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PE3IOMETA SUMMARIES

BULGARIAN SOURCES OF THE UKRAINIAN “BOLGARSKIJ NAPEL” (“ROSPEV”)?

Further on the Problem of the Correlation Between Oral and Written Tradition in Orthodox Singing on the Balkans

Elena Toncheva

The article continues the trend of studies, adopted by the author in the last few years – comparative studies of parallel in text chants, transcribed in both types of notation: the Balkan late Byzantine neumatic system and the Ukrainian Kiev staff notation. This is due to the discovery of another chant written by neumaic notation (from Zhegligovska anthology Athens № 928, late XV century), included in the Scythian Heirmologia, originating from the monastery “Great Skit “ in Galicia – a school of Bolgarskij napel (Bulgarian chant) in Ukraine (from the 16th century onward), which can be identified as Bulgarian in origin. This is the prosomoion in the first plagal mode “Prepodobni otche” (automelon). The problem here, however, is introduced in the correlation between oral and written chant tradition, and a comparison is made between music development in the West and the East in Europe. It is pointed out that whereas in the West after the 14th century the notation became “prescriptive” (Leo Treitler), in the East until the 19th century inclusive the neumatic script remained “descriptive”, based on oral performance (a constant transition between oral and written practice was preserved and the explicitness of the West European notation script was not achieved; but that has never been “an ideal” for the East European liturgical singing). After comparative studies of the two versions of the prosomoion “Prepodobni otche” (corelation between text-music, melody, respectively melodic lexis, rhythmic, modality), the following conclusions have been reached. Both transcriptions represent a transition from oral into a written type of chants. Basically, the two melodic versions, in which the psalmodic type of stylistics is preserved (melodic model, consisting of initium, tenor, and cadence is repeated several times, building up the composition) are similar. But they bear alterations, in accordance with the singing traditions, in which they participate. Particularly active are these alteration at the level of the melodic lexic – in the Ukrainian version the late Byzantine lexis is not accepted. On the basis of comparison of the two notational versions an attempt has been made to find rhythmic solutions to the late Byzantine melodic figures characteristic for the period (for in the field of rhythmic the neumatic script remains the most implicit). The conclusion is that the identification of the Ukrainian melody as Balkan in origin is possible. But the issue of the transition from oral to written practice remains open.

NATIONAL REVIVAL SONGS AND CULTURAL IDENTITY

Introduction to the Problem. Early School Songs

Iskra Racheva

The concept National Revival songs includes school, love and/or lyrical-elegiac, revolutionary and historical songs, which were sung during the 19th century. These songs were rationalized by their contemporaries as “new”, different from the traditional-folklore and church-liturgical songs. They occupy a significant place in the processes of national and

cultural identification, characteristic for the Bulgarian National Revival. The main roles in these processes are played by the first representatives of the Bulgarian intellectuals – the teachers, the so-called “enlighteners”. They are the leading authors of the National Revival songs. The formation of the national point of view has been traced – first by rationalizing the past (Slav-Bulgarian History by Father Paisyi, the second half of the 18th century), and afterwards by “programming” the present and the future (the 40-70s of the 19th century). The authenticity of the transition from old – traditional to new – European system of thinking, considered on the basis of the material of the early school songs (the 40s of the 19th century), enables us to talk not so much about “social engineering” as about “social creation”, realized by the teachers-enlighteners closely connected with the village and town communities.

ZUR METHODOLOGIE DER ÄSTHETISCHEN SINNGEBUNG DER LITURGISCHEN MUSIK

Kristina Yapova

Der Beitrag unternimmt einen Versuch zur Problematisierung von zwei möglichen Interpretationen der liturgischen Musik – der ästhetischen und der theologischen. Der Hinweis auf den Bericht des deutschen Musikwissenschaftlers Heinz Heinrich Eggebrecht „Grenzen der Musikästhetik“ hat zum Ziel, die Möglichkeiten und Einschränkungen des ästhetischen Ansatzes zu betrachten, der im Rahmen einer bestimmten Idee als adäquat angesehen werden kann. Das ist die *Idee von der autonomen Musik*, die in der Ästhetischen Theorie von Theodor Adorno entwickelt wurde und die Hauptrichtungen der Musikwissenschaft im „Zeitalter der Musikästhetik“ bestimmt hat.

Die mit dieser Idee verbundene grundlegende Abgrenzung von *Autonomen* und *Funktionalem*, entfaltete sich in der Debatte über beide Musikarten: der ästhetischen, deren Sinn in ihrer Existenz für die Sinne besteht und der Unterhaltungsmusik. Bei mechanischer Übertragung dieser Abgrenzung außerhalb der konkreten Debatte gerät jede Musik, die eine Zweckbestimmung hat, unter der Definition *funktional* und damit – unter die Schläge negativer ästhetischer Urteile.

Eine solche Musik ist die liturgische. Das Streben nach ihrem vollwertigen Verständnis in ihrem eigenen musikalischen Sein setzt die Rekonstruktion eines grundunterschiedlichen Kontextes bei ihrer Interpretation voraus – des theologischen. Diese Deutung ermöglicht die Betrachtung der liturgischen Musik als vollständiges Wissen, anders als das allein urteilende und anders als das nur sinnliche als historisch spät herausgestaltete Wissensbereiche. Im theologischen Kontext wird auch die Umformulierung des Verhältnisses zwischen *Verbalem* und *Musikalischem* möglich, wobei diese zwei Aspekte nicht als Träger des Rationalen bzw. des sinnlichen Wissens, sondern als deren Bestandteil bei der Übertragung des *Wortes* verstanden werden. Neu behandelt werden muß auch das Problem der Methode der Musikanalyse (wissenschaftliche Methode, die der ästhetischen Idee entspricht) und ihrer Möglichkeiten bei der Erforschung der liturgischen Musik.

MONODY AND COMPOSERS' INTENTIONS TODAY. CHANGING HISTORICAL APPRAISALS

Dimitar Christoff

Today it might be possible to take the risk of looking for another definition of the phenomenon monody and it is as follows: a rationalized sound proceeding, with unidirection in the concept being built up. The radical act of re-defining music in the 1960s should be

recalled, which from an art of tones became an art of sound (also including the noise along with the tones or even before them), which turns the search for the beginnings of music far backwards to the pre-history of man, even before him, searching for them as a human activity that precedes man himself.

In 21 century the musician had another feeling, he could already hear the individual single singing in another way, differentiating in the single construction multidirectional characteristics e.g. he would hear in it the changing timbre simultaneously with the changing tone pitch, the changing rhythmic sequences together with the changing timbre and tone pitch, he would comprehend them in one time dimension – this comes from today's notions of richness of simultaneously proceeding voices – thus the individual single singing suddenly includes simultaneously realized parallelly proceeding characteristics in their otherwise single melodic process.

And exactly during the second half of 20 century, another way was shaped, the way of monody used as objective material, a new concept that became the start of a new composers' technique and has the significance of a radical novelty. The material provides only the idea and it is pretransposed to the individual needs, not to the material itself. Therefore, we have started talking about equalizing the experience of Bulgarian composers with that of Western Europe, which occurred in the 70s, because the Bulgarian composer started solving problems on the level of the world seeking thought, he already solves them in an individual style, not by means of national identifying peculiarities, attempting to legitimize him as original through a common banal technique and its further trimming by national monodic manifestations. It is not accidental that the method of objective material was preconditioned by the new folklore wave in Eastern Europe in the 60s of 20 century.

Nowadays a view is being formed that 20 century was a period of individual styles, like a parade of individual perceptions on a technological scale, which equalize Schoenberg with Stravinski (do not oppose them to each other), Webern with Hindemith and Prokofiev, aleatory with Shostakovich, etc. The significance of XX century lies in the equal display of the experienced, occurring through Schoenberg as well as through Stravinski, and Webern, and Hindemith, and Prokofiev, etc.

ON DEFINITION OF WORLD MUSIC

Claire Levy
(Summary)

World music is usually interpreted as a just marketing category, forged to promote 'non-western' music, understood in general as a variety of traditional and ethnic traditions from all over the world. Contrary to the one-sided perspective, which emphasizes on the commercial aspects of music labels, the study undertakes a more complex discussion and argues that marketing categories are not necessarily just accidental entrepreneurs' ideas but often bring particular meanings of its own. In this sense, the concept of world music is explored in the context of foregoing developments which have raised specific expectations in music, symptomatic in terms of the emergence of a new paradigm, that is, of particular cultural logic which implies the decline of "grand narratives" and the rise of "small narratives". Unfolding the notion of *difference*, understood as a sociocultural phenomena but as well as a specific provocation in contemporary artistic forms, including in terms of values, creativity, fusion and hybridization, world music is further defined as a particular aesthetic manifestation in the postmodern condition.