



Academy of Music and Drama

***Song* for solo violin by Tomislav Zografski**

Musical analysis and interpretation

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ABSTRACT

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In this thesis I am going to make a musical analysis and research of the phrasing in the *Song* for solo violin by Tomislav Zografski, with the aim of accomplishing the dilemma of how this piece without meter and bars should be performed, i.e. if the phrasing comes naturally or if there are several ways of performing it.

I reach the conclusion that this piece should be led by the natural feeling of making music because it itself leads the interpreter through the story.

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Introduction

My name is Nedjmija Mehmed and I am coming from Macedonia. I gained the love for music from my father who is a professional musician. He was the first one who introduced me to music and my first teacher. I started walking on the music path since I was five years old, and officially started with music education when I was eight years old at the music school “Ilija Nikolovski – Luj” in Skopje, Macedonia where I continued high school as well. The instrument that took over my heart was the violin, and I dedicated myself into that amazing musical journey which filled my heart with joy.

I lived all my life in Macedonia and moved to Sweden in 2015 where I continued with my studies at the Academy of Music and Drama in Gothenburg, in the violin class of Tobias Granmo. Throughout my music career, the classical music was the genre that I was dedicated to because that was what my studies were based on and mainly due to my interest into performing that type of music.

Growing up in Macedonia means growing up in a musical environment, where almost everyone has a sense for and musicality is considered for something natural that people are born with. Macedonia is famous for its culture, music with complex rhythms – popular as “The heart of Macedonia”. This type of music and the classical music are totally different in style, but some Macedonian composers such as Tomislav Zografski manage to write pieces considered as classical ones but with folk elements and he is considered to be the knight of the Macedonian music culture. Throughout my life I was playing classical music, but my relation to the Macedonian music was strong. Since always I was interested in the lyrical songs, the rhythms, the tradition, I loved to play some Macedonian songs when I was a kid.

In this thesis I am choosing to write about Tomislav Zografski’s piece for solo violin named “Song” or in original “Песна (Pesna)”. It is very well-known in Macedonia and the region and is considered to be the best piece for solo violin written by a Macedonian composer. The challenge in this piece was that this was something totally new to me, I have not have performed such pieces ever before. But still there was something familiar; this piece is related to the classical music, close to the style of Prokofiev, but with some folk elements from the Macedonian songs.

The reason why I choose it for my exam thesis is that this piece is quite interesting to perform, because the interpreter has its freedom for interpretation. This piece does not contain meter nor bars, so nobody knows the exact tempo and phrasing, except *Andante assai, Rubato*. The purpose of this work is that I want to learn how to perform a piece without meter and without bars, how to perform a contemporary classical piece with Macedonian folk elements, to find out if the phrasing in this piece comes naturally or if there are several ways of playing it, to learn the overall structure of this piece with my musical analysis.

The question I want to answer on my conclusion is:

Does the phrasing in this piece come naturally or there are several ways of performing this piece?

My method for reaching the answer is:

Making a musical analysis for its structure, trying to play the piece just as the music leads and doing something opposite to that, so I can get my question answered.

Tomislav Zografski

Tomislav Zografski (29.3.1934 – 14.1.2000) was an eminent Macedonian composer. Zografski was one of the knights of the Macedonian music culture, and he was a representative of the generation of Macedonian music authors who during the 60's brought the domestic music values closer to the world mainstream. Under the influence of Igor Stravinsky and Sergey Prokofiev, he was the first composer to introduce the stylistic characteristics of neoclassicism in the Macedonian music. In the same time, in his works he cherished the feeling of the great ethical values of the Macedonian folk antiquities, especially from urban provenance. Zografski kept this feeling during his entire life. What can be mentioned here is the most hidden part of his being, his life's creed, his life's poetics, with strong symbolic meaning, as a kind of everlasting message to continue the path of cherishing humanness in life as well as in art. Perhaps the best example is one of his most important works, the cycle "Zapisi" ("Scripts") for a bass voice and piano, where Zografski uses texts from the Macedonian medieval scripts. In further compositional development, he accepted a more modern way of musical expression, demanding his own expression in the current musical flows, but retaining, in a transformed form, elements of the previous period. In the vocal-instrumental works of this period, the author's address to the Macedonian worldly and spiritual music tradition is characteristically, as a source of creative inspiration. Zografski is the author of works from several musical genres.

His compositions are performed with very known symphonic and chamber orchestras, soloists, choirs and conducted by eminent conductors. Despite his compositional work, he made one's mark as pedagogue at Faculty of music art in Skopje.

His best students are composers with international affirmation as Dimitrije Buzarovski, Zivojin Glisic and Jana Andreevska (Skopje), Miroslav Spasov, Pande Shahov, Nikola Kodjabasia (London) and Evdokija Danajlovska (Paris).

Part of the creative work of Zografski is in the libraries of University of Music "Frédéric Chopin" Warsaw, Music Academy "Karol Shimanowski" Katowice, Hochschule für Musik Mainz, Conservatoire de Musique de Genève, Music school "M.A.Balakirev" Moscow, Weitang, Shandonh China Music school, and many others. ¹

¹ (Tomislav Zografski Foundation)

The composition

The composer Tomislav Zografski in the last years of his life, apart from the cataloging of his work, which includes more than 160 compositions from all musical genres, he left many records in his Diary and in the introduction of the scores for his own compositions.

From this statement it can be concluded that Zografski even in his mature period (eighties of the last century) began to introduce motifs from folk songs in his compositions.

The reason for this can be seen from his attitude to the folk song that he describes in the introduction to the score for one of his last compositions, the symphonic poem "Ancient Wall", op. 137 (1998):

I tried, not only in one, but in several compositions, to express my attitude towards it, to find a way to present it - turn it into something that deserves our, my and your attention. To find a way to crochet it with a golden halo, so it turns into an image worthy of respect, in front of which, like believers in a church worshipping the image of Saint Virgin Mary, so we too should worship that strange and wondrous folk song.²

The *song* for solo violin, op. 101, was started by Zografski in 1982. It is interesting that in 1982 he started and finished it as a composition for viola (*Song* for viola Op. 100), and during the following year 1983 he completed the violin composition (*Song* Op. 101).

In the same period 1982/83, he also wrote the Rhapsody, at first for viola and piano (op. 102), then for violin and piano (op. 103). Another interesting fact is that the *Song* and Rhapsody are the only compositions that he wrote for two related instruments and introduces motifs from Macedonian folk songs.

Musical analysis

² (Zografski, "Ancient Wall", op. 137, 1998)

The *Song* for solo violin is a handwritten piece and published by the Foundation Tomislav Zografski in its original handwritten look, with all the rights reserved by the author.

While writing my thesis, I asked the composer's wife for the reason of publishing it in its original handwritten look instead of publishing it as a formal written one on a music program, and I got the answer that the piece was given for rewriting but there were some mistakes and it also happened with some other scores, so it was decided that the piece should be published as a handwritten one where its pages are considered as manuscript.

This piece has a pastoral character and folk motifs but the interesting and unusual thing is that it has no time signature nor it has any bars.



Example 1

Therefore, this composition is distinctive and differs from the compositions that I was used to play. Basically, the piece is a complex ternary form scheme **A-B-A'**.

In the piece prevails same thematic material and the development is based on its constant variation i.e. a change that is characteristically of the appearance of each new phrase.

Although at the beginning there is no marked tonality, according to the harmony of the whole composition, most importantly the beginning and end, we can conclude that it is centered on *B* which is quite uncomfortable for violin intonation. The piece begins with scale passage in *B* mixolydian (see example 1 above, line 1) which is a small bridge that should be gradually built with *crescendo* for reaching the dominant fifth.

After the introduction there is a pointed passage that reaches the dominant and immediately it goes from *mf* in dynamics down to *p*. Right after, there are short delays that are characterized

by repetition and gravitate around one tonal center, with a tendency of continuous melody. In this way the composer creates the basic musical thought which just like in the beginning, is rounded to the tonal center B, with creating a different atmosphere by inserting it in minor version.

This part can be labeled as “a” because with its dimensions it corresponds to a periodic whole, regardless of the lack of bars.

The second time the same passage leads again to the dominant, but this time with some further changes, although it still has the same themes but with a double shorter duration.

Here we encounter a varied repetition of the previously exposed material, and it is concluded with a cadence (in B) but for an octave higher.



Example 2

In continuation, we can spot another type of passage which abandons the scale form of passage. This is also a new part of the form, and it contrasts with the first, mostly due to the change in the tonal center - in G. This type of management of appearance of the parallel minor key is a typical case for developing the form which is well-known since the classic eras and is still present even in the contemporary music. The exposure of the thematic material, as well as the length of the parts is almost identical to the first "a" part.

With the appearance of the second sentence with an identical passage but with the last tone omitted, the concept in the construction of the melody i.e. the form is changed. In this section there is no occurrence of a concluded sentence, but the composer introduces the development of the thematic material.

The characteristic moment that occurs before the end of the first part of the composition is that the composer uses the same model, same notes, but in different octaves that mimic 2-3 voices with gradual gradation from the quietest to the loudest (see example 2 above, the end of line 1 and beginning of line 2).

Towards the end of the first part, the composition is prepared for a true culmination with a new thematic material and reaches the highest tone in the whole composition that is descending again and contributing to the development of dramaturgy and interpretation. As this culmination reaches its end, we can notice that the composer inserts the same thematic material again, the same notes but in different octaves which mimic 3 voices but this time they move vice versa i.e. from the loudest to the quietest with *piu mosso* (see example 3 below, line 1).

In some places of this section there is even an *animato* what means acceleration and just by that figure the composer makes the performer bring as much passion as possible in performing the acceleration section.

It is interesting to see how the composer plays with the dynamics in the first part of this composition all the time. It is just like climbing a mountain, and as soon as reaching the top, the climax that will light up in *f* dynamics will go back again to the ground as the melody subsides but is ready for a new even greater climax, even more excitement by playing with dynamic nuances.



Example 3

As it can be seen on the picture above (see example 3 above, line 2), after the culmination the composer introduces a new thematic material with the beginning of the central part - **B**.

The central part of the form starts with a double appearance of a passage (characteristically for all thematic exposures) which is again from the note *B* but in different octaves (see example 3 above, line 2). Although the passage is similar to the beginning passage however

there are differences, this time it is not in the same tonal key.

Unlike the initial part, characteristically for the middle sections of the ternary form it is immediately noticeable the sudden changing of the parts. The composition leads us to a different thematic material, first of all in the form of a phrase and the next one is the continuous intensification of the melody as well as the harmonic development, which is complemented by the use of double stops *appoggiaturas* which appear for the first time (see example 4 below).



Example 4

They have a dissonant sound that is a characteristic of contemporary compositions. Although the character here is lined up, the lyricism and the sound of a minor key are the newly imposed elements which were insufficiently processed previously and thus contributing to achieving the effect of surprise, and thus culmination. In this part the composer is playing again with the voices – same thematic material but in different octaves.



Example 5

Here (see example 5 above) we can notice again the appearance of double stops but this time *acciaccaturas* that lead to the recurrence of the culmination of the so-called central part which will shine in all its light.

The logic of the emergence of the culmination is in an appropriate place in relation to the overall form, and in the continuation comes the conclusion the central part - **B**.

This reversal of thematism brings back the basic/fundamental character of this piece which is not considered as reprise due to its appearance later on. However, this constitutes an anti-climax or decline in which the subject matter is characteristic of the beginning of the

composition. After the end of this culmination, there is a slight sigh with the *fermata* (see example 6 below, line 1) as well as in our lives in the aftermath of a tumultuous moment, after some moments of true culmination of joy, we will take a sigh and we will remember how it actually started, a quiet recall.



Example 6

So, the author gives us a wonderful reminiscence, i.e. reprise as stated at the outset, is truncated and occurs only in the form of a sentence (reappearance of the basic thematism) that is characteristic of the beginning of the composition (see whole example 6 above). The only difference appears at the end of the sentence when there is a clear centralization/tonification of the tone *B*, which aims to confirm the base tonal center (see example 6 above, last line).

So, technically we realize that this is a brief reminiscence of the basic thematic material in order to complete the form and to come up with a ternary concept in building it.

How I worked on the interpretation

At first I did not have any idea how this piece should be performed because there is no meter except the tempo marking *Andante assai, Rubato* which gave me an idea that it should have a moving tempo which is not that slow and that I am having the freedom of interpretation to slow down or accelerate. So, I heard some recordings which I found on YouTube under the title “Tomislav Zogfranski – Pesna”. I listened to various artists and I found out how it approximately should be played, though all of them had their own interpretation.

So, the performer in this piece is free to perform in the way he feels, but does not affect the breakdown of a form that is clearly visible and perceptible.

As the piece begins with scale passage in B myxolidian and gradually leads with *crescendo* towards the dominant (see example 7 below, line 1), I started practicing it slowly so I can hear the exact intonation, then with punctuation so I can practice the articulation and the speed, and then just play it out.



Example 7

When playing out the passage I play it from slow to fast, i.e. the first four notes I omit them and I play every other note a bit faster than the one before, after the first four notes, I continue playing the rest of the passage faster with *crescendo* so I can give a real ‘full stop’ when reaching the dominant F# which comes two times in a row so the dominant can really be heard (see example 7 above, line 1). I realize that if I just play out the passage in one tempo that it would also be possible to play the passage in one tempo, but this would not be very interesting and would not have any meaning, so I think that the *rubato* should really be considered and the phrasing here will come naturally. The dominant F# is punctuated to the VI of the tonal key and then goes right back to V, then I take a breath and lead to the closing of the massive first phrase in sound. As the phrase is closing, I go down in dynamics and play the fractures of it in *p* and play them towards the fingerboard, so I can reach a floating sound (see example 7 above, line 1 and 2).

The first phrase comes again, and I practiced it in the same way as before but now I do not give that much meaning to the passage, I just play it out but still pointing the V when coming there.

Another passage comes on the way B – E – F# – B – E – F# – B starting from the G string going till the E string. I practiced this passage slowly tone by tone, and then as double stops between B and E; F# and B, so I can set the right intonation. I realized that when going from string to string it should be tied in a way, so I practiced this with stops, i.e. stopping before going to the other string, which really helped to get them equally and build the sound gradually. The fractures after this passage I played them again near the fingerboard because in my opinion that is the sound that should be reached there after the massive passages in sound. I tried playing them also in the middle with less bow hair, which is also possible, but the sound is more *flautando* when I play this near the fingerboard which I like it more. The previous passage comes again, but this time really pointing the dominant F# which comes five times in a row, so I put accents in my vibrato and in the bow so I can point them. I even think that this comes naturally, because the composer really wanted to point out the dominant this time.

An intonation challenge comes on the way where the first part of the composition ends and the composer uses the same model, same notes, but in different octaves that mimic 2-3 voices from the quietest to the loudest (see example 8 below, the end of line 1 and beginning of line 2). The same notes but in different octaves are the intonation challenge which I had practice it several times so I know the exact place of the notes and then perform them just as an expression with *rubato* which comes naturally, otherwise if they are all played in the same way, they would sound boring.



Example 8

Towards the end of the first part, the composer leads us to a real culmination with new thematic material and reaches the highest tone in the whole composition which is descending again and contributing to the development of the dramaturgy and interpretation (see example 9 below).



Example 9

Before reaching the highest note, at the end of example 8, a jump of an octave can be spotted on the E string which I play it with the second finger. I had to practice this jump many times, so I can get it in place, mostly I practiced it with *glissando* down – up; up – down and with a stop before the jump. The highest note B I play it with the fourth finger and it should really ‘burn’ with vibrato, but for me since it was a bit harder to vibrate with the fourth finger I could either do it with the third or really work on my fourth finger, so I choose the second and I am glad I succeed.

The whole culmination is composed masterfully in the greatest flame with *stringendo*, then the immediate *rit.* (see example 9 above, line 2) really stabilizes the piece and the whole body so it can burst on the *piu mosso* where we can find the same notes in different octaves again. So, I practiced them as the ones before for which I attached example 8 above, but when playing them regarding in dynamics I chose to play these ones from *f* to *mp*. Actually I did not really choose because the music leads naturally to that direction of dynamics due to in the following musical text the phrase is closing, and the one before in example 8 leads towards culmination and is mentioned with *crescendo*.

The composer introduces the central part **B** with a double appearance of a passage which is again from the note B but in different octaves. The passage looks like the beginning passage but actually it is not in the same tonal key (see example 10 below, line 1).



Example 10

For me the main challenge here was not to confuse the passages with the beginning passage because it is almost the same just with an A not an A#. Right before the passage, there was a *ritardando*, and suddenly on the passage appears *animato* (see example 10, line 1), so to reach the effect even in dynamics I start this passage with the bow set on the fingerboard and as I want to raise in dynamics I go near the bridge, and using just bow speed on the repeated notes. From *a tempo*, I try to calm down a bit and really ‘sing’ that motif (see example 10, line 2).



Example 11

I insert the example 11, so my explanation is more clear and visual. Right after the ‘singing motif’, we meet up with the first double stops in this piece and *appoggiaturas* (see example 11, line 1 and 2). They are dissonant and that is why it was even harder to set the right intonation, so I practiced them as chords at first really slowly, the second way was one chord – stop, other chord – stop, and at the end I played them without a stop between them. The composer points here *poco a poco accelerando* which I start doing it with *crescendo* from the second line of the attached example 11. Here I had to work on the sound quality and playing them near the bridge so they can “ring out”. This time it is interesting that the composer inserts an *appoggiatura* at the very beginning of the passage, and repeats the mimicking of three voices (same notes in different octaves) again but this time mentions *quasi allegro* which comes naturally because at first I did not see the *quasi allegro* and actually played them in that way (see example 11 above, the end of line 2 and beginning of line 3). So, I realized that this piece is led by the natural feeling of making music. I love the *allargando* here (see example 11, line 3), it is a place where I can breathe out after the challenging double stops *appoggiaturas* and set a new mood on the mini passage which I play it in slow tempo with slow vibrato because after the *allargando* it is quite logic to play it in that way and the actual melody leads to calming down.

The composer leads us to the high B again but this time with an intervallic jump of a decima (see example 12 below, beginning of line 2) and I had to practice this in several ways with glissando down – up; up – down, the same type of glissando practicing but with stops before going from up to down, and also with punctuation. The character that follows here is lyrical which is characterized by a softer performance in a gentle, quieter dynamic and quite vocal (see example 12, line 2). I am playing here with warm vibrato because I think that is the character I should expose. If I play it the opposite way, the culmination that comes right after

won't have any meaning, so therefore I want to give this softness which I imagine that it is like touching a newborn, or the feeling when you have silk in your hands. The appoggiaturas that follow (see example 12, line 3) are similar to the ones before in [example 11](#), but yet different. These ones should be performed soft and I am trying to have as much *legato* as possible.



Example 12

The last climax of the piece is on the way, and the silky soft sounded section leads to acciaccaturas which I actually see as chords (see example 13). I play them in gradual *f* dynamics and I am adding *poco stringendo* in every pitch, so I can play the end of this row a bit wider and I can make it efficient, so I want to make the listener to listen to this row in just one breath – that is my imagination of what I want to reach here.



Example 13

The composer uses the same thematic material for the greatest and last climax in this piece. This reversal of thematism brings back the basic/fundamental character of this piece which is not considered as reprise due to its appearance later on.

Example 14

From the end of the first line of the attached example 14 above, starts the gradation towards the climax. Here I am using the exact dynamics as the composer has written down because that is the effect that should be heard and really trying to make a big difference in the *decrescendo* so every model of the ‘mimicking voices in another octave’ is louder than the one before.

When playing the triplet with the jump of an octave, I am trying to give my all here, because that is the last flame in this piece, I play this section with fast vibrato and the *stringendo* here (see example 14, line 4) is faster than the one before ([see example 9, line 1](#)), so I can point the *allargando* (see example 14 above, the end of line 4) with vibrato, and make a huge effect in just couple of seconds.

As the last repeated model appears twice, I go down in dynamics on the second one and playing with a warm vibrato on the last *allargando* (see example 15, line 1) and as playing the last note under the fermata I am slowing down my vibrato and the note ends in non-vibrato, I take a breath and then play the beginning passage but this time near the fingerboard in *p* dynamics, *flautando* as mentioned by the composer. The whole reminiscence/reprise I play it in *p/mp* with calm vibrato, and I am striving to have the ‘speaking effect’ though it is *flautando*.

My imagination on this section (see example 15, whole) is that there is an old man who is just briefly telling us about his life as a remembrance before passing away.

The image shows a handwritten musical score for a piece, labeled as Example 15. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It starts with a series of eighth notes, followed by a half note, and then a quarter note. Above the staff, the word "allarg." is written. The staff ends with a fermata over a half note, and below it, the instruction "p flautando" is written. The second staff continues with eighth notes and quarter notes, with "mp" markings below the staff. The third staff features a triplet of eighth notes marked with a "3" below it, followed by quarter notes and eighth notes. Above the staff, the word "trmm" is written. Below the staff, "p molto" is written. The fourth staff begins with a triplet of eighth notes marked with a "3" below it, followed by quarter notes and eighth notes. It ends with a fermata over a half note. The score is written in ink on aged paper.

Example 15

Interview with the composer's wife

When writing about the composer and about this piece, there was couple of questions in my head that I wanted to find the answer for but unfortunately I could not find.

Luckily, I know the composer's wife and I did not hesitate to contact her because I knew I will get first hand information of what I want to involve in my thesis.

So, I sent her my questions of what I am interested in and luckily she took the time and answers them broadly in a wonderful letter. So, here is my translation from Macedonian to English about the interview with Panda Zografska Belichanec.

Skopje, 4 April 2019

Dear Nedjmija,

Thank you for your respect towards the creative work of the Macedonian composer and pedagogue Tomislav Zografski.

Especially, I am happy due to your comeback (to his works) and this time in his jubilee year – 85 years since his birth.

It would be my pleasure to help you as much as I can. I am not a musician but in the meantime during these years I came to know his creative works in details, I was contacted by many musicians, and I will try to answer on your questions.

1. The composer's lifetime while writing the composition "Song" for violin

In 1982/83 the composer composes the "Song" for violin and "Rhapsody". Those are the only pieces written for the two string instruments – violin and viola. It is interesting that at first he wrote it as a composition for viola (op. 100) and it was particularly dear to him.

Recently the violists Jovan Bicevski and Blerim Grubi showed me the scores, he gave them as a gift with dedication.

In 1983 he wrote the "Song" for violin (op. 101), and the Rhapsody for violin and piano (op. 103). His relationship towards the folk creative works was as important as towards the most sacred things.

2. Events and the thoughts that you had while the "Song" for violin was on the process of composing

The professor used to hide the making of his work for the rest of the world. In the last years

of his life, he began to write about his works, he even inserts introductions in the scores of certain works, such as: “Sonata for two pianos”, “Sonatina for two pianos”, “Ancient wall” and “Intrada” for symphonic orchestra, Concerto Grosso for percussions and two string orchestras, and for his two last symphonic works he even made a sketch of how the orchestra should be arranged on stage. Zografski left a diary with evidence for his years of composing, the premiere performances, the names of the musicians, orchestras, the conductors, and the places of performances.

3. Your thoughts and impressions about this composition

I can say that “Song” for violin was inspired by the Macedonian folk music. When Sofija Nikoska performed this piece, her back-then teacher Oleg Kondratenko has stated that the “Song” for violin was the best piece for solo violin written by a Macedonian composer. He also played this piece and I believe that Zografski considered his interpretation as the most original one. The first ever violinist to perform this piece was Ganka Cvetanova back in 1993 on her solo recital, part of the festival “Days of Macedonian music”.

The musicologist Marko Kolovski wrote the monograph about Tomislav Zografski “Zivot i delo”, edition of the Foundation “Tomislav Zografski” and the Ministry for culture in Macedonia in 2011. He is a good connoisseur of the Macedonian folk works and this is what he has stated:

“Song” for solo violin is a composition that directly comes from the folklore. If we analyze its melodic structure, we can realize that in this piece prevail the interval movements (mostly gradual and downward) which are typical for the Macedonian elegy folk song. It is not very important why is it like that, it is more important that Zografski while working on this leaned on two motifs of two famous folk songs: “Ajde sonce zajdi” and “Janka niz gora vrvеше”. It is hard to recognize them because even here the motifs are not directly taken but are certain transformations and quite short. Figuratively, as a bit longer than a flashlight, just to capture the desired expression. But the main features of the melody and expression come from there. After the exposure passage, comes the motif from the first song. Then it combines with another typical but unknown motif. After those motifs, comes the motif (again ornamented) from the second song “Janka niz gora vrvеше”. It is actually as Zografski wanted to play with the motifs: the beginning motifs of the both songs “Ajde sonce zajdi” and “Janka niz gora vrvеше” are very similar, he uses a motif that can be associated to the both, and then after a short interlude, it ends with the motif of “Janka niz gora vrvеше” which regarding to the harmonic structure is same as the end of “Ajde sonce zajdi”.

4. What inspired the composer to write the “Song” and where comes the idea from to be written without meter and bars with pastoral character

I do not believe that someone can answer that. I was asked the same question by a conductor for “Molitva (Prayer)”, composed for mixed choir which was performed by Belgian choir. He even wanted me to check in the original score if there were any markings, but there were not.

Regarding the “Song”, I can say that once in a conversation he stated that especially due to his respect towards the folk song as something really sacred, writing something that folk elements would be used into it takes knowledge and experience. He wrote the “Song” and the “Rhapsody” in his mature years, he was nearly 50 years old.

*Best regards,
Panda Zografaska Belichanec*

Conclusion

I am glad I chose Tomislav Zografski's "Song" for solo violin for my exam thesis.

In this thesis I have done: research about the composer's life, so I can present him to the reader; musical analysis which consists of harmony structure and melodic development; I am explaining of how was I working on this piece when it comes to technique and musical expression and why do I play it in that certain way; I am also offering first hand information on the interview with the composer's wife which broadens the reader's view about the composer's life and his "Song" for solo violin.

After all this research, I can say that I learnt a lot by playing this piece and I reached my purpose which was learning how to play a classical contemporary piece with Macedonian folk elements without meter nor bars. Most of all I learnt, how to let my heart "sing" freely the melodies, finding out the musicality in me that should be exposed, learning to put all my heart into the music, raising my hearing possibilities and standards when it comes to making music. I also got the question of my thesis answered that I presented in the introduction if the phrasing in this piece comes naturally or if there are several ways of performing this piece.

The answer is: Yes, the phrasing in this piece comes naturally, though everyone has their own interpretation, the general thought leads to the same natural way of phrasing. And what is music if it does not come naturally - directly from the heart just as love does?

Bibliography

Foundation Tomislav Zografski

<http://www.zografski.org/index.php?pageid=3>

https://www.youtube.com/watch?v=_b2vUP0s6Bg

https://www.youtube.com/watch?v=9sA_sFrhMc4

<https://www.youtube.com/watch?v=OQXbDVSWsQk>

<https://www.youtube.com/watch?v=iAZ8zmSSd1g>

<https://www.youtube.com/watch?v=gWE0vtDWWnE>

<https://www.youtube.com/watch?v=GCAF72UZNmo>

<https://www.youtube.com/watch?v=ayPoGN4IdP0>

Access date for all links: 25 April 2019

List of attached material

Song for solo violin, score published by Tomislav Zografski Foundation, in its original handwritten look, with all the rights reserved by the author.

Recoding made by the author.

