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ABSTRACTS

Elena Stoin's 100th anniversary

A life would not suffice for the affection for the singing Bulgarian people

Lozanka Peycheva, Ventsilav Dimov

The article presents an interview with Elena Stoin (1915 – 2012) conducted on 4 June 2007 at her home in Sofia, at 21 Ivan Vazov Str. The authors have opted for this form of an open-ended conversation so that to allow for figuring out the human dimensions to great personalities and historical events Elena Stoin has got in touch with: intimate pictures of her family life and her career, her personal experience of a researcher and song collector. At the time of the interview Elena Stoin was 92, sharp-witted, with fast reactions and as lively as ever after two hours of conversing.

The conversation broaches issues related both to the history of Bulgarian folk studies and the personality of Elena Stoin, her father Vasil Stoin and their milieu. The subheadings in the interview give an idea of the content of the conversation: the family, her career at the institute, *My Father in Me*, Vasil Stoin and his willpower,

folk song classification, folk musical dialects, Elena Stoin's book of the same title, her favourite poets and artists, fieldwork and affection for the singing Bulgarian people, sound recording technology, her childhood memories, international contacts with renowned researchers and composers, male polyphonic singing, Raina Katsarova, Philip Koutev, radio and financing of the work of a folk song collector, stage and media formatting of folk music, Mita Stoicheva and other popular folk singers, the new schools and the vanishing old voices, politics, Gypsies, applied ethnomusicology...

Elena Stoin's word of mouth, recorded in the interview, presents a meeting with a unique eyewitness of the academic life in three ages of modern Bulgaria and the conversation conducted by the participants in it provides a document of the dialogue between different generations in Bulgarian folk studies.

Keywords: *Elena Stoin, Vasil Stoin, songbooks, fieldwork, folk musical dialects*

Musical performance

Free instrumental forms in the 16th century lute repertory

Yavor Genov

During the 15th century musical mentality in Europe has prepared for important and decisive changes.

Frequently mentioned instrumental music in sources and documents in that time, and its explicit appearance

is an important part of those changes. Another crucial moment of those changes is the lute, which gradually moves from monodic to polyphonic practice. Therefore, lute not only gain an important role in every aspect of the musical life in Europe, but became its symbol.

In the end of the 15th and beginning of the 16th century the earliest lute sources recently known has appeared. They present the new, polyphonic function of the instrument and include compositions with new denotations, which not descend directly from the polyphonic choral tradition: *prelude* (*praeambulum*), *recercar*, *fantasia*. Those terms has appeared in different times and different instrumental sources during the period between the mid-15th and early 16th centuries. Their common connotation, generally speaking, is

directed to the free, improvisational playing the music.

The article in presence observes the appearance and spreading of the free forms in the lute music during the 16th century. Some important changes in the content of those terms as early as first decades of the century are stressed. While the prints of 1507–1508, published by the Venetian editor Petrucci contain idiomatic instrumental forms, related to the spontaneous improvising style, the next generations demonstrate a reinforced interest in adaptation of the contrapuntal techniques in their compositions. Thus the free forms became a place for development of compositional approaches and technical possibilities of the lute as well. The main purpose of this article is not to present a new discoveries rather to introduce to the chosen topic.

Keywords: *lute, Renaissance, tablature, intavolation, free forms, prelude, fantasia, recercare, instrumental music*

Music and Screen

Musical fiction in the movie *AcaDaMuL* (1988)

Rumyana Karakostova

The article is an abstract of a comprehensive study on the earliest Bulgarian musical films commissioned by the government under Socialism over the decades (since the mid-1950s until the late 1980s). As the last in the research selection the movie *AcaDaMuL* (an abbreviation for *Academy of Dance, Music and Lyric*) is of interest due to both its genre style, being the first ever Bulgarian dance film musical, and from the vantage

point of the complicated historical context and the concomitant social unrests immediately preceding the political changes.

Made in 1988 and inspired by film director Georgi Djulgerov and choreographer Neshka Robeva, its film score was written by five Bulgarian composers: Darin Burnev, Plamen Djurov, Stefan Dragostinov, Tsenko Minkin, Bojidar Petkov and jazz musicians Yildiz Ibrahimova

and Theodosii Spassov. Made in a nonconformist vein, the movie remains unique in terms of its creative experiment in Bulgarian feature film: a new cinematic synthesis of stage media used in rhythmic gymnastics, pantomime, acrobatics and narrative folklore-based dance and contemporary auteur music.

And though the movie has not been digitised and is not available online, *AcaDaMuL* has not slid into oblivion where cultural history of the previous century is concerned, which is proved by the present

recognition and international creative achievements of the *National Art* dance company established by Neshka Robeva years later and comprising gymnasts and folk dancers. Their production *Twin Kingdoms* (music by Georgi Andreev) ranked eighth among Broadway's (this Mecca for musicals) best foreign show productions at the turn of the millennium. The stylistic invention, undoubtedly inspired by the experience gained in *AcaDaMuL*, has really acquired the significance of a musical stage phenomenon, which is now Bulgaria's *hallmark*.

Keywords: *Georgi Djulgerov, experimental film production, backstage dance film musical, Dolby Stereo sound-on-film recording, the 'golden girls' of Bulgaria's national rhythmic gymnastics team.*

Intercultural dialogues

“Dancing the Bulgarian way” as a form of traveling towards oneself and the world at large: An attempt to systematize the phenomenon

Gergana Panova-Tekath

The text analyses the proliferation of the Bulgarian traditional dances in the towns of Bulgaria and the Western World starting from the since 1950s. The author of the text compares dancing with the mode of communication of an infant and examines the individual or group dancing within the framework of a universal three dimensional “semantic star”, whose axes balance between continuity and innovation, individualism and collectivism, body and spirit.

On a macro-political level the phenomenon of “dancing the Bulgarian way” varies between four models,

which the author has identified in the course of a long-term empirical practice. Every one of the models represents a different way of viewing the world and finding out or proving to oneself, i.e. different semantic stars. The Soviet model was created, financed and rationalized within the context of Socialist Bulgaria. In it one can discern the emergence of not only a new genre of scenic professional art form – the „Bulgarian Folk Choreography”, but a new musical-dance national identity of the Bulgarian people. The American model was created on the other side of the Iron curtain. It represents an active

hobby for modern and open minded foreigners, a source of information and more often than not – a source of love for Bulgaria. Of particular interest are the old “authentic” forms of the Bulgarian circle dance, which are thought and practiced regularly in private clubs and big camps.

Gradually after 1989 the Bulgarians came up with two additional hybrid models of “dancing the Bulgarian way”. The Democratic model marks the accession of Bulgaria into the European Union and presents the resurgence of the national self-consciousness of the Bulgarian and a boom in the club dance form. The initiative comes from professionals of the Socialist model, who search for and teach traditional dance material. In

the West we are witnessing a marked resurgence of ethnicity amongst the younger Bulgarian dancing diaspora. The emigrant model organizes amazing “Bulgarian festivals” and strives through the attractiveness of the Bulgarian stage folk dances to gain respect and equal status outside the borders of their homeland.

The conditional differences and similarities uncovered in the process of systematization of the empirical material demonstrate the poly-valence and flexibility of the Bulgarian dance heritage on the crossroad between East and West, Socialism and Capitalism, locality and globalism. At the same time we reach some very general conclusions regarding the role of dancing in the human existence or way of life.

Keywords: *dancing the Bulgarian way; semantic star; Soviet, American, democratic and emigrant models*

Debuts

Musical dialectal specifics of the folk vocal style and manner of performance

Galia Grozdanova-Radeva

Working out the specifics of the vocal styles and manners of performance in the different folk music districts in Bulgaria is prompted by an actual necessity, proved on the one hand by the decreasing number of the existing traditional folk practices and the limited contact of young people with these practices and on the other, by the revived interest in mastering such practices (mostly vocal and dance). The manner of performance is an established empirical practice, honed

in the tradition of the past as a ‘model to follow’ and mastered intuitively. Now, however, it could be described, shown and taught. It is necessary to present in detail its specific aspects in each larger or smaller territories of the established folk music districts in Bulgaria so that to make its knowledge and mastering easier.

The article deals with the folk musical dialects in Bulgaria presented in two major parts following the introduced by Elena Stoin territorial

classification: *eastern* and *western*. The twelve folk musical dialects or regions are described in terms forming two groups of elements: *vocal elements* (speech reflex, speech specifics, sound qualities, sound generation, resonance, onset of sound, performative practice, vocal range); *elements of the music language* (voice-leading–strokes, ambit

of the songs, ornamentation). The specifics of the vocal style and manner of performance are accentuated.

On the basis of the outlined specifics of the traditional vocal practice in the folk music districts, generalizations are made, true to one degree or another of the *national, territorial* and *regional music language*.

Keywords: *folk musical dialect, vocal style, manner of performance, mechanism of sound generation, ornamentation*

Conferences & colloquia

Music and Dance in Southeast Europe research group: Living through history

Lozanka Peycheva

The process of creation and development of the ICTM Study Group Music and Dance in Southeastern Europe at UNESCO is researched in the text. The occurrence of idea to create this Study Group and its development in the period 2005–2007 are observed.

After the establishment of the Study Group on Music and Dance in Southeastern Europe by the ICTM Board in Canberra, Australia (February

16–17, 2008), four symposia were held that are presented in the text: 1) 2008 – Ohrid, Macedonia; 2) 2010 – Izmir, Turkey; 3) 2012 – Berovo, Macedonia; 4) 2014 – Valjevo, Serbia.

There are outlined the closest perspectives for the study group connected with the organization and realization of the next Fifth Symposium in 2016 hosted by the South-West University “Neofit Rilski” in Blagoevgrad, Bulgaria..

Keywords: *music and dance; study group; Southeastern Europe; symposium; scientific communications*

Seminar “New Ideas in Ethnomusicology” – on the Trail of Events

Ivanka Vlaeva

The article points out the important stages in the development of ethnomusicology in Bulgaria. This is

done in order to outline the place and role of the already well established seminar “New ideas in ethnomusicology.” It is

created and organized by the research group “Ethnomusicology” at the Institute of Art Studies – Bulgarian Academy of Sciences. The aim is to meet the need for dialogue in a community of like-minded people united by common ideas and topics in the ethnomusicological research. The

article also presents a meeting at the seminar, that discusses the Bulgarian participation in the ICTM (particularly in the Study Group “Music and Dance in Southeastern Europe”), as well as prospects of the Bulgarian group in the ICTM and establishment of a national committee.

Keywords: *ethnomusicology, new ideas, music, dance, ICTM, Southeastern Europe*

Reviews

Lubomir Kutin: Bulgarian Festivals. Categories and Evaluation System

Statelova, Rosemary

This review seeks to present a new book, *Bulgarian Festivals* (2014) by cultural specialist Dr Lubomir Kutin, which is a follow-up to his study *Festival as a Phenomenon of Artistic Culture* (2004).

In the first part, Lubomir Kutin’s body of work is presented. Both as a theoretician and researcher and as a practician, Kutin’s every effort has been devoted to work in the field of running and management of culture. The second part of the article treats *Bulgarian Festivals* as a set of two studies.

The first one features a typology of the festivals on the basis of nine anthropological, socio-cultural and artistic categories: *play, spectacle, celebration, space, time, institution, artistes, programme, audience*.

The second study gives a consideration to the necessity for a new approach to the control and evaluation of the festivals in Bulgaria. The final part of the review quotes an excerpt from the author’s statement at the public discussion on his *Bulgarian Festivals*, held in autumn 2014 at the Center for the Study of Democracy.

Keywords: *festival, play, spectacle, celebration, mapping of festivals, monitoring, rating, management of culture, organisation of cultural activities, intercultural dialogue*

АВТОРИТЕ В БРОЯ

Проф. д.изк. Лозанка Пейчева
Институт за етнология и
фолклористика с Етнографски музей
Българска академия на науките

Доц. д-р Венцислав Димов
Софийски университет
„Св. Климент Охридски“;
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките

Гл. ас. д-р Явор Генев
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките

Проф. д-р Румяна Каракостова
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките

Доц. д-р Гергана Панова-Текат
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките

Галя Грозданова-Радева
Редовен докторант,
Институт за етнология и
фолклористика с Етнографски музей
Българска академия на науките

Доц. д-р Иванка Влаева
Югозападен университет
„Неофит Рилски“

Проф. д.изк. Розмари Стателова
Асоцииран член,
Сектор „Музика“,
Институт за изследване на изкуствата,
Българска академия на науките

AUTHORS IN THIS ISSUE

Prof. Lozanka Peycheva, DSc
Institute of Ethnology and Folklore
Studies with Ethnographic Museum
Bulgarian Academy of Sciences

Assoc. Prof. PhD Ventsislav Dimov
St. Kliment Ohridski
Sofia University;
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences

Asst. Prof. Yavor Genov, PhD
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences

Prof. Rumyana Karakostova, PhD
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences

Assoc. Prof. Gergana Panova-Tekat, PhD
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences

Galya Grozdanova-Radeva
PhD Student,
Institute of Ethnology and Folklore
Studies with Ethnographic Museum
Bulgarian Academy of Sciences

Assoc. Prof. Ivanka Vlaeva, PhD
Music Department,
Sout-West University “Neofit Rilski”

Prof. Rosemary Statelova, DSc
Associate Member,
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences