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**ТОЗИ БРОЙ НА СПИСАНИЕ
„БЪЛГАРСКО МУЗИКОЗНАНИЕ”
СЕ ПОСВЕЩАВА НА
проф.д-р СТОЯН ДЖУДЖЕВ
голям български учен**

***This issue is dedicated to
Prof.Dr. Stoyan Djudjev
the Great Bulgarian Man of Science***

THE CONCEPT OF FOLK SONG – FROM MUSIC-FOLKLORISTIC TO SPECIFIED SCIENTIFIC THINKING

Svetlana Zaharieva

(Summary)

The idea of developing music-folkloristic thinking refers to musical folklore as a science, taken in its establishment, development and recognition as an independent scientific subject. At the same time music-folkloristic thinking is treated as a concept of wider and richer content volume than the analogous science. It comprises various, but interrelated and merging into one another content, value, psychological, ideological and other arrangements, oriented towards folklore as a cognitive object and subjectively experienced value. The folkloristic arrangement contains a committed attitude to an entire type of culture with its numerous components and relations. Expanding the concept of the folk song, treated not only as a musical-poetic, but cultural object too, it will appear in front of us in all its complex entity as a subject of folklore. Behind the song as a cultural fact is the creatively committed person, who, telling us with his/her singing about their world and about themselves, becomes self-aware and realizes himself/herself as a subject and creator of culture. Before being the object of artistic analysis – poetical and musical, the folk song excites interest and empathy as a fact of culture. Precisely like such it becomes the object of interest and attention – not specialized by a scientific or artistic feature, but motivated culturally.

Characteristic for music-folkloristic thinking, talking and writing is that conception medium, which differentiates and prepares the conditions of crystallization of a strictly scientific discourse. In a wider interpretation of the science music folklore, the entire broad sphere of committed activity towards the Bulgarian folk song can be interpreted as initial, in some respects incubation period of music folklore. The idea of singing, respectively music, is implicitly contained in the concept of folk song. The high evaluation of folk song, reaching idealization and cult, also includes its musical merits. The border between music-folkloristic and strict scientific thinking is not well defined, the transition from one into the other type of thinking is gentle and fluent.

THE CONTRIBUTION OF STOYAN DJUDJEV TO THE DEVELOPMENT OF BULGARIAN MUSIC FOLKLORE SCIENCE

Lydia Litova-Nikolova

(Summary)

The suggestion of introducing a systematic course of folk music in the State Academy of Music belongs to Stoyan Djudjev. Relying on the ideas and scientific production of Dobri Hristov and Vassil Stoin in the field of Bulgarian Music Folkloristic, in 1934 he sent a well-motivated exposition to the Ministry of Education, in which he presented a draft program for the course of education with the relevant research methodology. By a decision of the Academic Council of the State Academy of Music, from 1935 Stoyan Djudjev started having classes in folk music as a separate subject as a lecturer, and from the 1937/1938 academic year he was appointed a regular teacher. He is the author of the four-volume series "A Theory of Bulgarian Folk Music", which is the basis of the Textbook of Bulgarian Folk Music for the student of the SAM, published in the 1970s in two volumes. In them he included and systematized basic problems of Bulgarian folklore science in accordance with the contemporary level of scientific thinking. Stoyan Djudjev not only introduced and taught the subject Bulgarian folk music, but through his highly qualified teaching and research activities he managed to raise to appropriate height and to prove the significance and the role of the subject Bulgarian folk music as one of the leading musical and theoretical subjects in the State Academy of Music.

THE TEACHING PROJECT OF STOYAN DJUDJEV

Lozanka Peycheva

(Summary)

In Stoyan Djudjev's scientific works is visible an aspect, which maps out broad horizons for the future – this is his teaching project. Born in a period when the science studying music folklore was still in the process of creation, Djudjev's project aimed at developing generalized, systematized knowledge of Bulgarian music folklore.

Today, nearly seven decades since the beginning of the practical realization of Stoyan Djudjev's teaching project, it continues to be a working program for teaching folklore music in the Bulgarian high and higher specialized music education. The longevity of this realized idea can be explained on the one hand with the superior quality of the teaching project, and on the other hand – with the lack of other competitive programs for teaching folklore music in Bulgaria.

Some difficulties and problems in the realization of the project are mentioned in the text. Attention is drawn to some issues, connected with the already realized project (problem circles contained in the project, basic thematic fields worked out in his textbook). Two directions are mapped out, which can throw a critical look at Djudjev's project. The first one is connected with the philosophy of the teaching project, with the ideas dominating in it, with the scientific paradigm, which it realizes. Unlike this critical view on a large scale, the second one presupposes attention to detail, to separate views and ideas and mostly to the technology applied in the study process. Conceptual thinking was characteristic of Djudjev both as a teacher and a researcher, due to which systematic theoretical models have been created. The intensity of his intellectual aspirations and interests does not diminish with the passing of the years – his creativity, his creative spirit and innovation abilities are qualities, which can be defined as a source of eternal youth.

STOJAN DJUDJEV UND DIE TERMINOLOGIE DER UNGLEICHTEILIGEN TAKTARTEN

Lyuben Botusharov

(Zusammenfassung)

Es wird die Terminologie und das Wesen der sog. asymmetrischen Metren in der bulgarischen Volksmusik betrachtet. In seiner *Teorija na balgarskata narodna muzika* (Theorie der bulgarischen Volksmusik), Bd. 1 *Ritmika i metrika* (Rhythmik und Metrik), 1954 nennt Djudjev (Džudžev) sie „neravnodelni“ (ungleichteilige) Takten und meint damit Metren, die aus einfachen zwei- und dreiteiligen Takten (Gruppen), deren Zeiteinheit als *chronos protos* betrachtet wird, zusammengesetzt sind. Dadurch verdrängt er die geläufige Benennung „irreguläre Takten“, die auch von Dobri Christov verwendet wurde. Früher, in seiner in Paris 1931 erschienenen Dissertation *Rythme et mesure dans la musique populaire bulgare* nennt er sie „mesures composées hétérogènes“. Weiter im Artikel wird Djudjev's These verteidigt, dass – trotz des schnellen Tempos – diese Gruppen nie als Maßeinheit aufzufassen sind, sondern nur rhythmische Taktglieder bleiben.

HARDSHIP, STRUGGLE, TRANSITION AND ACHIEVEMENT OF KNOWLEDGE: THE MUSINGLY IN THE FIRST HALF OF THE INDIVIDUAL LIFE CYCLE IN TRADITIONAL CULTURE

Goritzza Naydenova

(Summary)

The paper presents a phase from the experiment of entire reconstruction of traditional culture of a locally isolated community (in the village of Kozichino, the district of Bourgas), the starting point of this reconstruction being the music activities. Here the borderlines between different life periods are revealed as well as the transition from one ritual and social role into another by their dislocation in the course of human life. Attention is drawn to the life cycle not so much as a cycle of rituals, but more to the interval between these rituals – to the time when a person belongs to a definite age group and has a concrete social status. The exposition is limited to the period from one's birth to one's wedding and the birth of the first child. The first three periods – infancy, childhood and adolescence are connected with each other and the transitions between them are smooth. Within the childhood itself there are two stages – until the age of 5-6 and until the age of 10. The transition from the youth period into the "group of adults" also takes place in several stages: a period of girlhood/bachelorhood, a period of engagement and a period of newly-weds (which is over approximately – but not immediately – after the birth of the first child).

This first half of life is marked by the line: emissary-pupil-devotee. In the course of socialization and consecration two lines are interwoven – acquirement of knowledge (and knowledge is acquired by means of learning something as well as by resisting something) and overcoming hardships (which are differentiated into two types – towards activating or towards resisting certain, including musical, activities). The specifics of the local tradition can show the direct relationship of musical activities with these two basic elements of socialization in traditional culture.

THE BLUES AS A METAPHOR

Claire Levy

(Summary)

Along with its primary meaning of describing feelings of deep sorrow, loneliness and melancholy, the blues has acquired a number of additional metaphorical meanings over the twentieth century. Introducing some advanced theoretical concepts concerning the reading of African American culture from eurocentric, afrocentric, and also from non-centric perspectives (including the concept of Signifyin', developed by Henry Gates, and the concept of Black Atlantic, developed by Paul Gilroy), this article explores a further methodological potential in understanding the blues as a metaphor of more general significance, seen in the role of Modernity's other.

GIOSEFFO ZARLINO AND THE ART OF COUNTERPOINT

Yavor Konov

(Summary)

Gioseffo Zarlino, Zarlino Clodensis (1517–1590) – clergyman, musician composer, pedagogue and most of all an impressively erudite scholar – is considered to have been the most remarkable Italian and all in all European theoretician in the sphere of music from the middle of XVI century.

In spite of all this, Zarlino is not well known in Bulgaria.

Reflecting the way of thinking and practice of musicians from the first half of XVI c. – based mostly on the counterpoint theory and practice of Adrian Villart, Zarlino's teacher – the third volume from the four-part treatise of Zarlino "Le Institutioni harmoniche" (Venice, 1558) "concerning the second part of music, called practical, which is the art of counterpoint" is a source, from which theoreticians have been drawing information and inspiration for centuries, which is the art of counterpoint" is a source, from which theoreticians have been drawing information and inspiration for centuries. Even today we can learn many and diverse things from it.

The study presents the life and the creative heritage of Gioseffo Zarlino – and more concretely, the third part of his four-part treatise *Le Institutioni harmoniche* (1558): "The Art of Counterpoint". After translating all the 80 chapters of this volume, working on the preparation of the publication annotated by me, accompanied by a monograph on Gioseffo Zarlino, I expose his views on and approaches to the art of music.