TWO CONTEMPORARY CLASSICAL GUITAR COMPOSER-PERFORMERS,

CARLO DOMENICONI AND DUŠAN BOGDANOVIĆ,

AND THEIR WORK OF SYNTHESIS

by

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To my parents Desanka and Stevan Radovanlija

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Introduction

When I started thinking about guitarists who are composer-performers and who influenced my playing and music interests the most, I came up with a long list. Many of the guitarists on my list were from the Balkan countries, or in some way connected to the Balkans (Serbia, Bosnia, Turkey and Bulgaria), the broader area to which my home country of Serbia belongs. Growing up in this area, I was naturally exposed to the music of the Balkans, and my musical interest in the rich tradition of this area grew after I left Serbia. I noticed that a number of guitarist–composers from this area developed an interest in Balkan traditional music, and I was naturally drawn to their work. One of them is Dušan Bogdanović, who was born in Yugoslavia (now Serbia). The second musician I have chosen to study in this document is Italian composer-performer, based in Germany - Carlo Domeniconi.

Aside from both being composer–performers and improvisers with an interest in Balkan music (among other ethnic music traditions), the important connection between them is a unique compositional style in which they use various types of synthesis as the main creative concept. My main goal in this document is to present the guitar works of these musicians, not only to support the thesis that they have paved the way for future guitarist–composer–improvisers, but also to provide those future musicians with strategies to accomplish their goals through the unique syntheses of genres that both Bogdanović and Domeniconi offer. I believe that they have in fact opened up a completely new chapter in the modern classical guitar repertoire by synthesizing contemporary non-classical genres (jazz, blues, African, Turkish music, etc.) with Western classical music traditions.

I find it fascinating that a number of classical guitarists in the twentieth century have gone back to the older tradition of performing pieces they themselves wrote for the instrument. It is a trend that is growing, and in my opinion these two composer–performers have played an important role in this trend, as well as adding a new meaning to the composer–performer tradition

in the second half of the twentieth century. It was not unusual for performers to compose for their instrument until the beginning of the twentieth century, when this practice almost disappeared. The last guitarist–composers were active at the end of the nineteenth century and the very beginning of the twentieth, before the time of Andrés Segovia, who concentrated on performing. Many early-music performers on plucked instruments (vihuela, lute, Baroque guitar, etc.) also composed for the instrument and improvised. Improvisation was a vital part of performance in the Renaissance (e.g., John Dowland, the Elizabethan lutenist) and continued to be an important part of Baroque performance practice. Improvisation was incorporated in some way into the process of creating a work. Several opening movements of suites by Silvius Leopold Weiss, the celebrated German lutenist of the late Baroque era, include only chord symbols (as in basso continuo), the performer being expected to improvise in the given style of the suite. This composer–performer tradition continued with Fernando Sor, Dionisio Aguado, and Francisco Tárrega—the giant figures of nineteenth-century guitar history. Tárrega's students Emilio Pujol and Miguel Llobet continued this tradition, as composers and as arrangers of traditional Spanish songs, but Segovia did not. Being the great performer that he was, Segovia put a shade over the long composer–performer lineage and closed this chapter for a while. Nevertheless, there was still one important composer–performer in Segovia's time: Augustín Barrios Mangoré, who did not gain the attention he deserved during his lifetime. Graham wade writes: "Barrios is a supreme example of the composer–performer, a recitalist whose own works have pride of place. In the 19th century such a role had been paramount, but the emphasis on recitalists as composers shifted as players increasingly preferred to demonstrate their artistry in music written by others."[1]

The tradition of the guitarist as a virtuoso who also composes for the instrument came back with Leo Brouwer (b. 1939), a Cuban guitarist who gained much attention for his works in the 1970s. He was an important influence on the next generation of guitarists, to which

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[1] Graham Wade, *A Concise History of the Classic Guitar* (Pacific, MO: Mel Bay 2001), 108.

Bogdanović and Domeniconi belong. They engaged in syntheses of various styles, as was evident in Brouwer's work, which blended Cuban traditional music and Western classical music, including contemporary traditions such as minimalism. The interest of Bogdanović and Domeniconi in improvisation and their emphasis in their performance and composition adds another level of creative engagement.

As improvisers, both composers have a strong interest in non-classical music traditions, especially folk traditions and jazz. Domeniconi has a strong connection with the Balkan tradition, as he often visited the area, spending long periods of time in Istanbul which, from the 1960s, sparked his interest in Turkish and other Middle Eastern, and Oriental music. Both composer–performers were strongly influenced by the growing interest in various world music traditions[2] in the late 1960s and 70s.

> During the 1970s and 80s, the term "world music" became a way for ethnomusicologists to describe all the music of the world's peoples…. World music is a term that describes the local, folk, or roots music of a particular group, society, or nation, oftentimes presented in conjunction with elements of religion, politics, and social customs.[3]

Many composers were fascinated with Indian music and other traditions of Asian music. That Bogdanović and Domeniconi were members of rock and blues bands, as well as jazz fusion ensembles, helps us to understand their interest in the modal and pentatonic organization of ethnic traditional music. This interest formed the basis of their unique compositional and improvisational styles, in which these traditions are synthesized. Domeniconi has often collaborated with performers in the Middle Eastern tradition, and wrote numerous pieces inspired by Oriental music. Both Bogdanović and Domeniconi are great improvisers in various styles, and the role of improvisation in their work is significant. A number of their pieces call for

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[2] "world music" is a term that nowadays is mostly used to refer to music that has elements of ethnic, or folk music. Back in 1960s and 1970s it was used as the term ethnic music, which I will use in this document.

[3] *Grove Music Online*, s.v. "World Music," by Matthew Forrs, accessed 15 September 2016.

improvisation or include chord charts. Several of Bogdanović's pieces are written only as lead sheets. The compositional style of Domeniconi suggests a strong improvisational process and the influence of Turkish music, especially.

One of the reasons for choosing these composer–performers is how relatively little known the scope of their work is to the classical guitar audience of our time. Moreover, next to nothing has been written about them as improvisers. Generally, the fact that they are virtuoso performers, composers, and improvisers is not emphasized enough. I find it especially important to bring them to the attention of future generations of young guitarists, who can learn from their example and follow the same path of integrating all or some of the above-mentioned creative idioms. By presenting the work of these composer–performers, I hope to inspire young guitarists to pursue improvisation or composition, and perhaps to look outside the traditional classical guitar repertoire and a traditional performing career path. Aside from this, one of the goals of this document is to inspire future generations of guitarists to search for their own unique ways of synthesis on multiple levels: fusion of a variety of styles, performer–composer approach, performer–improviser approach, performer–composer–improviser approach. For guitar students that are interested exclusively in performing career, this paper could serve as a guide to discovering Bogdanović's and Domeniconi's great work, as well repertoire of composer-performers, that follow their lineage.

This document has three chapters. Chapter 1 presents each guitarist–composers and their work in general, examining the influences that led them towards a synthesis of Western classical music and non-classical music traditions. The chapter also includes biographical information and examples of other pieces that will help in understanding their work.

Chapters 2 and 3 discuss the chosen pieces, which demonstrate a strong interest in the Balkan music traditions, but also show the influence of various other non-classical music traditions (jazz, African music, Turkish music, etc.) and present a synthesis of these styles with the Western classical music tradition. For each of the composers, I examine one piece in detail.

These pieces present classical music forms, such as variations and sonatina: *Variations on an Anatolian Theme* (Domeniconi) and *Jazz Sonatina* (Bogdanović). By presenting detailed analysis of these works, I hope to reveal the ways of synthesis, and present elements of various styles deeply integrated into these pieces. By looking into these two pieces, I hope to discover and present how the process of improvisation, or the concept of improvised music, influenced Bogdanović's and Domeniconi's compositional process. I also hope to prove that their unique language is directly influenced by the fact that they both are not only composer-performers, but also skilled improvisers.

Chapter 1: The Composers and Their Work

Carlo Domeniconi (b. 1947)

Carlo Domeniconi is a self-titled Italian "composer–performer–improviser,"[4] based in Berlin, Germany. In one of only a few interviews that he has given during his long career, Domeniconi says that he prefers to call himself "a composer for the guitar."[5] I would say that he is first and foremost a skilled improviser, and then composer for the guitar, his performing ability being closely connected with his amazing ability to improvise in variety of styles.

Domeniconi's best-known piece is the *Koyunbaba Suite*. It is written in a scordatura that closely imitates the tuning of the Arabic lute (oud)[6], and uses a melody derived from an old Anatolian song. The scordatura, the unusual extended techniques, and the Anatolian motives all give this piece a special place in the contemporary guitar repertoire. It reflects Domeniconi's main interests in composing for the guitar: to expand the existing guitar repertoire, to create music that successfully fuses Western classical music and music traditions of the East, and to offer works suitable for guitar students interested in improvisation. In the liner notes for the CD Selected Works IV, Michael Lydon wrote: "Domeniconi's music seeks repeatedly the synthesis of East and West. He is able to take the quintessence of different cultures and tell them anew. A hypnotic inevitability goes through his music."[7] Many classical guitarists are unaware that Domeniconi has written no fewer than 300 solo guitar pieces (more than half of them are published), 20 concertos for guitar (for guitar solo and guitar in ensemble setting), and a fair number of chamber pieces

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[4] Danielle Cumming, "Led Zeppelin and Carlo Domeniconi: Truth without Authenticity?" (Doctoral diss., McGill University, 2005), 27.

[5] Colin Cooper, "Carlo Domeniconi: A Force from Italy," *Classical Guitar* 7, no. 8 (April 1989): 14–17.

[6] The Arabic lute or oud is present in Arabic classical music as well as orchestras and folk music in Middle East countries, including Turkey.

[7] Michael Lydon, liner notes to Carlo Domeniconi, *Selected Works IV*, performed by Domeniconi, Silvia Ocougne, Matias De Oliveira Pinto, and Monika von Hattingberg, Musica Ex Tempore WW records LC 23436, CD, 2009.

with guitar, as well as pieces for other instruments. Domeniconi became better known to the guitar audience thanks to the famous concert guitarists who performed his works (besides *Koyunbaba Suite* the most popular piece is Variations on an Anatolian Folksong), such as John Williams, Christopher Parkening, David Russell, Pavel Steidl, the Amadeus Guitar Duo, and Antigoni Goni.

Domeniconi was born in Cesena, Italy in 1947. He began taking guitar lessons at the age of 13 at the Conservatorio Statale di Musica "Gioachino Rossini" under the instruction of Carmen Lenzi Mozzani (1923–1969), the granddaughter of the famous Italian classical guitarist and luthier Luigi Mozzani.[8] Like her grandfather, Carmen was constantly searching for innovative techniques and new sounds to enrich the classical guitar repertoire.[9] She surely influenced Domeniconi, who later extended his interest in composing to improvising and to musical styles other than classical. After about a year of studying guitar, Domeniconi gave a short recital, in which he was supposed to perform prepared classical pieces. Instead, because of his strong stagefright, he started improvising. In the interview to "Classical Guitar Magazine" Domeniconi states: "I was trembling so much that I couldn't even take the list of pieces I was supposed to play out of my pocket. I couldn't remember anything. In that situation, I said "I must play something." I began to play the first piece, but that and every piece became an improvisation."[10]

This incident early in his performing career seems to have triggered his interest in improvisation, a practice that Domeniconi the teacher strongly emphasizes today.[11] In 1962, Domeniconi won the first prize for performing at the Ancona International Guitar Festival, and

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[8] Luigi Mozzani (1869–1943) was a virtuoso guitarist, composer, and guitar maker from Ancona, Italy. He toured Europe and America extensively during the peak of his performing career, and published some virtuosic pieces: *Colpo di vento*, *Mazurka*, and *Waltzer lento.* He was the founder of the Scuola di liuteria (School of Lutherie) in Bologna.

[9] Carmen Lenzi Mozzani wrote an important piece, *Canto triste*, in which she employs an unusual multiple-string tremolo technique. Aside from the classical guitar, she studied early music (with the German lutenist Heintz Bischoff) and flamenco.

[10] Cooper, "Carlo Domeniconi," 15.

[11] Domeniconi, email exchange with the author, December 16, 2016.

the next year he moved to West Berlin to study composition under Heinz-Friederich Hartig (1907–1969) at the Berliner Hochshüle fur Musik. His composition teacher was a virtuoso performer on the harpsichord, which influenced Domeniconi the composer strongly. Domeniconi often uses classical forms, his favorite being theme and variations, sonata, concerto, suite, fantasia, and prelude.[12] During these studies, Domeniconi wrote his first published piece, Hommage à Joaquin Rodrigo.[13] Like Bogdanović, Domeniconi has often composed pieces based on the style of other composers, the folk music of a specific region (Anatolian music[14]), or popular music (bossa nova, jazz, rock, etc.).

Domeniconi's long teaching and academic career started in 1969, when he was appointed classical guitar lecturer at the Berliner Hochshüle fur Musik. It is notable that his next piece, *Orient Express*, was composed five years after the first published piece. We can speculate that during these five years, Domeniconi explored the rich music scene of West Berlin, and was probably introduced to the music of the growing Turkish community there. In the late 1960s and 70s, Germany signed agreements with Turkey, Greece, Yugoslavia, Tunisia, and Korea to accept workers in order to fill the post-war labor shortage and help rebuild the country. The Turkish immigrant group was by far the largest, and Turkish musicians were highly active in Berlin at this time, especially influencing jazz musicians who were searching for new inspiration and embracing the music traditions of the immigrant communities.[15] At this time, the influence of Turkish music on Domeniconi was growing from his exposure to it, live and on recordings.[16] In

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[12] Carlo Domeniconi, "List of Works with Description by the Composer"; http://www.my-favourite-planet.de/carlodomeniconi/english/works.html, accessed August 27, 2017.

[13] Published by Verlag Michael Haas, Berlin, 1968.

[14] Anatolia is the westernmost part of Asia, occupying most of the territory of modern Turkey.

[15] Domeniconi collaborated with many jazz musicians at this time: percussionist and drummer Heinz von Moisy, Dieter Gützov (bass), and Manfred Burzlaff (vibraphonist and band leader). They were predominantly jazz musicians, interested in folk music and strongly drawn to Turkish music. One of the pieces from this LP *Las Plantas* - *Mirage* (a piece attributed to Moisy, but really a collective improvisation, with great input from Domeniconi), was published on an LP compilation, *Various: Spinning Wheel of Jazz* (Berlin, 1997).

[16] The Uzelli brothers, immigrants from Turkey founded Uzelli Kaset in Frankfurt and were distributing Turkish music recordings successfully.

1973, he composed the piece *Orient Express*, which depicts the famous train. It starts with what Domeniconi describes as an "Oriental introduction,"[17] but actually evokes taqsim.[18] I find it significant that his first piece after a five-year break in composing was one announcing his main focus in the years to come: fusing the Western classical music tradition and the music of the East.[19] Domeniconi was surely influenced by the idea of Orientalism, which was present in the Western music tradition long before he wrote this piece.

> The Orient was almost a European invention, and has been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences … adjacent to Europe. It is also a place of Europe's greatest and richest and oldest colonies, the source of its civilization and languages, its cultural contestant, and one of its deepest and most recurring images of the Other.[20]

The long piece *Nile*, recorded in two versions, shows the strong influence of Arabic music in Domeniconi's typical, long, meditative, and melodic improvisations. The first version of this piece is on an LP, Irisation/Las plantas, where it is listed as a collaboration by Domeniconi and Manfred Burzlaff, featuring bass clarinet, marimba, double bass, two drummers, and guitar. Other pieces on this album attributed to Domeniconi, such as Las plantas and Samba de Contrabassista, are influenced by Latin American music. This shows that Domeniconi was already an eclectic composer. In the interview, he explains this eclecticism in his improvisations, and later in his compositions:

> These influences—jazz, folklore—they may become mixed up, but in the end, you get the kind of musician who is going to use everything he has. It could be good…. All over the world we have to mix up East and West, and South and North, in order to develop a musical language which is "the language of the Earth." Not losing our individuality but trying to learn from one another and being able to use everything that mankind does and has done in a good way.[21]

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[17] Carlo Domeniconi, "List of Works with Description by the Composer"; http://www.my-favourite-planet.de/carlodomeniconi/english/works.html, accessed September 10, 2017.

[18] *Taqsim* is a typical introduction to a song, which introduces *makam* of the song.

[19] Domeniconi, e mail exchange. December 16, 2016.

[20] Edward W. Saïd, *Orientalism* (New York: Pantheon Books, 1979), 1–2.

[21] Cooper, "Carlo Domeniconi," 14.

The second version of the piece *Nile* was recorded by Domeniconi in 1978 on an album of the same name.[22] This 16-minute piece in the form of a fantasia starts with a slow improvisation influenced by Arabic melodies (the guitar is not in standard tuning—possibly open-D tuning: DADADF[23]), which develops into a tremolo part , continues with a part featuring arpeggios, followed by extended techniques (rasgueado and percussive effects). The piece finishes with a slow part reminiscent of the melodies from the beginning. This improvised piece, which shows a variety of influences, was never written down and published. The piece shows the importance of improvisation as well as Domeniconi's favorite cyclic form. Daniel Cummings compares Domeniconi's approach to improvisation to that of Keith Jarrett, a jazz pianist who in concerts has often performed completely improvised solo pieces.

> While Domeniconi may be considered unique in the classical guitar tradition, his approach and philosophy does invite comparison to Keith Jarrett. As a solo pianist, Jarrett is known for blurring the lines between classical music and jazz, having realized albums that are entirely improvised as well as those with the expected compositions and little or no improvisation. Like Domeniconi, Jarrett's improvisations are often linear and monophonic. At times Jarrett omits the left hand, and therefore harmonic support, focusing instead on the right-hand melodic line. Domeniconi's improvisations too can be said to have singing quality, being essentially melodic in nature. This is also characteristic of Arabic music, a major influence on Domeniconi's compositional language.[24]

In 1977 Domeniconi married a Turkish woman and moved to Istanbul to teach guitar at the Istanbul Conservatory. After three years in Istanbul, he returned to Berlin but continued to teach at the Istanbul Conservatory sporadically for few more years as a visiting professor. By this time, his performing career had already taken over and he was performing solo recitals at numerous guitar festivals and concert venues all over Europe. He did return to Istanbul many times to continue his collaboration with a variety of Turkish musicians. Several pieces published upon Domeniconi's return to Berlin continue to reflect the strong influence of Turkish music, and

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[22] *Nile* performed by Carlo Domeniconi, EMI Electrola Germany LC 5527, LP, 1977.

[23] D is the sixth string and F the first. This tuning is often called "D open tuning," and it was favorite tuning of some Rock guitarists in 1970s who were influenced by Indian music.

[24] Cumming, "Led Zeppelin," 30.

especially the music of the Anatolian region. Two pieces from this period that became very popular among guitarists are *Variations on an Anatolian Folk Song* (1982) and the *Koyunbaba Suite* (1985). Both use elements of Anatolian music such as melodic patterns, characteristic modes (makamalar),[25] imitation of traditional instruments, and evoking of microtones. In an interview he gave in 2005 before a concert in Istanbul, when Domeniconi was asked about this influence, he answered: "Anatolia is geographically open to both East and West. As a Westerner, I did not feel a foreigner, and I could embrace all the richness of the East. Turkish classical music hides tremendous musical treasures for a guitarist, and the music of saz and ud includes captivating tunes."[26]

On his second solo LP, Luci e tenembre (Berlin, 1984), two pieces have Turkish music influence (*Orient Express* and *Usun Ince: Anatolische Variationen).* In 1989, Domeniconi decided to stop teaching and dedicate more time to composing and performing. In the period 1984–92, he wrote some of his most performed solo pieces, as well as many chamber works, which were either commissioned or written as a result of his many collaborations and increased activity in various chamber ensembles. *Three Studies for the Spirit* (1985), written for David Russell, represents the journey from European classicism (I. Time and Space) to Chinese music (II. Chinese) and back to "the Western world"[27] (III. Hommage à Olivier Messiäen). Some solo pieces from this period, often performed by prominent guitarists and displaying a variety of influences are: *Suite Sudamericana* (Berlin, 1980), *To Play or Not to Play* (Berlin, 1990, based on the theme by Gaspar Sanz, *Zarabanda al ayre español*, *Schnee in Istanbul* (Istanbul, 1991), *Sinbad: a Fairytale for Solo Guitar* (Berlin, 1991), and *Hommage à Jimi Hendrix* (Berlin, 1991; a

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[25] In Turkish, the suffix *–lar* is used to indicate the plural. *Makam* is a system of melodic patterns or melody-like scales used in Arabic, Persian, and Turkish classical music. Each *makam* specifies a unique intervallic structure and melodic development (*seyir*).

[26] Ali Çataltepe, "Carlo Domeniconi Visiting Turkey: Interview"; http://www.muziksoylesileri.net/cms/index.php?option=com_alphacontent§ion=6&cat=23&task=view&id=58&Itemid=51, accessed October 20, 2017.

[27] Domeniconi, "List of Works."

tombeau fantasy, an epitaph, often performed by Pavel Steidl).[28] Some of the pieces composed in this period have been made available only to his students: these are the pieces that in his long list of selected works are marked as pedagogical or didactic works with the "main purpose of expanding the repertoire to styles outside of standard classical guitar repertoire."[29] These pieces have a role in introducing students to a variety of styles and to improvisation and extended techniques (often derived from various non-classical traditions). Some of these pieces are: *Raga* (arpeggio study in Indian music style, Berlin, 1986), *Gita* (Berlin, 1986), *Position Études* (Berlin, 1989), and *Eine kleine Storchsuite* (Berlin, 2008). It is interesting to note that through these didactic pieces, Domeniconi offers his own method of developing improvisational skills.

Domeniconi's *Introduktion und Fandango* (Berlin, 1985) was written for his guitar duo with the German guitarist Sonja Prunnbauer (premiered at the Hamburger Gitarrentagen Festival in 1985). The year before, Domeniconi often performed in recitals his semi-improvised piece entitled *Koyunbaba* but did not think the piece would be interesting to classical guitarists or a wider classical audience. After he presented this piece to Prunnbauer, she strongly encouraged him to make it available to other guitarists. Domeniconi wrote it down in 1985. *Koyunbaba Suite* is certainly the most famous of his pieces. Domeniconi first recorded this piece in Ankara in 1991, on the album Concerto di Berlinbul/ Koyunbaba. A "final" version of this piece was recorded by him in 2008 on the album Koyunbaba. This recording was used for the score of the piece, which was subsequently published. There is also a third recording of the piece by Domeniconi, made in 2009. All three versions of the piece have been re-released on the CD Selected Works V, a celebration of the 25th anniversary of this piece, and including short improvised pieces before and after each of the three versions. This piece shows the strong influence of Turkish music on Domeniconi's work, and in this case, especially the music of the

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[28] Ibid.
[29] Domeniconi, "List of Works."

Aegean region (Ege Bölgesi).[30] Some elements that show this influence are: tuning or scordatura,[31] which imitates the Turkish oud; odd meters characteristic of folk songs of this region (aksak meter); characteristic ornamentation of the melody; and using the unison effect on two neighboring string and bending notes in order to create the kayde effect.[32] Domeniconi's ability to improvise in the tuning of this piece, as recorded on CD Selected Works V, shows that he completely integrated this style into his creative language, as both improviser and composer. This piece, like many other of his pieces, features an improvisational style "essentially melodic in nature."[33] The CD Selected Works IV: Chamber Music (Berlin, 2009) includes, beside *Dervish Songs for Kaveller*, pieces written for two other duo ensembles with whom Domeniconi toured intensively in the period 1992–2002. In this period of his creative work, Domeniconi wrote for and formed many chamber ensembles.[34] Amadeus Duo, a German guitar duo, premiered many of Domeniconi's pieces and still is performing them in concerts today. Some of the pieces written for them are: *Fantasia d'oriente e d'occidente* (Berlin, 1991), *Sonata turca for Two Guitars* (Berlin, 1991), and *Concerto Mediterraneo for Two Guitars and Chamber Orchestra* (Berlin, 1993). Other important collaborations that influenced his work are duos with the Brazilian cellist Matias de Oliveria Pinto, the German flutist Monika von Hattingberg, the German guitarist Nora Buschmann, the Belgian guitarist Raphaella Smits, and the German flutist Thea Nielsen.

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[30] Ahmet Sönmezlet, "Turkish Musical Influences upon Carlo Domeniconi's *Variations on an Anatolian Folk Song* and *Koyunbaba*: Implications for Performance" (DMA document, University of Arizona, 2013), 55.

[31] For this piece the guitar is tuned to: E, C#, G#, C#, G# and C# (from highest to lowest string).

[32] *Kayde* is a stylistic interpretation of certain *türku*, which usually includes vibrato on certain notes, ornaments, small tempo changes similar to the *rubato* marking in Western classical music, microtones of certain *makam*, ornamental microtones, etc.

[33] Cumming, "Led Zeppelin," 27.

[34] *Pork Pie Variations* was a piece written for his duo with the Brazilian guitarist Silvia Ocougne. A solo piece dedicated to her is *My Esoteric Brazilian An.* In 1994, the duo recorded the CD *Water Music*. Some of the pieces on this album, such as *Circus Music* (Berlin, 1992) and *Water Music* (Berlin, 1990), became popular with other duos and are often performed in recitals. Other pieces written for this duo were: *Nature Spirits* (Berlin, 1988), *Prana* (Berlin, 1989), and *Concerto No. 6—Dvanhi* for two guitars and small chamber orchestra. The concerto, written as a modern *raga*, was performed on Domeniconi's tour of Germany with the Orchester Akademie Hamburg.

Domeniconi premiered the trio piece *Turning* (Hommage à Mevlana), with Pinto and Von Hattingberg in 1990. This piece was recorded in 2009 and included on his CD Selected Works IV: Chamber Music. *That*[35] for solo cello is dedicated to Pinto and was premiered by him.[36]

Domeniconi has also written pieces for guitar quartet, such as *Anatolia*, based on the Anatolian folk song "Dostum." *Oyun* (1999) is a quartet piece which has become part of the standard quartet repertoire, especially in Germany. Domeniconi also wrote a slightly different version of this piece for two guitars and string ensemble. Among more than twenty concertos that Domeniconi has written, the most often performed are: *Concerto di Berlinbul* for saz, guitar and chamber orchestra (1987), *Medium Sweet Guitar Concerto* (1991), *Concerto mediterraneo No. 8* (1993), *El trino del diablo for Violin and Chamber Ensemble* (1996)), and *Concerto per chitara e archi* (2008, written for Buschmann). To enrich the guitar repertoire, Domeniconi has written many other solo pieces that do not represent his most typical style, but rather, closely imitate early music or Romantic music. For example, *Passacaglia and Fugue* (Berlin, 1985), which the composer described as being in neo-Baroque style. The fugue follows strict Baroque rules, and in the Passacaglia, each variation "frees itself" from the previously established style. This piece is an example of Domeniconi's way of fusing old styles with contemporary ideas and concepts. Many of these pieces[37] are the result of Domeniconi's practice of improvising forms in early-music style or other Western classical music styles, especially in the early days of his concert career. He talked briefly about this in an interview from 1989:

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[35] The Sanskrit word for "concentration of the will on an action" (Domeniconi's website, accessed January 7, 2018).

[36] Some other significant pieces influenced by these collaborations are: *Taqsim* (a solo guitar piece written for Buschmann), *Ten Aspects of a Bartók Theme* (recorded in 2006, on CD *Selected Works II* in duo with Smits), *Fandango oriental* (on the same CD, in duo with Buschmann), *Hommage à Heitor Villa-Lobos* (Berlin, 2005; recorded with Nielsen in 2011 on CD *Selected Works VI: Flute and Guitar*), *Flute Story* and *Aurora* for solo flute (Berlin, 2006–07, written for Nielsen), and *Sonata für Violoncello und Gitarre* (Berlin, 2008, premiered by the composer and Pinto in Lichtenstein in 2009).

[37] Other pieces that follow similar compositional idea are: *Notturno* (Berlin, 1985), *Gesualdo* (a piece which imitates the dark style of the Renaissance composer Carlo Gesualdo, Berlin, 1991), *Five Pieces in a Classical Style* (Berlin, 1992), *Sonata for Guitar* (Berlin, 2000), *Prelude and Fugue No.* 5 (Berlin, 2000), and *Impromptu* (in a late Romantic style, Berlin, 2003)

> Before I started composing, I could remember other pieces. Now, I can't, and this is a valuable asset. In the earlier days, I used to play Renaissance music in my concerts. Unable and unwilling to memorize actual pieces, I would sometimes invent a title and composer, and then improvise. People used to love the music of these "Renaissance composers"![38]

This highly improvisatory approach is also present in other solo guitar pieces in which Domeniconi was influenced by folk traditions. The idea of "free mind,"[39] which Domeniconi often mentions in interviews, has to do with his interest in various philosophies and religions of the East, such as Sufism, Taoism, Buddhism, and Hinduism. Pieces that demonstrate this influence are: *Gita* (Berlin, 1986), *Mandala* (Berlin, 1992),[40] *Nādī* (Berlin, 1993),[41] *Yi Jing* (Berlin, 2003), *Mutabor* (Berlin, 2004), and *Buddha's Smile* (2013).[42] One of his most interesting solo pieces is *Hommage à Jimi Hendrix* (1991).

Because of its high technical demands, this piece was not performed until recently, when Pavel Steidl, a close friend of Domeniconi, included this piece in his repertoire. It uses melodic patterns and quotes derived from the music of Jimi Hendrix and his unique style of playing the electric guitar. In the interview from 1989, Domeniconi talks about his highly eclectic composing style, and the idea of a composer who is going to "use everything that is available today." He compared the problem of "so many different influences"[43] that musicians are facing in modern times, to his understanding of many religions:

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[38] Cooper, "Carlo Domeniconi," 16.

[39] Ibid., 16.

[40] *Mandala* is a Sanskrit word for "circle." It can be defined as a visual representation of the Universe, or as an internal guide for several psychophysical practices of many Asian traditions, including meditation. *Mandalas* are objects of devotion in Hinduism and Vajrayana Buddhism and are also used in Jainism. See https://www.ancient.eu/mandala/, accessed December 28, 2017.

[41] *Nādī* is an energy channel through which *Prāna*, the divine energy, life, and consciousness streams. This terminology comes from Hinduism. https://www.chakras.net/yoga-principles/16-nadi, accessed 28 December 2018.

[42] Other solo pieces under the strong influence of various folk traditions are: *Minyo* (Berlin, 1991, variations on a Japanese folk song), *Gamelan* (Berlin, 1993, written for the Balinese guitarist Iwan Tanzil), *The Bridge of the Birds* (Berlin, 1998, written for the Beijing-based guitarist Zhen Gi), *Vidala* (Berlin, 2001, dedicated to Ana Villa), *Taqsim* (Berlin, 2002, written for Nora Buschmann), *Steidleriana* (Berlin, 2008, dedicated to Pavel Steidl), and *Nam Suite* (Berlin, 2009, written for the Iranian guitarist Lily Afshar).

[43] Cooper, "Carlo Domeniconi," 17.

> Let's look at it from another point of view. Mankind has one religion, in a way. Everybody has to believe in a God, or several Gods. Maybe they are going to be very impersonal; they're going to develop different images. If you are free to choose, you can be a Buddhist, a Muslim or a Christian, and it's the same problem, do you see? You will be attracted to a certain religious tradition or not, so it depends on your own level of consciousness. What it boils down to is that the artist, the musician, has to select and today he or she has more to select from![44]

Domeniconi's most recent works for solo guitar and guitar ensembles still display eclecticism and a strong interest in fusing various non-classical styles, improvisatory approach and classical form. The most recent work of his is a piece for six guitars commissioned by GitarArt Festival 2017 (Belgrade, Serbia) and entitled *Bel Grado*. The obvious meaning of the title is Belgrade in Italian, but it can also mean "beautiful level," "great weather," or "good times."[45] The piece was written for six soloists, one from each of the six Republics of the former Yugoslavia.[46]Domeniconi undertook the task of writing for six soloists seriously, creating a piece in which they need to play as a strong ensemble, but also perform as "soloists" in some moments. This is the only piece in which Domeniconi asks a classical guitarist to improvise in an ensemble setting. Each of the six "solos" is accompanied by the other performers in a characteristic 5/8 meter. This meter is constant through the whole piece, acting as a "glue" that keeps all the parts together. The piece opens and closes with a theme strongly influenced by Balkan traditional music, and aside from "improvised" parts it incorporates an aleatoric section (phrases in this section are chosen by the performers in the moment). This task requires performers to learn the other parts, transforming the "soloists" into ensemble members who have to listen to the others carefully.[47] This piece integrates several concepts or guiding principles present in Domeniconi's music: being rooted in a chosen tradition, a free approach to compositional techniques

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[44] Ibid., 17.

[45] Carlo Domeniconi, interview by Natalia Mićićević, RTS music program, June 30, 2017; https://www.youtube.com/watch?v=9SNm4cIHXuQ&t=64s, accessed January 12, 2018.

[46] The six ex-Yugoslav republics, now countries, are: Macedonia, Serbia, Bosnia, Croatia, Montenegro, and Slovenia. The other meaning of the title could refer to the "golden" period of the Social Federal Republic of Yugoslavia, when the six Republics were integrated into one country.

[47] Ibid.

(improvised parts, aleatoric sections), and synthesis of styles (e.g., theme and classical form synthesized with non-classical concepts such as improvised "solos").

Dušan Bogdanović (b. 1955)

I was first exposed to the music of Dušan Bogdanović in elementary music school, where my teacher assigned two pieces by him from the collection entitled Six Children's Pieces (*Six piéces enfantines,* 1978), which consists of The Old Car, The Waltz for the Sad Cloud, Squirrel, Green Market, The Bear, and The March of the Lilliputians. In these simple pieces, some of the composer's first attempts at synthesis were already present. It is noteworthy that this collection, one of the first he published, is dedicated to children. In a short interview he gave to the Paris Guitar Foundation, Bogdanović answered the question "Why and when did you start to compose?" by explaining that as a child he was very inventive: he often made guitar-like instruments, and he started improvising at an early age. When he started learning classical guitar at the age of 12, it was natural for him to start creating pieces: "Whatever I played in the very beginning, I started using it as material for composition."[48]

Bogdanović was improvising as well as composing on the guitar from the beginning of his exposure to the instrument. This helps in understanding the composer–performer concept that I am examining in this paper. According to the guitar historian Maurice J. Summerfield, Bogdanović started playing the guitar with his father Časlav, who was a professor of physics but also an amateur player of the guitar and violin. At that time, he was mostly interested in non-classical styles such as rock, pop, jazz, and Latin American music, and started to be interested in the classical guitar only after he heard the music of Debussy, Ravel, and J. S. Bach.[49] Before

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[48] "Paris Guitar Foundation—Guitar Symposium," filmed April 2016; YouTube video, 01:07, posted April 2016.

[49] Maurice J. Summerfield, *The Classical Guitar: Its Evolution, Players and Personalities since 1800* (United Kingdom: Ashley Mark, 2002), 57–59.

Bogdanović decided to pursue a career in music, he attended the Josip Slavenski Music High School and the Belgrade Gymnasium 8. He was also a member of two bands: one band performed songs by Muddy Waters and other Chicago blues musicians, and the other performed soul and rock music. He was interested in contemporary styles and in playing the electric guitar. At the age of 16, Bogdanović decided to pursue music as his career, and he was also strongly impressed by the music of classical composers:

> Some of my earliest influences were Impressionists, such as Debussy and Ravel. I finally decided to switch from playing Rock 'n' Roll to classical after I heard the Passacaglia and Fugue in C minor for organ by Bach. One day, I was alone at home. I closed all the curtains and listened to the music and it truly touched me. I really felt that this music was talking directly to me, and it was important enough to me to make the decision to study classical music seriously.[50]

Bogdanović's early interest in non-classical genres explains his integrative approach to composing and the process of fusing elements from a variety of styles. In his early works, such as *Jazz Sonata* (1982, not published until 1993) and *Blues and Seven Variations* (published in 1979), many elements of blues and jazz are incorporated into a classical form. *Jazz Sonata* is in four movements, in the first of which Bogdanović provides modes for improvised parts. He asks for improvisation at the beginning of this piece, even though in the later, published version of the piece, he provides a transcript of his improvisations, in case performers want to use that instead of their own. Asking the performer to improvise is still an unusual request.

Bogdanović studied the guitar at the Conservatoire de Musique de Genève with Maria Livia São Marcos, and composition with Pierre Wissmer. He also took private lessons in composition with the celebrated Argentine composer Alberto Ginastera. During his studies, he won the Orchestration Medal from the Conservatoire de Musique de Genève.[51] In 1974 he also won third prize at the Maria Canals International Guitar Competition, and in 1975 was the first

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[50] Dušan Bogdanović, liner notes to *Worlds* CD, MA 009 A 01, 1989.
[51] Summerfield, *Classical Guitar*, 57–59.

prize winner of the Jeunesses Musicales and the Genève International Competition.[52] The beginning of his performing career was marked by his solo debut at Carnegie Hall in 1977. At this time, he also started teaching at the Conservatoire de Musique de Genève and publishing his pieces for guitar. As he states in an interview from 2007, at this time when his performing career was quickly taking off, he felt that things were out of his hands, so he needed to take a break from performing. After canceling a European tour, he took a "sabbatical," as he calls it in the interview, that lasted for about three years.[53]

After this break in his "classical guitar" career, in 1980 Bogdanović made a decision to leave his teaching position in Geneva and move to the United States. He was searching for a musical environment in which he could synthesize his interests in jazz, various ethnic music traditions, and other styles that were not associated with classical music. During the period when he was not active as performer, Bogdanović found that his interest in improvised music, through variety of non-classical styles, was strong and he began exploring this direction. About his decision to leave Europe, he says:

> I needed to change my environment because Europe seemed old and very traditional. The institutions are so strong that one really cannot very easily synthesize different musical languages. I felt that the US might be the right kind of environment for me. I really didn't think much about what I was going to do there, but I guess that came from anticipation of having a lot of freedom and space.[54]

Another likely reason for leaving the Conservatory was the restriction of academia that Bogdanović felt, as well as what he perceived to be a lack of flexibility of the classical idiom at the time. In an interview in 1998, Bogdanović talked about this issue: "Another thing is the flexibility of idiom itself. These days classical music seems to be allowing more and more

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[52] Bogdanović, "Review of Composers"; http://composers.rs/en/?page_id=871 ; accessed October 5, 2016.

[53] Hiroshi Kichime, "A Close Look into the Diverse World of Dušan Bogdanović: Discovering Influences through Analysis of Selected Solo Guitar Works" (doctoral document, Shenandoah Conservatory, 2007), 30.

[54] Kichime, "Close Look," 33.

flexibility. At the time when I was studying composition in Europe, serial music was the Bible of the day! In Geneva I studied serial technique and I was very interested in other music."[55]

In the early 1980s, Bogdanović was active in various jazz ensembles in the US and Belgrade, a city that he often visited. In the same interview from 1998, he says that at this time he was "dedicating his professional activity exclusively to playing jazz," and was very much interested in "what jazz had to give in terms of its flexibility."

As he settled in Santa Monica, California, Bogdanović began collaborations with numerous musicians who were rooted in jazz, but also experimented with fusing jazz and ethnic music traditions. Some of the musicians with whom he collaborated and had a big influence on his work were the Bulgarian pianist Milcho Leviev, the Russian saxophonist Alexei Zubov, the jazz flutist James Newton, and the Serbian/Croatian guitarist Miroslav Tadić. With Leviev and Zubov, Bogdanović formed a fusion ensemble, Lingua Franca. In 1985, they recorded an album entitled Common Language (the English meaning of the ensemble's name). The ensemble was not active for long, but Bogdanović continued collaboration with Leviev. A movement of Bogdanović's piece *Balkan Bargain* for two guitars, entitled "Milcho's Boogie," is dedicated to this pianist, whose music had been a deep influence. Many years later, they recorded a duo album entitled Winter Tale (released 2008).

About the same time as he was pursuing his collaborative projects in the United States, Bogdanović started a few fruitful collaborations with musicians in Belgrade. In 1985, he was involved in opening the guitar program at the Music Academy of the University of Belgrade and was its first guitar professor (1985–89). He taught and lived in Belgrade for only two years but collaborated successfully with Serbian jazz musicians and improvisers, among them Vojin

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[55] Emma Martinez, "Dušan Bogdanović: Interviewed," *Classical Guitar* 17, no. 1 (September 1998): 12.

Draškoci (double bass), Miloš Petrović (piano/harpsichord), and Veljko Nikolić aka Papa Nik (African percussion instruments, drums).

Exposure to the work of his friend and long-term collaborator Miloš Petrović, one of the pioneers of what Serbian ethnomusicologists today describe as Balkan ethno-jazz, certainly had a big influence on Bogdanović. This influence, and an increased interest in ethnic music of the world, is found in the album Worlds, which Bogdanović released on the MA label in 1989. This CD presents all the different "worlds" of music in which Bogdanović lives and which he fuses. It carefully balances structured pieces (*Jazz Sonata*, *Cinq miniatures printanières*), pieces with a strong improvisation element (*Sharon's Song Dance*, based on Haiku-like miniatures), and completely improvised pieces (*Pieces of a Puzzle* in flamenco style; Gamelitar Music influenced by the music of Bali, Japan, and Africa).[57]

At the end of the 1980s, while Bogdanović was teaching guitar at the University of Southern California, he started playing in The Falla Guitar Trio. This project marked the years in which, after some time playing music that could not really be categorized as classical and four years of collaborations with jazz musicians, Bogdanović came back to the classical idiom, working on several other projects with his classically trained colleagues. It became obvious that his compositional style would now fuse all of the previous influences and styles, and that in his concerts (solo performances) the audience would enjoy hearing structured pieces, semi-improvised pieces, and completely improvised pieces.

Between 1990 and 2007, Bogdanović taught guitar, composition, and improvisation at the San Francisco Conservatory of Music. He continued collaborating with musicians who were also great improvisers, such as Leviev and Tadić, Bruce Arnold (guitarist and free improviser), and Mark Nauseef (percussionist, composer, and improviser). Bogdanović also collaborated with the Pacific Dance Company, which commissioned the ballet *Crow* from him and performed it

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[57] Bogdanović, liner notes to *Worlds*.

worldwide. Among several multimedia or interdisciplinary projects, the one I have found the most interesting is the collaborative piece *To Where Does One Return?*, premiered at the Multimedia Festival in Hilo, Hawaii, in collaboration with the Butoh dancer Jack Boyle and the sculptor Randy Takaki.[58] This project shows that Bogdanović was becoming interested not only in fusing a variety of music styles, but moving across disciplines, through the collaboration with the dancer and the visual artist. The interdisciplinary concept of his work is also present in his solo and chamber ensemble pieces, although not as obvious as in the pieces mentioned above. The concept is found, for example, in a piece influenced by Taoism, *Grasshopper Maker's Song* (1989), in which Bogdanović interprets a story he heard from a man he met in Hong Kong.

Since 2014, Bogdanović has been teaching guitar and improvisation at the Genève Conservatory. He founded a performer–composer Master of Music degree in guitar that he also directs. Since the beginning of 2016, he has been organizing a unique conference/festival, The Multimod Performer–Composer Festival"[59] The description of this festival provides a good insight into his overall interests and into the breadth of his creative activities:

> Its basic premise is to present and examine the world of contemporary performer–composer activities in the context of the "multiple modernities" concept—a concept which presents us with a large, international and multifaceted overview of modernity. As much as the theoretical view of creativity today involves diverse cultural and aesthetic sources, it also involves diverse practice including improvisation, written-out composition and multimedia….[60]

The last sentence of the festival description also summarizes the primary subject of interest in this paper: presenting the work of composer–performers who incorporate improvisation and synthesize a variety of styles into their creative work.

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[58] Bogdanović, "Published Works."

[59] Dušan Bogdanović, "Multiple Modernities Performer–Composer Festival"; http://www.multimod-performer-composer.com; accessed November 8, 2016.

[60] Ibid.

Chapter 2: Anatolian Song

Turkish music, türku, and Aşik tradition

Domeniconi spent several years in Istanbul teaching classical guitar at the Istanbul Conservatory. During this time, he learned Turkish, deeply embraced Turkish culture, and became an expert on various genres of Turkish music.[1]

Although Domeniconi often strongly objected to the term "Turkish music," I will use it to refer to the various music traditions of different regions in Turkey that have common music elements. For example, modal organization of melodies is present in most of the folk styles in Turkey. Specifically, the makam[2] modal system is present in many styles, not only in Turkey but in other countries of the Middle East.[3] Domeniconi is aware of this, but at the same time he is specific about where he draws the inspiration for his pieces from.

Asked about his famous *Koyunbaba Suite* and the subject of Turkish music, he said: "Turkish is nothing. Turkish doesn't mean anything. It is a political border and nothing else…. Koyunbaba, for example, is music from the southwest of Turkey and belongs geographically to the Greek islands. So it is Aegean music, which is different." Turkish music can be placed in two main categories: folk music and classical music. These two categories were present in the

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[1] Colin Cooper, "Carlo Domeniconi: A Force from Italy," *Classical Guitar* 7, no. 8 (April 1989): 14.

[2] "*Makam* (Turkish) or *maqām* (Arabic) is an Arabic word meaning 'position' or 'place.' Its modal meaning ultimately derives from the basic meaning of 'tone' or 'degree in the scale,' that is, a particular place in the general scale of all the pitches available in the system…. In contemporary usage *maqām* is one of several terms used to denote two contrasting modal concepts: 1) tonal-melodic type and 2) cyclical genre." *Grove Music Online*, s.v. "Middle East and Asia," by Harold S. Powers.

[3] "According to Richard Jankowsky, the Middle East includes the following regions: west Asian countries (Iran, Israel, Turkey, Iraq, Jordan, Lebanon, Syria, and Palestinian Territories) and countries of the Arabian Peninsula (Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, Yemen, and UAE). The countries of North Africa (Morocco, Algeria, Tunisia, Libya, and Egypt) are often grouped together with the Middle East, "owing to certain commonalities in language, religion, and culture developed during their shared experience as part of the Islamic and Ottoman Empires." Bruno Nettl and Timothy Roman, *Excursions in World Music* (New York: Routledge; Taylor and Francis Group, 2017), 145.

Ottoman Empire[4] as Ottoman folk music and Ottoman art music. Both categories emerged during the seventeenth century, or as some musicologists suggest, even as early as the thirteenth century. The main difference between folk music and art music is that folk music comes from rural regions, whereas Turkish classical music or Ottoman art music is associated with the urban environment.[5]

Early evidence of this division can be found in some of the first ethnomusicological researches, conducted in 1936 by the Hungarian composer and ethnomusicologist Béla Bartók. In the introduction to his collection of Turkish folk songs, collected mainly in the region of Anatolia (Asia Minor), he introduces the term türku: "There is a very distinct demarcation between rural and urban folk songs, even to the extent of their designation, not observed elsewhere. The former are called Türku; the latter, Şarkı."[6] In the same paragraph, Bartók quotes Ignác Kúnos, a Hungarian folklorist who collected Osmanli[7]–Turkish folk poems, on the main differences between the two genres. Şarkı are written in a language intermixed with Arabic and Persian elements, whereas türku use rural or "pure Turkish language."[8] The türku poems make use of certain melodies that were "national once, born on Turkish soil"[9]; şarkı, melodies of other cultures, mainly Arabic.

In the 1930s Turkey went through a nationalist reform, during which the country's first president, Mustafa Kemal Atatürk, called for modernization of the Republic of Turkey. This modernization included emphasis on European cultural and political ideals, and particular

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[4] The Ottoman Empire was created by Turkish tribes in Asia Minor. It grew to be one of the most powerful empires in the world in the fifteenth and sixteenth centuries. It lasted for more than 600 years (coming to an end in 1922, when it was replaced by the Turkish Republic). At its greatest height it included parts of present-day Hungary, the Balkan countries, parts of Ukraine, part of the Middle East (now Iraq, Syria, Egypt, and Israel), North Africa, and parts of the Arabian Peninsula. https://www.britannica.com/place/Ottoman-Empire.

[5] Sönmezlet, "Turkish Musical Influences," 21.

[6] Béla Bartók, *Turkish Folk Music from Asia Minor,* ed. Benjamin Suchoff (Princeton: Princeton University Press, 1976), 51.

[7] *Osmanli* is an old term for *Ottoman.*

[8] Bartók, *Turkish Folk Music*, 52.

[9] Ibid.

emphasis on the rural Turkish heritage and folk music. At the same time the widely-used Arabic script was replaced with the Latin alphabet, and many religious practices and institutions were banned. These events had a strong influence on music, as Ottoman art music was banned from national radio and television for several years. The türku folk-song genre became highly popular during the reform years, and in a way became the genre that represents all Turkish folk songs.[10] The word türku[11] also refers to a folk poem, or to a poem with a specific melody assigned to it (usually sung with the accompaniment of the bağlama, or other string instruments). There are many different categories of türku melodies, depending on rhythmic regulations, formal organization, and theme. Türkuler are also categorized according to the regions that they originate from, each region having some characteristic themes. For example, türkuler from the Eastern Anatolian region (Doğu Anadolu Bölgesi) often have a strong theme of longing.[12] Many türkuler originate from a long time ago and are part of an orally transmitted repertoire of minstrels, or aşik singer–performers. The aşik tradition dates from as early as the tenth century and is closely related to the mysticism, philosophy, and poetry of the Alevis.[13]

The aşik tradition is present in other countries of central Asia and the Middle East,[14] but the latest research suggests that it originates from the Türkmen tribes, who lived in central Anatolia for centuries.[15] It is still a living tradition, which requires an artist to be skillful in several disciplines: "It is common to believe that every professional aşik composes lyrics and melodies, sings and plays the saz,[16] composes and tells stories known as dastanlar, and

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[10] Nettl and Roman, *Excursions in World Music*, 93.

[11] *Türku* (in Turkish) means: a ballad, folk song, song, or poem.

[12] Sönmezler, "Turkish Music Influence," 55.

[13] The Alevis, a heterodox Islamic group in modern Turkey, have no church, no established doctrine, and no shared liturgy. Instead, their religion has developed in rural Anatolia through hereditary holy figures who transmitted esoteric religious thought through music, poetry, and collective rituals.

[14] Examples of other *aşik* traditions in other countries (most likely originating in Anatolia): the Armenian *ashough* tradition, the Azerbaijani *asiq* tradition, the Kurdish *stranbej* singers, and the *dengbej* storytellers.

[15] Ferhat Baratav, "Turkey: Sounds of Anatolia," in *World Music: Africa, Europe and Middle East*, ed. Simon Broughton, Mark Ellingham and Richard Trillo (London: Rough Guides, 2000), 397.

[16] *Saz* and *bağlama* are synonymous.

remembers the complete classical aşik repertoire and has the ability to pass it on to his apprentices."[17] An aşik poet–singer usually accompanies himself on the saz, or bağlama.[18] The bağlama has three courses (two or three strings per course), and its most common tuning in central Anatolia is A–D–E (from high to low). This tuning is also called aşik or Alevi düzeni[19] and it emphasizes movement in parallel fourths and fifths (characteristic of the music of the Alevis of Central Asia).

> For the Alevis, the bağlama, or saz, is a powerful symbol of group identity and creed. It is an anthropomorphic symbol of Imam 'Ali and the tenets of the faith: the resonator is said to represent his body; the neck, his sword; the twelve strings, the twelve imams of Shi'a Islam; and the lower course of strings, the prophet Muhammad.[20]

The bağlama can be strummed with a soft plectrum (śelpe), or plucked using all five fingers of the right hand (pençe). When the plucking technique is used by the Alevis, the term pençe also has a symbolic meaning, in which playing with five fingers[21] refers to the Holy Five: the prophet Mohammed, his daughter Fatma, Imam 'Ali, and his two sons Hasan and Hüseyn.[22]

The türku "Uzun ince bir yoldayim" (I am on a long narrow road), which Domeniconi used as basic material for his *Variations on an Anatolian Folk Song*, was the most famous song written and composed by one of the greatest aşik performers in Turkey, Aşik Veysel Satiroğlu.[23]

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[17] Sanubar Baghirova, "The One who Knows the Words: the Asiq of Azerbaijan," *Yearbook for Traditional Music* 47 (2015): 120.

[18] The term *bağlama* is used for the Turkish version of folk long-neck lutes. It comes from the word *bağlamak,* "to tie," referring to the movable frets tied to the neck of the instrument.

[19] *Düzeni* means layout or order in Turkish

[20] Irene Markoff, "Articulating Otherness in the Construction of Alevi-Bektasi Rituals and Ritual Space in a Transitional Perspective," in *Music, Sound and Architecture in Islam*, ed. Michael Frishkopf and Federico Spinetti (Austin: University of Texas Press, 2018), 108.

[21] The numbers 3, 5, and 12 have mystical meanings in Islam. Domeniconi often uses 5 as a number to organize his compositional ideas (5/8 meter, five sections, etc.).

[22] Irene Markoff, "Deconstructing Haydar: Lineage, Ownership, and Innovation in the Creation of an Alevi Classic," in *Ethnomusicological Encounters with Music and Musicians: Essays in Honor of Robert Garfias*, ed. Timothy Rice (New York: Routledge, 2016), 197.

[23] Aşik Veysel Satiroğlu (1894–1973), known as Aşik Veysel, was a Turkish minstrel and highly regarded folk poet. He was born in Sivrilian, a village in the Sivas province in central Anatolia. This region was always famous for *Ozan* (folk poets) and the *aşik* tradition. Veysel started playing the *saz* at an early age, after he lost vision as a result of a smallpox epidemic in his village. His father wanted him to start to learn to play the *saz*, and often invited folk poets, story tellers, and *aşik* artists to their house. Veysel

Veysel is still regarded as one of the most important Turkish aşiks of modern times. His poems are autobiographical, speaking of the hardship of life, love, faith, and the inevitability of death, often set to sad and melancholic tunes.[24] Another well-known türku by Veysel is "Kara toprak" (Black earth).

"Uzun ince bir yoldayim"

Before we look at the formal organization of the *Variations on an Anatolian Folk Song*, let us briefly introduce the original türku by Veysel. Domeniconi did not use the instrumental introduction from the original türku, but only the singing part. This underlines the importance of the folk poem. By looking at the formal organization of the piece, we can conclude that the text was a great inspiration and, aside from the original melody, served as important material for building the piece: the theme followed by five variations mirror the six stanzas of the poem.

Domeniconi was aware that "the poem of Turkish folk songs has critical importance, and Uzun ince bir yoldayim is remembered for its lyrics more than its melody."[25] There are several versions of an audio recording of this türku performed by Veysel, which vary mainly in the number of stanzas. Domeniconi used the last version, recorded by Veysel and issued on LP in Turkey in 1974.[26] In the recording, Veysel recites the first four stanzas, followed by a sung version in six stanzas. The text and translation are reproduced bellow.

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quickly learned folk songs from the visiting masters and became a virtuoso *saz* player. Later, he often traveled on foot to the villages of his region to hear *aşiks* and learn the traditional repertoire of the region. After a few misfortunate events, in which his parents died, his wife left, and his second child died, he dedicated all of his time to poetry and music. In 1931 he was one of the few folk poet–singers to take part in the country's first Folk Poets Festival, organized by the Ministry of Education of the newly established Republic of Turkey. This was an important event for Veysel, as from this moment on, he was recognized as an *aşik* artist representing the tradition from his region. After this event he wrote hundreds of poems and songs, recorded one of the first albums of Anatolian *aşik* poetry and songs, and traveled all over the country to recite, sing, and play. He died in 1973 in his village, which now has a museum dedicated to his artistry.

[24] Learn Turkish Channel, "Aşik Veysel Satiroğlu Poems," Learnturkishchannel, http://learnturkishchannel.blogspot.com/2015/01/ask-veysel-satroglu-poems.html, accessed June 20, 2018.

[25] Sönmezler, "Turkish Musical Influences," 22.

[26] *Kendı Sözünden ve Sazındanö,* Aşik Veysel, Melodi Plak Arşiv Serısı 105-3, LP, 1974.

Uzun ince bir yoldayim,	On a long and narrow road,
Gidiyorum gündüz gece,	Day and night I go,
Bilmiyorum ne heldayim,	I know not the state,
Gidiyorum gündüz gece.	Day and night I go.
Dünyaya geldigim anda,	The moment I was born,
Yürüdüm aynı zamandaö.	I walked at the same time
Ikı kapulı bır handaö,	In the Inn with two doors,
Gidiyorum gündüz gece.	Day and night I go.
Uykida dahi yürüyom	Even when I sleep, I walk.
Kalmaya seber ariyom	Seeking a reason for staying
Gidenleri hep görüyom.	I see those who left,
Gidiyorum gündüz gece.	Day and night I go.
Kirk dokuz yil bu yollarda.	Forty-nine years on this road,
Ovada dagda çollerde	Over plains, mountains, deserts
Düsmusüm gurbet ellerde,	Stuck in these foreign lands,
Gidiyorum gündüz gece.	Day and night I go.
Düsmülürse derince,	If one thinks deeply
Uzak gözükür görünce,	It seems far when seen,
Yol bir dakka miktarinca,	This road lasts but a moment,
Gidiyorum gündüz gece.	Day and night I go.

Sasar Veysel is bu hale,	Veysel is surprised at this situation
Gah aglaya gahi güle,	Sometimes crying, sometimes laughing,
Yetismek için menzile,	To reach the goal,
Gidiyorum gündüz gece.	Day and night I go.[27]

"Uzun ince bir yoldayim" is one of the first original poems by Aşik Veysel that he composed the melody for and sang in public performances. He wrote it when he was 49 years old and performed it until the end of his life. Each stanza consists of four lines, each in eight syllables, where the even numbered lines and odd numbered lines tend to rhyme (original song in Turkish). The first two lines (section A) are set to the same melodic line, separated by a phrase played on the bağlama (which repeats the melodic line of the voice). The melody of the third line (first three measures of the section B) introduces a different mode and a higher range of the voice. The melody of this line does not descend right away, in contrast with the descending melodies of other three lines (see Ex. 2.1). In this way the singer is pointing to the importance of the text of this line (for example, the third line/second stanza: "In the inn with two doors" refers to the poet's birth and death).

[27] The 1001 Türku Project, "Uzun ince bir yoldayim (I travel a long narrow road)," Binbirtürku.wordpress.com, https://binbirturku.wordpress.com/about/turkish-folk-songs/uzun-ince-bir-yoldayim-i-travel-a-long-narrow-road/, accessed June 28, 2018.

Bağlama introduction

A section of the verse

B section of the verse

Example 2.1 Transcription of the instrumental part and sung melody of the türku "Uzun ince bir yoldayim"[29]

A typical folk poem from the Anatolian region, it has a repeated line at the end of each stanza. In this poem, it is the line: "Gidiyorum gündüz gece" (Day and night I go)" This line brings the overall feeling of constant movement, and might well refer to the nomadic way of life of the old generation of aşik singers.[30] In the last stanza, as is common in folk poems passed down by oral tradition, Veysel mentions his own name as a sort of a signature. This implies that everything he said in the previous stanzas referred to his own life. In the third stanza he mentions "those who left," a clear reference to the loss of his parents and children, and his wife who left for another man. In the following stanza, there is another autobiographical element, as Veysel says he is "forty-nine years on this road," and "stuck in these foreign lands." As in the line "those who

[29] Sönmezler, "Turkish Musical Influences," 25.

[30] *Aşik* singers and poets often traveled on foot from village to village to present their art. Veysel became well known after he walked from his village to Ankara in order to sing a poem dedicated to Mustafa Kemal Atatürk.

left," this might refer to the many who had to leave the Republic of Turkey (in order to look for better life and religious freedom) because of the oppression,[31] or the feeling of non-belonging. His thoughts about life are reflected in the fifth stanza, where he says that life ("the road") appears to be long, but in the end it "lasts but a moment." This thought is continued in the last stanza, where Veysel refers to his life, which sometimes brings sadness ("crying") and sometimes happiness ("laughing"), while he is still moving towards "the goal." "The goal" could mean death, or have a more mystical meaning in the tradition of the Alevis as union with Allah.[32] A similar message is found in the two ending stanzas of Veysel's türku "Kara toprak" (My faithful beloved is the black earth):

If you look for the truth, it is obvious,
God is close to the soul, and soul to God,
The secret treasure of Lord is the black earth,
My faithful beloved is the black earth.

The earth covers all my shortcomings,
Spreading ointment, it treats my wounds
With open arms, it awaits my arrival,
My faithful beloved is the black earth.[33]

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[31] Many non-orthodox sects of Islam were banned in the beginning years of Republic of Turkey, during the time of Mustafa Kemal Atatürk. Among others, the sects that were banned or oppressed were Sufism, Alevi sects, and the Mavlevi dervish order.

[32] The word for God in Arabic, used by Islam and all Abrahamic faiths.

[33] Translation by Namik Ciblak (http://nciblak.blogspot.com/2013/06/my-faithful-beloved-is-black-earth.html; accessed 23 December 2018.

Variations on an Anatolian Folk Song (Turkish Music Elements and Analysis)

It is evident that the poem "Uzun ince bir yoldayim" was the composer's inspiration and, aside from the original melody, the text was important material for organizing *Variations on an Anatolian Folk Song*. This piece is in the form of a theme and six variations. The theme and the first five variations, which follow the form of the theme and its harmonic organization, mirror the six stanzas of the poem. The final, sixth variation, Finale, is much longer than the previous five variations. It summarizes the material from almost all those variations in its five sections and concludes with the theme. Here we can see cyclical organization, as in many other works by Domeniconi. The theme, or the main melody introduced at the beginning of the piece, is re-introduced at the end of the piece in an abbreviated version.[34]

The original melody of the folk song was never written down by Veysel, so several versions are available to musicians that were written down by other folk musicians. The version in Example 2.2. features small changes in the meter over a steady pulse. This version points to the improvisatory character of the türku and shows the influence of irregular meter, on a small scale: in the original melody this is present only in the last measures of the song, where 4/4 meter is followed by the 3/4 meter of the first measure when repeated, which could be interpreted as 7/4 meter. The irregular meter of the original melody was possibly why Domeniconi decided to introduce a Turkish folk music element, the aksak meter or rhythm,[35] especially in the last variation (Finale). The irregular aksak meter is characteristic of the music of many Balkan countries (Turkey, Greece, Albania, Bulgaria, Romania, and the former Yugoslavia). [36]

> What makes aksak rhythm different from the classical/distributive rhythm is its fundamental asymmetry reflected in the invariable use of two duration units—a long one and a short one—instead of one unit only. As Brâiloiu further explains, between those two units there is an "illogical" arithmetic relation (2:3 or 3:2) which

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[34] Other pieces that use this form are *Koyunbaba Suite*, *Nile, Buddha's Smile*, *Gita*, etc.

[35] Any meter that alternates units of 2 and 3 in one measure is considered to be *aksak* meter (e.g., 7/8 = 2+2+3; it consists of three beats—short (2), short (2), and long (3)). *Aksak* in Turkish means "lame."

[36] Nice Fracile, "The Aksak Rhythm, a Distinctive Feature of the Balkan Folklore," *Studia musicologica Academia Scientiarum Hungaricae* 44 (January/February 2003): 197.

attaches that "lame" or "stumbling" characteristic to the tunes in aksak, thus justifying the name itself.[37]

In this piece, the meter changes in almost every variation, culminating in the Finale, where the meter changes almost in every measure, and the presence of aksak meter in 5/8 is significant. Below is an outline of the variations and their respective meters:

Theme 2/4 (quarter note upbeat)

Variation I 3/4 (dolce e legato; quarter note upbeat)

Variation II 2/4 (starts in the last measure of var. II)

Variation III 6/8 (two eighth notes upbeat)

Variation IV 2/4 (melody in the upper voice begins with two eighth notes from last measure of previous variation)

Variation V 2/4 (Var. IV and Var. V are not divided with double barlines)

Following is the form of the final variation (Finale):

Section I alternating between 5/8; 4/8; 3/8 and 2/4 (13/8 and 15/8 meter); alternating between 5/8 and 2/4 (last part of section)

Sections II and III 2/4

Section IV alternating between 2/4; 3/8; 4/8 and 7/8 ; the last part of this section between alternating between 2/4 and 5/8

Section V 2/4 ; recapitulation of the theme in 2/4

For the theme of this piece, Domeniconi most likely used the version of the song in 2/4 meter (Ex. 2.2), with omitted quarter-note rest in the first measure, and upbeat instead of a full 2/4 measure. This way he stayed true to the original version, sung and recorded by Veysel (see Appendix A, for the score of *Variations on an Anatolian Folk Song* by Domeniconi).

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[37] Fracile, "Aksak Rhythm," 198.

Example 2.2 "Uzun Ince bir Yoldayim" by Aşik Veysel[38]

The theme of the variations has two sections, A and B, where only the section A is repeated. In the original version by Veysel, part B is also repeated: the melody is played on the bağlama in the repeat. Following is the form diagram of the theme of the variations:

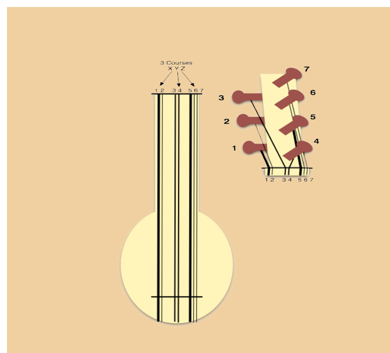
Sections:

A (mm. 1–8)	B (mm. 9–23)
ǁ: a (mm. 1–4), a1 (mm. 5–8) :ǁ	b (mm. 9–14), a2 (mm. 15–23)

The A section (a, a1) of the theme is set in D Aeolian mode, to preserve the sound of original song, and to imitate the open courses of the bağlama. Domeniconi uses the notes D and G as pedal tones, and sets the harmonic language according to them. The predominant harmonic movement, repeated in this section, is iv–i. In the phrase a1 Domeniconi introduces a triad on degree III (m. 5), followed by iv, i^6_4, VII^6_4, I (mm. 6–8). He sets the phrase a2 to almost identical harmonies, except that the chord on degree iv is extended into a C triad (degree VII, in m. 20), and i–iv (m. 3) or i-VII (m. 7) is here presented as VI–VII (m. 21), which serves as part of the cadence of the theme (mm. 21–23: VI–VII–i). The bağlama (Example 2.3), the instrument that

[38] Colin Harries, "The Solo Guitar Music of Carlo Domeniconi and Exploration of the Diverse Influences" (master's thesis, Waterford Institute of Technology, 2014), 68.

Veysel used to accompany himself, is tuned to G, D, A,[39] so Domeniconi often uses open strings D (the open 4th string on the guitar is D; the 6th string is also tuned down to D), and G in this section and in later variations.[40] In m. 13 of part B, Domeniconi uses parallel fifth and fourths, introducing for the first time the "quartal harmony" characteristic of guitar arrangements of Anatolian folk songs (performed with bağlama accompaniment).[41] This approach is another tool that the composer uses to evoke the sound of this instrument.



Example 2.3 Bağlama

The b phrase begins with an ascending melody (mm. 9–10) and a pedal tone A, which is sustained through the rest of this phrase (mm. 10–14). The pedal A creates a certain contrast with the a phrases, especially considering the emphasis on the A Aeolian[42] and A Phrygian modes.[43] Some researchers suggest that Domeniconi, like other contemporary Turkish composers for the

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[39] On the *bağlama;* the first course (Z) usually has three strings, of which the first two are tuned in unison and the third is an octave lower. Courses Y and X are tuned in octaves. The most usual *bağlama* tuning in the Anatolian region is G, D, A, from the lowest to the highest course (X=G, Y=D, and Z=A), which on the guitar would be equivalent to D, A, E, where E is the first string. The *bağlama* is also often tuned to A, D, A, a less versatile tuning used more often in larger ensembles.

[40] Veysel used predominantly the *tezene* playing technique, a way of strumming with the plectrum. The melody is usually played on the first string, while the other two courses are drones.

[41] Tolgahan Çoğulu, "The Impact of Asia Minor (Anatolian) Folk Music on Classical Guitar Repertoire," *Istanbul Technical University Journal*; https://www.scribd.com/doc/207360918/Tolgahan-Cogulu-pdf, accessed August 28, 2018.

[42] A aeolian is signaled by the change from B flat to B natural, in melodic line (mm.9-13).

[43] Domeniconi evokes the A Phrygian mode in m. 14 by keeping the A pedal under the Bb in the melody.

guitar, purposely uses the Aeolian, and in later variations more clearly introduces the Phrygian mode,[44] in order to evoke Kürdi and Hüseyni makam. The makam can be identified by six characteristics (according to the early twentieth-century Turkish theorist Rauf Yekta): characteristic tetrachord and pentachord (scale types), ambitus, beginning, dominant, tonic (finalis), and movement (seyir). Most of these elements are needed in order to clearly identify makam.[45]

The Aeolian mode has exactly the same upper tetrachord as the Kürdi makam (see Ex. 2.4). "The Phrygian is more significant for composers who are influenced by Anatolian music because it has some similarities to the Kürdi makam, which is one of the major makams found in Anatolian music."[46] The Phrygian mode shares its first five notes with the Hüseyni makam, except that when played on bağlama, this makam is performed with the second degree one koma[47] higher than the second degree of the Phrygian mode. In other words, the interval in this makam is slightly bigger than a half step of the mode. The upper tetrachord of the Hüseyni makam has a sharp sixth degree, which is equivalent to the second tetrachord of the Dorian mode. The b phrase of the theme (mm. 9–14), possibly evokes the Hüseyni makam in the melody (B natural is present in the Hüseyni makam in D), but Domeniconi does not yet introduce other elements of this makam (in D, this makam would also include note Eb, slightly higher than the one in equal temperament; see Ex. 2.5). In later variations, we will see how Domeniconi evokes these makams more clearly, and skillfully alternates between modal organization and the makam system.[48]

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[44] Sönmezler, "Turkish Musical Influences," 17.

[45] Karl L. Signell, *Makam: Modal Practice in Turkish Art Music* (Sarasota, FL: Usul Editions, 2008), 48.

[46] Çoğulu, "Impact."

[47] *Koma* is the smallest distance between two pitches in Middle Eastern music.

[48] The *makam* system is a set of compositional rules by which the melodic component of a piece is realized. The closest counterpart in Western music would be the medieval mode. There are approximately 60–70 *makams* recognized today, each with its own name and its own distinctive structure. Signell, *Makam*, 16.

Example 2.4 Kurdi makam

Example 2.5 Hüseyni makam

Example 2.6 Carlo Domeniconi, *Koyunbaba Suite*, I (Moderato), mm. 1–3, Phrygian mode

Both Turkish music elements mentioned above (pedal notes, modes that evoke a makamalar system) are present in Domeniconi's well-known *Koyunbaba Suite*. Following is an example from this piece, which illustrate the use of the Phrygian mode.

Variation I follows the same form as the theme. It is in 3/4 meter and a slightly faster tempo, marked dolce e legato. In this variation Domeniconi introduces polyphonic texture, in contrast to the theme. The second voice, which is more active (in the B part), is often in syncopated rhythm, characteristic of the Anatolian türku. The slightly faster tempo and legato marking impart a flowing character and perhaps depict the second verse of the poem, in which Veysel says he is "walking, from the moment I was born, in an inn with two gates."[49] In order to depict "two gates" (in some translations "two doors"), Domeniconi starts this variation with the upbeat in the last measure of the theme, and ends in the first measure of the next variation. He uses this same device between other variations (Theme–Variations I–II, and after a fermata,

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[49] Katherine Branning, "Aşik Veysel—*Uzun Ince bir yoldayim,*" Turkishhan.org, http://www.turkishhan.org/asik%20veysel.htm, accessed August 29, 2018.

Variations III–VI) as a way of connecting variations and depicting the last line of each stanza: "day and night I go."

Although this variation follows the form of the theme, it is one measure shorter in part B: the b phrase has only five measures. In the last measure of this phrase (m. 37), the A Phrygian mode is emphasized (see Ex. 2.7). As in the theme, in this variation Domeniconi mostly uses the D Aeolian mode (part A) and A Aeolian (phrase b of part B). This measure also evokes the Kürdi makam, which is present in later variations as well.

Another element of Turkish music presented in the first variation is ornamenting the last note of the phrase with the half-step-up trill (at the same time using an unstable 2nd degree if the note is treated or understood as a temporary tonic).[50] In Ex. 2.7, this is present in the melodic line of the upper voice (not as a trill, but rather as an ornamented melodic line).

Example 2.7 Domeniconi, *Variations on an Anatolian Folk Song*, m. 27 (Variation II)

In Variation II this element is presented in its more typical form. The note C, an ending note of the a1 phrase (sounding as a temporary tonic), is ornamented with D flat (half step higher). In m. 8, Domeniconi uses a longer ornament on note D with a half-step-higher Eb. In this measure D is re-introduced as the tonal center of the variation. By introducing D flat at the beginning of this measure, Domeniconi is again evoking the Kürdi makam[51] in C (Ex. 2.8).

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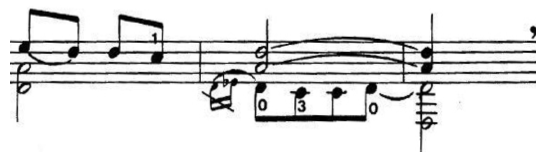
[50] Bartók, *Turkish Folk Music*, 50.

[51] At the master-musician level, *makam* is determined not only by scale and intervallic structure, but also by melodic direction, dominant notes/pitches, pitch inflections and *makam* progressions. Signell, *Makam*, 24.

Example 2.8 Typical ornament (on D) and example of Kürdi makam in C, first pentachord (C, Db, Eb, (F),[52] G), Variation II

In m. 4 of this variation (see Ex. 2.9), phrase a ends on note C, with a 4th above (3rd above the tonic, which is often omitted).[53] This ending interval is marked with a short fermata and vibrato, which evokes the sound of the non-tempered instrument (bağlama). Here, vibrato has a similar role to a half-step trill. It is an imitation of typical ornaments, which use pitches a quarter tone higher, characteristic of the bağlama. An example of similar ornamentation to that presented in Ex. 2.8 is an ornament on the note D at the end of the phrase in m. 22, introduced in the lower voice (see Ex. 2.10).

Example 2.9 Domeniconi, *Variations on an Anatolian Folk Song*, Variation II, m. 4



Example 2.10 Domeniconi, *Variations on an Anatolian Folk Song*, Variation II, m. 22

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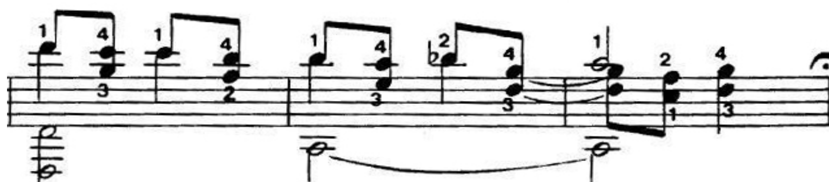
[52] The note F is missing in this measure, but it is implied, since all other notes of the first part of this *makam* are present.

[53] An omitted third of the chord at the ending of phrases is common in arrangements of Anatolian folk songs by Turkish composers. Çoğulu, "Impact." 6.

Another example of Domeniconi's attempt to imitate the sound of a non-tempered instrument on the guitar is in m. 11, where C is played on the second string, followed by the same note on the first string (see Ex. 2.11). This gives the effect of a quarter-tone higher pitch on the second string, especially since this note is played on the 13th fret (pitches sound slightly higher above the 12th fret on the guitar). Domeniconi uses this effect in *Koyunbaba Suite* quite often to imitate the sound of the Arabic lute (a non-tempered, not fretted instrument; performers often use quarter tones or komas, as on the bağlama).



Example 2.11 Domeniconi, *Variations on an Anatolian Folk Song*, Variation II, mm. 11–13[54]

The texture of this variation suggests the sound of a traditional instrument, since quartal harmony is emphasized. (If played on the bağlama, the melody would be on the top string, while the other strings are strummed and ringing at the same time as the melody.) Pedal notes are re-introduced. The tempo and character of this variation—rubato markings, suggested by fermata in m. 4, rallentando in m. 8, fermata in m. 13, and rallentando in m. 19—are also similar to the theme. By using many elements of Turkish folk music in this variation, Domeniconi is depicting the third verse of the poem, in which Veysel is "seeking a reason for staying," while "seeing those who left." This line is emphasized in mm. 11–13, phrase b, with chromatic movement in the upper melody.

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[54] An example of imitation of sound of bağlama, by placing the same note on two different strings in higher position on the guitar fretboard.

In Variation III, Domeniconi uses compound meter (6/8), in a much faster tempo, dotted eighth note = 72–92. The number of measures mirrors Variation I: eight measures repeated in section A; fifteen measures in section B. This variation contrasts with the previous one, as it has a single melody, bağlama solo, improvisatory material—the introduction and interludes of the türku are usually presented as melodic improvisations—and even more characteristic ornaments. Two types of ornaments are characteristic of bağlama solos: çarpma (slurs from the note above) and çekme (slurs from the note below). These slurs are natural because the melody is always played on the first string, which results in horizontal movement of the left hand. The first finger moves up and down the neck, while other fingers execute slurs.[55] Domeniconi often uses cross-string versions of çekme and çarpma, characteristic of classical-guitar arrangements of Turkish music (see Ex.2.12).

Example 2.12 Domeniconi, *Variations on an Anatolian Folk Song*, Variation III, mm. 3–4 example of cross-string çarpma and çekme

A variety of ornaments is incorporated into this variation: trills with half-step higher note, vibrato having a similar function to the half-step trill, the above-mentioned ornaments (çekme and çarpma), and a combination of the two. Examples 2.13–2.15 are examples of these ornaments.

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[55] Tolgahan Çogulu, "Bağlama Techniques in Classical Guitar Music," *Soundboard Magazine* 40, no. 1 (summer 2012): 11.

Example 2.13 Half-step ornaments in m. 5 (vibrato), m. 6 (d, e flat), and m. 7 (c, d flat); çarpma in mm. 6–7, Variations on Anatolian Folk Song, Variation III

Example 2.14 Domeniconi, *Variations on an Anatolian Folk Song*, Variation III, mm. 10 and 12, combination of çekme and çarpma into a longer slur

Example 2.15 Çekme as a fast quintuplet, which has the effect of a short stop at the end of the sequence, m. 18, Variation III

In m. 8 of part A, Domeniconi finally gives us the whole mode, which dominates this section: the Phrygian mode in D, the equivalent of the Kürdi makam. In order to introduce all the ornaments and the scale, Domeniconi prolongs this part for one measure (part A is nine measures long in this variation). Phrase b of part B overlaps with the ending of phrase a, as it starts on the last two eighth notes of m. 9. A similar model is used in Variation I: phrase b is five measures long, followed by a1 ten measures long. In this part Domeniconi gradually introduces the Hüseyni makam scale with F# in m. 10 (see Ex. 2.14) and the entire scale (Hüseyni makam in A) in m. 12 (A, Bb, C, D, E, F#, G, A). Domeniconi is not using a typical interval at the beginning of this makam (second degree, one koma higher than a regular half step), as he obviously decided to use scales that evoke only makam scales. He uses a variety of tools to imitate the sound of the non-tempered bağlama, such as playing one note on two neighbor strings in Variation II, m. 11, and vibrato in Variation III, m. 5, to name few. Variation III is much faster than the previous one,

with improvisatory melody in 6/8 meter, which is “foreign” to Anatolian folk music. Domeniconi perhaps depicts the fourth verse of the poem, in which Veysel is “on the road for forty-nine years” and “stuck in these foreign lands.”

Variation IV brings us back to 2/4 meter, a slower tempo, and polyphonic texture, similar to the texture of Variation I. The second voice is much more developed, and composed in the manner of a free canon. The absence of exact imitation in two voices outlines the style of a canon. The slower tempo (quarter note = 80) evokes the meditative character of Variation II, which is also in 2/4 meter, except that the ornaments and rubato markings (fermata, vibrato, and similar) are missing. There is a fermata at the end of the variation, and in part B in m. 12 it marks the ending of the b phrase. This phrase is significantly shorter than the other variations (four measures long), perhaps depicting the crucial third line of the fourth stanza: “this road lasts but a moment.” The meditative character of this variation also depicts the mystical message of the fourth stanza, in which the poet compares the “road, which seems far when seen” but lasts only “a moment” to life. The end is marked with a long chord with a fermata, followed by the bass, also under a fermata (m. 22). Domeniconi uses two fermata markings in this measure to prepare the surprisingly fast Variation V (see Ex. 2.16).

Example 2.16 Domeniconi, *Variations on an Anatolian Folk Song*, Variation IV, last measure, upbeat to Variation V

Variation V comes as a surprise. It is in a much faster tempo (quarter note = 100) than the previous variation, most likely depicting the first line of the last verse: “Veysel is surprised at this situation….” Even though there is no barline between Variations IV and V, and they are both in 2/4 meter, the two variations have contrasting material. The texture of Variation V is simpler, similar to Variation III, in which Domeniconi evokes the improvisatory, linear character of the

instrumental parts of the original türku. In Variation V, Domeniconi clearly evokes the sound of the bağlama by using the notes G, D, and A as bass notes, in almost the entire variation. Instead of ornaments, Domeniconi introduces a variety of slurs (two-note, three-note, and four-note). In this fast tempo, the slurs give the effect of a heavily ornamented melodic line. Examples 2.17 and 2.18 are examples of slurs (ornaments), typical of Turkish music performed on the bağlama.

Example 2.17 Examples of half-step higher pitch ornament (combination of çekme and çarpma), Variation V

Example 2.18 Examples of çekme (ascending slurs, from the note below), Variation V

In this variation Domeniconi is changing the "mood" more often, by alternating between modes and changes in pitches that determine the mode or makam (B to Bb, E to Eb). Whenever Eb is introduced in part A (mm. 3, 7, and 8), it sounds as if the melody is in the Hüseyni makam. In the last measure of part A, all the pitches of the Hüseyni makam are introduced. In this part, and in the following part B, the Hüseyni makam alternates with A Phrygian (Ex. 2.18).

By changing the mode of the melody frequently, Domeniconi is perhaps depicting the overall mood of the last verse, in which Veysel sings about the uncertainty of life: "on this road"; he is "sometimes crying, sometimes laughing." This variation ends with an unusually long cross-string çarpma ornament, which announces the long final variation.

Variations I–V follow the form of the theme, with more or less the same number of measures (23). Variations I, III, and V are fast variations, in which Domeniconi extensively explores elements of Turkish music related to bağlama techniques (slurs, characteristic ornaments, vibrato) to evoke the non-tempered notes of the instrument, etc. These three variations are separated by the meditative and slower variations II and IV, in which the texture is polyphonic, with strong quartal harmonic language. All five variations present material that creates a balance between Western classical music and Turkish musical elements.

The final variation (Finale) is the most adventurous of all. Domeniconi introduces dissonant intervals and a contemporary approach to material from the previous variations and theme. The Finale is in five sections, each of which can be viewed as a new variation and uses material from the previous variations and theme:

Section I (mirrors theme with repeat of part A): mm. 1–31
Section II (uses material from Variations III and V): mm. 31–64

Section III (uses material from Variation III): mm. 65–99

Section IV (mirrors first section of Finale/theme without repeat): mm. 99–146

Section V (almost exact repetition of theme): mm. 146-168.

In section I of the Finale, Domeniconi is working with the entire melody of the theme (part A is repeated, as in the original theme). In the first eight measures, the melody is embellished with sixteenth-note slurs and set in the lower register in octaves. The composer presents the first two phrases (a and a1 of the original theme) in 13/8 and 15/8 meter, uncommon

in Balkan traditional music.[56] Here the odd meter is presented as a combination of 5/8 or 3/8 with 2/4 or 4/8,[57] so that classically trained guitarists can understand the meter more easily. This section of the Finale already introduces dissonant intervals, and in some way the clash of modes, as the lower voice uses the D Phrygian mode while the upper voice mostly uses D Aeolian. This results in the occasional simultaneous sounding of Eb and E (Ex.2.19, mm. 2 and 5). Measures 16–31 introduce even more dissonant intervals, as the composer uses chromatic passing notes (in both voices) along with quartal harmony (Ex.2.19, mm. 20–21, 27 –30). Quartal harmonic language, dissonant intervals (chromatic movement in both voices), and odd meter are elements that place the Finale in a more contemporary-sounding context than all the previous variations.

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[56] The most common odd or *aksak* meters in Balkan traditional music are 7/8, 9/8, and 11/8.

[57] 13/8 is notated as 5/8 plus two measures of 4/8 (mm. 1–4); 15/8 is notated as 3/8 plus three measures of 2/4 (mm. 4–8).

Example 2.19 Domeniconi, *Variations on an Anatolian Folk Song*, Finale, section 1 (mm.1-30)

Section II has almost the same number of measures as the first section, except that part B is slightly extended. The material in this section comes from Variation III; mm. 52–53 are exact quotes of mm. 12–13 of Variation III, in the original 6/8 meter. In this section Domeniconi

introduces characteristic ornaments and motives that he will use in sections to come (see Ex. 2.20, mm. 38–39) as well as strummed chords (which imitate the plectrum playing style of baglama, m. 42) and dissonant chords, which include passing notes or inverted quartal chords (mm. 46–47). This section ends with the same motive (characteristic dissonant chords) introduced in m.46 extended to three measures in order to prepare the next section.

Example 2.20 Domeniconi, *Variations on an Anatolian Folk Song*, Finale, section II (mm.31-64)

The following section borrows extensively from section II and Variation II. Measures 65–67 bring back the melody in fourths from Variation II (see Ex. 2.21). The vibrato effect at the end of the first phrase (m. 68) is from Variation II. The repeated rhythmic pattern above quartal chords that incorporate an ornament (half-step-higher-note trills in triplets, mm. 73 and 81) give this section a dance-like character. This pattern also imparts a folk element once again—a characteristic half-step-higher-note ornament—which is a variation of the motive introduced in section II of the Finale. Domeniconi uses this motive and the motive that ends previous section to extend this section (mm. 90–100). These ten measures are an extended version of the last three measures of the previous section, with even more emphasis on dissonant chords and intervals (Eb and D sound together more often, especially towards the ending measures of the section, including the last interval). This ending part of section III also strongly emphasizes the D Dorian mode (presence of Eb) and evokes the Kürdi makam.

SECTION III

poco più lento

vibr.

lunga

rall.

Ending part of section III

Example 2.21 Domeniconi, *Variations on an Anatolian Folk Song*, Finale, section III

In the last section of the Finale, Domeniconi combines material from the beginning with the new material that emphasizes chromatic movement in the melodic lines and accompaniment. Measures 99–106 repeat mm. 1–7 of the Finale's section I (see Ex. 2.22). There follows material that mirrors mm. 16–30 of section I (the part that mirrors the B section of the theme), with some variation in that the chords are arpeggiated this time. Section IV does not follow the form of the beginning of the Finale completely; when parts that mirror the A and B parts of the theme are repeated, each part is presented twice. Here we have part A followed by part B, clearly divided by an added measure in 7/8 (m. 107), which has a modulatory function, bringing us back to A Aeolian mode. Measure 131 of this section is also in 7/8 meter and has the same function. Instead of the repeated A part (16 measures) followed by the repeated B part, in this section the material is organized in ABAB form. In the last B part in this section (mm. 132–46), the theme is presented in a higher register than the rest of the Finale, in the same octave as the original theme, set in a highly chromatic manner, with quartal harmony in the accompaniment. In mm. 136–43 these elements are combined with the melodic line in fourths, and chromaticism in the lower voice (passing notes, descending chromatic bass line). This final section of the Finale (before the theme is re-introduced), more than any other section of this variation, outlines the contrast between the simple melodic line of the türku "Uzun Ince Bir Yoldayim" and the contemporary

approach. In this section, Domeniconi uses pitch material from all of the modes introduced in earlier variations: D Phrygian/Kürdi, A Aeolian, A Hüseyni, and C Phrygian/Kürdi. The Finale concludes with the re-introduction of the theme in its shorter version (AB), as a last, fifth section (Appendix A; mm. 146-168).

Example 2.22 Domeniconi, *Variations on an Anatolian Folk Song*, Finale, section IV, mm. 100–146

As the Finale progresses, each of the five sections introduces more and more dissonance, and more contemporary-sounding material, in contrast with the first five variations.

> When considering Variations on an Anatolian Folk Song in its entirety, the setting of a Turkish folk melody into an art music context for the classical guitar and the symmetry displayed between these two disparate musical styles is not to be overlooked. The numerous Western compositional developments, when coupled with the retention of the simple binary form and tonal center of D of the source melody as well as the inclusion of Turkish sounding ornaments, have resulted in a unique combination of these two unconnected traditions outlining Domeniconi's ideal of merging different cultures together in the pursuit of new music.[58]

This piece is one of the first written and published pieces in which Domeniconi synthesizes the rich folk tradition of the Anatolian region with Western classical music form and approach. As already mentioned, it was recorded on his second solo album, Luci e tunebre, which includes only his works inspired by folk traditions, in a highly improvisatory manner. In this piece, aside from Turkish folk music elements, mostly derived from the bağlama parts of the türku, Domeniconi introduces cyclical form and uses the number five as one of the compositional principles, as in other pieces, too.[59]

In his most recent compositions, Domeniconi uses the same or a similar compositional approach as well as a synthesis of styles, also found in his live performances featuring semi-improvised and improvised pieces. Domeniconi the improviser, like Domeniconi the composer, makes use of cyclical organization, highly melodic linear improvisation, variation form, and various Turkish music elements in a strong synthesis with a contemporary music context. In a broader context, his music follows his strong belief that a composer–improviser of today will "use everything he has" and "mix East and West, in order to develop the "language of the Earth."[60] That is exactly what Domeniconi does in *Variations on an Anatolian Folk Song*[61], one of his first pieces of this kind.

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[58] Harries, "Solo Guitar Music," 94.
[59] Cooper, "Carlo Domeniconi," 15. For example, *Concerto per Chitara e archi.*
[60] Ibid.
[61] For complete score, see Appendix A.

Chapter 3: Balkan Impressions

Ethno jazz and Imaginary folk

As mentioned in chapter 1, Dušan Bogdanović has been constantly working toward a synthesis of various styles. The predominant style or background that Bogdanović is coming from is the Western classical tradition,[62] and the two styles that influenced his work the most are jazz and ethnic music.[63] This chapter looks more closely into his specific synthesis of these two idioms, by examining the influence of jazz and Balkan traditional music and analyzing *Jazz Sonatina* in more detail.

From the interview conducted in 1998, it is evident that Bogdanović is not thinking of jazz and ethnic music as rigid traditions, but as flexible idioms, "in the sense of improvisation, and in the sense of expression."[64]

> There are a lot of interesting things in Jazz and maybe in ethnic music, even music like rock and roll and pop music. These fields stretch the envelope, which in classical music is so clearly defined…. Jazz has always been very open to various types of fusion and synthesis, if you look at jazz from the 70s, there were a lot of interesting mixtures, interesting fusions and types of synthesis.[65]

Bogdanović is attracted to traditions that have improvisation as an integral part. He often uses the makam system of the Middle East and some Balkan countries (e.g., Turkey) where taqsim[66] is one of the major improvised forms. He also uses Indian modes derived from ragas, and sub-Saharan African melodic and rhythmic cells that are usually improvised.[67] Aside from his

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[62] Martinez, "Dušan Bogdanović: Interviewed," 11.

[63] Term ethnic music, is used to describe music of the people, of certain ethnic community, region, tribe, and similar. This term is often used synonymous to terms: folk music, and traditional music.

[64] Martinez, "Dušan Bogdanović: Interviewed," 11.

[65] Ibid.

[66] *Taqsim* is usually improvised "and consists of several sections; it is usually nonmetric. A *taqsim* may be a movement of a suite, such as Turkish *fasil*, but it may also be performed alone or as introductory piece to vocal performance. A *taqsim* is cast in one principal *makam*, but usually in the course of its performance and once *makam* has been thoroughly established and explored, the improvising musician modulates for brief periods to other *makamat* and returns at the end to the original mode." Bruno Nettl, *Taqsim;* https://www.britannica.com/art/taqsim, accessed January 27, 2019.

[67] Kishimine, "Close Look," 26.

Serbian background, his strong connection to the Balkan music tradition started with his involvement with the Belgrade ethno-jazz scene in the late 1970s and early 1980s.

In the late 1970s, several Yugoslavian Jazz musicians, mostly active outside of Yugoslavia,[68] started fusing Balkan folk music with jazz. One of the first songs to be in this category, which Serbian ethnomusicologists defined as ethno jazz, was a contemporary arrangement of a Bosnian song, "U Stambolu na Bosforu,"[69] performed by the Serbian jazz singer, composer, and pianist Ljubiša Stojanović-Luis at one of the biggest jazz festivals in Yugoslavia at that time (Knjaževac Jazz Festival, 1971). In the 1970s, many famous Serbian jazz musicians, such as the trumpet virtuoso Duško Gojković (a founder of what is today called Balkan jazz), Lary Vučković, and Jovan Maljoković, were inspired by Balkan music. Serbian ethnomusicologists agree that the true ethno-jazz fusion started with the album Balkan Impressions, released in 1982. This album was a final product of the collaborative work lasting several years of a number of jazz musicians, gathered around Lala Kovačev, the Yugoslavian drummer and composer, at that time based in Munich, Germany. The Lala Kovačev Group gathered both Serbian and German jazz performers interested in Balkan music. One of the key members of the group was the Serbian bassist Vojin Mališa Draškoci, based in Belgrade and later Munich. He was the main "link" person for the group. As an established Jazz bassist in Belgrade, he knew many musicians in both worlds: jazz and Balkan traditional music. In one interview, ethnomusicologist Predrag Milanović explains why this album was so significant and why it marked the beginning of ethno-jazz in Yugoslavia:

> A main difference between what we heard before Balkan Impressions and this album is that earlier albums in a similar category used folk themes that were just "glued" to authentic jazz improvisations, rhythm and harmonic language. Lala Kovačev created music which is no longer jazz with elements of folklore, but music that has completely new and authentic language. He created music that has its own original identity, based on folk music, but still could be identified as a contemporary

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[68] At that time Yugoslavia (Socialist Federal Republic of Yugoslavia) consisted of following Republics: Bosnia and Herzegovina, Croatia, Macedonia, Montenegro, Serbia, and Slovenia.

[69] In Bosnian "In Istanbul on the shores of the Bosfor."

> jazz. In other words, there was the highest level of integration of the two cultural identities.[70]

This project lasted for several years. The musicians performed in jazz festivals throughout Europe (mostly Germany), collaborated with many folk musicians and groups from Serbia, and created a new style that quickly influenced other Serbian musicians. In the second half of the 1980s, the Lala Kovačev Balkan Impressions Group, which now incorporated more folk musicians, recorded Balkan Impressions Vol. 2, and Traditional Folk and Jazz.

This new style of jazz in Yugoslavia continued in the 1980s with projects around Draškoci, who often invited Bogdanović to perform in concerts organized in Belgrade. After three projects with Balkan Impressions, Draškoci continued to further develop this unique synthesis of styles, both as performer and composer. His work had a huge influence on Bogdanović, especially during their collaboration in Katamaran, an ethno-jazz quartet. Miloš Petrović, the pianist in the quartet, a composer and harpsichordist, defines the music of Katamaran as both freely arranged folk songs and original pieces in the style of imaginary folk[71] In the late 1980s and early 1990s, Petrović turned to this style completely, and composed a series of pieces that he recorded on the album The History of Byzantium. One of the pieces that ethnomusicologists refer to as the first imaginary folk piece was his work for harpsichord entitled *Suite No. 1 for Harpsichord* by Mikhail from the Town of Peć. This piece was premiered in his solo recital at the Belgrade Academy of Music, along with pieces by other Serbian composers, all commissioned by Petrović. It was presented as a lost piece of a seventeenth-century composer Mikhail from the town of Peć.[72] But Mikhail was an imaginary composer, invented by Petrović. This suite presents a true synthesis of Baroque style, folk music, and ethno-jazz. The imaginary

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[70] Oliver Djordjević, "World Music u Srbiji: Početci i razvoj tokom osamdesetih i devedesetih (World music in Serbia: the very beginning and development in 1980s and 1990s)," *Etnoumlje Magazine* 19–22 (2012): 108.

[71] Djordjević, "World Music," 115.

[72] Peć is a small town in the southern part of Serbia, which was a center of the Serbian Orthodox Church in the thirteenth century.

folk of Petrović also had a great influence on Bogdanović, who in one interview referred to Petrović as to his "musical soul twin." Bojan Djordjević, Serbian ethnomusicologist writes are Imaginary folk: "Imaginary folk pieces were original pieces which explore folk tradition, without arranging traditional melodies, but rather using certain characteristics of folk music…. This subtle, analytical and not so obvious approach of transforming traditional music is suggesting that the composer deeply understands folk idiom and its structures."[73]

Bogdanović's collaboration with Draškoci culminated in the winter 1990, when they had performed a concert, in trio with guitarist Miroslav Tadić.[74] They performed mostly improvised pieces, using old Serbian sacred music themes, Macedonian traditional songs, and original music by Bogdanović and Tadić. In summer of the same year they recorded the album Levantine Tales, which included mostly pieces by Bogdanović. Some of these pieces could be characterized as imaginary folk (e.g., *No Feathers on this Frog*, *Lullaby for Angel Fire*, and *Izvor*). This album was significant in the career of Bogdanović, since after this project his interest in Balkan folk music and folk music started to grow.

Aside from a strong Balkan music influence, Bogdanović's interest in improvised idioms of other ethnic traditions (especially African and Indian) found a place in a synthesis with the Western classical music tradition, jazz, and even blues in many of his works. In his collection of essays *Ex ovo* (Out of the egg), Bogdanović writes about the influence of ethnic music in general, and gives a short overview of synthesis in twentieth-century music:

> Although the influence of folk music has been substantial throughout history, it was not until the beginning of the twentieth century that the great syntheses of folk and art music took place. I refer primarily to Igor Stravinsky, Béla Bartók, Manuel de Falla, Maurice Ohana, Olivier Messiaen, and others in contemporary classical music, as well as to a large number of blues and jazz musicians…. As Stravinsky and Bartók uncovered the powerful rhythmic and melodic structures of east European folk music, such jazz greats as Thelonious Monk, Miles Davis, Don Ellis, John Coltrane and others accomplished various syntheses of African and

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[73] Djordjević, "World Music," 100.

[74] Bogdanović and Tadić were both based in San Francisco at this time and had been collaborating for a while as a duo.

> other kinds of music, while reintroducing the art of improvisation into the creative process.[75]

Balkan Music Elements; Modal Language and the Role of Improvisation

As is the case with the term "Turkish music," it is not easy to understand what the term "Balkan music" means, as it incorporates traditional music of many countries. Ethnomusicologists use this term to refer to traditional music of modern west Balkan countries that shares the same or similar characteristics. All modern countries of the West Balkan[76] were part of Byzantium, and later the Ottoman Empire, and thus share the same cultural influences through the centuries. In his influential book Folk and Traditional Music of Western Continents, Bruno Nettl describes some characteristics of rhythmic structures of Balkan music:

> Freely declaimed melodies, which can only with difficulty be classified as to meter, and which are performed with extremes of parlando-rubato technique; (2) tunes with few different note values, but with frequently changing meter; and (3) tunes with a single dominant meter which, however, is based on a prime number of beats: 5, 7, 11, 13 and so on.[77]

Bogdanović's music is mostly influenced by the traditional music of former Yugoslavian Republics—Serbia, Macedonia, and Bosnia—but also neighboring Bulgaria, most likely from years of collaboration with the Bulgarian ethno-jazz pianist Milcho Leviev.[78] However, the influence of ethnic music in his works goes far beyond these traditions, since Bogdanović is also interested in ethnic traditions of other continents, such as Africa and Asia. He was always

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[75] Dušan Bogdanović, *Ex Ovo: A Guide for Perplexed Composers and Improvisers* (Saint-Nicolas: Doberman–Yppan, 2006), 25.

[76] The West Balkan countries are: Albania, Bosnia, Croatia, the former Republic of Yugoslavia, Macedonia, Montenegro, and Serbia (https://www.internationales-buero.de/en/western_balkan_countries.php, accessed December 27, 2018.

[77] Bruno Nettl, *Folk and Traditional Music of the Western counties* (New Jersey: Prentice-Hall Inc., 3rd Edition, 1990), 90.

[78] In an interview from 2007, Bogdanović reminisces: "I played with Milcho Leviev, this great Bulgarian pianist. I had a great opportunity to work with him, playing things like odd-meter music, because, you know, we are from the same area." Kishimine, "Close Look," 117.

especially interested in the rhythmic structures of various ethnic music traditions.[79] The Balkan music influence is obvious in his works through the use of various aksak rhythm patterns.

The two main genres present in Balkan music are songs and dances. In different parts of the Balkans dance is called kolo, horo, hora, or oro.[80] Songs as well as dances use aksak rhythm, but often less complex (5/8, 5/16, 7/8, and 7/16 are the most common rhythms). Macedonian (from Macedonia, a former republic of Yugoslavia) and Bulgarian dances are more often in complex odd meters, such as 9/8 (2+2+2+3/8) or 11/8. It is not uncommon to find Balkan songs and dances in mixed odd meter (5/8+7/8; 7/8+11/8, etc.). See Ex. 3.1[81]

Example 3.1 "Hajduk Veljko" by Stevan St. Mokranjac; melody from Southern Serbia; example of mixed meter

Aksak meter in Balkan traditional music was identified by ethnomusicologists of the mid-twentieth century, when it was often called "super-complicated Bulgarian rhythm" or "hyper-Bulgarian rhythm" or simply "Bulgarian rhythm."[82] Romanian ethnomusicologist Constantin Brâiloiu was among the first to point out that the term "Bulgarian rhythm" is inadequate, since this rhythm is present in music of many Balkan countries and beyond. In his study "Le rythme

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[79] In the same interview, Bogdanović states that as he was abandoning serial music, as a composer he found that he was very interested in what he calls "pulse music." Here, he especially refers to Indian music, which grew into interest in Balkan music, as the two, in his words have "a kind of kinship," and the pigmy music of African countries such as Zaire and Gabon. Kishimine, "Close Look," 116.

[80] *Kolo* is a type of dance performed in a circle, typical of the Balkan region and some Slavic folk traditions.

[81] Nice Fracile, "The Aksak Rhythm, a Distinctive Feature of the Balkan Folklore," *Studia musicologica Academia Scientiarum Hungaricae* 44 (January/February 2003): 202.

[82] Ibid., 205.

aksak" from 1952, he wrote: "Although Bulgarian musicologists were the first to describe, or rather to perceive, this rhythm, we know today with certainty that it exists in Turkey, Greece, Albania, Romania, Yugoslavia, with the Turkmens, Armenians, Berbers/Tuaregs, Beduins, black peoples of Africa, the Basques and in Switzerland."[83]

The term "Bulgarian rhythm" was soon changed to "aksak rhythm," which in Turkish means "lame" or "limping." The term "aksak rhythm" established by Brâiloiu and Turkish musicologist Saygum became widely used to describe any meter that uses a combination of "short" and "long" units.

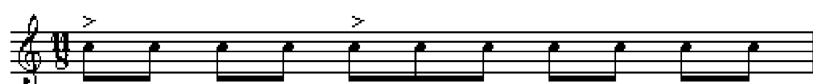
> What makes the aksak rhythm different from the classical/distributive rhythm is its fundamental asymmetry reflected in the invariable use of two duration units—a long one and a short one—instead of one unit only. As Brâiloiu further explains, between those two units there is an "illogical" arithmetic relation (2:3 or 3:2) which attaches that "lame" or "stumbling" characteristic to the tunes in aksak, thus justifying the name itself.[84]

Example 3.2 shows variety of aksak rhythm patterns and the most frequently used aksak patterns in Balkan music:

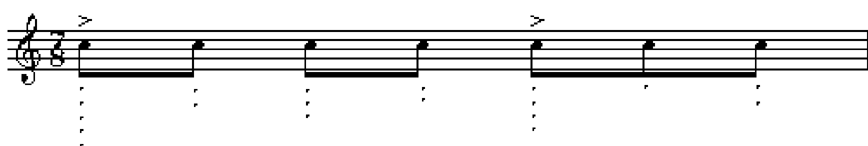
Example 3.2 The most common aksak rhythmic patterns in Balkan music[85]

[83] Quoted in ibid., 228
[84] Ibid., 201.
[85] Ibid., 199.

Aksak rhythmic patterns are divided into: a) dactylic aksak rhythm, in which the “long” unit is at the beginning of the rhythmic pattern (e. iq) and b) anapestic aksak rhythm, in which “long” unit is at the end of the rhythmic pattern (iq e.). The Bulgarian oro is often in anapestic aksak form, or a more complex form which combines the two (dactylic and anapestic). Examples 3.3-3.5 show kopanitsa and rachenitsa,[86] two typical Bulgarian dances in 11/8 and 7/8.



Example 3.3 Kopanitsa dance rhythmic pattern/aksak rhythm



Example 3.4 Rachenitsa dance rhythmic pattern/aksak rhythm

Example 3.5 Bulgarian traditional dance Sitno Oro, rachenitsa rhythm

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[86] *Rachenitsa* is the most popular dance in Bulgaria. The dance received its name from the word *ruchenik*, a piece of cloth that dancers hold in the air and wave while dancing. This dance is an important part of traditional wedding customs: the best man and the best woman are challenged to dance with the relatives of the bride, who offer gifts (home baked goods and wine). In order to earn these gifts the best man and the best woman have to dance until the end of the dance, which is performed faster and faster until the tempo becomes impossible and some of the dancers give up. Ludmil Krumov, “Bulgarian Dance Rhythms,” Ludmilkrumov.com, http://www.ludmilkrumov.com/site/wp-content/uploads/2010/10/Bulgarian-Odd-Rhythms1.pdf, accessed February 3, 2018.

Bogdanović uses these rhythmic patterns in the first movement of Jazz Sonata (rachenitsa pattern at the opening of the movement, Ex. 3.6, and later in mixed meter with 4/4, Ex. 3.7) and in his most performed piece, *Six Balkan Miniatures* (kopanitsa pattern, Ex. 3.8).[87]

Example 3.6 Dušan Bogdanović, Jazz Sonata, I, opening section

Example 3.7 Bogdanović, Jazz Sonata, I, opening phrase of exposition: mixed meter (7/8 and 4/4 combined)

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[87] *Six Balkan Miniatures* was written in 1991 during the civil war in Yugoslavia. It introduces and synthesizes a variety of Balkan music "styles" (Bulgarian *kopanitsa,* Macedonian *pajdusko* dance, an original melody from the Serbian song "Vranjanka," etc.). In a short article about the piece Bogdanović wrote: "These days of political turmoil in Eastern Europe seem to be finding their focus especially in Yugoslavia, the heart of Balkans, and my homeland. It is both disheartening 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 art, among other universal human endeavors, still shows us a way of harmonizing and synthesizing the most diverse elements coming from the same source." Dušan Bogdanović, *Three Balkan Miniatures,* The GFA Contemporary Music Series, no. 13, *GFA Soundboard* (fall 1991): 55.

Example 3.8 Bogdanović, *Six Balkan Miniatures*, I, kopanitza pattern

Examples 3.9 and 3.10 show mixed meter in *Six Balkan Miniatures*:

Example 3.9 Bogdanović, *Six Balkan Miniatures*, III, opening section, mixed meter

Example 3.10 Bogdanović, *Six Balkan Miniatures*, IV, mixed meter at the end of the phrase

Jazz Sonata, written in 1982, was one of the first pieces by Bogdanović in which the influence of Balkan music (and African music) was strong, in addition to the influence of ethno-

jazz. Jazz Sonata reflects a very strong influence of ethno-jazz (1982 was when Balkan Impressions was released). Both *Six Balkan Miniatures* and *Jazz Sonata* are among the first pieces in which Bogdanović established elements of Balkan music and introduced a unique synthesis of classical, ethnic and jazz idioms. These two pieces begin to establish the syncretic language used in his later works such as *Jazz Sonatina*. The fact that both pieces were published in 1991, only two years before *Jazz Sonatina* was written, speaks in favor of this speculation. *Jazz Sonata*, in the composer's words, is based on two themes, one in 7/8 meter (Example 3.9), representing Balkan influence, and an "African rhythmical theme in pizzicato." He writes: "The language is modal, an inherent feature of ethnic music. The third movement is based on repetitive, minimalist treatment of Lydian, Ionian, Mixolydian and Aeolian modes. This is improvised, free-flow music in odd meter. The fourth movement is based on Indian modes and African signal rhythm in 12/8 in the improvised section."[88]

From this quote and other resources in which Bogdanović writes about the role of improvisation, or methods of learning improvisation,[89] it is obvious that he is mainly using a modal language. This comes not only from Balkan music influence, but also from modal jazz and his strong interest in Renaissance and Baroque styles. When asked about his "return" to Western classical music, with the recording of Bach inventions in duo with harpsichordist Ellen Campione (Bach with Pluck!), after being dedicated to jazz for a few years, Bogdanović offered an interesting answer:

> I remember doing fingerings for Bach inventions right before recording. What I am saying is that now it was very fluid, spontaneous, and improvisational in a way. So, in that sense I retained this interest in Baroque improvisation and Renaissance improvisation…. That was sort of a project that I retained over the years: it was my interest in improvising counterpoint, improvising polyphonic structures. And that is something I still do very much.[90]

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[88] Dušan Bogdanović, liner notes to *Worlds* CD, MA 009 A 01, 1989.

[89] Dušan Bogdanović, *Counterpoint for Guitar with Improvisation in the Renaissance Style and Study of Motivic Metamorphosis* (Ancona, Bèrben, 1996), 52–58.

[90] Kichime, "Close Look," 116.

In the chapter "Improvisation in the Renaissance Style" in his book *Counterpoint for Guitar* with Improvisation in the Renaissance Style and Study in Motivic Metamorphosis (1996), Bogdanović offers "general guidelines to improvisation, including guitar fingering, scales and rhythmical patterns, which could be applicable to a larger scope of improvisational practices."[91] This chapter includes a section dedicated to modes and scales, in which Bogdanović introduces a way to practice all the modes and scales on guitar, starting on the same note and adding sharps (or flats) following the circle of fifths. Example 3.11 is an example of this method starting on the note B, whereas Ex. 3.12 uses the Indian mode Bhairava, starting on the same note. In this example Bogdanović is creating new modes by adding flats, "based on the cycle of ascending 4ths."[92] So Ex. 3.12 shows how he applies a Western classical music way of thinking (circle or fourths or fifths) to an Indian mode, creating new "synthesized" modes.

Example 3.11. Exercise in adding sharps

[91] Bogdanović, *Counterpoint for Guitar*, 52.
[92] Ibid., 57.

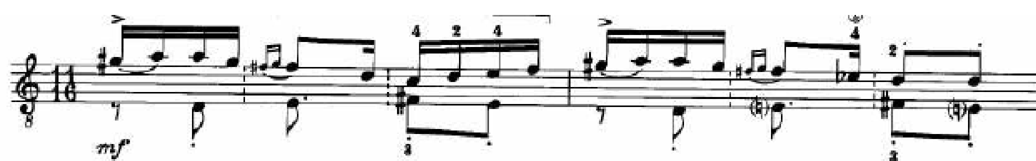
Example 3.12 Similar exercise using the Indian mode Bhairava as starting point

Bogdanović's understanding of modes is flexible, as we can see in examples in which he mixes more usual modes (Ionian, Dorian, etc. or modes constructed on different degrees of a given scale/jazz approach) with modes from various ethnic traditions. Examples 3.13–3.15 show several modes used in *Six Balkan Miniatures* (mostly in "Morning Dance" and "Macedonian Dance").

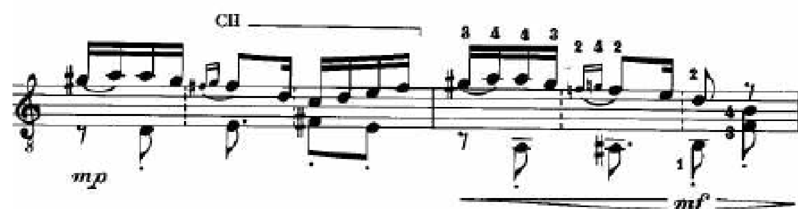
Example 3.13 Indian and Turkish modes used in *Six Balkan Miniatures*[93]

[93] Bogdanović, "Three Balkan Miniatures," 55.

In the first phrase of "Morning Dance" (the first movement of *Six Balkan Miniatures*), Bogdanović uses the D minor-lydian scale[94] and an Indian mode of the Bhairava type (Ex. 3.14).[95] They coexist in m. 2, in which the upper melody is in Bhairava mode, while lower voice stays in D minor-lydian.[96] Bogdanović also combines two modes in the upper voice (m.1 is in D minor-lydian, while Bhairava is introduced in m. 2).



Example 3.14 D minor-lydian and Bhairava mode



Example 3.15 Bogdanović, *Six Balkan Miniatures*, I, second phrase

In the following phrase of "Morning Dance," Bogdanović combines D minor-lydian with Nakriz makam (upper voice, Ex. 3.15). In the second measure in the lower voice, he introduces B harmonic minor (chromatic movement in the bass: A–A#–B).

In the second miniature, entitled "Lament" (Ex. 3.16, mm. 2–4), a "plaintive song typical of the region,"[97] Bogdanović uses a mode on degree four of an A minor harmonic scale (D E F

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[94] The D minor-lydian scale is a mode constructed on the fourth degree on an A melodic minor scale. This scale and modes on other degrees of melodic minor, especially on degree 5, are often used in jazz. D minor-lydian can be viewed also as the lower tetrachord of D lydian (sharp degree 4) combined with the upper tetrachord of the A minor natural scale.

[95] Bogdanović, "Three Balkan Miniatures," 54.

[96] In this example we see bimodality or polymodality, present in the music of composers such as Bartók, Stravinsky, Ohana, and others influenced by folk traditions, which Bogdanović mentions in *Ex Ovo*, 25.

[97] Bogdanović, "Three Balkan Miniatures," 54.

G# A B C), with passing notes (B-flat , D-flat, and A-flat). This mode, typical of slow Balkan songs, is also equivalent to the Turkish Nakriz maqam (Ex. 3.13). In this example we also see chromatic harmonization and another strong Balkan music element (seen earlier in Domeniconi's music), descending chromatic movement in the bass. In his article on the Balkan miniatures, Bogdanović addresses this and other folk elements in this piece:

> Some of the characteristics of these pieces, such as odd-meter and their types of modal melody and harmony, are also found in Turkey, Israel, further abroad in India, and in the West as far as Spain through Moorish and Gipsey influences. The particular chromatic harmonization I have used in the miniatures is, however, typical of composers such as Khachaturian, Bloch, or Kabalevsky.[98]

The fourth miniature, "Macedonian Dance," mirrors traditional pajduska[99] dance. In the introduction to the dance (mm. 1–3, Ex. 3.17), Bogdanović uses a mode on degree 5 of a G minor harmonic scale.[100] This mode could also be seen as a version of Bhairava mode, with B-flat included, or as a combined Bhairava and a mode on degree 5 of a G minor harmonic scale.

Example 3.16 Bogdanović, *Six Balkan Miniatures*, II, modes, descending bass, fermatas

[98] Ibid.

[99] *Pajduska* is a Macedonian traditional dance in 5/8 (3+2/8).

[100] Similar to the mode on degree 4 of the harmonic minor scale, this mode is often found in Balkan music as well as Gipsy and Moorish traditions.

IV. Makedonsko Kolo (Macedonian Dance)

Example 3.17 Bogdanović, *Six Balkan Miniatures*, IV

In a more "contemporary" way, we can say that Bogdanović is working within extended-tonal or extended-modal technique (as well as bimodality or polymodality), identified in works of composers of the first half of the twentieth century. In his book Compositional Techniques of the Twentieth Century, music theorist Ctirad Kohoutek gives a brief definition of extended tonal and modal language:

> Extended tonal and modal technique became one of the most used ways of composing, with rich possibilities of individual differences of methods and results. Among composers that use this technique we find such strong music personalities as Hindemith, Kodály, Shostakovich, Martin, Honegger, Stravinsky, Bartók, and others. This technique is based on the principle of keeping the tonal (or modal) center, with addition of a variety of non-diatonic pitches and sonorities, including relations outside of tonal or modal functions.[101]

When Bogdanović writes about "the influence of Ethnic music," he cites improvisation as an integral part of most folk traditions and its important role in contemporary music:

> Although improvisation was an integral part of musical practices from folk to Renaissance to Baroque, as role specialization increased, improvisation gradually lost its place. It is not surprising that most folk music relies strongly on improvisation practices, especially since such music is based mostly on oral rather than written tradition. The twentieth century, therefore, reintroduced the vitality of the folk idiom and improvisational practice into musical reality. A whole generation of composers and improvisers has been experimenting with the integration of these musical universes in various practices such as aleatoric operations, free jazz, and others.[102]

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[101] Ctirad Kohoutek, Tehnika komponovanja u muzici XX veka (Compositional Techniques in Twentieth century music, (Belgrade: University of Arts Press, 1984), 22 (my translation).

[102] Bogdanović, Ex ovo, 26.

In *Six Balkan Miniatures*, Bogdanović frequently uses fermatas, in order to "create more space, flexibility and improvisational atmosphere"[103] (See Ex. 3.9, and 3.16). Improvisation has an important role in the work of Bogdanović. His earlier pieces, such as *Jazz Sonata*, often included improvised sections. The opening of *Jazz Sonata* calls for improvisation within the given scale (Bogdanović offers four different modes in A that the performer should use for short improvised sections).[104]

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[103] Kichime, "Close Look," 124.

[104] The composer also includes an Appendix in which he wrote out his improvisations in case the performer is not comfortable improvising.

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V. Široko (Wide Song)

Rubato espressivo

GSP-79

Example 3.18 Bogdanović, *Six Balkan Miniatures*, V

Jazz Sonata is a piece Bogdanović often performs in his solo recitals, since it is written in an open way, giving him a lot of space for improvised sections. The middle section of the third

movement (Andante) of this sonata is written as a variation-improvisation section, influenced by the African tradition, in which the main motif (melodic cell) is presented in different modes, and each time slightly longer (added or varied melody), with steady, repetitive, or slightly changed rhythmic patterns. The Lento from Jazz Sonata is written as a slow jazz ballad-like movement, with the short theme opening followed by three phrases (8–14 measures long), each presented as a slightly longer variation/improvisation on the theme.

Example 3.19 Bogdanović, Jazz Sonata, Lento

Example 3.19 shows the last improvisation-like variation on the original theme. A similar example of variations, which evoke improvisational sections, is a piece in variation form, *A Fairytale with Variations* (see Ex. 3.20).

Bogdanović addresses the relation between variation form and improvisation in his book *Counterpoint for Guitar*:

> In many aspects, variation form is synonymous with improvisation[105]. In both the Renaissance and Baroque eras, improvisation was an integral part of the creative processes, and a performer of that period was expected to improvise various types of forms, including variations on either ground or figured bass. The early type of variation form was very fluid and often did not distinguish between different sets of variations (with a double bar-line).[106]

Example 3.20 Bogdanović, *A Fairytale with Variations*, last variation

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[105] It is not a coincidence that both, Bogdanović and Domeniconi, both being improvisers, often use variation form.

[106] Bogdanović, *Counterpoint for Guitar*, 77.

Other examples of improvised parts incorporated into written pieces are the guitar-duo pieces *No Feathers on this Frog* and Byzantine Variations and the solo pieces Diferencias diferentes and Grasshopper Maker's Song. The duo piece[107] includes a section in which the composer offers optional solo parts, where one guitarist plays accompaniment material (written out), while the second guitarist improvises on a given scale/mode or by following a chord chart, also provided by the composer. Bogdanović offers a similar solo section in Diferencias diferentes (Ex. 3.21). Grasshopper Maker's Song provides three themes in three modes, followed by improvised parts in these modes. The way Bogdanović wrote this piece, providing modes at the end, suggests an improvised middle section (Ex. 3.22).

In addition to his "improvisation-like" written-out pieces, or sections of pieces, Bogdanović improvises in his recitals.[108] Unlike Domeniconi, Bogdanović will not present an entirely improvised solo recital, except perhaps in collaboration with another performer-improviser,[109] but rather, offers a few improvised pieces, or incorporates shorter or longer improvised parts into his written-out works. In the closing paragraph of the chapter on improvisation, entitled the same as his book *Ex Ovo*, Bogdanović reflects on the relationship between improvised and composed music:

> The beginning of the twentieth century saw a rebirth of improvisation; first in the guise of jazz and later through experiments by the avant garde of the 1950s and 1960s. By the mid-1970s, the cross-fertilization between diverse genres created the postmodern universe we face today—a kaleidoscopic music world that relies on spontaneity as much as on written-out structures. I believe that it is through the acceptance of both that we can recapture our full human potential. A Chinese

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[107] This piece is recorded on the CD Keys to Talk by, with virtuoso performers and improvisers Miroslav Tadić (guitar), and Mark Nauseef (percussion). This version (guitar duo) is written as a melody with chord chart. Bogdanović published his arrangement of this piece for guitar and string quartet.

[108] Other than the above-mentioned pieces, such as *Jazz Sonata* (which includes open parts, intended for improvisation), examples of pieces in which Bogdanović improvises certain sections are: *Levantine Suite* (first movement), a guitar duo piece, with improvised intro and solo parts; *Durme Durme* (in a duo with mezzosoprano), *Furioso* (recorded on the album Early to Rise), sections of newly published solo piece *Marijo bela kumrijo,* etc.

[109] Some examples of entirely improvised pieces/performances are: *Intimations* (recorded on Unconscious in Brazil), concerts and recordings in duo with guitarist Bruce Arnold (recorded on the album *Aspiration*), concerts and recordings with guitarist Miroslav Tadić (e.g., *Trio* for 2 prepared guitars and percussion, on the album Keys to Talk by).

sage's answer to the elusive question of "What is your secret?" might be an apropos conclusion to this chapter. He said: "Be in the present but have a tactic."[110]

Example 3.21 Bogdanović, Diferencias diferentes, solo section

[110] Bogdanović, *Ex ovo*, 63.

Example 3.22 Bogdanović, Grasshopper Maker's Song, a solo guitar piece that incorporates an improvised part[111]

Jazz Sonatina (Analysis and Elements of Synthesis)

Bogdanović's *Jazz Sonatina* was published in 1993 and recorded by him on his CD *Mysterious Habitats*, released in 1995. The title of the piece immediately points to the influence of jazz and the presence of jazz elements as well as a shorter form of sonata. As discussed in the previous part of this chapter, for Bogdanović, jazz is a flexible idiom that has been influenced by other styles and is understood as a fusion of styles (not the traditional understanding of the term "jazz"). Such fusion was also seen in the previously mentioned Jazz Sonata, which is strongly influenced by Balkan traditional music and African music but also incorporates elements of jazz

[111] This piece is recorded by composer on CD Yano Mori.

and the Western classical music tradition. The word "Sonatina" suggests that this piece will follow the standard scheme of the (short) sonata, which is usually in three movements (fast–slow–fast). Bogdanović does follow this scheme, and in the slow second movement and imitative final movement perhaps also evokes Baroque sonata.[112]

> Around 1660 two chief classes of sonatas had emerged. Both of these were commonly written for two instruments, such as violins, with basso continuo…. One type consisted mostly of pieces in dance rhythms—essentially it was a suite of dances—and was called sonata da camera. The other type was normally made up of pieces in a more sober style, the fast movements often in an imitative texture, and since this type was often played in church, it came to be known as the sonata da Chiesa.
> These types were fairly standardized by Corelli. Composers of the next generation, such as Geminiani, Telemann, as well as Handel and Bach, continued and developed the sonata da Chiesa type, often transferring it to other performing media, such as solo instrument with continuo.[113]

Despite the brevity of *Jazz Sonatina*, the composer does use all the core elements of a sonata. The first movement (Allegro Grazioso) is in sonata form, containing three sections: exposition, development, and recapitulation (freely understood, which is another argument for the title "Sonatina" instead of "Sonata"). The second movement is contrasting in tempo and character (a slow Cantabile), written in three long measures and simple ABA form, in a Haiku-like manner[114] given the length of the movement and concise approach. The third movement is a fast and exciting finale (Allegro molto), which could fit into the category of a modernized invention. This piece successfully synthesizes the Balkan music elements introduced in *Six Balkan*

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[112] In a collection of articles published in his book *Ex Ovo* (chapter 3, *Baroque and Jazz: Musical Twins*), Bogdanović talks about the similarities between Baroque music and jazz, so It is no coincidence that he is perhaps referencing the early form of Sonata in *Jazz Sonatina*.

[113] Douglas Green, *Form in Tonal Music: An Introduction to Analysis* (Orlando: Harcourt Brace, 1979), 179.

[114] As mentioned earlier, Bogdanović is very much attracted to short forms, such as *miniatures* in music and *haiku* in poetry. In his recent recital at the Twenty-fourth Raška Sacred Music Festival (Raška, Serbia, summer of 2017), Bogdanović performed his Spring, Summer, and Winter Preludes, a set of short pieces inspired by *haiku* poetry (https://www.youtube.com/watch?v=B1axw7mmMEI&list=PLMHgCgx7sNclxCg6yQN9dRWG7-1tJprLX&index=37) Other pieces of his inspired by *haiku* are the *Cinq Miniatures Printanières* (1979), *Seven Little Secrets,* etc. *Haiku* is a Japanese poem of seventeen syllables, in three lines of five, seven, and five, traditionally evoking images of the natural world.

Miniatures (written in 1991) with elements of African music and jazz. In the interview conducted by Kishimine (March 2007), Bogdanović talked about his strong interest in "pulse music."

> I was primarily interested in Indian music because of George Harrison (joking). And also, there is some kind of kinship between Indian and Balkan music, though I wasn't interested in Balkan folk music all that much. You grow up in that area and you just don't really pay attention or respect to that kind of music. Anyway, after I abandoned serial and contemporary music, all this space came in. I felt balance in that [pulse] music and I also felt great promise somehow in that music. I mean, I wasn't interested in all kinds of African music, but particularly pigmy, *a cappella* polyphonic music, from countries like Zaire and Gabon—extremely interesting stuff. So it wasn't just pulse music, but the really intricate music."[115]

Quote from the liner notes to the album on which *Jazz Sonatina* is the first longer work gives some insight into the composer's artistic philosophy that underlines his work of synthesis: "If the diversity of my music relies on the coexistence of musical worlds, the coherence is achieved primarily through the use of motivic transformational processes within clearly defined systems. In this way, a multi-perspectival, yet conceptually unified and historically grounded musical universe is acknowledged."[116]

Jazz Sonatina is written only two years after *Six Balkan Miniatures*, which might imply that Balkan music influence was growing in Bogdanović's works. In 1993, the same year in which sonatina was published, Bogdanović wrote *Seven Easier Polymetric Studies*, after he had published *Polyrhythmic and Polymetric Studies* in 1990. The strong influence of African music and his interest in polyrhythm/polymeter are both evident in the second movement of *Jazz Sonatina*. In this movement, Bogdanović introduces less complex polyrhythmic patterns, similar to those introduced in *Seven Easier Polymetric Studies* (3 against 2, or 3:2; 5:2; 7:2, etc.). In the liner notes to *Mysterious Habitats*, which includes both *Jazz Sonatina* and *Seven Easier Polymetric Studies*, Bogdanović explains:

> My keen interest in rhythm has led me to write a series of studies that explore superposition of diverse meters: 3/4 and 6/8 in Study #2; 12/8 and 3/2 in Study #3; 1/4 and 5/16 in Study #5; 3/16 and 2/4 in Study #1. The two melancholy pieces

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[115] Kichime, "Close Look," 116.
[116] Bogdanović, liner notes to *Mysterious Habitats*.

> (Hommage à F. Mompou and Harlequin's Ballad) are matched by two quirky dances, "Reversible Cowboy" and Hommage to J. Tati, dedicated to the late French comedian, the creator of Les Vacances de Mr. Hulot.[117]

In the final movement of *Jazz Sonatina*, Bogdanović further explores odd meter in its many varieties, extended modality, and extended techniques (percussion, unusual long slurs in the left hand, etc.). I specifically chose to look at this piece in more detail in order to discover all the synthesized styles and influences, as well as Bogdanović's interesting take on sonata form. In the liner notes to *Mysterious Habitats*, Bogdanović talks about the syntheses and main influences:

> Jazz Sonatina, Mysterious Habitats and Reversible Cowboy are all syntheses of American popular idioms (jazz, folk, country) with classical forms. Both the first and the third movement of Jazz Sonatina are based on a similar rhythmic pattern in 12/8 (2+2+3+2+3) and display wide variety of meters, influenced by my frequent use of African and Balkan irregular figures. The development is based on transformation of interrelated motifs; and the harmonic language primarily on modality and pentatonicism. Besides the usual golpe and other percussive effects, I have experimented in this piece with the use of prolonged slurs more typical of electric-guitar technique.[118]

The first and last movement of *Jazz Sonatina* share similar melodic material (pentatonic, stepwise movement in the melody) and odd meter or aksak rhythmic influence (both African irregular meter and Balkan aksak rhythm). In these movements, Bogdanović organizes meter according to the number of metric cells (marked by dotted bar lines), which represent groups of 2 or 3 eighth notes (as in Balkan aksak rhythm). Occasionally Bogdanović groups 4 eighth notes together (the beginnings of the first and third movements are marked as 12/8 organized in 5 metric cells[119]: 2+2+3+2+3.

The second movement is contrasting in character, introducing a somewhat melancholic mood. The texture is simpler, with the melodic line built above an ostinato[120] bass, which follows

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[117] Ibid.

[118] Ibid.

[119] I use the term "metric cells" in order to better understand why the composer changes meter more frequently. I will further explore this question in the analysis of the first movement of this piece.

[120] In his *Ex Ovo: A Guide for Perplexed Composers and Improvisers,* Bogdanović introduces a variety of motivic transformation techniques and also *ostinato*, as defined by Aarom Sima in *African*

the same sequence-like progression (the lower voice evokes basso continuo, since it is repeated in all three phrases). Aside from the polymetric, or polyrhythmic, organization of material, Bogdanović introduces material that sounds like a written-out improvisation.

The third movement is the grand finale of the piece in a much faster tempo (the suggested tempo is quarter note = 138), with percussive effects, culminating in a Feroce section and concluding with a coda in 7/4 meter (using ponticello[121] and the final note Bartók pizzicato[122]).

The first movement of *Jazz Sonatina* is organized in three main parts:

EXPOSITION:

II:Introduction:II
mm. 1–2
Primary Theme (PT)
mm. 3–7 (first chord of m. 8 could be seen as both the ending and the opening of the Transition)

II:Transition (T)
mm. 8–13

Secondary Theme (ST)
mm. 14–18 (the first note of mm.18, under fermata) :II

Closing Section (CS):II
mm. 18–21 (first ending); m. 22 (second ending)[123]

DEVELOPMENT

Section I
mm. 23–31

Section II
mm. 32–39 (similar to the ending of the exposition/beginning of the development, the last chord of this section in m. 39 could be seen as the opening chord of the recapitulation)

Polyphony and Polyrhythm: "the regular and uninterrupted repetition of a rhythmic or melodic-rhythmic figure, with and unvarying periodicity underlying it."

[121] When the strings are plucked close to the bridge, the sound that is produced has a more nasal quality. This right-hand technique is called *ponticello*, often marked in guitar music as *sul ponticello.*

[122] *Bartók pizzicato* is a right-hand technique often found in the contemporary guitar repertoire. The string is pulled away from the soundboard (plucked from below the string, and realized in such a manner that it produces a loud, sharp, slapping sound with percussive quality.

[123] Measures 1–21 are repeated, and the first chord after the repetition sign, under the fermata, in m. 22 can be seen both as the closing of the Exposition and the opening of the Development part (similar to the chord in m. 8).

RECAPITULATION

Transition (T)
mm. 39–42
material from the intro
m. 42 (marked Tempo Primo)

Primary Theme (PT)
mm. 43–48

The form of the exposition is somewhat unusual since Secondary Theme (ST) is not included in the repetition (only Transition and Primary Theme are repeated). It opens with an introduction, which at the beginning introduces 12/8 meter, organized in four metric cells (divided by dotted bar lines): 4+3+2+3/8. The overall metric organization of this movement looks confusing at first, as the composer changes meter almost in each measure. It opens with four measures of 12/8 (4+3+2+3),[124] followed by 11/8, 10/8, 11/8, 14/8, etc. What is common for all of these meters/measures is that they are organized in smaller metric cells of 2, 3, and sometimes 4 eighth-note groups. This organization in cells of two and three eighth notes clearly evokes the aksak rhythm of the Balkan music tradition. If we count metric cells in the exposition, there is a consistent number of 21 metric cells.

The PT is a five-measure phrase, organized in a cycle of 21 metric cells; the T has 21 metric cells and so has the ST with the closing section. It is obvious that the composer was not restricted by measures, or the stricter metric system of the Western classical music tradition. This approach could possibly be an influence of African music, which does not use "measures, defined by the regular repetition of an accented beat."[125] Aaron Sima discusses this issue of "measuring" African traditional music:

> African cross-rhythm is extremely complex and is characterized essentially by the permanent sense of tension it creates: different interwoven rhythmic figures are

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[124] In the context of Balkan traditional music, these metric cells could be identified as the "long" and "short" units of the *aksak* rhythm.

[125] Aaron Sima, *African Polyphony and Polyrhythm* (Cambridge: Cambridge University Press, 1991), 204.

> repeated cyclically and interruptedly…. No matter how complex it may be, African rhythm always has a simple ultimate reference: the pulsation as defined above, whose function is similar to that of the Medieval tactus…. The measure as an intermediate hierarchical level is also absent from traditional African music.[126]

Aside from very unusual metric or rhythmic organization, the exposition of the Sonatina has an unusual modal/tonal plan. The introduction to the primary theme establishes D-centered material derived from a pentatonic scale: D, E, G, A, C, where the note C in the bass has a dominant function (as the third of a dominant minor chord, in a D-minor natural scale). The Introduction has a certain ambiguity in defining the scale, since the third of the D-minor natural scale (D Aeolian mode) is missing (mm. 1–2).[127] This simple melodic movement in the bass (see Ex. 3.23), as well as the simple stepwise melody in the upper voice (m. 2), is typical of Bogdanović's pieces inspired by African music. In *Mysterious Habitats* (see Ex. 3.26), we can see how the composer establishes a bass motive (m.2), which then becomes a more complex, repetitive, ostinato motive in the lower voice (m.3). This motive could be divided into two registers, or voices, similar to the motive that Bogdanović employed in an example from *Counterpoint for Guitar* (Ex. 3.25). In the composer's words, Example 3.24 shows a motive that is "a type of pattern used in the vocal yodel polyphony of the Babyak Pygmies in Gabon. Even though it is performed by a solo singer, the motif's structure is multilayered. On the macro-to-micro hierarchy, level I shows the motif in its entirety; level II, as consisting of two cells (A, B); level III, as consisting of four cells (a, b, a1, c)."[128]

In Ex. 3.25 Bogdanović gives us an example of a two-voice interpretation of this same motive (Ex. 3.24): the notes in the lower register serve as a pedal. Similar to this example, in the opening of *Jazz Sonatina* the note D could be interpreted as the "axis of the scale,"[129] or tonic,

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[126] Ibid., 206.

[127] Bogdanović uses the pentatonic motivic cell as a core motive, from which he develops quartal chords and later melodic material (for example, the opening of T starts has a similar cell based on the following scale: E, F#, G#, A, B).

[128] Bogdanović, *Counterpoint for Guitar*, 112.

[129] Ibid..

while C could be seen as a lower auxiliary[130] (Ex. 3.23).

Example 3.23 Introduction to *Jazz Sonatina*, mov. I

Example 3.24 Bibayak Pigmy yodel; Bogdanović, *Counterpoint for Guitar*

Example 3.25 Bibayak Pigmy yodel; *Counterpoint for Guitar*

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[130] Ibid.

Example 3.26 *Mysterious Habitats*, mm. 4–79

A similar example of African polyphony is found in “Prelude XI” (*Preludes Printanières*), and in the second movement of *Jazz Sonatina*, discussed in the next part of this chapter (Ex. 3.28):

Example 3.27 *Prelude XI*, mm. 6-10

6

II

Adagio espressivo (♪ = 66)

(cantabile)

Example 3.28 Opening of *Jazz Sonatina*, mov. II

Following the introduction is a five-measure phrase (PT), which can be subdivided into two subphrases (first subphrase, m. 3 to the first metric cell of m. 6; second subphrase, m. 6 to chord under fermata in m. 8), according to the melodic movement in the upper voice.

The Primary Theme goes through a number of modes: m. 3, D Aeolian (D natural minor with added B-flat); last metric cell of m. 3, D Mixolydian (F# and B natural are added); m. 4, C# Aeolian (or C# natural minor); m. 5, D Lydian; m. 6, combined D Mixolydian and D major in the lower voice, while the upper voice in both m. 6 and m. 7 may be seen as E Aeolian (E minor); in m. 7 the lower voice combines D major and D natural minor. Measures 6 and 7 sound polymodal, since the lower voice is clearly centered in D (the scale that the composer uses in these measures in the lower voice is: D–E–F –F#–G –A –B –C –C #–D), while the upper voice is in E Aeolian. The two ending chords of PT also suggest polymodality, as the first closing chord in m. 7 (Em13) can be interpreted as a combination of an E chord (lower two voices) and a D-major chord. The

last chord under the fermata in m. 8 is a combination of D and E chords without thirds (D and E).[131]

As mentioned in the previous part of this chapter, Bogdanović often uses the technique of "adding/extracting sharps or flats"[132] or following the circle of fifths in order to move quickly through modes (usually centered around the same note). It is probable that he is using this technique in PT, except that he is adding two sharps this time (mm.3-6; Ex. 3.29). In m. 4, we already have five sharps, so the composer starts extracting sharps: in m. 5 there are three sharps (F#, C#, and G#), in m. 6 two sharps (F# and C#), and in m. 7 only one (F#) in the upper voice. The following example (Ex. 3.29) shows the circle of fifths cycle of PT, and part of T[133]:

[131] Ending PT with these chords evokes the Balkan music tradition and adds a folk "flavor" to the movement. Many Balkan songs end on a P5 interval.

[132] In email exchange with the composer, he used this terminology, instead of moving through a circle of fifth cycle.

[133] For modal/tonal plan of the entire exposition, see Appendix D.

I

Dušan Bogdanović
(1993)

Allegro grazioso (♩. = 104)
⑥ = D (4+3+2+3)

pp

poco - - - *poco* - - - *cresc.*

f

(cantabile)

mf

gliss.

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GSP-116

Example 3.29 ***Jazz Sonatina*, mov. I, mm.1-10**

The composer's technique of combining modes, polymodal approach, use of pentatonic scales and quartal harmonic language, as well chords such as B-flat maj 7, C#m6, D#6, and D13, shows the strong influence of jazz. Bogdanović introduces an arpeggiated quartal chord (F#–B–E–A) already at the end of m. 3 and uses quartal chords extensively in the Secondary theme (mm. 15-17, Appendix D). In m. 3, the hidden melodic line is in stepwise, ascending movement, repeated in the following measure, evoking sequence like model in the melodic line. The first sequence like model in the upper voice is interrupted in m. 5, in which another sequencing model is introduced (mm. 3–7, Ex. 3.29).

The chromatic, descending bass line, emphasized in the opening of PT (Ex. 3.29, m. 3), is an element of Balkan traditional music. Bulgarian songs are often harmonized with a descending chromatic bass. This is also featured in Baroque music, both in terms of the descending chromatic bass and descending tetrachord (in this case D-C-Bb-A). As mentioned in the previous part of this chapter, the "chromatic harmonization" that Bogdanović uses in *Jazz Sonatina* and many other works (e.g., *Six Balkan Miniatures*) is also "typical of composers such as Khachaturian, Bloch, and Kabalevsky,"[134] whose music influenced Bogdanović.

The Transition section (T) is composed of five short phrases, each about one measure long, and ending with a chord. The melody in the lower voice (m. 8, Ex. 3.29), which is later transposed to different modes, also evokes the pentatonic organization of the opening (m. 2), The melodic cell in mm. 8 and 9 contains pentatonic set: E–F#–G# –A –B –(C#) . In m. 12 (Ex. 3.30) the melodic line still consists of five notes derived from B-flat Lydian mode: E–F–G–A–B-flat. The texture of this part is slightly different than PT, as the main melodic line is in the lower voice, accompanied by a drone-like upper voice. Drones are often part of Balkan songs performed on plucked instruments, such as the bağlama and tambura (Bulgarian version), as discussed in chapter 2. In this section of the movement, we have an upper drone on note B (Ex. 3.30).

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[134] Bogdanović, *Three Balkan Miniatures*, 54.

Example 3.30 Transitional section, *Jazz Sonatina* mov. I, mm. 8-13

The metric organization of this part is shifted, as the chords at the beginning of measures actually end short phrases. As in PT, the transitional part (T) is organized in metric cells of 4, 3 and 2 eighth notes. That is briefly interrupted by a 3/4 measure, which could be understood as three cells of two eight notes (2+2+2). A similar technique is used in ST in m. 16, which is in 5/4 (except that it is in eighth notes, so this measure could be seen as 6+4/8).[135] The chord that opens T, mentioned above, could be interpreted as D maj 6/9 (no thirds), introducing E Mixolydian (m. 8–9). Aside from the upper drone notes, Bogdanović uses bass pedal notes in this part— in mm. 8

[135] In identifying a number of metric cells in the exposition, I counted this measure as two cells, since it is organized in 6 eighth notes followed by 4 (6+4/8).

and 9, D and A are ringing throughout the measure—another characteristic element of Balkan traditional music.

In T we see a similar procedure to that in PT: moving through modes by using a circle of fifths progression (extracting sharps and adding flats). T starts with three sharps (mm. 8–9). There is only F# in m. 10 (E Aeolian), no sharps in m. 11 (E Phrygian), one flat in m. 12 (also F#, which briefly introduces G harmonic minor; Ex. 3.30), and two flats in m.13 (D Phrygian; Ex. 3.30). If we look at the bass motion in this section (mm. 8-13; Ex. 3.30; Appendix D), it could also be interpreted as moving through descending circle of fifths progression, where we are moving through Lydian modes (m.8-9 D Lydian – 3 sharps, m.10 C Lydian – 1 sharp; m.11 F Lydian – no accidentals; m. 12 B flat Lydian – 1 flat; m.13 E flat Lydian – 2 flats). Two flats in the ending measure of T (m.13), could be interpreted as coming back to a D-centered mode, D Phrygian. This section ends with a quartal chord on D (the last chord in m. 13), which introduces a strumming technique, an extended technique related to Balkan traditional music and plucked string instruments. This chord announces the Secondary Theme (ST), which further explores strummed chords.

ST (Ex. 3.31) opens with a five-note melodic cell x (G#–F#–E–C#–B), which underlines a pentatonic scale, and which is transposed and slightly varied in m. 15 and 17. Bogdanović employs a highly chromatic approach in the bass, upper voice and inner voices (chords moving by half-step) and in a way further explores the descending chromatic bass element (introduced in the opening of PT). This part combines a strumming technique in the right hand with a slurring technique in the left hand. It also sounds less steady in modal/tonal organization. The composer is working with intervals of minor and major seconds in the upper voice (mm. 15–16). In m. 14, the note D is used as a pedal note (drone), while the upper part is in E major, another example of a polytonal or polymodal approach. The descending chromatic movement in the bass in this section (mm. 15–16, Ex. 3.31), again evokes the strong influence of Balkan music. All the chords in this part are constructed of fourths and fifths (inversion of fourth), reminiscent of jazz.

Example 3.31. Secondary theme, (starting from 10/8; m. 14–18; fermata on note A); Closing section (mm. 18–21)

ST may be divided into two phrases: a (m. 14–15, Ex. 3.31) and a1 (mm. 16–18, ending with note A). Phrase a ends with a five-note melodic cell (x1) in A Dorian mode, while a similar cell at the end of phrase a1 is in A major (chromatic movement in the bass does not follow modes, so we can say that polymodality or polytonality is employed again). The chord under the closing melodic cell in mm. 17–18 (melodic cell C–D–F) is Ab–C –G –D –F, which could be interpreted as a dominant chord in A minor (harmonic): (E)–G# (enharmonically same as Ab)–D –F. The texture of ST contrasts with PT and T, as it is more homophonic (as opposed to the polyphonic organization of PT and T) and emphasizes chromaticism. The chords still emphasize

the unusual metric organization in cells of 2, 3, or 4 (Ex. 3.31) eighth notes, always strummed on the accented part of the cell. By using strummed chords, this characteristic rhythm is amplified, creating a more restless and disturbing character (in comparison to all the previous sections).

The Closing section (m. 18–21, after fermata, Ex. 3.31) opens with the same material as the introduction (mm. 1–2), except that it is an octave higher and presented in one measure, with a descending bass (also an octave higher) and quartal chord on the note A (last metric cell of m. 18, Ex. 3.31). Measures 19–21 have a variation on material from PT (mm. 5–7) with added chords and emphasis on descending chromatic movement in the bass. The chords in mm. 19–20 (Ex. 3.31) accent the odd metric organization, as the composer uses a contrast between "short" and "long" chords; staccato and tenuto marks are used, as well as eighth-note rests in order to emphasize the "short" chords. There is an impression of a dominant-function relationship between the chords in mm. 19–20, especially when the chord E-flat–G –B-flat–D (chord built on flat degree II of a D-centered scale) resolves to a quartal chord on D (beginning of m. 20). By using the harmonic progression flat II to I, Bogdanović is evoking a common progression in jazz or blues called turnaround.[136] A similar technique is used at the end of PT, where an F6 chord resolves to E(m)11 (possibly interpreted as ♭II–I). This whole part is repeated, except for PT. The ending chord under the fermata in m. 22 (Ex. 3.33), after the repetition, also serves as the opening chord of the Development. Bogdanović often uses a fermata in this movement (exposition and recapitulation), in order to disturb or change the pulse and to create both an "improvisational"[137] effect and "flexibility" in his music.

The development section (m. 22–39; first chord of m. 39, Ex. 3.33), opens with a first-inversion of Cm^9 chord, which could also be interpreted as E-flat with quartal harmony in the

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[136]A turnaround is a typical cadence-like chord progression that usually serves as a transition to the next part. One of the most typical progressions is ii–V–I, which can be substituted by ii–♭II–I, where ♭II replaces the dominant chord (substitute dominant or tritone dominant).

[137] Kichime, "Close look," 124

upper part of the chord. This chord could be seen as the second ending of the exposition (closing section) and the opening of the development, since it is under a fermata. Here Bogdanović is using a fermata to announce the beginning of the next section (similar to the end or opening of PT and T).

This section can be divided into two parts: A (mm. 22–31) and B (mm. 32–39). In the first measure of A, Bogdanović uses a melody in the lower voice and an upper drone (material from T), and for the first time in this piece, introduces the effect of a bent note (Ex. 3.32). Bending the note on the guitar produces a quarter-tone. Such a pitch could be identified with various influences, from North African or Middle Eastern music (traditional instruments which do not use frets, such as oud) to the influence of blues and jazz, in which guitarists often refer to a bent note as a blue note.[138] In *Ex Ovo*, Bogdanović dedicated a chapter to a discussion of synthesis under the strong influence of African music, blues, and jazz:

> Some earlier forms of blues, for example, show closer ties to the African idiom, mainly in form, irregular phrasing, and flexible meter. With the later formal development, there is more reliance on regularity (12-bar), and on a particular harmonic scheme. Jazz further elaborates on the melodic and harmonic schemes, focusing on the improvised song form.[139]

Example 3.32 Opening of development section, *Jazz Sonatina*, I, mm. 22–23

Part A of the development combines material from the introduction T in C major (mm. 23–25, Ex. 3.33) and C Dorian mode (mm. 26–29, Ex. 3.33). The last two measures of this part

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[138] A *Blue note* is defined as a “variable microtonal lowering of the third, seventh and occasionally fifth degrees of the major scale”; https://www.merriam-webster.com/dictionary/blue%20note, accessed 12 October 2019. In m. 22 (Ex. 8), Bogdanović introduces a bending of the fifth of the C chord (G), or degree 5 of the C tonal/modal center.

[139] Bogdanović, *Ex Ovo*, 76.

introduce a center on the note A, with the last chord A–(C)–E–G–(B)–D, which could be interpreted as an Am[11] chord.

Example 3.33 Development and recapitulation, *Jazz Sonatina*, mov. I (mm.22-48)

Part B (mm. 32–39, first chord under fermata) is mostly in the A center, with ambiguous mm. 32–33, which could be interpreted as E major, with a brief introduction of A-flat major in

the lower voice in m. 33, a sort of polymodality. At the same time, the composer re-introduces the chromatic movement of the bass and quartal chords (similar to ST, mm. 15–17) as well as strummed chords (mm. 35–36) and a melodic line in the upper voice reminiscent of the melodic cells in ST. This section ends with an Am^{11} chord followed by an A-centered quartal chord over a G pedal. [140]

The recapitulation (mm. 39–48) is much shorter than the exposition. The material is introduced in reverse order: T, PT (one measure of Intro material followed by PT). Since ST is missing and the B part of the development has similar material to ST, it is possible that Bogdanović was playing with the idea of a completely reversed recapitulation: ST, T, PT.

The second movement of *Jazz Sonatina*, Cantabile, is even more concise in its form, as it is organized in three long phrases, marked with bar lines at the end of each phrase (see Ex. 3.36). Aside from these bar lines, the composer uses bar lines that are dotted. I will use these bar lines in order to provide measure numbers for the subphrases and explain the polyrhythmic or polymetric organization of this movement.

This movement contrasts with the first and last movements, not only in its brevity, but also in its strict two-voice polyphonic texture. It also has an improvisatory character, as each phrase presents an upper-voice melodic line built on the same bass, which evokes the basso ostinato of the Baroque period.[141] The bass line in this movement defines the form, as it is repeated three times with little variation. The formal organization of this movement is as follows:

Phrase a (mm. 1–9): subphrase x (mm. 1–3); subphrase y (mm. 4–6); subphrase z (mm. 7–9)

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[140] This chord could also be seen as a combination of G and A chords, where the A chord is missing the third, which gives a "folk" flavor and is characteristic of the endings of Balkan traditional songs.

[141] Most of the lower-voice melodic movement could be seen as arpeggiated chords, especially since in the first measure the composer wanted the first three notes to be sustained, or held over, as if they were an arpeggiated chord.

Phrase b (mm. 10–17): subphrase xy (mm. 10–13); subphrase z^1 (mm. 13–17)

Phrase a^1 (mm. 18–24): subphrase x (mm. 18–19); subphrase y (mm. 20–22); subphrase z^2 (mm. 23–25)[142] ; coda (mm. 26–27)[143]

The first long phrase (a) is the only one that has an introductory measure (dotted m. 1; Ex. 3.34), in which only the lower voice (or bass, if we are looking at this part as a contemporary take on basso ostinato) is presented. In this opening measure, Bogdanović introduces metric organization in five (5/8) and a pentatonic approach to building melodic lines in the lower voice that presents a kind of ground for the upper voice.[144] The following two phrases (b and a^1) repeat the melodic lines (or harmonic progression) exactly the same or with only a little variation in the lower voice. Thus we can say that the composer introduces cyclical form, characteristic of his pieces influenced by African music and pieces that use polymeter or polyrhythm (Example 3.34).

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[142] I have used dotted bar lines in order to determine measure numbers.

[143] This final subphrase can be interpreted as a short coda, as it brings in cadence-like material (V/V–V).

[144] All these elements suggest the influence of African music and styles closely related to African music such as jazz. If we look at the bass part as if these melodic lines are derived from chords, most of the chords would include fifths or fourths, which again suggest the influence of jazz.

6

Adagio espressivo (♪ = 66)

XII

mp

II

CVII (cantabile)

CVII

CI

CI

XII

CVII

poco - - - - a - - - - poco

CVIII

(animato espress.)

cresc.

cresc.

Example 3.34 Polymetric/polyrhythmic organization of *Jazz Sonatina*, mov. II, continued

In his book *Ex Ovo*, Bogdanović wrote about contrapuntal forms and polymeter or polyrhythm in this way:

> Apart from phasing, the most important formal cornerstones of cyclical counterpoint are polyrhythm and polymeter. The distinction between the two remains somewhat vague, and Simha Arom in his monumental work African Polyphony and Polyrhythm holds the view that the only case applicable to the term polymetric refers to "the simultaneous unfolding of several parts in a single work of different tempos so as not to be reducible to a single metrum." This definition would equate polymeter only to a multitempic process (simultaneous enfolding of different tempi), while all other simultaneous occurrences of different rhythmic figures would be considered polyrhythmic.
> If we consider meter to be a general rhythmic framework marked primarily by consistent structural configurations of chosen units, where accents are used mainly to outline rhythmic figures, this means that independently of accentuations, the consistent use of particular rhythmic figures generates an overall pattern called meter.[145]

Bogdanović published *Polyrhythmic and Polymetric Studies* (PPS) and Seven Easy Polymetric Studies (SEPS), in which he explores polymetric models and cycles, influenced by traditions such as African, Balinese, Balkan (PPS), and North American (SEPS).

In his article "Playing Polymeter on the Guitar," Bogdanović explains that some of his polymetric studies introduce African polyrhythmic drumming patterns, used by the Ewe tribe of Ghana (see Ex. 3.35). Bogdanović gives examples of three progressively more difficult polymetric models.[146]

a) $\frac{3}{8}$ $\frac{6}{16}$ b) $\frac{3}{4}$ $\frac{6}{16}$ c) $\frac{3}{4}$ $\frac{12}{16}$

Example 3.35 Bogdanović, *Polyrhythmic and Polymetric Studies*, Nos. 20, 21, and 25

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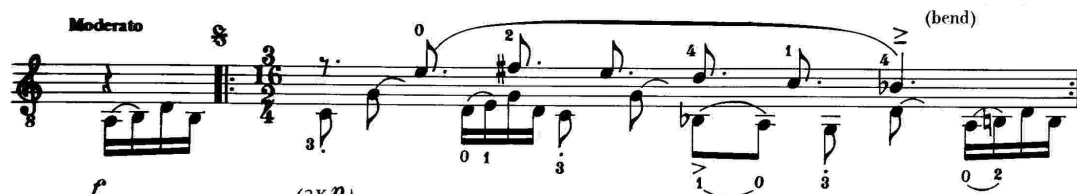
145 Bogdanović, *Ex Ovo,* 104.
146 Bogdanović, "Playing Polymeter on the Guitar," *GFA Soundboard* (summer 1995): 17.

Another example of polyrhythmic studies uses a similar, but less complex model: “Reversible cowboy”, an example of 2/16 against 3/16 polyrhythmic model (micro plan), or 3/16 against 2/4 cycle (macro plan) (see Ex. 3.36).[147]



Example 3.36 Bogdanović, “Reversible Cowboy” (from *Seven Easier Polymetric studies*)

In *Ex Ovo*, Bogdanović discusses polymetric and polyrhythmic cycles:

> Polyrhythmics can be defined, then, as consisting of the superposition of two or more interlocked rhythmic figures; Polymetrics, as the superposition of two or more meters. In that sense, both polyrhythm and polymeter can be considered interpretations of the same event but viewed from a specific angle. Further, a polyrhythmic and polymetric cycle can be defined as “a resultant of at least two different patterns; it ends at the point where two patterns coincide, then is periodically repeated.[148]

He explains in the introduction to PPS that his studies are cyclical in their nature, and gives a similar explanation to the one cited above.[149]

In this movement form is defined by: 1) polymetric and polyrhythmic models; 2) repeated melodic line (ostinato) in the lower voice, and its harmonic/modal plan. This movement

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[147] Bogdanović gives instruction on how to use both rhythmic patterns and master playing in polymeter: “When practicing polymeter/rhythm, the general rules would be to focus one’s attention first on what one considers to be the basic metric pulse (it might be easier to focus on the bass) until the pattern becomes assimilated. Once this pattern (A) is completely integrated on a reflexive level, the player should focus on the second pattern (B), but in the context of both the first pattern (A) and the resultant rhythmic combination of two patterns. One can alternate the metric focus then, from one pattern to the other, until complete independence and clarity of voices is achieved. The player can also focus on both patterns simultaneously while observing the interplay.”

[148] Bogdanović, *Ex ovo*, 106.

[149] Bogdanović, *Polyrhythmic and Polymetric Studies*, 3.

is not an example of a strict polymetric or polyrhythmic cycle, but rather a flexible one, which confirms the somewhat improvisational character of the movement (see Ex. 3.34).[150] A polyrhythmic or polymetric cycle through this movement is often formed by the interlocking of two meters: 5/8 (lower voice) and 5/4 (upper voice; Ex. 3.34). On a micro level, Bogdanović introduces a polyrhythmic model of triplet eighth notes (upper voice) against two eighth notes (lower voice), creating a 3 : 2 ratio (Ex. 3.34, starting in m. 2). Phrase a opens with an introductory measure (marked with dotted bar lines) in 5/8, in which the composer introduces an ostinato rhythm in the lower voice (three eighth notes followed by a quarter note). This pattern is used throughout the movement but not in a strict way. Examples of variations on this rhythmic pattern occur in m. 5, 7, and 8 (phrase a), 14, 15, 16, and 17 (phrase b), and the ending of the movement (mm. 26 and 27), which can be seen as a short coda. The 5/4–5/8 polymetric cycle is interrupted in m. 4, the beginning of subphrase y, where the quarter-note rest does not fit into 5/4 meter. I have marked it as 1/4 immediately followed by the 5/4–5/8 cycle (mm. 4-6). In the ending measures of each phrase (long phrases: a, b, and a1), Bogdanović abandons this model and marks cadences by introducing the same meter in both voices. Examples of this are: m. 9, which ends with 1/4 + 5/8 in both voices (ending of phrase a); the ending of m. 17, in which both voices are in 5/8 (ending of phrase b); mm. 26 and 27, in which both voices are in 5/8 followed by 5/4 meter (ending of the movement). In these measures (which also introduce the cadences of each phrase), the composer does not use a 3:2 polyrhythmic model (or 5:2 and 7:2 in the second phrase).

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[150] Phrase *b* especially sounds like an improvisation over almost exactly the same lower voice as in phrase *a*, since the upper melody is much more developed and melismatic, in gradually faster rhythmic values, and slower after the peak (as in an improvised solo).

II

phrase a →

Adagio espressivo (♪ = 66)

CVII *(cantabile)*

XII

mp

subphrase x

D lydian/mix.:

CVII

D mix.: subphrase y D dorian:

CI CI

(phrase a)

Bb lydian Eb lydian D mix: V → V (Em⁷) V (Am⁹)

subphrase z

phrase b →

XII CVII

D lydian: *poco* D mixo: *poco*

subphrase xy

CVIII (animato espress.)

D mixolydian: *cresc.* D dorian: *cresc.*

(xy)

Example 3.37 Modal–tonal plan and formal organization, *Jazz Sonatina*, mov. I

The very ending of the movement is also marked by an absence of polyrhythm (mm. 26–27). It is interesting that mm. 25 and 26 still follow the 5/4–5/8 cycle, while at the same time mm. 26 and 27 could be interpreted as measures in which voices are joined in 5/8 meter followed by 5/4. Joining voices in the same meter is a clear metric marking of cadences at the end of each phrase, supported by the harmonic progression, which presents a synthesis of the contemporary understanding of phrase closing.

Phrase a, which uses similar a modal plan, as seen in the exposition of movement I (Ex. 3.37),[151] ends with a half cadence in D Mixolydian: V of V, followed by V or a dominant-function chord (last three metric cells, in mm. 8 and 9; Ex. 3.39). This cadence is not typical, as it employs chords that are missing a major third: Em^{11} (with major 7th) having the function of V of Dominant, and Am^{9}, functioning as a dominant in D Mixolydian. This chord progression is reminiscent of the ii –V–I chord progression beloved of jazz.

Phrase b has exactly the same modal plan, except that after E-flat Lydian (m. 15) the composer introduces D Dorian (no accidentals; B-flat and E-flat are subtracted) before ending with the same cadence (Em^{11}–Am^{9} or ii–v) in D Mixolydian. This phrase brings in an improvisatory character, as Bogdanović accelerates in the upper voice[152] by using quintuplets and septuplets above an ostinato rhythm in subphrase xy (mm. 10–12, Ex. 3.37), followed by a melodic line in thirty-seconds (subphrase z^{1} , mm. 14–15) and slowing down in mm. 16–17 by introducing sextuplets and regular sixteenth notes. This effect of accelerating and slowing down with the peak in the melody (m. 14) evokes an improvised solo and improvisatory character. Another element that produces an improvisatory character is a melismatic approach in the upper voice (the number of

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[151] Bogdanović again uses a method of going through modes quickly by subtracting or adding accidentals. This movement opens in D Lydian–Mixolydian (F# and G# with flat degree seven), followed by D Mixolydian (G# is subtracted, mm. 4-5), D Dorian (F# subtracted, m. 6), B-flat Lydian (B-flat added, m. 7), E-flat Lydian (E-flat added, m. 8). The ending of the phrase is again in D Mixolydian (mm. 8 and 9). See Ex. 13.

[152] Bogdanović, *Ex Ovo,* 58.

notes above the ostinato bass is increased). Following Example 3.38 is an example of a more typical melismatic[153] melody (single-line melody) in Bogdanović's Fairytale with Variations, which also sounds improvisatory (the marking Molto rubato; quasi recitativo confirms the character).

Example 3.38 Improvisation–like variation III, *A Fairytale with Variations*

A melismatic approach to melody is one element of African music that Bogdanović discussed in his book *Ex Ovo*, in connection with two main African influences on North American music:

> Somewhat akin to naturally selected species, certain cultures show more survivability that other do. The various syntheses produced by African music are a case in point. The Guinea Coast-style polyrhythmic and polymetric practices are largely dependent on percussion group performance. The music of western Sudan, on the other hand, is largely performed by a single vocalist, often accompanied by a string instrument. Out of the whole wealth of African music traditions, the only two that survived among the North American slaves were the ones that did not depend on percussion ensembles. A single vocalist often accompanying himself or herself on a string instrument became a blues singer; and an a cappella group became a Gospel choir.[154]

[153] "Melismatic" is a term derived from *melisma*, Greek for song, air, or melody. It usually refers to a singing style in which a single syllable is sung to a long and more developed melody (https://musicterms.artopium.com/m/Melismatic.htm, accessed 27 October 2019).

[154] Bogdanović, *Ex Ovo*, 75.

Despite its shortness and concise form, this movement displays a quite complex synthesis of Western classical music (especially Baroque music) with elements of African music[155] and jazz.[156]

In the following, third movement (Allegro molto), Bogdanović further explores a melismatic approach by presenting almost the entire opening phrase as a single-voice melodic line accompanied only by percussive sounds (mm. 1–3, Ex. 3.39). As the composer wrote in the liner notes for the CD Mysterious Habitats, the third movement, as well as the first movement, is based on a theme which uses a "similar rhythmic pattern in 12/8 (2+2+3+2+3)."[157]
The third movement has a development, "based on transformation of interrelated motifs, and harmonic language primarily on modality and pentatonicism; besides the usual golpe and other percussive effects."[158] The composer is "experimenting with use of prolonged slurs more typical of the electric guitar technique."[159] This movement creates a synthesis of the elements of styles seen in the previous two movements—Baroque, jazz , Balkan, and African music elements, but also some elements of Blues, with the reference to electric guitar technique mentioned above.[160] This movement could also be seen as a subtle nod to the Baroque invention. An invention may be characterized very generally as a study in contrapuntal techniques. The Bach inventions are sectional, falling into two or more parts, and are based on a unifying recurring motive which is stated and imitated at the outset, and very often restated with imitation at the beginning of the second section.[161]

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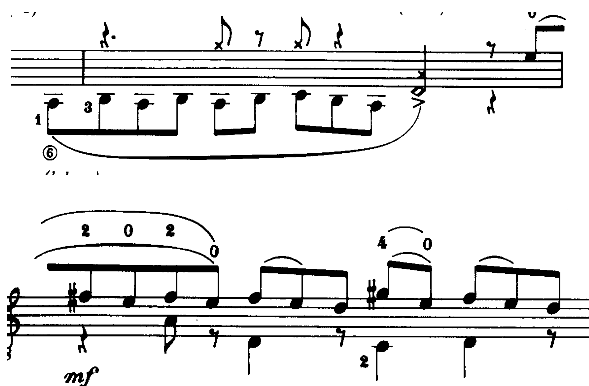
[155] Polyrhythmic and polymetric drumming practices, and the influence of melismatic vocal styles.
[156] Modal organization, use of chords and progressions typical of jazz (evoking jazz).
[157] Bogdanović, liner notes to *Mysterious Habitats*.
[158] Ibid.
[159] Ibid.
[160] Bogdanović was for sure familiar with, or even drew influence from the style of Blues, in which the electric guitar had a central role (accompanied by the band): Electric Blues, also known as City Blues or Chicago Blues. One of the founders and stars of this style in the 1960s was Muddy Waters.
[161] Wallace Berry, *Form in Music: An Examination of Traditional Techniques of Musical Form and their Applications in Historical and Contemporary Styles* (Englewood Cliffs, NJ: Prentice-Hall, 1986), 383–84.

The entire movement is built on a short theme or thematic motive (only one measure long), repeated and re-stated at the opening of each of the three main parts (A, B, and C). As in three-part inventions, the theme is presented in three different voices, here with a simple percussive motif in the accompaniment voice, or repeated melodic line (evoking a countersubject) in the lowest voice. There are some other compositional techniques used in Baroque (especially by Bach), such as inverted theme (Example 3.39), but there are not enough elements to define this movement as an invention.



Example 3.39 *Jazz Sonatina*, mov. III; mm.7-8

In a similar way to the second movement, the third movement is concise (given the fast tempo marking) and written in three parts (A, B, and C), where each part can be divided into two sections. Following is the formal plan of this movement:

Part A (mm. 1–18):

Section I: phrase a (mm. 1–5); phrase a1 (mm. 6–10)

Section II: phrase b (mm. 10–14); phrase a2 (mm. 15–18)

Part B (mm. 19–37)

Section I: phrase a3 (mm. 19–22); phrase a4 (mm. 23–28)

Section II: phrase b1 (mm. 28–37), much longer and more developed phrase in comparison with phrase b.

Part C (mm. 38–50)

Section I: phrase a5 (mm. 38–45, fermata)

Section II: phrase a6 (mm. 45–50); Maestoso

Part A and Part B are repeated and followed by a Coda (m. 51)

The opening of the movement synthesizes elements derived from several styles (Ex. 3.39). The first measure introduces the short theme (or thematic motif; x) in 12/8 meter, organized in metric cells of 2 and 3 eighth notes, typical of Balkan traditional music (4(2+2)+3+2+3/8). The opening phrase a (mm. 1–5) is constructed from the theme (x), repeated in m. 2 (x^1) and m. 3 (x^2) with a percussive motif in the upper voice.

In m. 3 (x^3, upper voice, Ex. 3.42) the accompaniment is in 3/8 (or regular 12/8 meter, organized in four metric cells of three eighth notes), which creates a polyrhythmic relation with the theme presented in 2+2+3+2+3/8[162] (an irregular version of 12/8). This kind of polyrhythmic organization in two voices suggests the influence of African music explored in the previous movement.

Phrase a closes with a cadence in D Dorian (y), where the melodic movement in the bass (evoking basso continuo, of Baroque music tradition) suggests V of V, followed by a dominant chord (with the change of mode in m. 5, no leading tone), which resolves into a D-centered quartal chord. This chord could be seen as a combination of V of V and a resolving chord on the tonic of D mode.

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[162] As discussed before, in Balkan traditional music, *aksak* meter is always a combination of long metric cells (in 3) and short metric cells (in 2).

Phrase a can be divided into four thematic motifs (x, x^1, x^2, and x^3), where the closing motives x^2 and x^3 are slightly modified in metric organization, evoking Balkan music meters.[163] Motive x^3 is longer, since it includes a closing cadence, where both voices are organized in same meter or metric cells (12/8, or 3/8). Almost the entire phrase is in D Lydian/Mixolydian, turning into D melodic minor/D Dorian towards the end.[164]

One very unusual classical guitar technique is a long slured first part of the phrase: all three entrances of the thematic motive x are performed with the left hand only, while the right hand plays a percussive accompaniment. As mentioned earlier, this technique comes from the electric guitar and has a connection with the composer's interest in Blues, or more specifically, Electric Blues.[165] In this movement, the composer introduces a few other techniques that evoke the Blues tradition, such as an emphasis on a strong vibrato, often produced by a slight bending of certain notes with the left hand (see Ex. 3.41), and the introduction of the blue note as part of the scale. One of the typical blue notes that Bogdanović uses in the ending measures of Part B and at the very end of the movement is a flat fifth scale degree (Example 3.40).

Example 3.40 *Jazz Sonatina*, mov. III, m. 36-37; m.51

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[163] Motive x^2 is in a typical *kopanitza* meter: 2+2+3+2+2 (or 11/8, as discussed in the previous chapter).

[164] The composer provided the harmonic analysis and modal organization for this movement (e-mail correspondence).

[165] In the interview conducted by Kishimine (March 2007), Bogdanović said that he played "lot of Blues," and Chicago Blues "was an early influence."

In his book Africa and the Blues, Gerhard Kubik dedicates a whole chapter to flattened fifths:

> There are many unusual scalar patterns in the blues, and some could perpetuate tonal concepts found in regions of Africa outside the western Sudanic belt. One of the issues to be accounted for in any study of the origin of the blue notes is the so-called "flatted fifth" (cf. Schuller 1968: 51–52). It was only recognized as a blue note in the 1940s, but there is no doubt that it existed in some of the "early downhome blues" (cg. Niles 1949). Nevertheless, the flatted fifth, especially when used as a starting note in descending phrases, or resolved downward in various other contexts, is to be considered a distinctive pitch value.[166]

The note F under vibrato in mm. 3 and 24 can be seen as an emphasis on the flattened third, another type of blue note as shown in example 17 below:

Example 3.41 Vibrato, performed with a slight bending, to evoke a blue note; *Jazz Sonatina* mov. III, mm.3-4, and mm.24-25

In the following phrase (a[1]), the composer uses another electric-guitar technique in mm. 7–8. Motive x[2] in these measures closes with a percussive harmonic, produced by tapping[167] with

[166] Gerhard Kubik, *Africa and the Blues* (Jackson: University Press of Mississippi, 1999), 67.

[167] Tapping is a common technique on both electric and acoustic guitar (more typical, since steel strings have a stronger response). The electric-guitar magnets pick up softer sounds, and harmonics are amplified by the nature of this instrument (the signal goes from a magnet to an amplifier, to speakers). This technique is more unusual on the classical guitar, given that it uses nylon strings.

the index finger of the right hand (i) on the fret, creating a natural harmonic. Phrase a^1 (ending of mm. 5–10; Ex. 3.42) includes an inverted entrance of the theme (x^2, mm. 7–8) and closes with a half cadence on C# minor (m.10; Ex. 3.42).

Phrase b brings in different motivic material, derived from and combined with material from the cadence-like closing measures of a. Phrase b is more sequential, evoking Baroque style (mm. 10–13; Ex. 3.42), and at the same time less stable in modal organization. It starts in C# minor (mm. 10–11; Ex. 3.42), followed by A Phrygian (m. 12; Ex. 3.42), and ending with B-flat major/Lydian (mm. 13–14; Ex. 3.42). This phrase (b) does not includes the thematic motif x.

Phrase a2 (mm. 15–18; Ex. 3.42) mirrors phrases a, and a1, as it is centered in D minor and built from two shorter subphrases, both starting with the thematic motif x^3 with the second subphrase entering an octave higher in the upper voice in mm. 16–17; the last eighth note in m. 16 is the beginning of the metric cell in 5/8, as in m. 5 of a. In the opening of the part A, the theme is presented four times (phrases a, a1), three times in the lower voice and once in the upper voice. The exception is this last phrase in Part A, in which we have the theme only twice (lower and then upper voice). This phrase closes Part A with a characteristic golpe percussive technique (m. 18; Ex. 3.42),[168] which is repeated at the end of each part (A, B, and C).

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[168] *Golpe* is a percussive technique that can be interpreted in many different ways on the classical guitar. The most typical *golpe* came from flamenco guitar into the classical guitar tradition and is produced by hitting the body of guitar with the *a* (ring) or *p* (thumb) finger of the right hand. In the majority of his works, when he uses *golpe* Bogdanović hits all the strings by forming a fist in the right hand and hitting the strings above the fretboard. This *golpe* is a loud and sharp percussive sound.

III

Allegro molto (♩. = 138)

(4+3+2+3)

(*1) (l. h. s.)

(*2) perc.

(3+3+3+3)

(vib.) mf

CII

f

(*2)

(l. h. s.)

XII (m. d.) (*3)

sff

XII (m. d.)

(l. h. s.)

mf

CII CIV CV

cresc.

*1) l.h.s. — left hand slur (the whole phrase is to be played only with the left hand).
*2) perc. — make percussive sound by hitting the guitar just above the fretboard.
*3) right hand percussive harmonic (hit the 6th string at the XIIth fret harmonic with the right hand *i* finger).

Note that all the accidentals in the IInd movement are applicable through the line, unless otherwise noted.

Example 3.42 Part A (mm. 1-18), *Jazz Sonatina,* mov. III

Part B, like Part A, is composed of three long phrases, each in a different center (scale or mode). Phrase a3 (mm. 19–22; Ex. 3.43) opens this part with the theme in m. 19 (x) in C# minor, followed by longer cadential material (mm. 20–22) that modulates through F# minor (mm. 21–22), and closes in E Phrygian mode (m. 22). The theme is presented only once in the upper voice.

The following phrase a4 (mm. 23–28.1) mirrors the opening of the movement, except that it is in E Phrygian, and the theme is presented only three times. Phrase a4 is followed by the ten-measure long b1, a much more developed and longer middle phrase, in comparison with b in Part I. Similar to the procedures in phrase b, the material used in b1 is presented in a sequence-like manner (mm. 28–30, 30–32).

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Example 3.43 Part B (mm.19-37), ***Jazz Sonatina,*** **mov. III**

This phrase is much more developed in modulations to a variety of modes. It starts with the motif in D dorian, which ends with a chord in the G# diminished scale (E-flat is written as D#). The composer also uses quartal chords in G# diminished throughout this section (mm. 29–32; Ex. 3.43, and Ex. 3.44). The following subphrase of phrase b1 (mm.33-36, Ex. 3.43), evokes a sequence in a circle of fifths, where the chord on scale degree I becomes IV and brings us from C minor to A minor (Examples 3.43, and 3.44). This section could be interpreted as a descending and ascending circle of fifths progression technique, in which composer uses extracting or adding accidentals. In this case starting from m. 33, we have four flats (enharmonically five sharps: C#, G#, D# and A#),[169] four sharps (one sharp is extracted) in the first two metric cells of m.34 (metric cells in the bass part), two sharps in the second half of m.34 (last two metric cells in the bass), no accidentals in m.35 (first metric cell), one flat – second metric cell of m.35, three flats – third metric cell of m.35, no accidentals in the last metric cell ofm.35, and two flats in m.36 (last metric cell; Ex. 3.44).

In the same phrase Bogdanović introduces a descending sequence in G Phrygian (Ex. 3.44; circled notes), consisting of arpeggiated, descending quartal chords moving stepwise and ending on degree IV of the same scale (Ex. 3.43, chord in parentheses). In measure 37 (Ex. 3.45), Bogdanović introduces the “flatted fifth,” also known as a blue note, mentioned before (if we look at this measure as already in D centered mode). Like the previous part, this one ends with the golpe percussive effect, hitting all six strings with the closed right hand (m. 37; Ex. 3.45).

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[169] First sharp in circle of fifths progression, F#, is missing.

Example 3.44 Scales and harmonic analysis of the section,[170] (mm.28-36)[171]

[170] For harmonic analyses, and scales of the entire movement III marked by the composer, see Appendix C.

[171] This example is provided by the composer.

Example 3.45 Example of the section of Part C, with harmonic analysis, scales and modes, provided by the composer

Part C is a middle part, set between Parts A and B, and also a culminatory part of this movement. This part is marked Feroce, mostly in ff and f dynamics, ending with the slower Maestoso (molto espressivo). The first presentation of the theme in the opening phrase (a5, mm. 38–45; Ex.3.46) is fierce and aggressive in character. Feroce[172] is achieved by playing the theme in strummed octaves, with a strong emphasis on accents at the beginning of each metric cell, ending with a golpe (here for the first time in the middle of the phrase, a6).

The theme returns in m. 39 (strummed and in octaves) in a different odd meter than the original (6+3+2) and in a slightly varied, shorter version. In the third entrance of the theme (mm. 39–40, Ex. 3.46), the composer introduces bitonality: the upper-voice melody is in G Phrygian mode (circled notes in Ex. 3.46) while the bass is already in a D-centered mode (V of V in D, m. 40, Ex. 3.45, and Ex. 3.46).

After this version of the theme (m. 40), a long section of arpeggiated quartal chords brings us to the Maestoso section. This section also has an ascending sequence, which moves by major seconds in the upper-voice melodic line while the bass of each of the quartal chords moves a minor second up (ending of mm. 41-45, Ex. 3.45, and Ex. 3.46).

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[172] *Feroce*, is fierce (Italian), similar to the adjectives forceful, violent, aggressive, intense, and ferocious (https://www.oxfordmusiconline.com/search?crossSearch=true&q=feroce&sort=relevance, accessed 12 December 2019).

Example 3.46 Part C (mm.38-51), *Jazz Sonatina,* mov. III

After ascending melodic movement in G diminished scale (octatonic scale),[173] (mm.41-44; Ex. 3.46) this section modulates back to a D-centered mode (D Lydian/Mixolydian, the predominant mode of this movement), and the upper voice in the next phrase (a6) still follows whole-tone movement (m.45, Ex. 3.46). There is a strong emphasis on diminished[174] (octatonic scale) in this part. If we look at the upper melodic line notes, starting on note G (second half note in m.41), they form a diminished chord on E (E dim7, Ex. 3.46, and Ex. 3.47), which is characteristic of octatonic scale. Also the root notes of quartal chords (m.41-42), follow E diminished scale (circled in Ex. 3.45 and Ex. 3.46).

Following is the Example, which shows four scales/modes that Bogdanović used in Part C, of this movement:

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[173] The only note that is missing in order to define this as G diminished (or G octatonic) scale, is F#. Instead of landing on this note in m.45 (upper melodic line), the composer choses to introduce F natural (re-introducing D centered mode in this way).

[174] I chose to use term diminished scale, instead of octatonic, following the analysis of mov. III provided by the composer (Ex.20, Ex.21, and Appendix C).

D phrygian (m. 38-39)

G phrygian (m. 35-36; m. 40-41)

enharmonic

G diminished (octatonic; m. 41-44)

enh.

E diminished (bass line – m. 41-44)

E diminished CHORD (m. 41-44, melody in 𝅗𝅥)

Example 3.47 Modes, scales, and chords derived from modes/scales used in Part C (mm.38-51)

The employment of these four modes/scales (Ex. 3.47) in such a short section shows the strong influence of jazz and various folk traditions, especially the Balkan music tradition, which often employs the Phrygian mode or flat degree II.

The Maestoso section, marked molto espressivo, can be seen as a culmination of this movement, or even the whole sonatina, as it brings back the theme of the movement, and presents a synthesis of elements of almost all styles found in this piece. It opens with the theme in the

upper voice (in 2+3+2+3/8 meter), accompanied by quartal chords and a drone bass (D–A, typical drone notes of plucked instruments from the Balkan region), followed by a sequence-like section that emphases chromaticism in both voices (upper voice and bass).

In this section the bass moves stepwise, often by half step, as found in many traditional Balkan songs. Phrase a6 (m. 45–after fermata in m. 50; Ex. 3.46) closes with measures reminiscent of the second movement (mm. 49–50; Ex. 3.48) and for the moment bring back the polyrhythmic pattern (m. 49), used in the second movement (3:2 ratio; polyrhythmic pattern).

In the version of this movement provided by Bogdanović (Ex. 3.45; Appendix C), the last measure of the Maestoso part has the last chord played as tambour (tamb.).[175] This is another percussive effect that evokes Balkan traditional music, somewhat like the sound of tapan.[176] The last two measures of this part use D Phrygian mode, the same mode that opens part C. The last measure prepares the repetition of parts A and B with the half cadence (m. 50; Ex. 3.46) in D Mixolydian (V of V, followed by a quartal chord on degree V).

This movement closes with a one-measure Coda (m. 51), a longer variation of m. 37 (closing of part B). This Coda is in 7/4 odd meter, organized in 2+2+2+3+3+2/8. The phrase starts with flattened degree five (blue note) and ends with a crescendo molto from f to fff and the last note sfff (Bartók pizzicato effect).

In this third movement, as in the first, the meter constantly changes, after the somewhat steady or slightly varied meter in the theme. This movement synthesizes all the styles, with a strong emphasis on jazz and Balkan music (ethno-jazz, or imaginary folk, discussed in the

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[175] This effect is used widely in classical guitar repertoire, but also it is very common in flamenco guitar tradition, and often it is used in rhythmic manner, as imitation of the heartbeat. Tambour is produced with thumb of the right hand, which hits all the strings of the chord (usually all six strings), close to the bridge, in such a way that percussive sounds is produced, and strings are ringing.

[176] "Tapan (Macedonian), or tûpan (Bulgarian), is a large drum, 15–21 inches in diameter, made with goat skin and played with a heavy wood beater on one side and a thin switch on the other." (http://www.socalfolkdance.org/articles/how_to_make_a_tapan_golber.htm, accessed 12 December 2019). The tambour guitar effect evokes the deep percussive sound of the side of the *tapan*, played with the heavy wooden beater.

previous part of this chapter). Besides odd meter, the Balkan music elements consists of an emphasis on strumming (evoking Balkan plucked instruments such as bağlama) and a variety of percussive effects. Some of the most obvious jazz elements are the modal language and scales derived from characteristic chords (such as diminished or octatonic scale), flattened third and fifth degrees of a given scale or mode (blue notes), and quartal chords (derived from modes, a pentatonic approach). Along with these strong influences, Bogdanović frequently uses sequences, cadence-like harmonic models, and imitative technique (theme presented in several voices), which suggests a subtle integration of Baroque music elements.

In *Jazz Sonatina*, which is among his earlier works of synthesis (published in 1993), Bogdanović successfully presented his work of deeply synthesized and integrated styles. Bogdanović often addressed and wrote about synthesis, and the issue of integration of styles and cultural heritage of various traditions, into a unique work of art. In his book *Ex Ovo*, he states: "To successfully synthesize new cultural realities, we first have to fully assimilate the depth of their particular systems of reference and then to acknowledge the structural pivots that lie in the intersections of their very being."[177]

Jazz Sonatina is the true example of the piece in which Bogdanović successfully integrates, and synthesizes styles on such a deep level, that he manages to create a completely new, but familiar language and introduces a new world of synthesis.

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[177] Bogdanović, *Ex Ovo*, 70.

Conclusion

Dušan Bogdanović and Carlo Domeniconi opened a new chapter in the modern history of the classical guitar. Each composer developed a unique compositional language that synthesizes a variety of non-classical styles with the Western classical-music tradition. They are both highly successful composer-performers, who mostly perform their original pieces in solo recitals. Guitarists who composed for their instrument were an important part of earlier classical-guitar history and the history of plucked instruments (Renaissance guitar, Baroque guitar, lute, etc.). This practice was lost for some time during the twentieth century, and then it returned with composer–performers such as Agustín Barrios in the first half of the century and Leo Brouwer in the second half. Some of the later and more contemporary composer–performers who followed in this lineage are: Abel Carlevaro (1916–2001), John W. Duarte (1919–2004), Dimitri Fampas (1921–1996), Ida Presti (1924–1967), Jorge Morel (b. 1931), Štěpán Rak (b. 1945), Sergio Assad (b. 1952), Roland Dyens (1955–2016), Nuccio D'Angelo (b. 1955), Nikita Koshkin (b. 1956), Annette Kruisbrink (b. 1958), and Andrew York (b. 1958). The list is long, and the trend of classical guitarists also composing for the instrument is still growing.

A few of the above-mentioned composer–performers are also improvisers. The fact that Bogdanović and Domeniconi are skilled improvisers makes them pioneers of the newest trend in modern guitar history, which incorporates improvisation into the composer–performer approach. With their unique work of synthesis, which deeply incorporates non-classical styles, such as Balkan traditional music, jazz, ethno-jazz, and African music, they have paved the path for future generations of composer–performer–improvisers. The variety of non-classical styles that have become so part of Bogdanović's and Domeniconi's language on such a deep level that is

challenging to identify elements of non-classical styles within a piece stems from them being skilled improvisers, capable of absorbing these styles into their own language completely.[178]

Both composers frequently wrote and talked about their approach to synthesis in composing and improvising. In an interview from 1989, Domeniconi addressed questions about synthesis on a deeper level: "The problem is if you only take the most superficial elements of say, Indian music, you will be left with only the smell of hashish and curry. But if you really look inside it, there is a force and energy."[179] Bogdanović summarized his approach to synthesis in written out compositions and in improvised pieces in this way: "This universe is both predictable (structured) and unpredictable (accidental) with an unforeseen self-evolving form and is but a caught moment of an eternally moving being in memory-structure or linear flow-improvisation. So is every diversity of form and language a caught detail of the spectrum of the totally open musical and spiritual space."[180]

Both composers introduced improvised sections as part of their pieces, calling upon interpreters to improvise through various methods: by introducing more flexible and more open forms; by providing scales or modes to be used in improvised sections (e.g., Bogdanović, *Jazz Sonata*, I;; Domeniconi, Bel Grado); by providing chord changes (e.g., Bogdanović, *Byzantine Theme and Variations*, *No Feathers on this Frog*, Diferencias diferentes, etc.); and by offering more space and freedom in interpretation (by markings such as rubato and ad. lib, and by using fermatas). In recitals, Bogdanović and Domeniconi often improvise parts of their written-out pieces (e.g., Domeniconi, *Koyunbaba Suite*; Bogdanović, *Levantine Suite*), and in this way call other interpreters to do the same. Domeniconi recorded improvised pieces (*Improvisation I* and

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[178] DPJ Films, "Dušan Bogdanović Interview," Classical Guitar Online Web site, YouTube video, https://www.youtube.com/watch?v=ZBkJBN6DDBc&feature=share&fbclid=IwAR2h-UEWZ-BQXyxeGffQN9VMd3OCsxvE-G4OddkERsgH7bNkV6AMeaod8LQ (accessed January 14, 2020).

[179] Colin Cooper, "Carlo Domeniconi: A Force from Italy," *Classical Guitar* 7, no. 8 (April 1989): 15.

[180] Bogdanović, liner notes to *Worlds*.

Improvisation II) between each of his three versions of *Koyunbaba Suite*[181].This shows the importance of improvisation both in their finished work and in their compositional process. Aside from introducing completely improvised pieces in their solo recitals, both composers have recorded improvised pieces alongside their written-out pieces. In an interview from 1998, Bogdanović talked about the process of improvisation:

> The process of improvising is very different. It's not like you're perfecting a sculpture, like in classical pieces…. I try to build certain general principles of improvising and I'm still working on this, I feel I've barely touched this, I think it has a lot to do with work with motifs, i.e. I take small cells and work with them in certain ways. If I'm lucky, they are long and interesting.
> Often you lose the focus. You need to be continuously focused during improvisation. You do in classical performance, too, but I don't think everybody is. There are always several choices you can make during the process, many options, and hopefully you make the right choices and I think that's part of the discipline. So I try to improvise the same way I compose.[182]

Domeniconi is probably one of the rare classical guitar performers who occasionally abandons his repertoire planned for the recital and plays a concert of entirely improvised pieces.

I hope that in this document I succeeded in demonstrating the unique work of synthesis of these two composer–performers, Bogdanović and Domeniconi. I also hope to have encouraged coming generations of guitarists to look more closely into the repertoire these two composers created, and to undertake the same or similar journeys in their musical careers.

The influence of the work of Bogdanović and Domeniconi as composers, performers, improvisers and educators, is already more than clear. Nowadays, many of the younger generation of guitarists (not only those who have studied with these men) are following similar career paths and discovering their own unique voices, by engaging in composing and arranging for the instrument, and in improvising in recitals. Some of the youngest classical guitarists (composer–performers, performer–improvisers, or performer–composer–improvisers) who have

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[181] Domeniconi, *Selected work V – 25 Years of Koyunbaba,* composed and performed by Domeniconi, Musica Ex Tempore WW records LC23436, CD, 2009

[182] Emma Martinez, "Dušan Bogdanović: Interviewed," *Classical Guitar* 17, no. 1 (September 1998): 18.

been inspired by the work of Bogdanović and Domeniconi, and could be considered in their lineage, are: Johannes Möller, Mak Grgić, Nejc Kuhar, Gyan Riley, Goran Ivanović, Celil Refik Kaya, Golfam Khayam, Guido Sanchez-Portuguez, João Luiz, and Eva Beneke.

The future of guitar music might bring even more performer-composer-improvisers, who will continue the lineage of Bogdanović and Domeniconi, and perhaps even find new ways to engage in performing and creative music making.

Appendix A: Carlo Domeniconi, *Variations on an Anatolian folk song*, full score

Variationen

über ein anatolisches Volkslied

Carlo Domeniconi (1982)

THEMA ♩ = 100

poco rall.

VARIATION I ♩ = 112

dolce e legato

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Umschlaggestaltung: Janine Rosenberger

VARIATION II ♩ = 100

breve vibr.

rall.

rall.

a tempo

4

VARIATION III ♪. = 72-92

p i m a p m

vibr.

1.

2.

un poco allarg.

VARIATION IV ♩ = 80

breve

VARIATION V ♩=100*

esitando

a tempo

dim.

*Diese Variation soll den Gang der Kamele darstellen.
Sie wird am besten ohne Nagel am Steg gespielt.

FINALE ♩ = 120

breve

sentito il tema

f

vibr.

8

vibr.

poco più lento

f

f

lunga

rall. _ _ _ _ _

mf

meno più *p*

Tempo I

rall.

sentito il tema

10

poco rall.

molto allargando

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Appendix B: Dušan Bogdanović, *Jazz Sonatina*, full score

Jazz Sonatina

I

Dušan Bogdanović
(1993)

Allegro grazioso (♩. = 104)
⑥ = D (4+3+2+3)

pp

CI

poco - - - - - - - - a - - - - - poco - - - - - - - - cresc.

CVII CIV CII

f

(>) CII

(cantabile)

mf

gliss.

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3

CII

Sul pont.

CI

¢II

¢IV

CVI CV CIV

CIII

CVIII CVII CVI CIX CVIII

CX

Sul pont.

CVIII

CVII

f

poco - - - - a - - - - - - poco - - - - - - - decresc.

Sul tasto

¢V ¢IV ¢II

CI

CII

mp

(*bend)

(*)

pp

XII

sfz *mp*

¢I ¢III

mf *poco a poco cresc.*

¢VIII

f

CVIII CIX CX ¢VIII ¢VII

¢V

¢IV ¢II

Sul pont.

mf

Sul tasto

Molto Rit.

al - - - Tempo Primo

CI

mf

poco - - - - - - - a - - - - - - -

- - - poco - - - - - - - - - - - cresc.

CVII

CIV

f

Molto allargando

f

II

Adagio espressivo (♪ = 66)

XII

CVII

(cantabile)

mp

CVII

CI

CI

XII

CVII

poco a poco

cresc.

CVIII

(animato espress.)

cresc.

CVIII

CVIII

f

(con molta delicatezza)

8va

arm.

art.

XII

mf

p (sempre)

CI

XII

IV

III

Allegro molto (♩. = 138)

(4+3+2+3) (*1) (l. h. s.) *f* (*2) perc.

(3+3+3+3) (vib.) *mf*

CII *f* (*2) (l. h. s.)

XII (m. d.) (*3) *sff* (l. h. s.) XII (m. d.)

mf CII CIV CV *cresc.*

*1) l.h.s. — left hand slur (the whole phrase is to be played only with the left hand).
*2) perc. — make percussive sound by hitting the guitar just above the fretboard.
*3) right hand percussive harmonic (hit the 6th string at the XIIth fret harmonic with the right hand *i* finger).

Note that all the accidentals in the IInd movement are applicable through the line, unless otherwise noted.

9

CIV

cresc.

f

CV

CIII

mf

f

mf

Sul pont.

(quasi fanfare)

(Golpe)

sff

f

CIV

CII CIII CV

FEROCE

to Coda

(Golpe)

cresc. molto

ff

f

CI

poco - - - - - - - - a - - - - - - - - - - - - poco - - - - - - - - - - cresc.

rit. - al.

Maestoso (♩. = 92)
(molto espressivo)

CXII

ff

CVIII — CVII

CV — CIV

Allargando - - - - - - - - - - - - - - - - -

CII — CI

mf

D. C. al Coda

mp *p*

Coda

(pont.)

cresc. molto *ff* *sfff*

(*) - Bartok pizz.

Appendix C: Harmonic Analysis of *Jazz Sonatina*, mov. III, by Dušan Bogdanović

9

III

Allegro molto ♩. = 138

[4+3+2+3]

2.* perc.

1.* l.h.s.

[3+3+3+3]

vib.

l.h.s.

3. m.d. / r.h.

m.d. / r.h.

l.h.s.

cresc.

1. * l.h.s. = left hand slur, the whole phrase is to be played only with the left hand.

2. * perc. = make percussive sound by hitting the guitar just above the fretboard.

3. * right hand percussive harmonic, hit the 6th string at the 12th fret harmonic with the right hand *i* finger

Note that all the accidentals in the 2nd movement are applicable through the line, unless otherwise noted.

DO 1137

cresc.

f

mf

f

mf

sul pont.

golpe

sf

f quasi fanfare

ord.

sff

f l.h.s.

vib.

mp sub.

poco a poco cresc.

Cm (mel.):

G# dm.

dm:

Cm: V I

F: IV/I

A#m: IV/I

d#: IV/I

g#: IV/I

IV

parallel transp.

(bm)

molto cresc.

(am)

GPh. silazno

12

golpe

feroce

ff

(bitonal)

Gph.

f

D: V of V

poco a poco cresc.

quintal harm.

rit.

Theme

Maestoso ♩. = 92 *molto espressivo*

XII

VIII VII

ff

(chrom.)

V IV

allargando

II I

mf

flashback II mvt.

D.C. al ⊕ e Coda

tamb.

mp *p*

Coda

sul pont.

ff

sfff

DO 1137

(quartal)

M2 M2 M2 M2

(#9) (#9)

(diminished)

D

Appendix D: Modal-tonal Plan of *Jazz Sonatina*, mov. I, exposition

I

Dušan Bogdanović
(1993)

Allegro grazioso (♩. = 104)
⑥ = D (4+3+2+3)

pp

CI

poco - - - - - - poco - - - - - - cresc.

CVII CIV CII

f

(cantabile)

CII

mf

gliss.

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E phrygian: II (Fmaj9) Dm: III (B♭♭6/11) Gm: VII

Sul pont.

Emajor:

Dphrygian: (♭)II (Gm) VII I D: Imaj7

Adorian:

Sul pont.

poco - - - - a

A: Am: V i f

Sul tasto

- - poco - - - - - - decresc.

Am/Amajor D: ♭II I ♮VII ♮III I mp

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