

Problems of the vertical organization of the music Materials
in Macedonian Orthodox chant

In music literature there are more terms which refer to music with religious subject. There are: “church”, “spiritual”, “canonic”, which are often used as synonyms but also as terms with different categories, with which there is a need for their differentiation and for formulating acceptable definition for them.

There is a definition for those terms in Music Encyclopedia (Music Encyclopedia 1958-295).

*“**Church music** is the one used in Orthodox liturgy, which includes compositions in which text, contents and form are adapted for usage in liturgical ceremony”.*

*“**Spiritual music** is the rest, vocal and vocal-instrumental compositions, inspired of the free religious subject.”*

While researching in catalogues for Macedonian composers music (Kolovski, Marko “Macedonian composers and musicologist “, Catalogue for choir music – library in the Music Education Faculty, Catalogue for composers and their compositions in Union of Composers in Macedonia), we noted more compositions in which in one or another way religious subject is represented. Using the classification above, we separate the following compositions of the XXth Century Macedonian composers which are categorized such as church music, or compositions which may be used in liturgy of Macedonian Orthodox church. (The compositions are listed in alphabetical order of composers).

- Ilievska Elizabeta (1982): Izhe Heruvimi;
- Kodzobashia Jane (1942): Liturgy;
- Makedonski Kiril (1925-1984): Himn of st. Kliment Ohridsky (Himna na Kliment Ohridski);
- Makedonski Kiril (1925-1984): Izhe Heruvimi;
- Makedonski Kiril (1925-1984): Himn of brothers Miladinov (Himna na brakjata Miladinovci);
- Nikolovski Voislav (1897-1944): Holy Lord (Svjati Bozhe);

- Nikolovski Voislav (1897-1944): Vechna ja pamjat;
- Nikolovski Vlastimir (1925-2001): Our Father who art in Heaven (Otche nash);
- Nikolovski Vlastimir (1925-2001): Lord, I have cried out (Gospodi vozvah);
- Petrovski Soni (1977): Lord, I have cried out (Gospodi vozvah);
- Prokopiev Trajko (1909-1979): Kondakion (Kondak);
- Prokopiev Trajko (1909-1979): Izhe Heruvimi;
- Skalovski Todor (1909): Himn of st. Kiril and Metodia (Himna na svetite Kiril i Metodij);
- Skalovski Todor (1909): Come let us worship (Priidite poklonimsy);
- Stojkov Stojan (1941): It's meet and right (Dostojno jest);
- Shuplevski Dragan (1933-2000): Troparion of st. Kiril and Metodia (Tropar na svetite Kiril i Metodij);
- Shuplevski Dragan (1933-2000): Our Father who art in Heaven (Otche nash);
- Zografski Tomislav (1934-2000): Prear (Molitva).

Six compositions of the mentioned above are, according to their title as this genre, but we don't have score for them, so we don't know do they really exist? They are:

- Makedonski Kiril (1925-1984): Izhe Heruvimi;
- Makedonski Kiril (1925-1984): Himn of brothers Miladinov (Himna na brakjata Miladinovci);
- Prokopiev Trajko (1909-1979): Izhe Heruvimi;
- Nikolovski Voislav (1897-1944): Holy Lord (Svjati Bozhe);
- Nikolovski Voislav (1897-1944): Vechna ja pamjat;
- Skalovski Todor (1909): Come let us worship (Priidite poklonimsy);

So in our further analysis we will process next compositions which we have as scores.

- Ilievska Elizabeta (1982): Izhe Heruvimi;
- Kodzobashia Jane (1942): Liturgy;
- Makedonski Kiril (1925-1984): Himn of st. Kliment Ohridsky (Himna na Kliment Ohridski);

- Nikolovski Vlastimir (1925-2001): Our Father who art in Heaven (Otche nash);
- Nikolovski Vlastimir (1925-2001): Lord, I have cried out (Gospodi vozvah);
- Petrovski Soni (1977): Lord, I have cried out (Gospodi vozvah);
- Prokopiev Trajko (1909-1979): Kondakion (Kondak);
- Skalovski Todor (1909): Himn of Kiril and Metodia (Himna na Kiril i Metodij);
- Stojkov Stojan (1941): It's meet and right (Dostojno jest);
- Shuplevski Dragan (1933-2000): Troparion of st. Kiril and Metodia (Tropar na svetite Kiril i Metodij);
- Shuplevski Dragan (1933-2000): Our Father who art in Heaven (Otche nash);
- Zografski Tomislav (1934-2000): Prear (Molitva).

Music material of compositions in this genre, in their texture, intonation, harmonic and timber are heterogeneous.

In the following text, we will retain of analysis to setting of those compositions. Setting is the one of the most essential characteristics in music piece: exactly through the setting appears the musical meaning of composer which means it expresses its character of his environment, education, stylistic influences. So the setting became important indicator to style and period, reflected of historic development process in music.

Determination of kinds of setting

As we know in "Lessons of harmony" of Tatiana Bershadskaya, the term setting refers to *deep principle for organization of the music material, which expresses the form of the music meaning in aspect of constructions of the system of musical material or depends on that which is included as structural element in this construction.* (Bershadskaya 1978: 17).

Music theory knows three basic types of setting:

1. Monodic (constructive element is tone);

2. Polyphonic (constructive element is sum of tones as co-ordination of differential unit);
3. Harmonic (constructive element is sum of tones as integral unity).

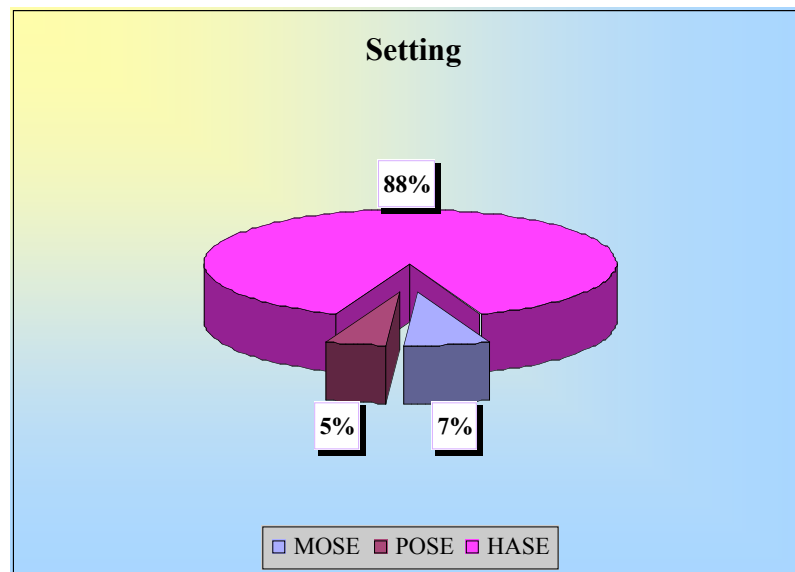
After analyzing the setting in mentioned compositions we established that every three types of setting are included: monodic, polyphonic, and harmonic in their basic types and in their various. The next step was – to establish does one type of setting prevails or all types are equally represented.

To answer this question we made frequent distribution for setting in compositions (we use a metrical units for distribution unit for piece).

Table 1

MOSE	POSE	HASE
392	276	5258

Chart 1



In table 1, we see that the harmonic setting is dominating – It includes 5258 metrical units, or 88%, while monodic includes 392 metrical units or 7% and polyphonic – 276 or 5% of total metrical units in the compositions.

With that, prevailing of harmonic setting with 88% became differential indicator for compositions of this genre.

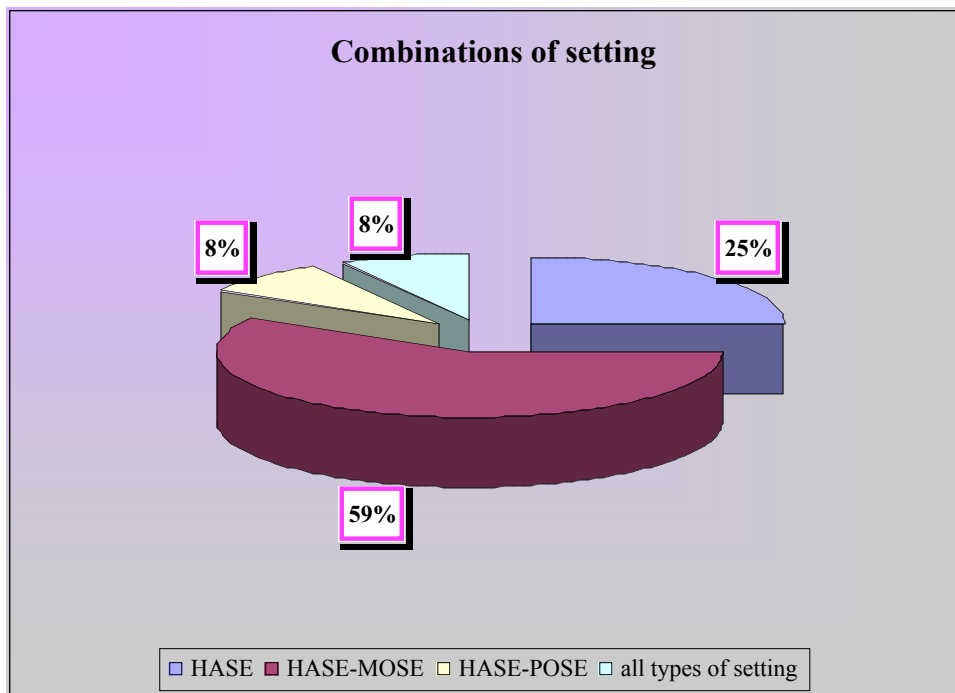
Although polyphonic and monodic setting are together included with 12% this types of setting do not appear as unique in one composition, but in combination with

harmonic setting. That we can retain with analysis of the frequent distribution of modulation of settings in separate compositions represented in the following table:

Table 2

HASE	HASE-MOSE	HASE-POSE	all types of setting
3	7	1	1

Chart 2



In one composition the next combinations are included:

- harmonic and monodic;
- harmonic and polyphonic and
- a combination of all types of setting.

As we see, three compositions are organized just in harmonic setting and in the other we have modulation of setting: in seven compositions (59%) we found combination of harmonic and monodic setting, one composition (8%) is combination of harmonic and polyphonic setting and in one (8%) all types of setting are included.

Harmonic setting

According to Bershadskaya, harmonic setting is the one which constructive element is sum of tones, united in independent compact chord, music material is built with following arrangement of chords.

As we already established in compositions which we analyzed, it is noticeable the domination of harmonic setting. Three compositions are whole built in this setting. They are:

- Shuplevski Dragan (1933-2000): Troparion of st. Kiril and Metodia;
- Shuplevski Dragan (1933-2000): Our Father who art in Heaven;
- Zografski Tomislav (1934-2000): Prear.

In seven compositions we found combination of harmonic and monodic setting. That combination appears as a result of *antiphonal way of performing* – specific way which appears in Byzantic period of Orthodoxy (melodic dialogue between the priest and choir in Orthodoxy church). They are:

- Ilievska Elizabeta (1982): Izhe Heruvimi;
- Nikolovski Vlastimir (1925-2001): Our Father who art in Heaven;
- Nikolovski Vlastimir (1925-2001): Lord, I have cried out;
- Makedonski Kiril (1925-1984): Himn of st. Kliment Ohridsky;
- Petrovski Soni (1977): Lord, I have cried out;
- Skalovski Todor (1909): Himn of Ciril and Metodia;
- Skalovski Todor (1909): Come let us worship;

Combination of harmonic and polyphonic setting is found in one composition:

- Kodzobashia Jane (1942): Liturgy;

Combination of all types of settings is found in one composition:

- Stojkov Stojan (1941): It's meet and right;

Presence of all three types of setting in compositions of Stojkov, is retain the harmonic pluralism in compositions of this composer, established of some researches (Kimova: 2005), plurality conceived on combination of Macedonian music tradition and European composers technique and principles actually in XX century.

The harmonic setting in all of those compositions is materialized with following arrangement of chords in all of their transformations. Chords are in all of

texture types but function relationships do not have the stability of traditional classic harmony but they became field for appearance the composer originality.

Polyphonic setting

In the polyphonic setting constructive element is a follow of tones organized in separate independent melodic units, music material is built with simultaneously sounding of more (real or understood) coordinated independent melodic lines.

Smallest numbers of metrical units (276) are organized in this setting. It appears just in two compositions:

- Kodzobashia Jane (1942): Liturgy and
 - Stojkov Stojan (1941): It's meet and right,
- but as we already said in combination with another setting.

According to function of voices and their meaning (function) in general sounding of material the polyphonic setting has the following types:

- equal-functional polyphony (voices are equal, they are not separated to leader and accompanied voices) and
- different-functional polyphony (voices are unequal there are separated to lead voice and the accompanied voices).

In composition "It's meet and right" of Stojkov Stojan are found the two types of polyphonic setting and piece "Antifonul II" of cycle "Liturgy" of Kodzobashia Jane is organized in equal-functional polyphony of imitate polyphony type.

Monodic setting

In monodic setting the constructive element is the tone, and music material is built with following arrangement of tones.

Totally 392 metrical units of compositions are organized in this setting which as we already established appears through inventing the antiphonal way of building the composition. So neither of compositions do not appear as unique in this setting, but on the other side, there are seven out of twelve compositions in combination of monodic and harmonic setting or 59%. So we can conclude that antiphonal way of

performing connected with Byzantine period of influences exists today and it appears as inspiration for composers.

Conclusions

The sum of the results of the analysis of setting in Macedonian Orthodox church music in XX century may perform the following conclusions:

- In the church compositions of Macedonian composers all types of setting (monodic, polyphonic with all its types and harmonic) are found;
- In some part of compositions combinations of different kind of the setting are found;
- In the church compositions of Macedonian composers dominates the harmonic setting which appears as unique in whole composition or in combination with another types of setting. (The polyphonic and monodic appeared just in combination with the harmonic setting).

The dominating position of harmonic setting in orthodox church compositions of Macedonian composers in XX century generally is the result of the influence that in professional Macedonian music is executed of Western-European music tradition or classic harmony of major-minor system as key element of this tradition in Macedonian church music. This tradition is promoted of Atanas Badev and model for him was the Russian Orthodox Church music of XIX century. Macedonian composers of XX century naturally continuous this tradition which is determined by a whole system of their education and environment oriented of Western-European model of music professionalism.

LEGEND	
MOSE	Monodic setting
POSE	Polyphonic setting
HASE	Harmonic setting

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