, 2005.
2. Robert Lach, Studien zur Entwicklungsgeschichte der ornamentalen Melodie, Leipzig, 1913 s 33.
3. Стојан Джуджев, Българска народна музика, том 1, Софија, 1975, стр.180.
4. Марко Тајчевиќ, Основна теорија музике, Просвета, Београд, 1967
5. Bela Bartok and Albert Lord, Serbo-Croatian Fol Songs, New York, 1951. p.17.
6. Ivan Galamijan, Sviranje na violini i violinska pedagogija.
7. Миодраг Василјевиќ, Југословенски музички фолклор, II, Македонија.
8. Александар Линин, Македонскиот стих и напев Македонска книга, Скопје, 1983.
9. Сотир Голабовски, Некои забелешки за мелодиската орнаментика во Македонскиот мелос, Македонски фолклор, год. II, бр.3-4, Скопје, 1969.
10. Живко Фирфов и Методи Симоновски, Македонските мелографи од крајот на XIX, Скопје, 1962.