

CD Inside

Vahid Matejko's Balkan-Duets for Clarinets

Cl. 1
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Cl. 2

Cl. 1
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Cl. 2
20140US



Clarinet 2

Vahid Matejko's Balkan-Duets for Clarinets

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Preface

The word "Balkan" derives from the Turkish language and translates approximately to "mountains." The following countries, or parts of countries, belong to the Balkan region – or let's say: the Balkan-peninsula (South East Europe): Romania, Bulgaria, Greece, Turkey, Albania, Macedonia, Serbia, Kosovo, Montenegro, Croatia, Bosnia-Herzegovina and Slovenia.

The Balkan-peninsula covers more than 310,000 square miles, includes five seas – Black Sea, Marmara Sea, Aegean Sea, Ionic Sea und Adriatic Sea – and three borders.

The cultural diversity within each country and region reflects a wide variety of music that a single book – like this one – cannot possibly cover completely.

The Western influences lead back to the Austrian-Hungarian occupation; the oriental to the conquest of the Turks (Turkish), who occupied the entire Balkan territory for 500 years as part of the Ottoman Empire.

Both the musical scales and the typically Balkan instruments have their original roots in the Orient. Standard Turkish instruments like the "Davul" (large bass drum) or the "Zurna" (traditional oboe) existed as far back as the Roman Empire, and the oriental drum "Darbuka" plays an important part in Balkan folk-music and is used especially for dancing at festivals and weddings. Other instruments include the "Gaida" (bagpipe), the national instrument of Bulgaria, the Bulgarian flute "Kaval," the Romanian flute "Tilinka," and the Arabian-Turkish "Ney."

During the 19th Century when the Turkish Military Brass Bands were very popular, musicians returned from the Turkish military service and added Western wind instruments, like the tuba and trumpet, to Balkan music. Nowadays many Balkan wind bands cultivate their musical tradition by mixing modern and traditional instruments. Many Zurna musicians have learnt the clarinet which has become an established part of the Balkan ensemble.

The original oriental music depended on modes, with tonal materials based on scales rather than chords, and the melodies are frequently in unison, which means for one voice. But these oriental influences are mixed with more western influenced harmonies, which are then adapted to accommodate the modal melodies. The results of this are unusual chord changes like the shift from E-major to d-minor, two chords that nearly cover all notes of one scale (d – E – f – G sharp – a – B). It also permits parallel fifths, which – contrary to Classical Music where they should be avoided – became an important feature and a typical stylistic element of much Balkan music.

Another characteristic of Balkan music is its rhythm. There are odd time signatures (metres) like 5/8-, 7/8-, 9/8-, 11/8- or 13/16, which can be sub-divided into groups of two or three beats. This makes it easier to count and read. Of course, although it may seem difficult in the beginning, once musicians are used to counting in patterns of two and three, it soon becomes

comfortable. I have added suggestions for the best way to count at the beginning of each piece with an odd time signature. This 'sub-dividing' technique will allow you to acquire the rhythmic style for each piece much faster, and it will open your mind to the fascinating and exciting adventure of Balkan rhythms.

The Romanian clarinetist Nicolas Simion, who comes from Transylvania, did a superb job recording the CD. It's an authentic and exemplary interpretation of these Balkan duets. You can hear on the CD how these pieces sound when they are played by a native Balkan musician, but you don't have to imitate these interpretations. Their purpose is only to give you orientation and inspiration and should be used as a guide for your own interpretation.

The ornamentation markings in the book are recommendations and can be overlooked or elaborated upon depending on the skill of the player. You can change them to suit your individual taste, but it is very important that you discuss those changes with your duet partner so the unison passages agree, and the performances are consistent with each other.

Dynamics have been deliberately omitted from the score, because free interpretation of dynamics by the performers is typical for folk music.

My intention when publishing these Balkan duets was to present interesting repertoire for the beginning, intermediate and advanced clarinetist, which enables you to perform on stage as a duet. The level of difficulty is technically progressive, so that the clarinet beginner, as well as the professional, will be able to find suitable pieces to play. So this book will provide repertoire throughout the education of the clarinetist and can be used for educational performances at all levels. Additionally the easy-to-play pieces at the beginning of this book are designed for student/teacher duets, with Clarinet 1 to be played by the student, and the Clarinet 2 by the teacher. The later duets in this book are appropriate for equal ability-performance. Even clarinetists, who are experienced in the performance of Balkan music, will find these duets a valuable enrichment to their repertoire.

I would appreciate listening to some of you perform these Balkan duets on stage.

Yours sincerely

Vahid Matejko

Dubrovce Mountains

01

based on Serbian-Croatian folksongs

Music: Traditional

arranged by Vahid Matejko

♩ = 90 - 100

Clarinet 1

Clarinet 2

Cl. 1

Cl. 2

Cl. 1

Cl. 2

Cl. 1

Cl. 2

Cl. 1

Cl. 2

Song of Medschimurje

06

from Croatia

Music: Traditional

arranged by Vahid Matejko

♩ = 110

Clarinet 1

Clarinet 2

Cl. 1

Cl. 2

Cl. 1

Cl. 2

Cl. 1

Cl. 2

Cl. 1

Cl. 2