MAKEDONSKO DEVOJČE
for guitar solo

Andante cantabile
($\text{\( \ddot{\text{a}} \) = cca. 180}$)

Miroslav Tadić
(based on a popular song written by Jonče Hristovski)
* Before repeating the piece, a performer skilled at improvising may do so at this point, remaining in $7/8$ meter and referring to the motivic material from the piece. The improvisation may be over an A drone and/or over the harmonic scheme of the piece which, when simplified, reads as follows:

\[
\begin{align*}
\text{Am} & \quad \text{Am} \\
\text{Dm} & \quad \text{Am} \\
\text{Am} & \quad \text{Am} \\
\text{Am} & \quad \text{F7} \\
\text{Am} & \quad \text{Am}
\end{align*}
\]

\[
\begin{align*}
\text{Bbmaj7} & \quad \text{G7/B} \\
\text{G7} & \quad \text{C} \\
\text{F/Bb} & \quad \text{Am} \\
\text{Am} & \quad \text{F7} \\
\text{Am} & \quad \text{Am}
\end{align*}
\]

SKR 101A
RUSTEMUL
for guitar solo

Allegro, in 2
(\( \text{\textit{\( \text{\(3\) = cca. 76\)}} \text{\textit{}}\))

Miroslav Tadić
(based on a traditional Romanian dance)
About the music:

Makedonsko Devojce (pronounced mah-keh-DAWNS-koh DEH-voy-cheh) is based on one of the most popular songs from Macedonia. Though the song was written by Jonche Hristovski (a noted songwriter) it was elevated to the status of folk music long ago. Its subject is the unmatched beauty of Macedonian women and there is hardly anyone in Macedonia, regardless of age, who is not familiar with it.

My composition is considerably removed from the much simpler and lighter original, but it does preserve its beautiful melodic line.

7/8 meter is the most common meter in Macedonian music (even more so than the 4/4 or 3/4). It should be counted and felt in groups of 2 and 3 (in this case 3+2+2 or \( \frac{3}{2} \)). If 7/8 initially feels awkward or unfamiliar, I would suggest looping the first four bars of the piece for a while, until you begin feeling it as a "groove" of sorts. Also try tapping your foot on the down beat of every group of 2 or 3 (like this: \( \frac{3}{2} \)). This will facilitate the rest of the work on the piece and allow you to enjoy it on a more intuitive level, rather than being preoccupied by counting.

Rustemul (pronounced roo-STEH-moo) is one of the most typical dances of southwestern Romania, with nearly every village having its own version. Commonly it would be heard being performed by a band featuring a violin and a cymbalom and possibly also including a Romanian pan-pipe and contrabass.

In order to capture the lively, rustic character of this piece try abandoning the meticulous precision and control often associated with classical guitar in favor of a more earthy and joyful approach (of course, you'll still have to learn all the right notes first...)

Makedonsko Devojce and Rustemul are a part of a growing, larger work titled "Laments, Dances and Lullabies", a group of pieces based on East-European traditional folk music. I have left it to the discretion of every individual player to choose the pieces he or she would like to play and combine them into groups or suites.
MIROSLAV TADIĆ

WALK DANCE

FOR GUITAR

SKRGA MUSIC EDITIONS
To Scott Tennant

WALK DANCE

for guitar solo

Allegro Vivo (\( \dot{q} = 192 \) or more)

Miroslav Tadic
(based on a traditional Macedonian folk dance)

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SKR 100
* Performance notes:

1) In several sections of this piece (b. 17 - 20, 29 - 32 and 66 - 70) an unusual right hand technique is required. It involves a combination of:
   a) striking several strings with either i or m finger in a downward stroke, like in a rasgueado stroke often encountered in flamenco
   b) using a free stroke to strike more than one string at a time (a sort of a backwards rasgueado)
These movements are clearly notated through the use of arrows (note that an upward arrow indicates striking from low to high pitches, and vice-versa). With a little patience and practice, these movements will become a natural part of your technique, and will greatly add to the effectiveness of this piece.

2) Improvising is an optional (but not essential) part of Walk Dance. Those players who are skilled at improvising may do so after measure 36. After completing your improvisation go to measure 37 and continue the piece as written. Do not undertake this challenging task until you feel comfortable in 11/8 meter and capable of maintaining the harmonic and melodic vocabulary of this piece in your improvisation.

About Walk Dance:

Walk Dance is based on a traditional Macedonian dance called Kalajdzisko ore (roughly translated, that means “coppersmith’s dance”). There are many regional versions, and I have used several well known melodic phrases as the basis for my composition. The choreography of Kalajdzisko ore is based on the movements that coppersmiths and tinsmen used while making or repairing large metal dishes and vessels around the beginning of the XX century. This is in keeping with the common tradition in East European folk dancing where movements from everyday activities (such as ploughing, planting, harvesting or practicing various kinds of crafts) are used as the basis for choreography.

Walk Dance is a part of a growing, larger work titled “Laments, Dances and Lullabies”, a group of pieces based on East-European traditional folk music. I have left it to the discretion of every individual player to choose the pieces he or she would like to play and combine them into groups or suites.

SKR 100