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Музикална теория

Ръкописът на Емануел Вурстисен (СН-Ву Ms. F.IX.70) като източник за немската лютнева табулатура Явор Генов

Един от ярките символи на европейската култура през XVI век е изкуството да се свири на лютня. Динамичното му развитие през този период обхваща цяла западна Европа, съдържа неизброим репертоар от разнообразни форми и стилове, изявява се от ярки виртуози и композитори, нови и нови експерименти водят до редица промени на самия инструментарум. Музиката за лютня през този период е нотирана на три основни табулатурни системи, които в съвременната литература носят обозначенията италианска, френска и немска заради земите, по които се разпространяват и употребяват най-широко. Докато първите две системи са директна „илюстрация“ или диаграма на грифа на инструмента - своеобразна „карта“ на пръстовите ходове на ръката, то немската табулатура не е „оптична“ по своята идея, а във висока степен абстрактна нотационна система, абстрахирана от визуални асоциации. Лютнистите по немските земи са вероятно единствените, които я употребяват, а дори сред тях има опити да бъде заменена с другите две системи. Тези опити се оказват успешни през първите десетилетия на XVII век, когато немски-

Ключови думи: лютня, Ренесанс, табулатури, нотация, палеография, ръкописи

те лютнисти възприемат френския модел на нотиране за лютня. Поради своята сложност и специфичен ментален модел немската табулатура и днес се намира сред периферията от интереси за съвременните лютнисти.

Представеният текст коментира един от забележителните по своя обем лютневи ръкописи, създадени и съхранени в Базел, Швейцария. Антологията на Емануел Вурстисен от 1591 се разглежда като късен извор на немска лютнева табулатура. Изложението се предшества от сведения за същността и разпространението на самата нотационна система през XVI век. На базата на това се изтъкват някои особености и проблеми при боравенето с ръкописа, измененията на табулатурата вследствие промените на инструмента (шестструнен в началото на века, по времето на Вурстисен вече е снабден с девет струни). Коментира се още маниерът на нотиране и някои негови специфики, които вероятно имат отношение към произхода на композициите. Статията дискутира някои основни палеографски въпроси по отношение на нотирането на ръкописа и съдържа таблица с „транскрипция“ на шрифта за нотиране.

Lullabies in music-cultural past Rossitsa Draganova

Lullabies are defined mainly pertaining to the primary function behind them (soothing infants to send them to sleep), underscoring the universality, expressed in their popularity as a genre of the traditional songness of different peoples. The tempo, dynamics, the character of the tonal movement are accentuated as

well as the repetition of certain melodic and rhythmic figures. Synonymously, 'cradle song' is used instead of the term, which is possible only in certain languages. The paper seeks to present and problematize information of its aspects and specifics related to the analysis of particular music-cultural fields. Accumulating data builds on

the notions of lullabies facilitating the comprehensive understanding of this multilayered phenomenon, varying from type to type of the music culture within which they function: traditional culture, works by European composers, pop music, everyday practices, etc. Data and sources of the parameters, the specifics and the role of 'hushabies': tunes for sending children to sleep in Bulgarian folklore are also commented. The 'extra-regional' nature of this traditional phenomenon is underscored, as well as the fact that the performance of lullabies or improvising versions of those seem to repeat that age-old archaic moment, when speech and singing have been a syncretic whole, revealing the

Keywords: *lullaby, music culture, music genre, cradle song, ethnological specifics*

deep nature of lullabies as the matrix of a kind of song and other genres. Another discussion area is shaped by the popular examples of the European past, analysed by Ella de Schultz-Adaiewsky in her study *La berceuse populaire. Essai d'étude rythmique et ethnologique préparée*, published in *Rivista Musicale Italiano* (RIM) quarterly, in issues of 1894, 1895 and 1897. In the process of analysing the aforementioned areas, the issue of the ethnological similarities and particularities of lullabies of the musical and cultural past of various nations is commented. Socially and culturally and in terms of the parameters of the musical genre, this study enriches the notions of the role of this phenomenon.

Music & Screen

A genre flight with *Flight to the Ropotamo* (1970) *Rumyana Karakostova*

The paper is part of a study by the same author dealing with the earliest Bulgarian musical films produced by the authorities under communism. Made in 1970, Rangel Vulchanov's musical based on a romantic-adventurous plot and abounding in songs and dances (music by Ivan Staykov, choreography by Bogdan Kovachev) was promoted by the media as the first Bulgarian musical feature film. Indeed, the impulse to flee the conventional everyday grind can be traced at all levels of the production: from the building of the storyline and the active plot to the cinematic rationalisation of individual episodes and scenes including songs, actor's gesture and plasticity, various ensemble dances with a stylish choreographic solution. In a general sense though, the keyword flight predetermines entirely the behaviour of the couple of romantic characters in the context of the comically covert conflict between the individual and the society: their attempt

at 'purification' through another kind of communication in the non-urban scenery on the banks of the Ropotamo. Ivan Staykov's music was composed mainly in the vein of the festival Bulgarian pop songs of the 1960s and the 1970s, applying the principle of improvisational variations (especially in the parts of purely orchestral episodes or offscreen reminiscences, related to various situations. Furthermore, variation is the general compositional approach adopted in the cinematic rationalisation of the songs, where each further repetition relies not only on typical emotional nuances in the arrangement, but also on respective changes in the meaning of the lyrics, rendering them the necessary association with certain screen representation. The most memorable in this respect are the variations of the leit-theme 'Moments come unexpectedly...' (lyrics by Rangel Vulchanov and Ivan Staykov), performing also the function

of a musical envelope. The same is true of the love ballad/duet *The Two Banks* (lyrics by Marko Ganchev), which at the time topped the charts.

Keywords: *Rangel Vulchanov, Ivan Staykov, musical film, leit-theme, top box-office movie, musical framework*

Musical Interpretation

Romantic pieces for piano and orchestra in Anton Dikov's repertoire *Elena Dikova*

The paper deals with the interpretational achievements of renowned pianist Anton Dikov (1938–2004) in the genre of piano concertos, with the scale and uniqueness of his performative concerts. The pianist's personal professional development is treated focusing on some important biographical data. The article underscores his earliest artistic performances and the following key moments in his brilliant international career, conducing to his becoming a prominent figure in pianism in the national and international music life of the second half of the twentieth century. The paper draws attention to the strong presence of piano concertos in Anton Dikov's repertoire, shaped by his artistic disposition, interpretational skills, and affinity for grand-scale forms in piano literature. The performer's specific sources are cited.

Keywords: *Bulgarian music culture, piano interpretation, Romantic repertoire, piano concertos*

style as well as the distinctive features and various aspects of his pianism are considered. Integral performances of Bartók and Beethoven's piano concertos and a number of concertos by Bulgarian composers are commented. Following an overview of the major romantic pieces for piano and orchestra, included in Dikov's performing and recording activities, special attention is devoted to Brahms's two piano concertos. The timeline of their performances by Dikov is provided. On this basis, the pianist's concept of the pieces is analysed along with his views and knowledge of the Brahmsian style. Not only his rich structural hearing and formal skills, but also his sound-instrumental achievements within the whole integral of the two grand piano concertos are highlighted. A number of interesting reviews along with other written

Documents

Symphonic poem *The Epic of Tutrakan* by Dimitar Nenov *Polina Antonova*

During my research on the scores contained in the personal archives of Dimitar Nenov, kept at the Scientific Archives of BAS (Holding 216), I found an unknown for the time being music manuscript of the symphonic piece *The Epic of Tutrakan*. The work belongs to the earliest period of his oeuvre. It could not be dated precisely, but the

period of its composition is more or less determinable: 1917–1918. Its title, *The Epic of Tutrakan* serves as a guide mark as it is identical to that of Dobri Hristov's overture, also composed in 1917–1918. A comparison of the two pieces makes it clear that both works were composed for the same competition. Nenov has left a detailed note/programme of his work.

The score is rather of the compressed score type. Dimitar Nenov has never written a score until then. In some places he has specified his propositions for instruments. Dimitar Nenov's early pieces are almost unknown. They

provide information about the shaping of the style, manner, ideas, aesthetical influences, genre choices of one of Bulgaria's most talented and interesting composers of the early twentieth century.

Keywords: *Dimitar Nenov, Dobri Hristov, The Epic of Tutrakan, Dimitar Nenov's early works, works for symphony orchestra*

Debuts

Pavel Grigorievich Tschesnokoff and his sacred music

Rosica Nikolova

Over the last decades, a notable revival of interest among performers and hence among researchers in the sacred compositions and the perennial oeuvre of remarkable Russian composer Pavel Grigorievich Tschesnokoff has been witnessed. Renowned Bulgarian bass singers such as Boris Christoff, Nicola Ghiuselev and young Orlin Anasatasov have interpreted his pieces in this country. Both church and secular

choirs, led by prominent Bulgarian conductors, include choral pieces by Tschesnokoff in their repertoires. This paper presents the composer as a leading figure in the so-called New School in Russian Sacred Music of the turn of the twentieth century, considering the topical issue of the extent to which his work is known and performed in Bulgaria and Russia nowadays.

Keywords: *Moscow Synodal School, New School in Russian Sacred Music, harmonisations of chants, sacred compositions/cycles, liturgical/stage music performance*

Analysis of the musical structure and the imagery of the cycle To the Most Holy Mother of God (Op. 43) by Pavel Tschesnokoff

Rosica Nikolova

Pavel Tschesnokoff composed a cycle of sacred choral works Op. 43 in 1914, when the best part of emblematic of the so-called New School in Russian Sacred Music were written, including Rachmaninoff's Liturgy (Op. 31), Grechaninov's Passion Week (Op. 58), etc. The cycle evinces the characteristics of the composer's already mature manner. The cycle has seven chants performed a cappella according to the tradition of Orthodox denomination. The canonical lyrics for Orthodox hymns and chants To the Most Holy Mother of

God have not been borrowed from the same liturgical order of service: three of them are part of the Supplicatory Canon To the Most Holy Mother of God and the rest four are part of the order of service found in the Vespers, the First Hour, Sunday Matins and Our Lady of Kazan Feast Day Service (feast day: on 22 October or 4 November); still, all these are united by the general idea of praising the the Holy Mother of God and prayerful hope in Her. Various music techniques, including polyphony were used to compose the pieces.

Keywords: *sacred chants, stylistics, music constructing, Orthodox lyrics, the Holy Mother of God, intonational features, Russian polyphony*

Colloquia

International musicological event in Sofia *Stefan Harkov*

The 11th Congress of South-East European Studies (XIe Congrès d'études du Sud-Est européen, <http://balkanstudies.bg/congress2015/en/2-uncategorised.html>) was held on 31 August – 4 September 2015 in Sofia, mounted mainly by the International Association of South-East European Studies (AIESEE), a large authoritative organisation founded in 1963 and enjoying all along moral and financial support granted by UNESCO. The event was hosted by the Bulgarian Academy of Sciences and particularly, by the Institute of Balkan Studies and Centre of Thracology. Over 250 leading scholars from 26 countries, experts in economics, politics, defence, history, culture, arts, media, etc., arrived in Sofia. The musicological session was organized in cooperation with the International Musicological Society as the Sixth International Conference of the Regional Association for the Study of Music in the Balkans. A total of 25 presentations by 29

participants from 19 countries (Albania, Austria, Azerbaijan, Bulgaria, Croatia, Cyprus, Greece, Georgia, Germany, Hong Kong, Italy, Macedonia, Romania, Russia, Serbia, Switzerland, Turkey, UK, US) were selected to be made at the international musicological event. The presentations were grouped in five panels and a roundtable; moderators: Cor. Mem. Prof. Svetlana Kuyumdzhieva, DSc and Prof. Dr Tilman Seebass in cooperation with Mirjana Veselinović-Hofman, Velika Stojkova-Serafimovska, Maria Alexandru, Stefan Harkov, Katy Romanou, Francis-Nectarios Guy, Tatjana Marković, Evanthia Nika-Sampson. The Conference decided upon founding an academic journal, *Studies Musicologica Balcanica* with the support of and applying the standards of the International Musicological Society. The next, Seventh International Conference of the Regional Association for the Study of Music in the Balkans, was slated for 2017 to be held in Nicosia, Cyprus.

The Second Congress of the Music Theory Society *Ivan K. Yanakiev*

Tchaikovsky Moscow State Conservatory hosted the Second Congress of the Music Theory Society 26–29 September 2015. This year the biennial themed Schools and Trends in Musicology, Composition and Performing Art was occasioned by the 150th anniversary of Moscow P.I. Tchaikovsky Conservatory. It was held in 16 sections (http://www.mosconserv.ru/upload/images/Documents/Events/program_congress_2015_eng.pdf). Some of the most intriguing papers delivered at the conference were as follows: Natalia Plotnikova (Moscow P.I. Tchaikovsky Conservatory): The Counterpoint of the Russian Baroque: Present-Day Problems

of Study; Valentina Kholopova (Moscow P.I. Tchaikovsky Conservatory): Boris Asafiev: Innovations for Centuries to Come; Konstantin Zenkin (Moscow P.I. Tchaikovsky Conservatory): Concerning the Problems and the Semantic Potential of the Concept of 'Intonation'; Vyacheslav Medushevsky (Moscow P.I. Tchaikovsky Conservatory): The Neuro-Semiotic Aspect of Musical Intonation; Simon Perry (School of Music, University of Queensland, Australia): Notation, Enharmonicism and 'Musical-Dramaturgy' in Musorgsky's Boris Godunov; David Haas (Hodgson School of Music, University of Georgia, USA): Devices from Bruckner: Toward an Understanding of Their Significance

for Shostakovich's Symphonies. Two traditions clashed in the discussion on Riemann and Schenker in Various National Traditions: the Russian school with their functional theory of traditions, school and trends and that of the American school of music theory, based on Schenker's works. Most of those involved in the discussion are members of the IMS (International Musicological

Society), where such a discussion is also led in absentia, through exchange of articles for instance. Ivan K. Yanakiev, a full-time PhD student at the Institute of Art Studies, BAS, Sofia delivered a paper in the Section of Students and Post-Graduate Students on Concerning the Question of Unequal Temperaments in the 20th Century: the Theory of Maria Renold, part of his doctoral thesis.

Reviews

Angelina Petrova: Cognitive Approaches to Ear for Music and Musical Memory Sofia: Mars 09, 2014. 264 pp., appendices and a CD, ISBN 978-954-2925-26-2

Andrey Diamandiev

Angelina Petrova's book corresponds to the most up-to-date and topical studies on solfeggio worldwide, without breaking the relation with the traditional teaching practices in Bulgaria. The categories of musical understanding, hearing, aural training, consciousness, the latest scientific approaches used in the creation of the so-called neural network structures and neural maps, the terminological and structural study of musical memory, of the so-called 'auditions', as well as 'F0 listeners' or 'spectral listeners' present solfeggio in a completely different light, keeping nonetheless its substance in the strict music educational practices. In Chapter 1, Philosophic and Musical Hermeneutics and Ear for Music the author comments on the postmodern philosophy and its interpretations of musical hearing, drawing on the modern and postmodern theories of Theodor Adorno, Hans-Georg Gadamer, and later also of Gilles Deleuze and Félix Guattari, making the important distinction in German language between ear for music and musical hearing, which in the Russian and Bulgarian traditions are fused into the former term, ear for music. In Chapter 2, Ear for Music in the Light of Contemporary Cognitive Psychology solfeggio is studied through

cognitive psychology, shaping of musical perception and of musical notions in accordance with the cognitive and neuropsychological studies. Chapter 3 deals with musical memory, broaching the paramount views of cognitive psychology of musical memory: its definition, types, assumptions about its dynamic structure, the issues of the long-term musical memory and the correlation between it and melodic dictation. Chapter 4, Tonal Syntax and Ear for Music interprets melodic dictation, basic theoretical notions in music aural analysis, analytical aural method in dictation are considered, with the study focusing here on its practical part: 1-, 2-, 3- and 4-part dictation. The section dealing with the specifics of the dictations by 'parameters' in some systems of West-European methods is especially valuable. Chapter 5 explores the models of the post-tonal ear for music and melodic dictation in post-tonal music. The chosen thematic line evinces the author's innovative methodology drawing on various modern views and models, e.g. Pierre Boulez, Utz and Kleinrath, including also postmodern composers in the process of solfeggio training such as Stockhausen, Ligeti, Lachenmann, Ferneyhough.

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