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SO, WHAT DOES CULTURAL IDENTITY MEAN?

Lyuben Botusharov

The paper considers the devaluated today concept of identity, respectively cultural identity in relation to some errors made in its use, respectively the limits of its use. A particular attention is paid to the cultural identity of the community.

Self-determination is not just placing a label, identification involves comparing units no matter how complex they are. The identical, which concerns units of the same order, is often mixed with the peculiar, which (according to Hegel) is understood in the dialectic of the unique and the common.

The interrelation between the psychic and the social allows the adoption of a mechanism of forming the identity of culture, similar to the process of identification in the individual, located (according to E.Erikson) in the character of the individual as well as in the essence of his/her community culture: a complex reflection of self-evaluation in comparison with the assessment of the others and vice versa. This by necessity mostly unconscious process with the individual, in respect to culture could be called spontaneous.

The problems of revealing the cultural identity are also based on the rationalization of the concept of culture. A cyber-informational understanding of culture as management is presented, which – along with the activity model – includes the value system of describing the aim as well. Identification means the choice of the adaptation model. The management of creating <the second nature> is essential i.e. the formation of man, respectively the community, which imposes the distinction between community and society (according to F.Toennies), respectively culture and civilization.

The role of music as a constructor of identity is considered: a characteristic feature of music is suggestion as a specific factor of human communication.

Two examples are being commented on: 1) A competition poster as interference of <Bulgarian> (= the national as homogeneous culture – according to F.Gellner) and <Americanization> as <patchwork> of identities in late modernity (= the civilizational). 2) a sound example (urban folklore) as a parody of the Gypsy (=Bulgarian) and a complex interaction between the ethnic and political identity.

“ACQUIRING A BLISSFUL RHYTHM IN THE SOUL...”
(The Psalmody in Slavic Balkan Church Chanting during the Middle Ages)

Elena Toncheva

(Summary)

A hypothesis is formulated that during the penetration of Christianity among the Slavs on the Balkans (Bulgaria was officially converted to Christianity in the IX century) the church singing practice, based on an early type of strophic psalmody – “echos singing” type (I.Schkolnik), was adopted. Its composition system is based on a limited number of melody patterns and typified melodic motifs – formulae, subordinated to simple principles of organizing. This singing, practiced in Byzantium until about the middle of VII c., was not idiomelon, but it had means of individualizing the melody to a certain extent in accordance with the structural and meaningful characteristics of the text. At the same time it was easy enough to learn and reproduce orally. The hypothesis arguments are based on comparative study of Slav language Balkan singing: notated with Theta notation Sticheron Idiomelon for Good Friday “Tebe odeushchagosya” (5th echos) in Argirov Triodion of the XII c., Stichera Prosomoia for Virgin Mary’s holidays (1st echos), written down in Late Byzantine notation in the so called Zhegligovska anthology of the XV c. The chants are compared with parallel in text melodies, notated in the XVII-XVIII c. in Ukraine and Byelorussia with the Kiev square five-staff notation – these are melodies from a repertory permanently linked with the ethnonym “Bulgarian” – “Bolgarskij napeľ”, “Bolgarskil rospev”, “Bolgarskoe penie starodavnoe”. The discovered melody-composition similarities allow the suggestion that this repertory of “Bolgarskii rospev”, which in the second half of the XVII c. migrated to Russia, is the described Balkan in origin Slav-language singing, which preserved its closeness to the early Christian psalmody. In the end, an idea is suggested that this type of psalmodic singing, preserved in the early Balkan church singing in Slav languages, is accomplished on the basis of free choice of the ethnos (Slav, Bulgarian?), on the basis of its specific mental tuning – as a particularly humble chanted prayer, a choice which can be taken as a marker of the Slav Balkan and respectively Bulgarian spiritual and cultural identity.

LOOKING FOR THE CULTURAL IDENTITY OF THE MEDIEVAL BULGARIAN CHURCH MUSIC

(To the formulation of the problem)

Svetlana Kujumdzieva

(Summary)

The following questions are posed in the article: could we speak about the cultural identity of the medieval Bulgarian music? If we could, where and how should we look for it? How should we distinguish the Bulgarian music from this one of the other Balkan orthodox countries whose paths of development are closely crossed? How should we define the specific "Bulgarian" in medieval Balkan orthodox music?

It is clear that questions like these do not have a simple answer. First, it is necessary to know what is the character of the Orthodox music like, its meaning in the context of the whole Orthodox culture of which it is only a part, and second, it is necessary to know the creative process of the medieval musician, his or her system of values: what he or she believed in and what he or she strived at. The question about the cultural identity of the Bulgarian church music is a complex question which suggests a thorough study of musical sources: the peculiarity of the palaeography, the selection and preference of musical repertory included, the musical language of the pieces, and the author's predilections. The study of all of this will allow us to reveal the specific features of a given source, scriptorium, author, region and even of a separate country.

БАЛКАНСКИ ПЪТИЩА, ОТОМАНСКИ ОРБИТИ И ПОПУЛЯРНАТА МУЗИКА В СТРАНИТЕ КАНДИДАТ-ЧЛЕНКИ НА ЕВРОПЕЙСКИЯ СЪЮЗ: СРАВНИТЕЛНО ПРОУЧВАНЕ

Дона А. Бюканън

(Резюме)

През 1973 година българската етнографка Райна Кацарова публикува статия, която документира изключително широкото разпространение на отоманската турска песен със заглавие "Üsküdarı gider iken" в Македония, България, Албания, Сърбия и Гърция в края на деветнадесети и началото на двадесети век. На различните географски места музикантите преработвали песента, за да задоволят местните естетически разбирания, като често замествали оригиналния текст с този на местното наречие. Въпреки че Кацарова посочва подробности относно „миграцията“ на песента и нейното придвижване от място на място, тя не обсъжда въпроса защо тази песен е спечелила такава популярност сред разнообразна публика, какво могат да означават стилистичните промени в нея, направени от различните общности, или пък по-широкия въпрос за влиянието на нейното разпространение върху локалното, националното, регионалното или трансрегионалното чувство за идентичност.

Използвайки серия от съвременни записи и музикални анализи, аз преразглеждах и осъвремених данните на Кацарова с цел да изследвам тези и други въпроси. В първата половина на изложението насочвам вниманието към това как специфични музикални особености, като например инструментализация, ритъм, метрум, вокално представяне и темпо, характеризират всяко изпълнение на "Üsküdarı", свързано с определен народ, период и място. Докато многобройните различни стилове, представяни от тези изпълнения, свидетелстват за удивителното културно и етническо разнообразие на Балканите, популяризацията на една песен на толкова много места, разположени в географска близост, разкрива също и една установена мрежа за културен и музикален обмен.

Можем ли тогава да говорим за регионално балканско звучене?

Във втората част на изложението обсъждам значението на този по-ранен обмен за разбирането на съвременната балканска популярна култура в контекста на предстоящото присъединяване към Европейския съюз. Моята теза е, че съвременните регионални етнопоп тенденции, които съчетават музикални характеристики от Средния Изток, Балканите и Евро-Америка и често преработват мелодиите в голямо разнообразие на местни варианти, може да съживят или да създадат отново междурегионални музикални връзки, прекъснати повече или по-малко от социалистическата политика. Накрая правя предположението, че еkleктичната градска популярна култура, която е резултат от такова взаимодействие и в двата периода, е вероятно признак на възникващо чувство за балкански регионализъм, разположено, както и самите територии, между Средиземно море и Западна Европа.

МЕТРУМЪТ КАТО БЕЛЕГ НА ЕТНОНАЦИОНАЛНА ИДЕНТИЧНОСТ? МЕТРИЧНО ПРОТИВОРЕЧИЕ, ФОЛКЛОРНИ ПЕСЕННИ ВАРИАНТИ И ПРЕДСТАВЯНЕТО НА БАЛКАНСКИ КУЛТУРНИ ИДЕНТИЧНОСТИ

Карен А. Питърс
(Резюме)

Мнението на бившите югославски (включително македонски) етномузиколози и фолклористи относно произхода на сложния метроритъм в македонската и българската народна музика се различава рязко от това на българските им колеги. Те например не споделят мнението на българските си колеги, които вярват, че наличието на сложен метрум в българската музика предшества отоманския контакт. Въпреки че с малко вероятно тези различия да бъдат някога изгладени, те заслужават нашето внимание, тъй като техните основания са вероятно до известна степен идеологически и рефлектират борбата между България и Сърбия за Македония и идентичността на македонците.

В настоящото изследване въвеждам някои проблеми, срещани от ранните събирачи и учени при нотирането на метроритмичните особености на македонските и българските народни песни и противоречията относно наличието или липсата на грешки в нотирането, като насочвам вниманието към конфликтни мнения по въпроса. Българското становище, изразено от Добри Христов, гласи, че ранните събирачи не са имали достатъчно опит, необходим за нотирането на тези песни и в сравнение с другите славянски народи само българите (които за Христов включват и македонците) са способни да ги схванат. Сръбското становище, изразено от Любица и Даница Янкович през 1952 твърди, че преобладаващият сложен метрум в югославската (включително македонската) народна музика е скорошно явление – появило се по-късно отколкото в музиката на съседна България – и е резултат от изпълнителски грешки и влиянието на „ориенталската“ (т.е. турска и циганска) музика.

В изложението си разглеждам възможността за изпълнителски грешки в сравнение с възможността за метрична гъвкавост, като допускам, че и двете възможности могат да доведат до съществуването на метрични песенни варианти. Такива варианти се срещат между редица балкански народи и опитът да се установи оригиналът, а значи – и етническият произход на дадена песен (включително кои метруми са местни и кои чужди) – е твърде проблематичен. В някои случаи, когато оригиналната версия на дадена песен е известна, съществуването на широко разпространени варианти, които малко се различават в музикално отношение, предполага, че от значение са не само македонските и българските етнонационални и/или регионални идентичности на техните певци. В такива случаи трябва да се имат предвид и по-широките балкански и европейски социокултурни идентичности, които участват в създаването им.

BALKAN GROOVE: POSTETHNIC REFLECTIONS ON DISTANT MUSIC AND THE DESIRED OTHER

Claire Levy
(Summary)

“By being geographically inextricable from Europe, yet culturally constructed as “the other” within, the Balkans have been able to absorb conveniently a number of externalized political, ideological, and cultural frustrations stemming from tensions and contradictions inherent to the regions and societies outside the Balkans” (Todorova 1997: 188). Following such reflections which point to the ideological reasons for negative attitudes towards Balkan music, often conceptualized as the non-desired other at home, within the national discourse of Bulgaria and within the Balkans in general, this paper develops the discussion further to focus on the interior dynamics within the Western discourse itself.

More particularly, it focuses on Balkan music in non-Balkan contexts, performed and seen, unlike its predominant qualifications at home, as the desired other. Observing western pop groups who embrace Balkan music vocabulary as a source of cultural identity, the discussion draws attention to a possible cultural "insufficiency" which may feed the western interest to distant others including the one embodied in the music of the Balkans. Taking the example of several cover versions of "Krivo SadoVsko", functioning in different western contexts, it is argued that the Balkan groove – that is, the particular meter and rhythmic asymmetry, observed all over the Balkans and hinting particular unevenness not only in music but in lifestyles as well, – may be further analyzed as one of the qualities which attracts and challenges Western audiences. Understanding cultural identity as a dynamic dialogical process and not as a frozen reproductive category, it is argued as well that late modernity questions essentialisms in general and that within the Western discourse itself new paradigms emerge – ones which promote postethnic perspectives in identities through music, pluralistic views and non-centric ideas capable to take free-of-biases approaches in conceptualizing and appreciating Western Others' cultural values.

POLYPHONIC CHANTING AND CULTURAL IDENTITY DURING THE BULGARIAN NATIONAL REVIVAL

Stefan Harkov

(Summary)

During the period of Bulgarian National Revival (XVIII-XIX c.) the issue of our cultural identity became particularly topical. Still in the early XIX c. Bulgarian chant repertory was created in the Rila Monastery, which strengthened the medieval identification of Bulgarians as part of the Byzantine-Slav spiritual community. However, after the middle of the XIX c. considerable changes occurred in the Bulgarian society. The contacts with Central and Western Europe joined the Bulgarians to the achievements of modern European bourgeois civilization. The aspiration to create an independent Bulgarian Orthodox Church, free from the rule of the Istanbul Patriarchate, made certain Bulgarian intellectuals and enlighteners propose the replacement of the medieval Byzantine-Slav chanting in the Bulgarian churches with the polyphonic singing in the spirit of the Russian church tradition.

The present work studies the views of three Bulgarian enlighteners from the Bulgarian National Revival who wrote on this problem while being outside Bulgaria – Meletii Zografski from St. Peterburg, Dobri Voinikov from Bucharest and Nesho Bonchev from Moscow. Within a decade they and their disciples succeeded to introduce polyphonic chanting in Bulgarian churches where it has sounded up to now, alongside with the medieval monody. Thus they affirmed a new cultural identity whose roots lie in the old Byzantine-Slav traditions but its new manifestations are European-oriented.

ХОРОВАТА ЦЪРКОВНА МУЗИКА В СЪРБИЯ ПРЕДИ 1914 И НЕЙНИЯТ СОЦИОКУЛТУРЕН КОНТЕКСТ

Ивана Перкович

(Резюме)

Статията разглежда различни аспекти на социалните и културни влияния на църковната музика в Сърбия през XIX и началото на XX век. Тя споменава някои важни исторически моменти и имена в сръбската църковна музика. После следва кратко обяснение на историческите обстоятелства, социална и културна среда и техният ефект върху музиката. Сръбското общество се разглежда чрез културните модели на Лотман. Анализът на някои от проблемите включва състоянието на традиционната сръбска монофонична „народна църковна“ музика в хоровите творби; художествените качества на авторската църковна музика; музикалната обработка на църковните тестове. Всички тези аспекти се разгледат през възгледите на някои от най-изтъкнатите сръбски автори от XIX век: Корнелие Станкович (1831-1865) и Стеван Стоянович Мокрањак (1856-1914) и чрез музикален анализ на творбите, композирани от тези автори, както и от Йосиф Маринкович (1851-1931).

MUSICAL EXPRESSION OF IDENTITY IN FOREIGN ETHNIC ENVIRONMENT

Natalia Rashkova

(Summary)

The problem of the personal cultural identity is presented in relation to the community identity. One of the possible viewpoints of the personality towards the world comes from the consciousness for ethnic belonging. The modern type of culture derives from the past certain values through which it identifies itself and demonstrates its importance. Some of these values refer to the folklore, conceptualized as a cultural heritage, as a record of the cultural memory of ethnic communities, and also as a shared culture reviving a notion for common ethnic belonging.

This text presents forms of expressing Bulgarian identity through the language of music, more particularly, through the language of folk music functioning among Bulgarian communities who live in foreign ethnical environments in Hungary and Slovakia. It focuses on forms of attracting and using folk music on holidays and everyday lives by Bulgarians of different age and with different cultural interests, on the time and the reasons for settling down in another country, on specific social and professional environments. Looking at the ways of manifesting and experiencing the Bulgarian roots with our compatriots, the observations argue in terms of a strong presence of Bulgarian musical folklore in their culture.

**“DOIN’ DAMAGE IN MY NATIVE LANGUAGE”:
„ГЛОКАЛНИЯТ” ХИП-ХОП**

Тони Мичел

(Резюме)

През 1991 година африканската рапгрупа „Зимбабве Леджит” издава мини албум в САЩ, озаглавен “Doin’ damage in my Native Language” („Увреждане на родния език”), който съчетава английски с диалектите Шона и Мбеле и оспорва афроцентризма на американския гангста рап. Групата илюстрира една от спецификите в усвояването на рап и хип-хоп от локални местни и етнически култури по целия свят. Роланд Робъртсън (1995) използва термина „глокален” (смесване на глобалното с локалното), за да подчертае, че в редица отношения едното се определя от другото, пресичайки се по-скоро взаимно без непременно да се поляризират.

Настоящото изследване прилага този термин във връзка с локализирането на рапмузиката и хип-хоп културата, наблюдавано по целия свят вече повече от две десетилетия, поне откакто се утвърждава мнението, че „корените” на тези явления отвеждат в Бронкс в Ню Йорк. Но така както предшествениците на рапа и хип-хопа се простират назад към Ямайка и Латинска Америка, неговите разклонения са се вкоренили в северно-африканските селища на Франция, франкофонските райони в Швейцария, „социалните центрове” в Италия, при маорите и на тихоокеанските острови на Австралия и Нова Зеландия, сред местните инуити от Нуук, Гренландия, които представляват само някои от географските места, разглеждани в тази работа. Тази „глокална” динамика се възпроизвежда на рап и хип-хоп сцените по целия свят до такава степен, че днес със сигурност можем да говорим за рапа като за универсален музикален идиом, който включва сложни, специфични модалности на хибридность и синкретизъм, и придобива смисъл на интериоризирано средство за младежките култури да пре-конструират, пре-създават и пре-осъзнават своята идентичност и локална принадлежност.

**REALIZATIONS OF THE DANCE DRAMA "NESTINARKA"
AS VARIOUS PROJECTIONS OF IDENTITY
IN OUR NATIONAL MUSIC-STAGE CULTURE**

Anelia Yaneva
(Summary)

The article analyzes the dance drama "Nestinarika" (Fire-Dancer) from the point of view of identity of the fire-dancing ritual and its "reflections" – literary origin, libretto, music, choreography. The differences and the interpretations are followed:

- in the libretto, which changes depending on whether the attention is centered upon the mysticism of the ritual, upon the fate of the main characters or upon the realistic description of the working week days and holidays;
- in the correlation music-choreography, where in the staging of Maria Dimova the musical rhythm is reflected while in the next pattern of Nina Kiradjieva the choreographic equivalent of music is sought;
- in the dance expressiveness gravitating round the German free-expression dance and classical ballet;
- in the emotional impact of choreography (on the background of the same music), leaving the viewer aesthetically satisfied, but to some extent distanced in the applied system of the classical dance, but shaken to the bottom of his/her soul by the similar to a trance repetitiveness of the movements in the German free-expression dance.

The aspiration to weave the uniqueness of the fire-dancing ritual into the plot of a dance drama, constructed according to the universal laws of theatre dramaturgy is the cultural basis upon which our national musical stage identity is built up in the dance drama "NESTINARKA". In this aspect, its separate editions may be accepted as various projections of our national identity, and Demna should be interpreted as a national image.

**THE HARMONY OF VESSELIN STOYANOV:
AN OUTLINE OF THE PROBLEM OF MUSICAL THINKING
AS A SIGN OF CULTURAL IDENTITY**

Marijana Buleva
(Summary)

In contemporary Bulgarian musicology the phrase "musical thinking" is widely used, but most frequently it comprises phenomena from the style of a certain composer, and not thinking as a mental process and the parameters of musical language as its operational system. The music of Vesselin Stoyanov has stable stylistic features and is a rich artistic object for studying of the problem of musical language-cultural identity.

The creators from the generation of Vesselin Stoyanov were formed in a new cultural environment: in the music of the first Bulgarian composers the folklore modal music had already met with the voluminous tempered space of the European musical system. On national soil the possibility for the organic penetration of modal stereotypes "downwards" into the functional foundations of tonal verticals had been prepared. Therefore in the consciousness of each author the possibility to cultivate musical language, in which the significant units are organically connected in the thought along with their contemporary and national cultural identity, was preconditioned.

In Vesselin Stoyanov's music we can observe the support of a specific sound concept at the start of many musical themes: T⁷ – dor. S. With most composers musical thinking lies within the framework of mixodiatonic tone type, which expands the diatonic tone material with two more fifth moves. The quantitative border of musical thinking is likely to be the reason for the dissemination of the mode tone-semitone. A hypothesis can be suggested that it is reached by "pouring out" of tones from the chromatic tone type, which exceeds the phonic level of musical language, characteristic for the Bulgarian composers during the 1930s and early 1940s.

IS THE "BALKAN SYNDROME" BALKAN?

Emilia Kolarova

(Summary)

This material is an attempt to ask topical questions, related to the musical-cultural dialogue between the peoples at the end of the XX c. and the start of the XXI c. and to the geographically expanding parameters of the influence of cultural identity through the sphere of music. On the basis of concrete material (the work of the Japanese composer U Ya Honda and the Balkan musical tradition) the possibility for universalizing a certain tradition is examined in a period of globally changing cultural space. Today more than ever it is important to ask ourselves to what extent the cultural identity is immanent and unique or just the opposite – it can become an artistic impulse for a creator, who even without possessing the gene code of this identity, accepts and multiplies successfully its universal message in a new environment.

ROMFEST – CONSTRUCTING IDENTITY THROUGH MUSIC

Lozanka Peycheva

(Summary)

The Roms' culture identity is a challenge for researchers, because the Roms, being a disperse ethnic group, are culturally heterogeneous, in constant contact with the majority they live with. Their today's cultural politics is produced more not by state or economical institutions but by non-governmental organizations including unions of the Roms themselves. The challenge is a research of their attitude towards their own music as a symbol of group ethno identity – not only because of the so usually found practice of somebody else speaking on their behalf, but more because their music is a dominant part of the expression of their cultural identity.

The National Festival for Roms' music and dances with international participation has a ten-year history. When in 1993, the Festival for Roms' music and songs in Stara Zagora takes place for the first time, the Roms' music is to a great extent unknown and unacknowledged by the Bulgarian public. Organized by a group of Roms' socially active persons, musicians, politicians, leaders, Romfest has been looking through the years for collaboration with different local, national, state and non-state organizations.

Romfest strengthens it's position as an institution, which creates and establishes today's Roms' music and it's faces in Bulgaria. After being acknowledged by the jury and the public after a performance in the Fest's stage such performers as Sofi Marinova, Gypsy Aver, Stilian, Crystal, Karandila have become stars of the media music in Bulgaria.

The event called Romfest has a circle of initiators, ideologists, operatively carrying out the ideas, people of art, public – with a few words, the people who make the Fest what it is. One of the groups can be conditionally called group of ideologists. It is compounded of a large part of the members of the Organizing Committee, Roms' political, public leaders, activists from the non-state sector. According to them the main contribution of Romfest is that it establishes "the unique Roms' culture waving it into the texture of the Bulgarian culture". According to the ideologists the Roms' music is more valuable as an expression of the Roms' culture, which is a base for indicating important social and political positions, than in its musical aspects.

The group conditionally called the practitioners has another attitude towards the music. This group is compounded of the immediate organizers of the fest, mainly people living in Stara Zagora. The Roms' music is accepted as type of business and the Fest itself, as an investment in a future music industry or a resource for powerful position in the political campaigns. The practitioners similarly to the ideologist are not so interested in the music itself but in the abilities it gives for contact with the people who listen to it and with the political and business elites.

A third group called the specialists also has some kind of attitude towards the Fest. It is compounded of popular Rom musicians, most of whom are part of the jury. The Jury, having the job to approve and sanction is made up as an expert-public structure: a composer, a choreograph, a poet, a public figure, a musician. Participants are not classified according to constant regulations. At different issues of the Fest they are classified according to different circumstances, often extra musical, because of which there always are performers who are not satisfied by the jury's estimation.

A fourth group – of the performers can be differentiated from the first three. It includes musicians and dancers. Most of them look for contribution on the stage, acknowledgement from the specialists and in the first place the love of the audience. The musicians' aspiration after the love of the audience is often in contradiction with the regulations for performed music put by the jury and the organizers.

The last group is that of the audience. It is with the most difficult to specify attitude towards the Fest and the music. According to its reactions the best Roms' music is the modern, popular one, no matter if the lyrics are in Roms' language or Bulgarian, no matter if in this music there are Turkish, Greek, or Arabic motives.

The ideologists and the organizers (most of whom are Roms) believe in an imaginable music, called "pure Roms' music". The idea of such music leads to dividing the performed music into two groups – "Roms' own music" and "foreign music". Once recognized this opposition allows only the "Roms' own music" to be performed on the stage and forbids the "foreign music".

According to the Fest's jury the Roms' own music is the old Roms' music – slow, lyric songs. The jury expects the old songs to be performed with new arrangements. According to the Roms' expert-musicians the regulations for high-level performance mean the bands should use the help of composers, arrangers and lyrics writers to make their performance program. We can recognize here typical features of the Bulgarian interpretation of old folklore music – traditional songs are changed by composers' cultivations. Easy to see is the contradiction between the widely spread oral tradition and the new ideas that it should be cultivated in a clever, intelligent and literate way.



The Roms' music has many faces in Bulgaria. In discrepancy with this many-sidedness, the Fest's ideologists are trying to make up a new monolith image of a music, defined as "pure Roms' music" and music with high level of artistry. Such generalization is a typical manipulative strategy for consolidating of societies, differentiating from the others, creating of own culture identity.

ZURNAS AND NATIONALISM

Ventsislav Dimov

(Summary)

In Bulgaria and on the Balkans the zurna and its music passionately love and hate each other, maybe because they have a great potential of imaginariness. Meaning symbolically "imaginary communities", the zurna is a suitable object of studies in the relationships music-identity, music-nationalism.

The past few decades have changed the music, the instrument, the functioning, but most of all they have enriched the images and symbols around the zurna tradition. Linked with tradition, the zurna in modern times has been loaded with new symbolism – as a sign of identity it refers to the image of the Turkish oppressors. Observations of works of fiction and cinema, where the zurna is a "foreign" (Turkish, Gypsy, oriental) musical instrument, an attribute of the oppressors and a sign of the Turkish Yoke, confirm it. The nationalistic images of the zurna construct it as contaminating "the pure Bulgarian music" with oriental intonations although in South-Western Bulgaria, where the zurna tradition is most alive, the zurna is one of the symbols of the so-called authentic folklore of Bulgarians. The highest degree of the negative stereotypization of the zurna was marked by the so-called reviving process, during which the repressive measures of the authorities included even a ban on the zurna and the zurna music.

IN SEARCH FOR OUR MUSICAL IDENTITY. ON SOME EASTERN MUSICAL-THEORETICAL SYSTEMS IN THE STUDIES OF STOYAN DJOUDJEV

Ivanka Vlaeva

(Summary)

Stoyan Djoudjev is among those scholars of ours, educated within the framework of European tradition, who have the perspicacity and foresight to go beyond the limits of European science. Therefore the researcher turns to some eastern musical-theoretical systems. This study analyzes the way through which Prof. Djoudjev succeeded in discovering the similarities between the Bulgarian and other "eastern" cultures by means of the musical theory created in them. To reflect the peculiarities of Bulgarian national folklore, on the one hand, as a European he could neglect neither the heritage of the ancient Greeks and their knowledge of rhythm and meter, nor the methods of studies developed by modern West European science. On the other hand, the scholar realizes that each object of study needs adequate understanding and appropriate theory for being analyzed. The theory should neither miss, nor distort any essential features of the studied object. Therefore Prof. Djoudjev seeks theoretical systems created on the basis

of musical culture with similar characteristics. Thus the question is posed what is characteristic for our own folklore tradition, what is the meaning of "our" and what is foreign, i.e. our identity is sought by means of comparisons. It is found that a theory has already been created, which analyzes metro-rhythmic patterns, analogous to Bulgarian ones (the theory of *tala* and *usula*), as well as an elaborate system of melody (with key concepts *raga* and *makam*) and the scholar borrows from there what is missing in the West European theory. A conclusion is reached that the Bulgarian musical culture is part of, identical to some extent with a region that stretches to India in the East. This inference provokes reflections concerning the analogies in this quite vast area – whether in some of its parts the foreign is accepted as one's own and it is not foreign, but genetically inherent, something old and a bit forgotten. The next question arises – what is common and different within this region, because as Prof. Djoudjev points out, nuances and small things make style. Thus by comparing Bulgarian culture with other cultures as well as by using some eastern musical-theoretical systems, Prof. Djoudjev created a theory of Bulgarian folk music, in which he strives to present its characteristics most precisely. For this purpose he places Bulgarian folklore in a fairly wide context.

CULTURAL-RELIGIOUS IDENTITY OF THE BANAT BULGARIANS, REFLECTED IN THEIR CHURCH-SONG LITURGICAL REPERTORY

Maya Raykova
(Summary)

It is possible to speak about Catholicism in Orthodox Bulgaria from the XVII c. onward. Before being converted to the catholic religion, the Bulgarian Catholics professed Pavlikyanstvo. After the Chiprovtsi uprising (the end of XVII c.) the Bulgarian Catholics emigrated to Banat (in the Austro-Hungarian Empire) and later, with the division of Banat, the Diaspora was divided in Rumania, Hungary and Serbia. Nowadays it is comparatively best preserved in Rumania. In North Bulgaria there are also Banat villages inhabited by Bulgarians who re-emigrated. They are all called *banatchani* or *palkene*.

The song material for the study has been collected in Rumanian Banat and in North Bulgaria. The Christmas songs have been considered, some of which evince melody-intonation features of the Bulgarian musical folklore. The author divides the Christmas songs into 3 groups – lullabies, shepherd-Bethlehem and theocentric. One example is given from each of the groups of songs about St. Forty Days, the holiday Christ's Body, songs about saints and deceased people. A part of these songs present a synthesis between choir melodies of West European type and Bulgarian irregular meter (mainly nine time). A song for deceased people is of special interest – it is a farewell song in a monologue in the first person singular addressed to the relatives of the deceased.

The biggest part of the repertory shows definite West European melody-intonation influences, in the major-minor system, but there are also songs in church modes. It is argued that with the Banat Bulgarians the confessiononym Catholics has turned into ethnonym.

MUSIC AND ITS "PERSONALITIES"
(On the problem of "music for church")

Kristina Yapova
(Summary)

The theses in the report have been drawn from the fundamental formulation that there exists a logical analogy between the idea of personality and the idea of music, parity between the personal being of man and the "personal" being of music. This motivates the metaphoric use of the concept "personality" in respect to music. The relation between the personal and musical identity is being followed from a historical angle: the idea of the personal being dominating in a certain epoch corresponds to the idea of the essence of music in that epoch. This relation is illustrated with the parallel between the positions of two Christian thinkers – St. Aurelii Augustine and Soren Kirkegor. The value relationship between music and sensuality supported by them is being considered from the point of view of the aesthetics of expressiveness characteristic for the end of the XVIII c. and particularly for the XIX c. In this context the study focuses upon the composers' church music in Bulgaria as a new phenomenon in the musical culture from the late XIX c. and early XX c. Among the different interpretations of this phenomenon, the national one dominates in the history of Bulgarian music. New perspectives for study are opened by placing it in a religious context, in the context of the Orthodox liturgy and the role of music in it, interpreted not as a practical function, but as a way of bringing man closer to divine reality and achieving his own personal identity.

ASPECTS OF MODERN BULGARIAN CULTURAL IDENTITY

Maria Boyadjieva-Luizova
(Summary)

In historical perspective the first version of modern Bulgarian cultural identity determines Bulgarian individualism as "the only universalistic indoctrination" in defence of the individuality of Bulgarian culture; the individualism of Pencho Slaveykov became the symbol of a phenomenon in Bulgarian culture; the synthesis of the "spiritual tradition in life", "the conscious synthesis of the independent, rationally-accepting the world, creative personality", changes the cultural realities of the "national" and the "foreign", of the "native" and the "European". The image, combining "the person in the Bulgarian", created by Pencho Slaveykov, lays the new universal humanistic principle in the identification of the Bulgarian and shows the potential of the cultural-construction pathos, which turns a look at European art and attracts it as building material for the universal.

"The Europe-ism" of Pancho Vladigerov can be accepted as a remote reflection of the "imaginary spaces of the spiritual", but he is much more an individual strategy for "drawing closer to" European music, which is Music, a principle of self-construction and, last but not least, an expression of a modern aesthetic and artistic universalism. And in the context of the 1920s, one of the many, but still not articulated manifestations of the "European" as an aspect of modern Bulgarian cultural identity.

MUSIC, EMBLEM AND CULTURAL IDENTITY

Darina Vassileva

(Summary)

This is an attempt, based on the emblematic type of symbol, to interpret the problem of cultural identification of a musical text from an unconventional point of view, where the artistic events are projected in diachronic plan rather than in synchronic one. Such a viewpoint focuses on the question concerning the indications of comparison between the symbol systems of two epochs, being far removed for centuries, even for millennia. This remoteness in time has beyond doubt an impact on the sense of the text, which changes, even transforms accordingly to the historical context. But here is the very risk: to impose strange, but at same time habitual for us, notions to cultures, arranged historically and logically quite differently, for the simple reason that we give them a contemporary meaning, disregarding one of the main conditions of the communication itself – communicating just like with different cultures, cultures other than ours.

Analyzing the past epochs as differing ones give us the possibility to identify them culturally. At the same time it is a process of our own cultural identification being different from them and an opportunity to look from the side at our place in the history.