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The survey discusses the notion of classical music with reference to a certain period and social background, but mainly in the Asian context. It presents one of the notion’s layers of semantics, formed during the 20th century and especially the second part of it. The article poses some key questions – How some of the basic concepts of classical music in Europe fit the concepts of Indian, Arab, Iranian, Thai and other eastern types of classical music? To what extent classical music is preserved in the different Asian regions and what are its characteristics in comparison with European classical music? Are the facts recorded in literary and audio-visual sources simply history, or do they still exist in practice?

Posing such topical problems is connected with the functioning of a complex of phenomena. They represent the major layer of semantics in the concept of classical music. The concept is interpreted as an oral professional tradition having a written theoretical system underneath, a system that has not been preserved in contemporary European musical practice but is still bearing extreme importance for the majority of Asian cultures. The author’s personal experience with some of them during the last two decades allowed her to get acquainted with their characteristics through the methods of participant observation, interviewing and chronometrical analysis. It turned out that, for example, musical traditions dated centuries back are preserved in India to the present day, which reinserts a certain fact. The live practice of classical music there is still existent, even at the beginning of 21st century, with minor changes, as one can listen to it in old recordings dated some half a century ago. The tradition is part of the way of life of a certain social stratum and remained unchanged to a great extent.

During the second visit of the author to India in March and April 2004, she had the chance to witness the contemporary existence of this phenomenon of classical music. Her face-to-face conversations and impressions from Indians confirmed her conclusions. In music, apart from film music, the century long tradition is followed strictly, even one may say conservatively. This is a
discriminative feature from traditions in literature and painting, where new trends establish new ways of development. The author’s observation of concert practices and the process of education serve as valuable proof materials. Through them she can make a comparison between contemporary existence of classical music and facts from literary sources, as well as her aural experience from audio recordings and concert activities. She chanced to be present at different situations when classical music was performed. One of them is a typical form of “concert”, which continues its existence even in the beginning of the 21st century, called private concerts “on occasion”. These are sometimes organized in commemoration of a member of the family, a close relative, or for honoring a guru. Such feasts are usually done at homes, at “closed doors”. Certain persons are invited to them and this is considered a great honor. The author relates on such experience of Devotional Songs, which was the name used for the concert the author was invited to and attended in a private house in Khairagarh (Central India) on March 23rd, 2004. The concert presented compositions that are characteristic for Indian classical music. The party was organized by Dr. Veena Vishwarup. The host was a teacher of Hindustani vocal music in “Indira Kala Sangit Vishwavidyalaya” in Khairagarh, and her husband was a violin player in the same university.

The event was organized in honor of their gurus. The setting of the concert was such that the guests were sitting on mats on the floor around the walls of the room functioning as a guest-room. The entrance leads the way from outside and further to other inside rooms. Men and women are separated. The central seats in front of the performers are occupied by the guests of honor – the Rector of the university and a performer of South Indian vina, who was also a former tutor at the same university. All present were paying him extreme signs of reverence. Students, who were entering the room, were kneeling in front of the guests of honor and touch foreheads to their feet in a sign of respect, while the tutors were blessing them. Despite the great changes in education in India, the extreme respect to teachers is still existent and it is paid in a way known for thousands of years. The author witnessed that in the premises of the University of Khairagarh, both inside the buildings and in the campus. Similar attitudes were shown also by students of vocal singing to the class of Shri Harish Tiwari from the University of Delhi when the author visited it in 2002. The musical part of the above mentioned private concert lasted for about an hour and a half (from 8 p.m. to 9:30 p.m.). Three ragas were played, according to the basic rules of Indian classical music. The first two pieces were vocal. Dr. Vishwarup set the beginning accompanying herself by a six string tanpura, though the normal instrument used is a four string tanpura. It is a well known fact that Indian classical instruments are not unified in requirements and this was another confirmation. The company consisted of one more performer playing the tabla (another teacher from the local university). The piece was characteristic of the North Indian tradition, compiled of two contrasting parts – one quick and one slow part – that are gradually evolving technically and emotionally through making the facture more complex and speeding up the tempo. The major key-melodic pattern is recurrent and the whole composition ends by the specific tihai cadenza. The second piece was played by a student who used an electronic instrument called surpeti instead of a tanpura. Before starting to play, he touched with his forehead the ground in front of the feet of the celebrities at the party and, receiving their blessings, he started singing in khayal style. He, as well as other singers, (in this particular case a lady singer) gestured intensively with hands, thus indicating the movement of the tune, the end of the melodic phrase and the mood. The last composition was a performance of the violin player and a tabla player. The violin is held the Indian style – touching the upper arm end with a napkin beneath. Its snale is touching the side part of the foot of the right leg of the performer, which is crossed in a specific way with the left leg. This is the characteristic posture of string instruments
players in India. Extracting the sound is characteristic with extreme softness and smoothness. All tension and strenuousness is avoided which results from a certain posture of the left hand. Variability of the major tune pattern, which is basic for building up the composition, is achieved in various ways. One of them is omitting (that is replacing pauses) in elements of it and playing only the remaining part of the whole. Probably this is a newer method, since it is not used in performances of older generation players. Characteristic devices of composition are quick sequences, the meend ornamentation, and the typical for string instruments part of jhala. At certain, especially difficult for playing parts of the piece one was able to hear cries of approval, as “Accha”, or “Koi bat!” Such reaction of the audience has been described in various researches and is part of the communication between performer and audience. It continues to exist in the practice of Indian classical music. It holds true also for Iranian music, as exemplified by the concerts of the Iranian group Masiha in Sofia in 2002. In perceiving such classics, the spontaneous reaction of the audience is more important than the applauses after its end. This tradition also holds true for Arab music. During the performance at which the author was present, there was a round of rose syrup and fruits. Offering follows the tradition of serving first the elder, then observing the sex of the guests. After the end of the performance, the host presents some of the guests with the previously prepared portraits in frames. The portraits belong, in this case, to the honored gurus, for whom the occasion is set up – Smt. Bageshwari Devi and Pt. Keshav Rao Surange. Within special ceremony the more important guru – the Rector – was gifted with fruits. This act is also part of the classical tradition of relationships between a guru and shishya (teacher – student) and are pertinent to the whole life of the musician, not only during his years of education.

The concert described is one of the proofs for the sustainability of tradition in Indian classical music, but such phenomena are also visible in other Asian cultures as well. Profound analysis shows that the major characteristics in this kind of music noted in literature are preserved today. The imminent for the different Asian regions traditional classics, called that way much later, springs out and functions because of the needs of the aristocracy, similar to the European trend. It is interpreted as elite. Its existence is also dependent on some sorts of culture protection. Despite the creation of different musical graphic systems and in contrast to the European culture, the Asian cultures perpetuate the existence of traditional classics in an oral form.

Its philosophical and aesthetic interpretation, as well as the complexity of the phenomena it encompasses are the stimulus for creating different theories developed in detail. Any one of them summarizes the characteristics of the separate region, which does not exclude the general features. Apart from the theory as a whole, we can clearly identify the genres, the specific set of instruments established in Asian cultures. Being a prerequisite for the musical layer in question, they are termed as classical and contrasted to the folklore ones. Issues of creative authority, of individual musical finding and of specificity are not as significant to Asian traditional classics as to European culture. Hence, the figure of the composer himself is not especially highlighted. One of the essential features of this kind of music in Asia is the link between secular and sacred. It is evidenced in directing the minds of both performer and audiences to the transcendental, to the rituality and to the conviction in the mission of music as a mediator between the different levels of the Universal and the consciousness.

The semantics of the concept of classical music in the context of Asian cultures provides for the interpretation of one more of its layers of significance – it demonstrates the presence of multitudes in the functioning of the terminology, as well as the sustainability in the continuity of tradition in some of the cultures.
In the times which we call post-modern, folk music and dances from Bulgaria are among the choices of people who are not of Bulgarian origin, and who have chosen to be interested in them out of free will. This interest is fed by many hard-working people, who form innumerable communities with a built structure of self-dependant centres. These communities are situated on four continents (Europe, America, Australia and Asia); they don’t have clear boundaries, the membership in them is vaguely defined and everything is organized and coordi-nated by many various organizational cores, which work for the sake of the shared communal values.

A start point of the meditations is in various talks with people from Nether-lands, Denmark, France, Great Britain, Hungary, USA, Japan and Australia, in observations on the work of foreigners who have performed and recorded Bulga-rian folk music, as well as in publications on the relations between Bulgarian music folklore and foreigners.

The text is built up as a puzzle of voices. The goal that is sought in it is not a generalizing point of view presented by the author, but a representation of the dialogue in the talks and the observed phenomena.

Choice 1: The activities (singing, playing, dancing)
There are emotions in all of the foreigners’ tales about (attraction, liking, falling in love, loving), which are a basis for the choice of the particular activity, representing the Bulgarian folk music: listening, singing, playing, dancing, producing and popularization.

In the words of foreign performers (singers and players) there are two things which are worth mentioning in order to explain their personal motivation for performing Bulgarian folk music. In emotional aspect their tales represent the evolution of the attraction thorough the verbs: feel, be excited, be attracted, fall in love, like, love. The emotional themes are predominant, but one could also see that some tries are made for objective rationalization. Except for the personal excitement and attraction, the foreigners mention one more reason for their movement closer to the Bulgarian musical folklore – the possibility which it gives them to touch something important, ancient, and antique.

The group of the amateur dancers is the largest among the foreigners, who like and perform Bulgarian folklore. This is to a great extent due to the group character of the Bulgarian dances and the practice of dancing in large groups, organized in dance clubs and folklore camps in Europe and America.

Choice 2: The repertoires
As a whole, the language of Bulgarian folk music is spread mainly in a comparatively limited local-regional repertoire. The foreigners who have any interests in Bulgarian folk music extract very little from this repertoire bank and recreate it in their doings. In the scope of this repertoire field there are various examples of different regions and times.
There are foreigners who are mainly interested in certain local or regional musical-folk styles from Bulgaria. Some choose as a basis pre-modern examples of the oral folklore music; others choose the modern recreated examples of written/recorded folklorised Bulgarian music; others still go beyond the boundaries of modernity in their search for the mixing of repertoire forms and performer manners (or fragments of them) from Bulgaria with other musical messages. The musical-folklore repertoire which foreigners choose from Bulgaria is of heterogeneous character and the elements of this repertoire mixture are of various regions of geographical place and historical time.

**Choice 3: Learning (multi-channelled)**

Learning folk music from Bulgaria is a long, hard and complex process. During this process, the foreigners search for and find various teachers. Some of these teachers are needed in order to define specific rules of the sounding, practiced folk music from Bulgaria. Another sort of teachers are the interlocutors – Bulgarians or other foreigners sharing the same musical interests. During discussions one may learn lots of things through the various argumentations.

Besides the help from teachers, a foreigner may find other ways of learning. The foreigner addicts of Bulgarian folk music find it useful to settle social places, situations and some rules of social interrelations, which can serve their musical needs. In almost all of the major and some of the smaller cities in the USA regular gatherings are organised, where people can learn traditional Bulgarian dances. During the summer, there are Folk camps over the territory of the USA, where one can learn folk singing, playing and dancing.

Another way of learning is when a foreigner makes attempts of learning a new repertoire of his/her own, by listening to audio records of Bulgarian folklore music.

**Choice 4: The interpretations**

The foreigners who perform folklore music from Bulgaria demonstrate through their practices and through what they say various choices, related to the interpretation of the folklore material. For many foreigners performing Bulgarian folklore the interpretation problems are nothing more than just trying to copy and reproduce certain melodies, songs and dances. The interpretation aspect is more interesting with those, who choose to represent their personal points of view through the processes of learning and performance of the folklore material.

**Choice 5: Why are foreigners interested in Bulgarian folklore music**

It is difficult to mention all of the innumerous possible motives, which are the causes for the individual choices of foreigners to like, prefer or perform folklore music from Bulgaria. Despite the lack of universally accepted motives for such preferences in the talks with the foreigners one could see some repeating patterns among the reasons they give for their interest. Among the leading motives are the vitality, the vigour, the beauty and the archaic spirit of the Bulgarian musical folklore.

The talks about the place of Bulgarian folk music in the lives and hearts of the foreigners who like it are always abundant with verbalisations of the various experiences, the emotional reasons for their contacts with that music.

Along with the motives of the structural and emotional character, through their words and their practices, the foreigners point out another reason for their interest in the Bulgaria musical folklore – the folklore’s potential for giving birth to new ways of communication and integration.

The Bulgarian musical folklore turns out to be an integral event between various people and groups; a core, which draws people together in communities, builds up channels of
communication between them. Moreover, it could be said that for foreigners who are members of folk clubs around the world, the folklore music from Bulgaria is a new sign of group identity.

**Choice 6: The foreign native music**

When we look at the many examples, showing us that the Bulgarian folklore music, which is foreign (in aspects of origin, culture and meaning) for foreigners can be easily accepted by them, we see how a change in the semantic nuances is made on the axis of center-periphery, native-foreign.

It would be curious if we make an attempt to distinguish the changing nuances in the relation ‘native-foreign-native’ during the movement of the Bulgarian folk music from the centre (Bulgaria) to the periphery (everywhere abroad) and back to the centre. When the local resources of the Bulgarian folklore music become available for various trans-boundary interpretations and consummations they don’t belong only to Bulgaria any more.

According to the logics of the paremy “Pesen saibiya/sinur nyama” (The song has no frontiers), the performer of the song can extend or diminish the song model, which is actually just a starting point for the personal choices. For those foreigners, who like, know and have performed Bulgarian folklore music for many years, it has turned into a part of their own identity. For them, this music is not a foreign and exotic tradition, but an accepted value. Through their performer’s versions, the foreigners smelt the musical differences and give them new forms. The trans-boundary revival of the folklore music from Bulgaria and its recreation, redoing and possessing by foreigners lead to a surmounting of the frontier between things like foreign and native. Therefore foreigners and natives can exchange ideas about their views, and this somehow leads all argumentations to an end, making the foreigner a native and the native – a foreigner. In this way confrontation becomes a word deprived of its meaning – the outsider and the insider would often have equal points of view regarding a certain interpretation of the Bulgarian musical folklore.

Today, the differentiation between native and foreign music becomes more and more different, especially with such practices as the one which is observed in this article, which shows us how the two poles are tending to become undistinguishable from one another. In such a case it is perhaps better to talk about alternative changes of different forms of accepting and using the same folklore music, rather than about passing over boundaries, rearranging of differences, excellences of the native over the foreign or vice versa.

**ORIENTAL IMAGES AND ORBITS IN MUSIC RECORDED IN BULGARIA DURING THE FIRST HALF OF THE 20TH CENTURY**

*Ventislav Dimov*

**Introduction: on the common trajectories of orientalism in recorded music**

The object of this text is not the oriental music but some Bulgarian images of the Orient. The field of research is the music recorded in Bulgaria during the first half of the 20th century and some additional information that goes with it: gramophone records, catalogs and discographies, articles about that music printed by the press or some specialized periodicals, archive materials about the musical past.

The theoretical approaches on the topic are centered on researches on the identity, the imaginary communities, the recreated traditions, the nationalism, the stereotyping. Key points are the researches of Eduard Said on orientalism and those of Maria Todorova on balkanism.
The orientalised examples of recorded Bulgarian music give us a fair reason to regard them both as a part of the European musical orientalism and as specific Balkan variations of orientalism. The common thing between the above two things is that they are a way of rethinking the Eastern music in ways that are foreign for the places of its origin: its discursive depth is changed to external images; it is separated from its ethos and turned into an exotic sound impression and spectacle.

Orientalism in the recorded Bulgarian music is predominant in its popular layers. Many of the popular tunes which were recorded on gramophone records and became popular in Bulgaria during the 1930s and the 1940s were related with operettas, popular at the scenes in Sofia at that time. The Bulgarian popular tunes with oriental stylistics are a local idiom of the European fashion in the operetta genre.

The oriental in the recorded Bulgarian music according to the labels

According to the labels on gramophone records, catalogs of publishers and distributors, to collections of song lyrics of gramophone-plate distributed songs, to radio programmes, the Bulgarian music that was recorded during the first half of the XX century is grouped into two basic types called folk music/folk songs and dance music/popular music tunes. The oriental theme as an etiquette and text information is present mainly in the dance music and the popular tunes. It is a dominant in the notation of local variations of the modern genres: the oriental tango, the oriental foxtrot; oriental slov. Some of the popular songs that were recorded by Bulgarian performers and companies, and had oriental etiquettes were creations of Bulgarian authors.

Musical images of the oriental

The observations on the oriental in etiquettes of recorded music outline a rich repertoire. Besides the naming, the oriental motives are represented also as musical images. There are repeating patterns, which can be accepted as musical images of the oriental. Such a pattern in the melody is a augmented second. In the rhythm, the images of the oriental are related to the rhythmical schemes of dance melodies popular in Turkey and Greece: Cifte telli – 2/4 and Karsilama in the irregular rhythm called aksak – 9/8, which are associated with the popular on the Balkans dance called kiuchek.

Conclusion: orbits of the oriental

One of the possible orbits in the interpretation of the oriental is that of identity, the problem native-foreign, the attitude towards the foreign. The oriental as a musical image is not a neutral, but rather a negatively accepted symbol. In the typical Bulgarian mind it is a strategy, bearing the marks of nationalism and aesthetism, adopted for discrimination of the foreign, the untypical, the hybrid music. On the other side, the town chalgia of the Balkans, which is often called oriental, can be examined as a rare example of a positive Balkan stereotype of an attitude to the Other. At the same time, one may find examples which prove the contrary – a negative acceptance of the Orient as a symbol of backwardness and low art spirit.

It seems that the two things above could exist together.
The present article is the second part of a larger study attempting to reconstruct the individual life cycle in a local traditional culture (of the village of Kozichino, Bourgas region) through its music dimensions. In other words, it is devoted to distinguishing the age and social statuses in man’s life, taking as a base for this differentiation mostly one’s “rights and obligations” to participate in certain ritual and music activities (this involves music, dance and rhythmic incantations) during each stage of one’s life cycle. This viewpoint displays new layers of meaning in the functioning of the musical activities themselves. For example, in the previous publication (presenting the initial part of this study) it was clarified that in the first half of an individual life (until the birth of the first child) music activities are closely connected with two very important interwoven lines in the course of socialization – acquiring knowledge and/through overcoming hardships. It is shown in the present publication how the change in attitude of an individual towards the musical activities from previous phases of his/her life and the entry into the sphere of another musical repertoire are a significant part of the strategies for keeping whole the cultural system, for preserving the tradition (= preserving the knowledge and handing it down). A special attention is paid to the different role of women and men in this process.

Two stages are differentiated in men’s mature age – the first is transitional and allows the participation in bachelors’ music activities. The second stage, of real maturity, is characterized by static and dignified behavior. These features are most evident in the characters of “stananika” in Christmas-carol singing and the best man at a wedding – in these characters we see the function of a mature man as a “person” of the community, its moral corrective, a guarantee for the staunchness of the community organization. From a mythological perspective he is the king – priest, “more a representative than a conductor of the outer world” (after I. Racheva and A. Ilieva), and this removes him from musical activity at high ritual levels. Simultaneously, the mature man enters a new sphere – the songs “na sobat”, which have epic plots from local culture.

If the mature man/husband guarantees the observation of the community “laws” with his very presence, the woman of the same age is burdened with the every day, even every minute control upon the observation of the rules, which guarantees the preservation of the cultural system. She has another very important task besides observing the rules – she has to introduce the growing children to them. An important moment from the upbringing strategies in the local culture is singing, located in time of “daily” features. The woman simultaneously hands down to her daughters the songs and the necessary skills in the female activities like spinning, weaving, etc., one is mastered through the other and vice versa.

On the whole, the old men in the local traditional culture are closest to the ancestors and this is expressed mostly in extreme laconism, conciseness (both as quantitative and qualitative characteristics of the music material itself) in the musical communication with the next world (which is evident in the horo-dance on St. George’s day. Among the old men, the position of “priest”, of a respected, dignified man from the previous period is preserved, but characteristics of laughter (with deviation from the norms on St. George’s day and Midwives’ day), allowing “change of sex” or travesty because of their second stage of sexlessness (after that in childhood) are added to it.

Old women (especially midwives and sorceresses) have definite mediatory abilities and this is evident from their direct relation to looking after the young mother and the newly-born babe, bringing up the small kids, breaching the daily course of life (incantations mumbled in a whisper) and funeral rituals. All in all, in the last stage of life most of the music activities of women (as well as of men) in Kozichino tend to the semantic area of silence.
In the second half of life (as compared to the first) a gradual decrease in the music activities as well as their localization predominantly on slightly ritualized levels are observed, where they are connected with the preservation of and reminiscence about the community history (epic plots for the men) or handing down the knowledge of the cultural system itself (for the women). The wedding marks the point of transformation without being a steady border between the two periods, because the activities typical for the first period “disappear” at the beginning of the second. Thus another function of music in the traditional culture is manifested – as an adaptive mechanism in modifying the status. There is a similar meaning in the fact that at the beginning and at the end of life the musical characteristics are moving in the semantic zone of silence.

Another conclusion from examining the individual life cycle refers to the different dislocation of the music material in the collective devotional rituals and individual transitions. The first are overcharged musically, here music and dancing are the main element of the “techniques of initiating the youths into the culture of the tribe” (after I. Racheva and A. Ilieva). The individual transitions are connected with the silence of the individuals’ passing through them and this refers not only to birth and death (which could not be otherwise), but to wedding as well. Of course, each transition is connected with passing “beyond”, but apparently personal and group initiations have different strategies in the transition.

GEORGE SAND – IN HER ELEMENT OF IMPROVISATION

Elena Vladova

The text contains a narrative about the puppet “Theatre of Friends” founded by George and Maurice Sand and the groups of friends around it, which took part in its activity. The famous names of Frederic Chopin, Franz Liszt etc. figure among them. The new principles of acting and the technique of the action through puppets are being followed and analyzed, which have laid the foundations of modern puppet theatre, especially the improvisation by means of puppets, which are topical even today. Besides H. von Kleist, George Sand appears to have been the second theoretician of the puppet theatre during the period of Romanticism.