

## Summaries

### On the Thematic Issue „Music and Media“

*Ventsislav Dimov and Ivanka Vlaeva*

To understand the role of sound and music in media cultures and societies in the era of technical reproducibility of the artistic works (by Walter Benjamin), we need more accurate and appropriately interpreted methodological information. The thematic issue "Music and Media" of the Bulgarian Musicology journal offers a wide range of scientific researches on the topic – from theoretical and methodological studies and articles to empirical research reports and reviews of books and music albums. There are several separate sections in the issue: Theoretical Approaches, Music and Radio, Music in the Cyberspace, The Changing Perception, In Memoriam, Book and CDs Reviews. They represent various aspects of theory and practice related to music in different media (often divided in two by theorists: old and new). The aim of the compilers is to combine in one edition different points of view and approaches used not only in music science. The issue combines research results obtained in the study of media material and experience from Bulgaria and abroad (Europe and Asia). Enlargement of the researches in time and space, in accordance with different cultural traditions and methodologies is related to the priorities of contemporary Bulgarian musicology and especially for

the scientists from the Institute of Art Studies – BAS. In this way, we look for a bright visibility of the Bulgarian musical science in international context.

Most writers in the Music and Media volume are representatives of different generations in Bulgarian musicology. Authors in this issue are both musicologists and representatives of other fields of humanities: philosopher (Elka Tschernokoshewa) medievalist (Vladimir Michailov). The authors are both scientists from Bulgaria and specialists from other countries (Violetta Yunusova from the Russian Federation, Dimitrie Golemovich from Serbia, Elka Tschernokoshewa from Germany). Except for some reviews and the block In Memoriam, the materials were submitted and ready for publication by the beginning of 2009. Although the writings remain somewhat "after the events" in the dynamic media environment, but they bring objectivity and historicity of the scientific view. The compilers, as supporters of pluralistic views, gave an opportunity for different authors' interpretations.

Provoked by the research interests in the field of ethnomusicology, the topic is an invitation to debate as well as to do interdisciplinary joint work in an open space for scientific readings.

## Media Music in the Object Area of Ethnomusicology

*Ventsislav Dimov*

The aim of this article is to bring the object *media music* in the theoretical frames of musicology and ethnomusicology after the conclusion that the research of the music in the media is fragmentary and non-systematic in the Bulgarian social sciences. The study begins with analysis of theoretical and terminological frameworks: concepts, meanings, approaches. The main part of the work is dedicated to the relation *music in the media – ethnomusicology*:

the music in the media as a new branch of ethnomusicology, ethnomusicological approaches to the media music. Instead of conclusions the article shows perspectives about Bulgarian readings: musicology and medialogy, pop music and folk music studies, music and minorities, distant field work, music industry, anthropological studies of media music doers and audience, correlation between field work, research and teaching.

## On Nonverbal Communication and „Folk Dances“ as Media

*Gergana Panova-Tekath*

In the body of the text, the author deals with the modern definition of communication, examines the achievements to date in the area of the nonverbal communication theory and is endeavouring to vindicate the image of dance as a cognitive picture and primary media. In her opinion nowadays we need a new and well constructed theory of nonverbal and intracultural communication, which would not only disregard dance, but would treat it as one of the few examples of a self-contained (and not appendant to verbality) nonverbal communication.

According to Gergana Panova-Tekath, dance preserves for the adult individual that degree of human intercourse, with which the child discovers itself and the surrounding world. The author speaks of the reflection of one's own image in the person across, of the

transmission of impulses, of the inability to penetrate the other's conciousness. The body is, according to her, not only the projection screen of the concience and an intermediary in the process of communication, but a guarantor for the respect of boundaries/delineations. This, according to the author, corresponds to Post-modernity, which has accepted plurality of cultures and upholds tolerance more than it does comprehending and acceptance of the "other". Panova-Tekath aligns theories in different scientific fields, combines terminology, announces new developments (such as the theory of the "mirror-image neurones"), to project dancing as a "living architecture", which extends the meaning of "I" and "We" in an infinite interpretational spiral. Dance interaction, according to the author, deals with, more often than not, the psychological window

– “What none of us (me included) does not know about me”.

In the second section of the text, the author pays special attention to the work of Judith Lynne Hanna, who claims that dance is a human phenomenon (“To dance is human”). In the course of a critical analysis of Hanna’s theory of non-verbal communication, the author of this paper does justice to certain concepts and terms and offers her own suggestions for the expansion of some of them, as well as for the modification of the research matrix of dance phenomena as a form of communication.

The issue of how non-verbal communication differs from verbal emerges. The specificity of dance as a form of communication originates from the three dimensionality of the body and with “synthesis” unravels into a form of mediality, which Gergana Panova-Tekath terms “existential”. With its help one can formulate and transform meanings on the cognitive, affective, sensory and motorial level.

By positioning “folk dances” as an act of creation and unraveling of hidden meaning, Panova-Tekath makes a full turn and in the third part of her paper revisits the subject of identity.

She finds in the term “folk” one of the very few relatively stable images of a “group” in the course times of territorial, political and historic metamorphosis in Europe and the World. The vitality of the reflexive authenticity is, according to the author, the reason why “folk dances” do not transform into a monumental relict even when globalization is the unambiguous evolutionary end of a country. We discover them as a media of a different cultural layer, which is an essential element within the framework of “tourism” or in case of cataclysmic events in the politics of identity.

Time after time “folk dances” surface as images of a concrete vibrant world and assist it in finding its own boundaries and the equipotent images across. Constructed as part of the strategies of the immense “universum of identity”, the “people’s” dances, alias “folk”, interweave in the intra- and intercultural communicative processes. And though we speak of a media, associated with an old context and oftentimes dangerously manipulated by political regimes, the basic/fundamental message to cultures sounds timeless – comprehending the inner, understanding the outer!

## The Radio as a Constructor of Reality. The Role of Music

*Rosemary Statelova*

In the series of the author’s publications, presenting results of her studies of some present tradition-based forms of the musical culture of the Lusatian Sorbs in Germany, this article stands out in a specific way: it features a cultural institution which is a child of modernity. The subjects of this study are the *radio broadcasts* in Sor-

bian Lusatian, more specifically in the Upper Sorbian Language. These broadcasts are produced by Radio Bautzen which is part of the Mitteldeutscher Rundfunk, MDR, based in Dresden.

After a short review of the history of the radio broadcasting in Sorbian, the author analyses its current 3-hour-long morn-

ing programme whose format is "Accompanying radio". The musical part of the broadcasts conceptually follows the cultural policy of the institution to the Sorbian-Lusatian language (threatened by extinction): no broadcasting of German/German language music as the music of the assimilating culture. The basic rule is to have on air a Sorbian song at least every 15 minutes. The international part of the musical programme consists mainly of English songs, as well as of songs of the neighbouring Slavic cultures

– the Czech and the Polish cultures.

A special emphasis is put on the role of Radio Bautzen as a constructor of a live and dynamic Sorbian-Lusatian culture, which is non-existent as *such* in reality, both as a routine and as a fine art. Due to this institution, a contact with the "mother" culture is maintained by the citizens living in Lausitz, which is situated in Eastern Germany, who otherwise have stopped using the Upper-Lusatian language as a means of communication.

### Music in the Bulgarian National Radio

*Evelina Krasteva-Stoyanova*

The formation and the development of the music programmes in Bulgarian National Radio are directly connected with the music groups, orchestras, bands as well as the solo performers which have functioned during the years. They have played a significant role in the transformation of the Radio into an institution with a national cultural mission. The vocal groups and orchestras have initiated and stimulated the creation of many Bulgarian compositions and have promoted Bulgarian music in Bulgaria and abroad. With the help of folk formations specialized in the performance of traditional Bulgarian music the Radio has become a main propagandist of folk music in its genuine

mode as well as its skillful arrangements in Bulgaria and abroad.

The efficient management of The Radio has set very high criteria for the performance of the musical formations and requires maintenance of rich and beautiful repertoire. Thus is how together with Bulgarian compositions and folk music they introduce to the listeners a wide range of foreign repertoire. The Radio has become a stage for a lot of music premiere. There are many educational programmes which introduce well informed specialists in different areas of life. In this way it has become possible to present exceptional information flow connected with music and culture in Bulgaria and abroad.

### An Example of Applied Ethnomusicology in the Media: Ethno Studio of Darik Radio

*Lozanka Peycheva*

This article is dedicated to one of the new perspectives in ethnomusicology – applied ethnomusicology, which gives

the ethnomusicologists a possibility to re-contextualize their theoretical competence in general public and cultural circles. The

topic of the publication is radio broadcast *Ethno Studio* (1997-2007) of the private national Darik Radio with author and moderator the ethnomusicologist Ventsislav Dimov. Darik Radio and the motive of the writer to choose the theme are shown in the introduction. The main part comprises a short "visit card" of the first radio broadcasting about ethno, minority and World music, observation on radio communication in the studio, audience, idea

beyond and after radio. In the conclusion are drawn the role of this radio program in the contexts of the Bulgarian radio broadcast and ethnomusicology as a practical test of theoretical knowledge, a confirmation process of media and researcher's competences, influence on the audience (and especially on the professional ethnic groups). The above mentioned is shown as a new phenomenon in Bulgarian radio broadcasting.

## The Art Music in the Bulgarian Internet Space

*Lyubomir Kutin*

The first part of the article traces the process of how the modern means of communication enter the art music. A special emphasis is put on the capacities of the Internet to popularize the art music in the broadest possible social spheres.

The second part presents the results of a study of Bulgarian sites, specialized in featuring events in the sphere of art music: cultural institutions, cultural partnerships, festivals and informational portals. The analysis reveals several basic issues of the administering of this kind of sites. Firstly, most of the sites only have a representative function, they are not used to offer a specific kind of social service, which should help the user to make an informed choice. Secondly, there is a lack of information about events in the more distant future. Thirdly, the past and traditions are not presented in

depth. Finally, a conclusion is drawn that the Bulgarian Internet space of art music is rather fragmented and poor both in terms of events and attractively promoted suggestions.

In the last part, the author shares his personal experience when creating an Internet site for the Opera and Philharmonic Society – Varna. The understanding which prevails is that an Internet site should be conceived by its creators not as a product created once and for all, but as a specific instrument of popularizing the art music. In this respect, many concrete examples are given, related to Internet ticket booking, thematic studies by students of economics of the results of the Internet communication and the connection of one Internet site with the activities related to Advertising and Public Relations.

## Images of Asia in Internet. Music from Iran

*Ivanka Vlaeva*

Media spaces (transnational and local, general and specialized, governmental and private) are constructed on a definite

narrative which shows separate parts of a reality. Thus virtual worlds are constructed through interpretations of this narrative.

The boundaries between real existence and imaginery (or the specially constructed image) in these virtual worlds is not exactly determined in a lot of cases. Sometimes that is the reason that images distant reality are created and it is possible to read them by measures and values of foreign culture experience. In this way a new virtual world is made.

My research aim is to observe how the music of Iran is presented in Internet and what kind of music images are drawn. Over hundred websites (in many of them were used dozens of links) are the basis of the current study. The materials are mainly in English because this is one of the most common languages which are in use for Internet communication. After the websites analysis that were found through keywords – Iranian/Persian music (classical, traditional, folk, pop) I make some conclusions.

Most websites which I research are a product made outside Iran. I analyze the frequency of different music layers and see that Internet information in large is about Iranian traditional music (two thirds of the websites). In the current research quantity correlations between written and sound materials are almost equal. The written text about Iranian music can be divided in some groups depending on their contents. Most of them are historical and theoretical. Next in numbers are about: socio-political topics, instruments, performers' biographies, information about folklore and musical institutions. The main part of the contemporary music recordings are pop and world music and there are still online samples free of charge. In the recordings of traditional Iranian music classical one dominates over folk music.

A few types of Media images of Iranian music came up. The first (music – tradition) is connected to Persian classical tradition. The stress there is on the historical

periods in this music. The merits of famous musicians are traced and the musical theory is observed in terms of *radif*, *dastgah*, *iqa*. The concepts which shortly can draw this image are: stateliness, profundity, multilayers, primordially, stability. This is the image which is outlined by scientific institutions, foundations, non-commercial groups, and Iranian immigrant communities. The official politics of Islamic Republic of Iran also is oriented to present this kind of music culture. The feelings connected to this first image of Iranian music are: respect, nostalgia, identity, pride, patriotism.

The second image comes from interdependence music – censorship and the debate about freedom of music expression is in the context of this correlation. The products of music underground in Iran, pop music (rap, reggae, rave), women in Iranian music after 1979, western music at all and unconfirmation of western values to official music paradigm in Iran are an object of observation. This image is constructed mainly in the Media (radio, television and press). This picture is made from the position of the other culture outside Iran or by the point of view of the opposition inside the country itself. The emotional messages connected to this second image are anger, frustration, dissatisfaction, uncertainty, instability.

The third image of Iranian music leads to exotics, fabulousness, fairy tales, mysticism. This notion is created through the products of the recording industry and its video realizations. These products are made by the promoters of the Iranian diaspora and response to strategy of middlebrow industry and expectation of their audience. Pop music in its different forms and styles produces hybrids with Iranian ethnoelements, texts in Persian and associations with the culture of Iran. The result is a real hyperreality in which dreams, enigmas and erotics weave in a whole.

The Internet space has become totally means of information and communication which get over bans and restrictions, but

also Internet is transformed as an instrument for construction of imaginary new worlds far of reality.

## Video Clip and Pop Music – a Hypothesis

*Vladimir Michailov*

The article shows the author's idea that video clip and video in general change pop music essentially (text, music and vision) as well as performers and consumption. There are studied the influences of music ways after the mid-1980s and the digital revolution in the media from the beginning of the 21st century. In the open

conclusion is expressed the hypothesis that the new media (the Internet and especially "you tube" website) will change pop music – it is moving from the dictate of the professionals and musical industry to the dictate of the consumers and amateurs. It is expected the appearance of "we, pop music" as a result.

## Eastern Classical Music in Conditions of Mass Media Development

*Violeta Yunusova*

Processes of changes in the Eastern classical music in genres *maqam*, *nouba*, *dastgah*, Indian *ragsangeet*, and music of the Far East are researched in the article. The concept Eastern classics also is accepted to name professional music of oral or orally-written tradition, music of high tradition, and a heritage, too.

Distinctive feature of development of Eastern classical music in the 20th century becomes occurrence of its new forms and fixings. They have been born by development of means of the sound recording, from the Edison's phonograph to the advanced computer technologies. Occurrence of these forms is connected with music information features in general and Eastern classical music in particular. Music, being a specific kind of sound and art information, has developed dif-

ferent kinds and ways of fixing. Some of them are analyzed in this article: 1. Visual: stage, the appearance of musicians, their costumes, musical instruments, the location of the musicians and their movement and communication during the performance; style of singing - gestures, corps, articulation, style an instrument playing, etc. 2. Verbal: includes verbal text of vocal music, and verbal explanations, programs, manifestos, verbal component of ceremonial works. 3. Signed: it is offered by the various forms of fixation of musical texts: hieroglyphic, computer graphics, etc. A special type of fixing is found in the audio media (CD, DVD, etc.), it is particularly important in music (oral or written) oral traditions to create a so-called acoustic text (Alexandr Sokolov). 4. Audio information: includes actually the

music as a living process, and the sound reproduced by media. As the main type of musical information, it focuses on the major features of music – its temporary nature.

The changed socio-cultural situation in the modern world, the emergence of media led to a change in the traditional performance conditions of Eastern classical music in experts' meeting and a new mixed audience (which includes both connoisseurs, and fans). Traditional forms were concert performance, not only in front of an audience reaction which often corrects the performing version, but also in radio or television.

Presentations in front of an audience with a different cultural experience, led musicians to the need to change the nature of the performance, choose a more accessible forms of classical music, but Western audiences prefer more virtuosic compositions. There is even a new "export" form of Indian classical music – improvisation based on raga. Such examples have been recorded, in particular, by the Soviet Union Company "Melody" in the 1980s.

In modern Eastern classical music can be possible not only very fast modification of genres and forms, but also a change of rules. For example, standard versions of classical compositions, which are usually formed in the minds, had become specific acoustic texts – recordings of the best musicians. There has been a mixture of different schools traditions and dynamic formation of a national style. In foreign countries, the fate of the classics in the 20<sup>th</sup> century has not been easy, too.

Contemporary classical musicians interested in replicating their art and many of them have own studio recordings. Nowadays preserving the unique heritage of classical music is a care of many East countries. The publication of CD series

with samples of gagaku music launched in Japan, archival recordings passed with the help of digital technology on modern media in Iran, Azerbaijan, Uzbekistan, and India. Eastern classical music also won popularity in the Western world. In France, USA, Germany issued audio and video recordings of concerts Eastern classics, including the performance of contemporary young musicians, restored and reissued recordings of old masters. In Russia, which has significant artistic legacy in this area, the situation seems a bit strange. Recorded masters of Eastern classics from the former Soviet Union are reissued very little (unique recordings of this art are disappeared, because of the tapes that are used repeatedly to record news broadcasts).

The development of media is directly related to formation of national pop culture on the basis of which there are local forms of pop music and national (ethno) jazz. Many popular Arab singers and musicians have their own Internet sites, which has recently become an important source of information, and their recordings. Online magazines on classical music operate: for example, Arabic *Al-Turas* (Heritage), which contains the texts in Arabic, French and English; information about classical music posted on *Azeri folk – Portal Azeri culture*; Tajik portal *Arzhang*, etc.

Special programs about Eastern classical music can be heard at the Russian radio. Radio programs "Orpheus", which specialized in classical music; regularly was carried out on "Radio Russia" in the 1990s. Proceedings of the Internet and recordings of classical music have become the basic material for the Russian scholars' researches, which are actively using both their own field work materials, and information supplied by the mass media, many of them are equipped with discography.

## Contemporary Gusla Works

*Dimitrie Golemovich*

The research is about the contemporary gusla works in two layers – old (songs about heroes and events mainly in the period of the First World War and the Second World War) and new (heroes and events from the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> century). There are differentiated three song groups: epic, lyric and songs with mosaic structure. The current study initiates a new source which is the commercial recordings (records and tape records) in contrast to the previous researches of the gusla practice among the South Slavo-

nians. There are described the peculiarities of the songs with gusla accompaniment and the system of their nowadays function. The researcher pays attention on the role of the recordings and market. There are studied important issues of the contemporary gusla practice in Serbia, Montenegro, Bosnia and Herzegovina and Croatia: a song content and form (theme, structure), connections with the literature (works of Petr Negosh), models of the author and the singer-instrumentalist, the relations gusla works – history – politics, the woman's position, etc.

A Substantial Sociocultural Problem in the Context of a Nearly Criminal Case  
(On the so called “journalistic inquiries”, journalistic ethics, journalists' responsibilities, and some typical techniques of the media manipulation)

*Gencho Gaytandjiev*

For more than four decades, in my capacity of scholar in the Bulgarian Academy of Sciences, university teacher, active figure in the field of musical pedagogy as well as journalist experienced in various electronic and press media, I have been witnessing countless, differently nuanced examples concerning the media attitude to issues of education, art, culture, and humanitarian scholarship. Unfortunately, sometimes, especially over the last years, this attitude turned to be marked by not pleasant, professionally irresponsible and far from being ethical approaches on part of particular media representatives, assigned to reflect and comment on facts and phenomena in cultural life. This article describes rather such a case, which, however, illustrates how a

particular fact, tendentiously planned and manipulatively realized by given media is eagerly embraced by second, third, fourth and so on media, hungry for “scandalous news”. Such an escalation reveals some not that gentle habits in the inter-media fight for earning a higher rating in the market and a front position in terms of the rude, impudent competition at the expense of the “particular fact” which is represented more often than not in a false, twisted, and compromised light before the so called “public opinion”. My intention to present a particular case, emblematic in terms of the dark sides of the “art” of media manipulation, aims at showing the power of largely used perfidious mechanisms which may cause nightmare consequences.

## Reviews

### **Music from Turkey in the Diaspora**

Ursula Hemetek and Hande Sağlam (eds.), *Klanglese 5*, Wien: Institut für Volksmusikforschung und Ethnomusikologie, 2008, 202 p., CD

*Gueorgui Harizanov*

„Music from Turkey in the Diaspora“ is a collection of fourteen papers, which research different aspects of music made in Turkish emigrants' communities in Europe as well as in the USA and Canada. As one of the collection compliers and editors Ursula Hemetek said, that is a process, which the ethnomusicology ignored until recently. It happened not only in the receiving societies as a minority phenomenon, but also in the mother culture, because

of the absence of enough authenticity and purity which some people think is not worth to be studied. Thus, the idea of the international symposium “Echoes of Diversity. Music from Turkey in the Diaspora“ (Vienna, November 23-24, 2007) was created and realized. The main aim of the event was to discuss this topic and the above mentioned collection shows papers with different points of view and a variety of research study cases.

### **Voices of the Weak: Music and Minorities**

Zuzana Jurkova and Lee Bidgood (eds.), Praha: Slovo 21, 2009, 250 p., CD

*Gotitza Naidenova*

The collection shows the papers of the Fifth Meeting of the ICTM Study Group Music and Minorities, which was held in Prague on 24 May – 1 June 2008. The collected proceedings show a large panorama of objects (ethnic – predominantly Romani, with regional peculiarities, religious and social minorities), but also panorama of methodologies. Together with the particular researches,

the proceedings look again and again for the definition of minority which was presented from ethnomusicological point of view.

Apparently, the various approaches to the researched material are not only a problem (if it is really a problem) of the proceedings book, but also a statement of the study group which continues to search its own identity.

### **Music along the Silk Road (Theoretical, Historical and Ethnomusicological Studies)**

Ivanka Vlaeva. *Music along the Silk Road*  
(Theoretical, Historical and Ethnomusicological Studies). Sofia: Uniscorp, 2009, 528 p.

*Lozanka Peycheva*

The book “Music along the Silk Road“ of Ivanka Vlaeva is an achievement of active and long lasting individual process of creativity, expertness, assiduousness. Thus, the

final result is the first monograph in Bulgaria, on the topic of music cultures of Asia, which covers as a whole various research objects, approaches and formats as a mosaics. That is

why after the metaphoric title “Music along the Silk Road” there is a subtitle “Theoretical, Historical and Ethnomusicological Studies”. This book is a contribution to overcome the often existed attitudes for self-restrictions in the frames of constructed localisms, aesthetic and ideological monologism, and closing horizons ethnocentrism.

If you are interested in Oriental music cultures, not as a close separate ethnocultural

systems, but as music dialogues in time and space, this is your book. There is a lot of information about traditional music culture of different countries and people (India, Indonesia, China, Korea, Japan, Iran, Turkey, etc.); traditional classical music in Asia (Indian, Korean, Persian); relations between religion and music; modern oriental music codes of ethnoscapas (nomadism and migration, culture industry and cinema; world music and ethno jazz).

### Three Books about the Radio Formats and Radio Profiles around the World

Lachezar Vachkov. Radio Format in USA. Sofia: Paradox, 2004, 176 p.; Lachezar Vachkov. Radio in Europe: Profiles. Sofia: Maker Arts, 2007, 200 p.; Lachezar Vachkov. The Broadcasting Man. Sofia: Maker Arts, 2010, 200 p., CD

*Ventsislav Dimov*

Music is the core of radio programmes and a tool for their classifications. Three books lead to such conclusions: “Radio Format in USA” (2004), “Radio in Europe: Profiles” (2007), “The Broadcasting Man” (2010). The author Lachezar Vachkov is one of the few writing practitioners in radio programming and a lecturer in the Faculty of Journalism and Mass Communication at the University of Sofia “St. Kliment Ohridski”. These

books contain a large number of case studies about the relations between music, radio formatting and radio profiling. These works are a peculiar reader, collecting media texts – practicum, with analytical author’s view and reading, selection and typologization. And last, but not least, these books are a field work for the researcher who was tempted by the dynamic sound and sign landscape of media music.

### MusikWeltKarte. Der Edison-Phonograph and die musikalische Kartographie der Erde / World Map of Music. The Edison Phonograph and the Musical Cartography of the Earth

(Author: Ulrich Wegner, Series Editor: Lars-Christian Koch). Ethnologisches Museum, Staatliche Museum zu Berlin, Museum Collection Berlin, Audiovisuell 1, 2007, CD-ROM

*Ivanka Vlaeva*

The unique bilingual CD-ROM edition “MusikWeltKarte / World Map of Music” indicates by its title the huge searching scope that is music from all continents. It includes historic recordings mainly from the Berlin Phonogram Archive which are on wax cylinders recorded by the Edison phonograph. In

1999 these valuable records were listed in the UNESCO’s Memory of the World.

The multimedia project “Music World Map” by Ulrich Wegner was carried out initially as an exhibition in Berlin (2000) on the occasion of 100th anniversary of the Archive. The result of this project realized an excit-

ing journey back in time. Selected samples in CD-ROM edition are recorded in the period between the last decade of the 19th century and the 1930s. Currently, some of the presented music events and cultures in the edition no longer exist or are highly modified, if we compare them with the documented patterns on wax cylinders. They are

shown in geographic, social and musical context, which allows a wide cultural observation. Eminent scholars, diplomats, missionaries, archaeologists, travelers such as Carl Stumpf, Erich von Hornbostel, Georg Shünemann, Bela Bartok, Friedrich Weiss, Hans Brüning and others are among the persons who made the recordings.

## The Sound of the Original

CD „Ivanka Georgieva. Koy ushi bayraka” MK 54336, 2009, Maxi Sound, Sofia.  
Compiler Ventsislav Dimov

*Ivanka Vlaeva*

A CD brings us back to "the spirit" of the 1930s and the early 1940s and also puts new life into the voice of Ivanka Georgieva who is amongst the first ethno pop music stars in Bulgaria. This music selection was possible thanks to Ventsislav Dimov and his many researches on media music in Bulgaria. Thus, his valuable work in the new and perspective area of modern ethnomusicology helps revive "the memory of previous generations."

Ventsislav Dimov selected sixteen different songs in the CD that are among the most representative of Ivanka Georgieva's repertoire: rural folk, urban folk, Bulgarian National Revival songs, panairdziiski (songs

in the style of ballads that were sung during the fairs), shlagerni (popular music hits), patriotic songs about the wars and the liberation of Macedonia and Dobrudja. The oldest of her recordings is a song for Raina Knyaginya "Koy ushi bayraka" ("Who sewed the flag") and this song gave the name of the album. The recordings include Bulgarian and some typical for the Balkans' communities songs as well as Western dances which were fashionable at that time. Especially the emphasis on virtuoso instrumentalists presented in the album has to be mentioned like the violinist Kostika, clarinetists Ramadan and Goshu Lovi.

## In Memoriam

Gencho Gaitandjiev (1935–2010)

When the idea for this thematic issue of Bulgarian Musicology was born, Gencho Gaitandjiev was already one of the authors in it. The list of his publications in this edition focuses much on the topic "music and media". It shows his longtime work in this area, as well as his contributions as a music

educator and an author of many publications connected to the music education.

We made a special place about him in this thematic issue of the journal. There is block of materials: his last article, memories of colleagues, and bibliography, made by him for the jubilee anniversary.

# Българско музикознание

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БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ  
Институт за изследване на изкуствата  
BULGARIAN ACADEMY OF SCIENCES  
Institute of Art Studies

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