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Summaries

60 Years Musicology in BAS. The Beginning

Svetlana Kujumdzieva

We celebrate 60th anniversary of the **institutionalization of musicology as a science** in the *Bulgarian Academy of Sciences* (BAS). Today, in a rapidly changing world, when values and criteria have been redefined, the science seems to be needed more than ever. I am convinced that only in **knowledge** that science gives us, we can find the spiritual strongholds of the often slipping under our feet ground. The knowledge, and specifically the knowledge of facts, is extremely important, because it situates the reality around us as well as it determines our motivations. That's why I chose to share a few not so well known facts of the beginning of musicology, when it started functioning in the newly founded then *Institute for Music*. Celebrating its 60th anniversary is a good reason to remind us how it started, what tasks and goals were set on in the very beginning, by whom and how it has been organized.

All documents now are kept in fund 83 of the archives of *Bulgarian Academy of Sciences*. The earliest document, which speaks of the newly established *Institute for Music*, is dated October 23, 1947 and is addressed to Prof. Spyridon Kazandjiev, then the Head Secretary of BAS. It is a de-

tailed plan outlining the work of the *Institute* for the coming year (1948).

Minutes #1, preserved in the fund, documents that the work started in the beginning of 1948. The date is February 9, 1948, and that date can be regarded as the birthday of the *Institute for Music* – then began its actual active history. There is recorded the first task faced by the newly founded *Institute*: introducing a consensus and a system for future research work in the field of our traditional music as well as the music history of our country. Appointed are also the first two permanent researchers – Acad. Petko Staynov and Acad. Andrei Stoyanov. In the beginning of 1948, as part-time assistants are invited Stoyan Brashovanov, Stoyan Dzhudzhev, Marin Goleminov, Assen Karastoyanov and Alexander Motsev, and a little later Venelin Krastev. With the formation of the first team of the *Institute* Petko Staynov, appointed as its director, has out-lined the objectives and the tasks of the *Institute*, and respectively of the Bulgarian musicology: **to collect**, store and research scientifically the Bulgarian folk-song and folk-dance art, the folk music instruments, the folk traditions with music, the written and the mate-

rial artifacts of the Bulgarian past and the archives of Bulgarian music dignitaries; **to research** the Bulgarian music history, theory, aesthetics, pedagogy, creative and performing arts; **to support** the development of amateur art activities; *to establish* a Museum of Bulgarian music culture at the *Institute*, based on the collections of folk instruments, manuscripts of Bulgarian composers, music dignitaries, music societies and institutions, early printed editions, copies of wall-paintings, bas-reliefs, etc. Soon after the establishment of the Institute it's been decided that the *Folk Music and Dancing Department* at the *Ethnographic Museum* is joining the *Institute* with its staff of three research assistants: Rayna Katsarova, Elena Stoin and Ivan Kachulev, with its budgetary appropriations, collections, libraries, manuscripts, printed materials and inventory – something, as the documents show, has not happened until the end of 1950. The structuring of the musicology at the Institute has been proceeded. The first two departments emerged: *Folk Music* and *Music Research and Publications*, which have become the basis of the first two sections: *Music Folklore* and *History of Bulgarian Music*. It's been also decided to publish a bulletin, which to inform about the activities of both departments.

Minutes # 2 was signed a month and a half later, on March 22, 1948. From it can be seen the assignment of specific tasks to each team member (there could be read the names of Georgi Dimitrov and Rayna Katsarova). In the *Protocol* is written that it was decided to prepare *comprehensive report* about the state of the music art and science in Bulgaria. The work had been divided into sectors for research and included a study of the work conditions as well as discussing the recommendations of what should be done to improve them. The sectors with the speakers are listed as follows:

1. *Music Science and Music Critic* with speaker Stoyan Brashovanov;
2. *Creative Arts and Music Academy* with speaker Marin Goleminov;
3. *Opera and Symphonic Work with Opera and Symphony Orchestras* with speaker Georgi Dimitrov;
4. *Traditional Music Studies* with speaker Stoyan Dzhudzhhev;
5. *Performing Arts, Music Performance (Instruments and Solo Singing) and Chamber Ensembles* with speaker Andrei Stoyanov;
6. *Amateur Music Ensembles* with speaker Assen Karastoyanov;
7. *Music Education in Pre-school and Schools (Primary, Lower Secondary and Secondary), Music High-schools and Professional and Pedagogical Institutes* with speaker Alexander Motsev;

And Finally,

8. *The Status of the Office for Collecting Traditional Songs at the Ethnographic Museum* with speaker Rayna Katsarova.

Minutes # 3, from April 5, and the following ones document the reports hearing. In the course of the hearings Petko Staynov proposed to be prepared three more separate reports: for the National Opera, for the Radio and the musical organizations.

Comprehensive report to the President of the Bulgarian Academy of Sciences (then Acad. Todor Pavlov) about the activities of the *Institute* for the first year of its existence was made by Petko Staynov (a letter from December 13, 1948). There in is reported that the established *Scholar Council* at the *Institute* operates regularly and the plan for the first year is fulfilled 100%. Held are 10 meetings, of the members of the *Institute*, on which are presented 16 reports. From the list becomes clear that these are reports dealing with the individual *Sectors of Research*. Petko Staynov, Stoyan Brashovanov and Alexander Motsev read one report each; Marin Golemi-

nov, Georgi Dimitrov, Stoyan Dzhudzhev, Assen Karastoyanov and Rayna Katsarova – two, and Andrei Stoyanov – three. Reported is also that collaborations with the *State Academy of Music*, with the *Department of Folk Music and Dance* at the *Ethnographic Museum* and the *Union of Concert Artists and Musicologists* have been established.

The documents testify that in 1948 were completed and prepared for printing four works: *Rhythm and Time Signatures in the Bulgarian Folk Music* by Alexander Motsev, *Text and Melody of the Bulgarian Folk Songs* by Stoyan Dzhudzhev, *Melodic and Harmonic Foundations of Bulgarian Folk Music* by Assen Karastoyanov and *The Art of Listening to Music* by Andrei Stoyanov. Reported are also international activities. In a letter – inquiry from the established in the same 1948 *Musicological Institute of Serbian Academy of Sciences and Arts* has been asked how is organized the musicology in Bulgaria and especially the music folklore, to which Rayna Katsarova replied that the systematic collection of folk songs started in 1924 when at the *People's Ethnographic Museum* was founded a *Folk Music Department* by Prof. Vassil Stoin (the indicated in the document year is 1924, not 1926!). Then the music folklore was collected by ear, reports Rayna Katsarova, and from 1937 – also with a phonograph (a portable device *Presto*) has been used. In 1948, less than a quarter of a century later, in the music archives of the museum, states further Katsarova, were collected over 27 000 folk tunes recorded by ear, and 1000 tunes, recorded with a phonograph, all accompanied by a settlement catalog about song function, their meter, rhythm and tonal range. Two years later, in late 1950, when the department has joined the *Institute for Music*, the collected songs in the archives are already around 30 000.

Thus, in search for answers to the raised questions about the start of the musicology department at BAS one can say that during the first year of its existence (1948), it operated as a full-fledged functioning institution, with full-time and freelance staff members and an adequate budget, with clearly defined goals and objectives, with two distinct divisions, with a permanent *Scholar Council* and with an effectively carried-out research plan. The start was impetuous, with exceptional enthusiasm and professionalism, with a vision for the development of musicology (most of the prominent Bulgarian musicians have joined in to lay down the foundation of its institutionalization at BAS).

Thereafter, many of us present here, have witnessed how the problematic has gradually expanded and how greater scholar researches have been increasingly undertaken, in all major musicological disciplines. To the folkloristic and the historical problems have been added the development of theoretical and aesthetic problems, problems of music education, sociology, cultural studies and methodology, problems of the relationships composer – society, performer – listener, the performing practice in general, the popular intonation environment, etc. The *Institute for Music* within its own right became one of the repositories of the Bulgarian folk spirituality and cultural memory. The striving was toward recording and studying of all manifestations of contemporary musical life. For that testify, the created over the years sections, in which are included fundamental musical disciplines, with dedicated and responsible scientists joining in, who have raised the bar of Bulgarian musicology high: the **Music Folklore** with major contributions not only by Rayna Katsarova, Elena Stoin and Ivan Kachulev, but also Nikolai Kaufman, Todor

Dzhidzhev, Todor Todorov, Mihail Bukureshtliiev, Anna Ilieva, Virgilio Atanasov, Elena Kuteva, Luben Botoucharov, Dimitrina Kaufman, Peter Lyondev, Tsenka Yordanova, Radka Popova, Rumyan Kolarov, Ivan Kumichin, Yordanka Dieva; **History of Bulgarian Music** – Venelin Krastev, Andrey Andreev, Agapiya Balareva, Elena Toncheva, Pavlina Koycheva, Iskra Racheva, Lachezar Karanlakov, Svetlana Kuyumdzhieva, Elisaveta Valchinova-Chendova, Christina Yapova, Claire Levy, Svetla Stoyanova, Asen Atanasov, Bozidar Karastoyanov; **Theory and Aesthetics** – Dimitar Hristov, Stoyan Stoyanov, Svetlana Zaharieva, Leon Moskona, Rosemary Statelova, Lubomir Kavaldjiev, Svetlana Neicheva, Bozidar Spassov Bagriana Ilieva, **Music Psychology and Education** – Liliana Vitanova and Gencho Gaytandjiev; **Music-Performance Art** – Rozalia Biks, Violeta Konsulova, Rumyana Karakostova, Anelia Yaneva.

These, of course, are just some of the people, who have constructed the Bulgarian musicology and have contributed for laying its solid foundations and establishing it as one of many prestigious humanitarian sciences at BAS. The history of

Bulgarian musicology is yet to be written and evaluated. Here in I would only like to say that the solid tradition of musicology, laid down by the first music dignitaries, constructively developed by the successive generations, is now continued by the young and talented generation working in section *Music* of the *Institute of Art Studies*, investigating the problems of music culture and art as a whole, giving them a meaning in the context of the global music paradigms. These are (in alphabetical order): Angelina Petrova, Ventsislav Dimov, Gergana Panova, Gorica Naydenova, Dragomir Yosifov, Ivanka Vlaeva, Miglena Tsenova, Milena Bojikova and Rositsa Draganova.

Today the musicology is not only folklore, history, theory and/ or aesthetics, but as accurately characterized by Svetlana Zaharieva “a knowledge of music as a cultural event – dynamic, mobile, changeable, but stable in its definition as a type of human-creative activity, as a cultural-logical object”. I will emphasize the word **knowledge**, with which I have begun – a thorough and constructive knowledge, as it has been bequeathed to us by our best colleagues, a knowledge that elevates.

The Field of Old Bulgarian Music – Changing Perspectives

Svetlana Kuyumdzhieva

The field of old Bulgarian music has as a subject of study the church music. It is one of the youngest fields of research in Bulgarian musicology. The historical and methodological grounds of it were laid by Petar Dinev and Elena Toncheva in the 60s: at that time the systematic scientific work started. Until present day the research in this field went through a great development. Various approaches were applied:

historical, theoretical, palaeographical, codicological, liturgical, and theological. The history of Bulgarian church music from the 9th through the 19th century was reconstructed: many musical sources, music authors and musical schools became known. Several generations contributed to this field and changed the research perspectives especially in terms of characterization of its national specification. The

field of old Bulgarian music is considered now as an interdisciplinary field of study and as part of the whole Christian culture. The results, including the digitization of some important musical collections preserved

in Bulgarian libraries, are released in vast majority of publications in Bulgaria and abroad and also, in many projects sponsored by various Bulgarian and foreign institutions.

The Term *Psaltika* – Ideas for Transcribing Balkan Orthodox Music (A Post-Byzantine Period)

Elena Toncheva

The term *psaltika* appears in the first Bulgarian music-theoretical printed text during the National Revival period – in the so-called "Mirror" by Nikolai Triandafilov (1848). The term *psaltika*, associated with the Medieval Greek music-terminological tradition is perceived, confirmed and preserved to present day as an indication of the traditional Balkan monodic, respectively Bulgarian church singing.

In this text are traced back some peculiarities of the transition from oral to written tradition in the Eastern Orthodox Balkan region. The Balkan Orthodox church singing tradition, the *psaltika*, remains until present day as a vibrant oral singing tradition, offering specific opportunities for studying the phenomena of transition from a written *description* to a *written* notation (transcription). It's pointed out that in Eastern as well as in Western Europe the written music has a significant development, which historic

development deserves the active attention of modern musicology.

Here in is outlined an untapped until now scientific perspective – the revealing of valuable opportunities for comparative retrospective monitoring and restoration of earlier stylistic strata of Byzantine church singing – still unknown to modern cultural circles. The Eastern Europeans know very little about their musical development during the past millennium. Despite the immense difficulty, the study of this part of the European music tradition worths the effort. Enriched with specific knowledge about the phenomenon Eastern Orthodox music – knowledge very important to us, we get a chance to rediscover the authentic Orthodox ethos – as a confirmation of the truth about the individual, freedom, fellowship and love. Without this knowledge, the European history as well as the global music would remain incomplete.

The Theology Significance of Communion Chants

Georgi Despodov

The Eucharist in the Eastern as well as in the Western Christians is associated exclusively with the Devine Liturgy or the Missa. In Eastern Orthodox chant *koi-*

nonikon accompanies this event. Chanted are twenty-six verses of psalms, each of which is designated for one or more cases during the liturgical year. The cycle is al-

most completely developed in the ninth century. Instructions for its intended purpose are found in the early Orthodox Church Typikons (Patmos 266, Holy Cross 40). The Participial is performed during the time when the clergy is preparing the chalice and taking the communion.

Nowadays one liturgical phenomenon is attracting the research attention. It hardly fits in the spiritual atmosphere at the communion. The Russian liturgist Bishop Vissarion noted: "Now the parti-

cipial is sung to keep the attendees in pious mood during the time of clergymen's communion". This is a testament for the decline of evcharistic piety, since in the ancient church was not necessary to engage believers when they were pending before evcharistic Christ. Evidence of the decline is also a delivery of a prayer after the participial verse and the concert like singing (on stihera, eirmoi, canons), which content is often too far from the experienced moment. The evcharistic silence is definitely more appropriate.

Sébastien de Brossard (1655-1730) and Neophit Rilski (1793-1881):
Ecclesiastics, Erudites, Scholars, Teachers, Educators, Musicians,
Lexicographers...

Yavor Konov

The author makes interesting parallels between Sébastien de Brossard (1655-1730) and Neophit Rilski (1793-1881) - two so different and at the same time somehow similar exceptional individuals, who have lived in two hard to compare periods and cultures. Sébastien de Brossard was a multifaceted personality: an ecclesiastic (vicar, chaplain, canonic) and a musician (artist, theorist, composer, teacher, chronicler, lexicographer, collector of editions and manuscripts of music scores and treatises), a bibliophile and a bibliographer. The de Brossard's era was the era of French Classicism - not only in theater, but in poetry, architecture, painting, with which the art of music was so closely linked. Neophit Rilski was an exceptional person with an encyclopedic mind, a public figure with multiple achievements as an ecclesiastic and a secular scholar simultaneously, a preacher and an educator, a teacher, a

writer, a linguist, a writer, a translator, a lexicographer, a singer, a poet, a painter, a historian, a geographer, an ethnographer, a numismatist, an astronomer, a meteorologist, a healer... Neophit was a teacher at the newly opened in Gabrovo in 1835 first Neo-Bulgarian democratic secular school (in English model), intended for poor children. Dozens of scientists in France and around the world have dedicated years of research devoted to the work of de Brossard. In contrast, the life-work of Neophit Rilski - his *Lexicon*, on which he had spent six decades remains unpublished as well as his vast *Psaltikia*. The life-work of the Frenchman de Brossard is of an international significance, but in one area of culture. The life-work of the Bulgarian Neophit Rilski is with an enormous and fundamental importance for the Bulgarian education system, national awareness and culture.

Ethnomusicology in Bulgaria – Traditions and Perspectives

Lozanka Peycheva and Ventsislav Dimov

The scientific disciplinary tradition is comprehended through search and out-lining periods, processes, ideas, trends, accomplishments and problems. This study is based on accumulated over the decades an array of scientific texts, including publications addressing different areas of the diverse history of ethnomusicology in Bulgaria.

In this study are isolated sections for defining the discipline; naming it; music folkloristic/ ethnomusicology in Bulgaria as periods and trends; and preparation of specialists. The historical development of ethnomusicology in Bulgaria is traced back in three periods: 1) 1878 – 1944; 2) 1944 – 1989; 3) since 1989. In each of these

time frames the ethnomusicologists address specific core tasks, make discoveries and develop specific arguments of their hypotheses in different cognitive directions. The individual and collective research achievements are discussed in relation to the institutionalization of the discipline in Bulgaria. Also is noted the impact of broader historical, socio-cultural and politico-ideological contexts in Bulgaria on the deployment of ethnomusicology.

Finally, are discussed the prospects for integration of the Bulgarian ethnomusicology on regional, European and global level through contemporary scientific processes.

For Some New Directions in Ethnomusicological Research in Bulgarian Academic Music Science

Rosemary Statelova

Presenting the research work of her colleagues-ethnomusicologists working in the field of the academic music science, the author uses as a starting point and as a kind of matrix a text of the doyen of international ethnomusicology Bruno Nettl (b. 1930), namely his work *Recent Directions in Ethnomusicology* published in *Ethnomusicology. An Introduction* (Helen Myers, (Ed.), 1992, New York: The Macmillan Press.).

Here in Statelova out-lines the following new thematic and methodological fields: media and recorded music in Bulgaria as an object of ethnomusicological study (V. Dimov), music and ethno-cultural/ minority groups in society (L. Pey-

cheva, etc.), anthropology of dance (G. Panova), music-cultural reconstruction of the traditional system and its transformation (G. Naidenova), studying the possibilities for a culturological interpretation of folklore and folk music (L. Botousharov), field-work on remote ethnomusicological terrain (R. Statelova).

Last but not least the author shares her own point of view about the ethnomusicology as a part of an observed everywhere *ethnologizing* of all kinds of activities, to monitor, depict, systematize and interpret diverse cultures of the world, still standing in front of us in the era of globalization and cultural hybridization.

The Development of the Bulgarian Ethnomusicology in Retrospection

Georgui Harizanov

The attempt to trace back the development of the Bulgarian ethnomusicology from music-folkloric science to ethnomusicology is actually a retrospective review of major publications about particular historic understandings of subject matter, specificity, problems and methodological approaches. The author proceeds primarily from two fundamental articles of Svetlana Zaharieva *Music Folkloric Research and Nationalism. A Look to the Past with a Thought for the Present and Music Folkloristic and Ethnomusicology*. Reflecting on the emergence and the development of music-folkloric thinking in Bulgaria and its gradual crystallization into music-theoretical and ethnomusicological knowledge, Zaharieva defines two main moments: "... an inner specific necessity for discovering, understanding and evaluating the folklore, on one hand, and the other, the typological manifestations of pan-European trend towards constituting and validating of music-theoretical and folkloric knowledge and its institutionalization and academisation as an universal scientific and cultural value of modern, post-traditional Europe".

An important milestone in the development of music-folkloristic (in the

early twentieth century) is its separation from the general folkloric research and defining its objectives, as on foreground logically surface the music aspect of the folklore and its validation as self-sufficient as well as the need for its documentation and analysis. The foundations of Bulgarian music-folkloristic have been put by Dobri Hristov, Vasil Stoin and Stoyan Dzhudzhev. As a result of their work in the 1930's and 1940's the Bulgarian music-folkloric science began to develop a much broader scope of research. Already in the 1920's, with increasing the volume of field-work is observed a new trend in research objectives, which comes from the understanding that music-folkloric art cannot be considered separately, but as organically interwoven into the overall life of people. The beginning of this trend in folk music culture is associated with the name and life-work of Rayna Katsarova. From the perspective of time Rayna Katsarova stands not only as a major factor in overcoming of the ethnocentrism in Bulgarian science, but also as a major figure in the reorientation of Bulgarian music-folkloric science in ethnomusicology, identified as such only in the recent decades.

Todor Djidjev, the Fieldworker

Ivanka Vlaeva

Todor Djidjev is among the Bulgarian folklorists who worked very hard between the 1960s and 1980s – a

period which is accepted as the most beneficial for the Bulgarian folkloristics because of the large institutional and

financial support of the government. There are many field work materials of this folklorist and they have been made in different music folk areas in Bulgaria between 1959-1984. His archive fund shows the activities of the researchers in the Institute of Music (now Institute of Art Studies – Bulgarian Academy of Sciences) in very impressive way. Todor Djidjev's archives are very useful for a study about the main strategy of music folk science through the above mentioned decades as well as the individual approach of one person with vast field work experience. His specific deciphering method is one of his important merits as a scientist.

One of the basic topics of Todor Djidjev's scientific research is the deciphering of field work recordings. This is a complicated process which I observe on his archival materials. The folklorists of his generation accept the decipher-

ings and folk songs publication as their main task. For that reason I focus my research on some peculiarities of the archival documents which present Djidjev's deciphering method of the melody. It is important research area for every oral tradition all over the world where the so called improvisation is a basis of the music making. Among the research phenomena are the deciphering of the couplet melody variants in one song, nontempered sounds/tones, specific ornamentation (usually in nonmeasured harvest songs and songs of working-bee in tempo rubato), individual performance and ensemble singing.

The field work materials of Todor Djidjev are very important because they document both peculiarities of the work of Bulgarian folklorists, in general, in 1960s and 1980s and personal contributions of Todor Djidjev as a field work researcher and theorist.

Internet as a Research Terrain for Ethnomusicology

Natalia Rashkova

The idea of the paper is to present some observations and thoughts about using the global network as a source of knowledge for ethnomusicological knowledge and enunciate some possible problem accents. The text provides examples for locating an ethnomusicological research terrain in cyberspace.

In any culture, looking for live music and music information, the methodological tools are applied in a confined environment and specific context. However, the new communication tools and technology de-contextualize music worldwide and this is perhaps the

biggest question facing ethnomusicologists. It is assumed that the locus of an interpretative research may include a recording studio, a village square, an individual musician, a band, as well as an occasional listener or a dedicated audience.

In counterpoint to the concept of locality the changes in societies, which develop information technologies, lead to the conclusion that the national space is disintegrating and is being replaced by a society of networks. The global economy today is characterized by an almost instantaneous flow and exchange of information, capital and cultural commu-

nication. The networks themselves are reflecting and creating different cultures.

The information technology has also created a different sense of space and location. The parallel world, which one enters through the screen of a monitor, is a virtual reality. The traditional concept of field work, defined and used in diverse scientific fields as collecting data, has moved now from the material area to the so called cyberspace. The development of Internet is one of the biggest cultural phenomena of our time, which affects almost all areas of life. The social science and humanities are increasingly concerned with the study of online communications and interactions among virtual groups, organiza-

tions and with that the virtual society in general. Created are special new research directions, called cyber-anthropology (or anthropology of cyberspace) and cyber-ethnography - with a specific methodology for "field-work" of the global network with the only objective to research cyber cultures.

In the author's personal experience of field-work research on the Internet, in which she has collected information on specific research topics, she is trying gradually to identify and monitor the specificity of the virtual world. Here in she shares her observations and intentions for illustration through diverse types virtual manifestations of ethnomusicological empirical material.

Dance as an Expression of Identity and Interactive Game

Gergana Panova-Tekat

As a longstanding researcher of the practice *dancing in Bulgarian* and different motivations of dancing people in Bulgaria and other countries of Central and Western Europe, the author logically arrives to the problem of *identity crisis* after the Second World War. According to her, it would be a very simplified explanation of the differences in Europe. Comprehended by foreigners inadequately, the *dancing in Bulgarian* is not only a need for identification with a local or national tradition, but a purely choreographic argumentation in favor of high aesthetic qualities of the dance folklore in Bulgaria. That is why Gergana Panova-Tekat offers an interdisciplinary look at the aspects and the layers of the context, and their respective dance imagery.

Through the prism of a widespread dance phenomenon (like that of

the Bulgarian traditional dancing), the present text examines one form of constantly changing human modifications, in which one can not only detect different types of identity, cultural level and social policy, but also reach valuable for the development of humanity conclusions. In this context, the author puts up for discussion the dance as a shift in the pregnant profiles of the culture (after Kasirer).

The author also is presenting some of her previous comparative studies and thoughts about dance as an expression of identity, connecting them to a new hypothesis. It states that *dancing in Bulgarian* is an alternative version of a virtual game. Such definition of the phenomenon is highlighting with a new force the capabilities of one's own body as a creation of history.

Music-Scientific Institutional Construction

Dimitar Christoff

The text is dedicated to the music-scientific institutional construction, ie to the activity of organizing institutions, their existence today or in the past, the intentions for them and the place of the musicologists in these structures. A specific object of examination is the situation in Bulgaria, compared to the global practice. Today, in Western and Central Europe, including the United States and Canada, there are dozens of institutions with a focused scope of activities, which work on the project principle, and include in their structures musicologists. These projects are funded by the state, the municipality or with mixed fundings, for example *MEDIAKULT* in Vienna and the *Institute for Comparative Studies in Contemporary Music* in Berlin, associated with UNESCO. In Central and Eastern Europe, in the so called new democracies, there are institutions with a permanent presence, dedicated to music research. A typical example is the former *Institute of Musicology* at BAS in Bulgaria, which was state funded. Nowadays additional fundings are sought for project activities. The observations lead to the following basic conclusions. First, in the professional realization of musicologists are intertwined musicological activities of different genres, caused by the instability of the music-scientific institutions, which construction/ existence is in constant motion. Second, the music-scientific institutions are often intertwined in more general structures and have no internal focus. Third, the detached music-scientific institutions as independent institutions (Vienna, Berlin) are much more promising and perspective. The dynamics of existence within these institutions are governed by general principles: one is the notion of phases; second – notion

for change; third – multiplicative, growing notion. In Bulgaria the radical historical shocks, based on conflicting views about the ownership and management, are shaking the musicology too. In *Tzarska* Bulgaria the government was much more foresighted and responded adequately to the musicological enthusiasm (this was a period of accumulation). In the second half of the twentieth century, the government was engaged directly with the music-science institutional construction. The government founded the *Institute of Musicology* in 1948 (it was initiative of the composer Petko Staynov). The *Institute* existed until 1988 and continually expanded its activity. Since 1988 the musicologists, along with their internal structures, staff members, and the magazine *Bulgarian Musicology* have joined the new *Institute of Art Studies* at BAS. The radical change in 1988 had a negative impact and the musicological work has declined at the expense of other compensatory activities.

In perspective can be expected a further narrowing of the field of Bulgarian musicology and its existential security. This will probably affect not only the Bulgarian Academy of Science (BAS), but also the pedagogical institutions due to a diminished interest in music education. Obvious is the prospective imposition of work on projects. It is expected that only charismatic personalities, people with an internal, almost biological need, will devote themselves to musicology and music in general, because the profession goes beyond the interest of parents and children. However, if the foreign language barriers that Bulgarian musicologists are facing are overcome and the flow of information exchange, which now resembles a one-way street (ie only

from outside to inside) changes (meaning establishing an information exchange from inside to outside), then it could be expected that the foreign markets would open up

for external opportunities for collective research. It is even expected a heightened foreign musicological interest towards Bulgarian terrains.

The Concept *Objective Material* as a Tool of Music Innovation in the Creative Work of Dimiter Christoff

Elisaveta Valchinova-Chendova

The text is dedicated to the 75th birthday anniversary of Prof. Dimiter Christoff, D.Sc. – a composer and music theorist. Elisaveta Valchinova-Chendova defines the creative work of Dimiter Christoff as an original vision *The Path to The New Music* (in Webern's formulation) associated with radical changes in musical language. Dimiter Christoff's theoretical conception of monody is essential for understanding his music. The author builds her own interpretation, highlighting two key words – *individual enlightenment*, that are at the heart of composer's own vision for 20th century music. Dimiter Christoff has been always striving to achieve a full impact through a new musical language. In the title of this text are used the terms: *objective material* and *tool*. Over the years, Dimiter Christoff has examined the concept *objective material* in a series of texts (it has a determinative

meaning for him, with which he indicated the initial material). With the term *tool* is formulated composer's approach as a type of program, similar to virtual programs, through which the composer had constructed a new type of musical language and sound space, revealing his creative imagination. It could be traced in details how this tool/program is transforming the *objective material* in a new quality. And this is the transformation of the concept *objective material* in a composition method. Using this archetypal thinking Dimiter Christoff has built his vision for sound space, which is a space of structured and deployed sound archetypes. Dimiter Christoff does not set completed forms, he is constructing forms, which he leaves open. His music is developing new senses and interpretation skills in the performer as well as in the listener, creating a new vision for the new music.

The Concept Musical Idea (*musikalischer Gedanke*) in Schoenberg: An Attempt for Interpretative Reading

Tsenka Jordanova

Characteristic for Schoenberg's poetics is his durable, and especially deep fascination with the concept *musical idea* (or *musical thought*, *musikalischer Gedanke*, Ger., clarified and translated into Eng-

lish by the composer himself as a musical idea; sometimes even in German Schoenberg has used, in the same sense, the term *musikalische Idee*). The author discusses how Schoenberg constituted his musi-

cal poetics on relationships of categories such as: *musical idea* (*musical thought*, *musikalischer Gedanke*) and development (*Entwicklung*); consequence (consecutiveness, *Konsequenz*) and logic. They reflect the trend that a musical opus has to be understood as a discourse, as a cognitive process or mental action (*Vorgang*). Under pressure from the notion *musical idea* (*musikalischer Gedanke*) in Schoenberg are converted and withheld the most innovative aesthetic ideas, and that is because in the theory and the poetics of *neue Musik* this same concept displaces the aesthetic categories of critical philosophers. In its autonomous standing-in-itself *musica nova* becomes on one hand, interpretatively relatively *closed* for categories such as beautiful, wonderful, sublime, ingenious etc. However it preserves the access of the autonomous aesthetic content of the classical autonomous aesthetics to the philosophical justified (in the critical phi-

losophy after Kant) autonomous content of music. On the other hand, in the first decade of the twentieth century Schoenberg's way of thinking paves a new era, namely as he changes in depth and radicalizes to the maximum the understanding of music as well as the way of talking about it. The conclusion is that very often Schoenberg's interpretive intuition constructs cognitive experiences, set into his conceptual system. This fact changes the angle from which one should estimate the system of categories in his poetics. The hermeneutic circle (or spiral) of the interpretive approaches in Schoenberg often is reflecting different stages of the construction of a musical experience, achieved or thought through each of them: from pre-musical conceptual organization of the musical idea to the potential reality behind the holistic whole of an opus, defined by Schoenberg as a *musical thought-creation*.

Reflections *Between Cultures* in Three Bulgarian Composers: Bozhidar Spassov (Essen), Simeon Pironkoff Jr. (Vienna), Dragomir Yossifov (Sofia)

Angelina Petrova

The text is devoted to three Bulgarian composers, related to the cultural migration after 1990. Relying on Homi Bhabha's culturological theory of *localization of culture*, the author is problematizing composers' approaches on different levels. The concept of hybridity has been viewed (first) in relation to concepts such as post-colonial and post-totalitarian, in relation with emigration, change, cultural ties etc.; (second) in connection with oppositions such as: *ours-somebody else's*, *identical-different*; (third) in connection with the interplay between cultures and its reflection on each of the authors.

In Bulgarian music Bozhidar Spassov was the first composer who seeks a territory for his music. In the idea of parallel running / or monitoring negating one another composite layers is emerging a paradigm, which refracts and confuses the identity / or diversity of the compositional subject. Simeon Pironkoff Jr. does not use idioms, related to Bulgarian folklore, but comes to the idea of a mutual penetration of conflicting language layers in the composition, thinking of them as fictitious in ambivalent focused *techniques of translation* in sound and time. Dragomir Yossifov searches

for mystification of language layers in *Shrono (u) topia*. The second level of reflections is related to the identity and the problems of musical language. In Bozhidar Spassov the *national symbols and myths* fit into an ironic context. Simeon Pironkoff Jr. uses the word *folklore* only in the definition *folklore of free association*.

The third level of reflection examines *time as a category in intercultural composition and its reflections in all three composers*. In all three of them the time is positioned in the territory of *beyond* (intercultural space), thus the composers express and distinguish their uniqueness in hybrid or intercultural territories of New Music.

Silence and Repetitiveness by Samuel Beckett in the Music of Morton Feldman

Milena Bojikova

The musical *opuses* based on Samuel Beckett's texts, although creative works by various composers form a special *club* style in terms of: the ratio sound-silence, language expression and compression, particular intonation and phonetic games, exhausted imagination and vague metaphors. From more than 30 composers, with more than 50 opuses composed on Beckett's texts we focus on Morton Feldman's opera *Neither* (a *libretto* of 87 words by Beckett) and discuss the characteristic features of the creative symbiosis Feldman / Beckett.

1. We note the deformation of a genre, *libretto*, theatrical action; indifference towards the text, creating a parallel world to that of Beckett's absurdity (section *Either / Or – music or text in Morton Feldman. The opera Neither*). Both, the

text and the music, join the silent protest against the evil, the banality, the hypocrisy, the blatancy etc.

2. *Neither* follows Kirkegor in juxtapositions such as: politics – art and ethical – aesthetic. The common is in the choice of incompatible alternatives – *either-or* of Kirkegor and *neither-nor* of Beckett (section *From Antinomies to Negation. Kirkegor – Beckett*).

3. In Beckett and in music minimalists the ultimate objective is not the effectiveness of the message, but in the great compactness, minimal organization and continuous sound repetitiveness (section *Repetitive Compositions and Minimalism – Beckett / Feldman*). In the only vocal part Feldman also insulates language as a factor, which inhibits the communication, and puts the individual in isolation.

A Bulgarian Dance as a Finale of the Orchestral Suite *Balkanophonia* by Josif Slavenski

Daniela Ilic

The text is dedicated to Josif Slavenski's orchestral suite *Balkanophonia*. Born in 1896 in Croatia, in 1925 the composer moved to Belgrade where he has lived and worked. The author argues that in

his work *Balkanophonia* the composer has made an attempt to defend the idea of Balkan music as a distinctive artistic phenomenon. The folk songs and dances have attracted the attention of leading

composers world-wide. In the traditional repertory they have found fresh and unused sources to refresh the intonational lexicon with new means. In *Balkanofonia* Josif Slavenski realized an interesting idea, much different from the European tradition, associated with the folklore of closer and/ or more distant peoples. He is not limiting himself with citation of already existing folkloric material, but

is placing it in the context of a compositional concept with a clear constructed dramaturgical line. For the figurative content of the symphonic suite *Balkanofonia* the composer himself gives the clearest characterization: "a demonstration of the sounds of the Balkans, a land of racial impetuosity, strength, diversity; a land of southern joy, strong Slavic mysticism, oriental nostalgia and archaic chants".

The Concept *Musical Theater* in Bulgaria (Situating of the Problem)

Rumnyana Karakostova

The concept *musical theater* unlike the summary genre category *musical theater* (which includes: opera, ballet, operetta, musicals and their modern alternatives) appeared in Bulgaria in 1948 – as an alternative to the *operetta theater*, and it already has a 60 year old history. Its conceptual meaning is projected in two parallel research options with contradictory but mutually illuminating fields: one recognizes the field *musical theater* as a *name and concept of a state institution (State Music Theater)* with regulatory socio-

aesthetical functions; the other presents the idea *musical theater* as *popular-stage art*, stylistically diverse (but not necessarily *operetta* or *musical*), with an universal comedy-theatrical aesthetics successfully adapted in the media landscape of totalitarian, post-totalitarian and our post-totalitarian cultural landscape for the period 1948-2008.

The present text traces back the dynamics of the processes in both listed options with the intention to construct an initial overview of the profiled problem area.

Aspects of Modern terminology and the Current Music Program in the Bulgarian Schools of General Educational (On Materials of the Practice in Elementary Schools)

Rositsa Draganova

The problems associated with the contemporary terminology and the music program, outline a specific scope for analysis. Current, for music-pedagogical practice, are the terms set in the music program itself for a class or educational level. This program, in its turn, is developing in conjunction with a cognitive model, in the parameters of which is de-

scribed and interpreted a musical phenomenon. Subject of author's analysis is how the modern terminology affects music-pedagogical practice. Isolated are two main ways: direct, by defining the basic ideas and concepts, and indirect by forming a model of music, which serves as a basis for development the programs of the schools of general education. The

approaches used in the general education practice are changing mostly indirectly as a result of the changes that have taken place in the thinking about music. Commented is the current terminological system, set in the program for each educational level, in conjunction with the model for music, which it implicitly represents. Also a categorization of basic and complementary terminology in the music program for the elementary school has been made explaining: concepts for pitch and modes; duration

and metrum (time signature), rhythm, tempo, dynamics, elements of musical expressiveness and character of the musical imagery; knowledge about musical instruments, voice ranges and various ensembles; concepts of form construction; concepts and ideas, coupled with versatile functions of music (musical genres, knowledge of the specific role of the composer, artist, audience); knowledge of notes and notation; Bulgarian folk customs and traditions and folklore traditions of other ethnic groups.
