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РЕЗЮМЕТА SUMMARIES

COMPOSERS REFLECTIONS ON THE MODERN LIFE

Dimitar Christoff

The whole human history is a whirlpool of omnipotent taboos and their bloodshed destruction at time of inevitability and since human beings are directly influenced by such excess, the musical reflections of the authors seems to be sympathetic. There is a taboo in Western Europe that can be symbolized by no-Marx. In Eastern Europe former socialist countries form a taboo that can be symbolized as pro-Marx. These general science attitudes are transferred to public space and the artistic view of the world. The Western 20th century reacts to it by a static picture of musical reflection, representing the process of reflection, but not the emotional content. In Eastern Europe the existing pro-Marx taboo tends to dynamics, emotionally coloured, with great interest to content. Is the composer coming from the state doctrine about musical art independent? He is not independent, and that is true also for their Western colleagues, speaking of the second half of the 20th century.

At the end of the 20th century some assessments of the past artistic events are changing. This happens under the pressure of accumulated experience. In the beginning of the century Debussy (together with Ravel) is connected to impressionism in the fine arts, but the connection loosens in the scientific mental construct in the second half of the century. Now Debussy’s work is discussed by its own value, there is a tendency of his generalized meaningfulness. Artistic ways of Schönberg and Webern cease to be discussed as universal, but strictly individual. Neoclassicism in the first half of the 20th century is discussed as an individual method of one of the most successful composers interested in it – Stravinsky.

The situation in Bulgaria is to overcome the general belatedness in reflections even in the early 70s of the 20th century. Bulgarian strong technological development ahead meets the support from the world’s swaying backwards through postmodern reflections. The two tendencies meet and equal together. At that point the Bulgarian composer starts solving problems at the level of global issues and even exhibits radicalism himself. He finds sympathy for his own non-conventionality in the country, but is broadly misunderstood abroad since some of the proposed by him solutions are beyond the worked out there decisions.

ON UP-TO-DATE CHANGE OF PARADIGMS IN MUSIC RESEARCH METHODOLOGY

Lyubomir Kavaldgiev

Nowadays, in the beginning of the 21st century we can assume as a hypothesis the following description of value structures and models in musical practice and the reflections on them: Classical (academic) music consciousness in its vertical monistic model: “high-low” is purged even at the end of the 20th century by a principally different and opposite in essence pluralistic horizontal model. In it we have an already equally represented by right parallel and coexisting local and branch paradigms, many of them consisting of “bloc” (meaning non-pyramidal) structure. In these paradigms the concepts of low and high levels and hierarchies are defined by their own autonomous paradigmatic criteria in each of them and are complemented in a mosaic way in the whole picture of contemporary culture and cognition. The academic Eurocentric paradigm is naturally among them – still in its pyramidal structure and the already made comic pretensions of monopoly and centralization. But it is one of the many in a multitude. In the beginning of the 21st century this is a globalistic value and cognitive mental construct of the global village, which nowadays gradually engulfs in the virtual space some fragments of the local cultures and values of all continents.

WAGNER’S PARADOXES

Nedelcho Milev

Wagner’s theoretical views are comparable and equal to his musical genius. He creates a theorem of “The work of art of the future”. The theorem analyses interdisciplinary interactions between dramaturgy of artistic speech, of music in the perspective of bettering artistic performance, acting, and dancing in an opera performance. His brilliant analyses determine the emergence of a new type of opera.

This essentially new type of dramaturgy explains some of the principles on which a screen work of art is built – the polyphonic structure of the plot. Wagner’s views are rooted in the film theory and practice. Eisenstein proves that in his brilliant monography “Sympathetic Nature”. In this way a specific aesthetic triangle of image creation thought is formed: Lessing→ Wagner→ Eisenstein.

ON THE ISSUE OF MUSICAL INTELLIGENCE

Penka Marcheva

The article makes an attempt at theoretical research of the issue of musical intelligence. The starting point of the research, from the perspective of general psychology, is the views of Eisenk and Gardener about intelligence. In musical psychology aspect, the issue is discussed on the basis of research made by p. Michel, the standardized test of musical intelligence constructed by Wing, the Gardener’s theory of multiple intelligence. The article marks some issues as “Is the development of musical intelligence possible in the system for mass musical education?”, or “musical intelligence and creativity”. Criteria defining musical intelligence are also discussed on the basis of a general system of criteria, worked out by Gardener. “A clearly discernible core logical operation or a set of operations” and “possibility for symbol definition” are two of the criteria that play a key part in discussing the issue of musical intelligence.

Some ideas for paedagogic work are proposed in the text. On the basis of paedagogic observations and practice the conclusion is drawn that the impact on musical intellectual abilities of children is a prerequisite not only for their musical but also their general development. Transferring knowledge from one field to another, connected with establishing sustainable intellectual models and algorithms in the child's consciousness for his future social fulfillment is one of the major tendencies in education, and probably musical intelligence itself is one of the ways for paedagogic interaction in that respect.

THE SECOND HALF OF THE 20TH CENTURY AND METHODS FOR ANALYTIC MUSICAL AURAL EDUCATION. AURAL REFLECTION ON POSTTONAL MUSIC – MICHAEL FRIEDMAN

(Analytic Attempt at Solfeggio on Modal, Twelve-tone and Neo-tone Structures)

Angelina Petrova

In the second half of the 20th century aural experience is most radically changed. Aural perception – concerning the 20th century music and hence the principles of forming its methodology of the aural is put in isolation, and is rendered the most “fuzzy” field. At the end of the 90s, in an attempts to overcome this situation, a new type of analytical aural methods of solfeggio emerges. At the end of the 70s, Forte publishes “The Structure of Atonal Music” and manages to connect two at first glance controversial levels – the aural perceptive level and linguistically formal level. He also analyzes the pitch, tempo and motive components of the language. All this work established a portal, a basis at which syntactic structures of post-tonal experience might be realized in the field of solfeggio. Forte penetrates to the single “phoneme” in the organization of tunes and verticals, turns the “heights” and the “intervals” into subjects of formal research. Another important principle connecting Forte's theory of perception (emerging from the traditions of Schenker) is the articulation of relations of “equality – similarity – difference” of pitch, linear and temporal structures, or best known as reduction. Generally, the theoretical conception of Forte is penetrated by several major criteria for musical perception, namely:

1. The principle of non-replacability of pitch values (which for the first time articulates the “lack of tone core”)

2. Education and study of invariant structures in dual connections of interval and pitch index

3. Chromatic complementation.

Transforming the principle of reduction into an active element of musical perception and musical memory contains the focus of Freedman's attempt to translate the linguistic level of “The structure of Atonal Music” by Forte into solfeggio practice. In this attempt the author conceptualizes the relations between the interval and pitch classes in order to obtain an analytical ear. Chasing one of the “visions craved” of the 20th century – spontaneous and even analytical aural realization of post-tonal music, Friedman creates a method for achieving active aural apparatus of non-standard typology.

SOCIO-CULTURAL AND PROFESSIONAL PROBLEMS OF THE CLERGY-MUSICIAN AND ERUDITE IN THE “KING-SUN” EPOCH

Yavor Konov

After researching extensively on publications dedicated to *Sebastian de Brossard* who is the author of the first musical dictionary in spoken language (French), and made an integral representation of his life and work, I decided to take this phenomenon of a person as a model on which to lay my musings and views on the **socio-cultural and professional problems of the clergy-musician and erudite in the King Sun, Louis XIV, epoch.**

The text aims at presenting not only the conditions of life and work of persons at that time, who usually combined in themselves the clergymen and the musicians (being typically non first born sons of noble families), but also the challenges that time and social conditions posed as stimulate and hindrances alike to overcome on the way to professional development. Sebastian de Brossard is the actual example by his diversity of activities performed: clergyman, musician (performer and composer, theoretician, historian, teacher, lexicographer), bibliophil and bibliographer collector (in the field of musical theory and practice mainly), and all that while strictly following his daily routine of a clergyman.