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Институт за изследване на изкуствата  
BULGARIAN ACADEMY OF SCIENCES  
Institute of Art Studies

## SOUTH EAST EUROPEAN STUDIES IN MUSICOLOGY

Proceedings of the 11th International Congress of Southeast  
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of the IMS Regional Association for the Study of Music  
of the Balkans.

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## ABSTRACTS

### SACRED MUSIC

#### **The Library as Witness to Music History: the Case of the Rila Musical Manuscripts Housed at the Library of Rila Monastery** *Svetlana Kujumdzieva (Sofia)*

**Abstract:** Musical manuscripts currently housed at the library of Rila Monastery, whose number is over 100, present the largest collection of notated manuscripts in Bulgaria and one of the largest musical collections originating from the Balkans held in an European library (not counting musical manuscripts in the libraries of the monasteries on Mount Athos). The collection is particularly valuable because, firstly, it gives a homogeneous picture of development in one of the most dynamic periods in the history of Central and Eastern Europe, including the Balkans, the early National Revival period from the second half of the seventeenth through the late nineteenth century; secondly, the collection contains all the basic types of notated chant books needed to perform worship in all-year round in the Orthodox churches. The Rila musical manuscripts are in Church Slavonic language, bilingual (Greek-Church Slavonic), and in Greek. Most of them are written by Bulgarian writers. They are one of the most prominent symbols of Bulgarian national and cultural identity and also, they are representative for both the relation Bulgaria – the Balkans and the Balkans – Europe.

*Keywords: Rila Monastery, library, musical manuscripts, church singing school, Bulgaria, the Balkans*

#### **The Propagation of the New Method of Analytical Music Notation in the Wider Balkan Area through the Activity of Direct Students of the Three Teachers of Patriarchal Music School (1815 – 1821)** *Sevi Mazera (Volos / Ioannina)*

**Abstract:** The science of Byzantine Musicology has contributed decisively to the international promotion and recognition of the great cultural dimensions of the musical treasure of Eastern Orthodox Church. The unity of the over thousand year old written musical tradition, is historically confirmed and recorded in thousands of musical manuscripts located mainly in libraries in Greece, Mount Athos, Mount Sinai, and in the wider Balkan area in general.

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The end of the eighteenth and the first two decades of the nineteenth century are considered as a very important period in the history of Psaltic Art. The New Method of analytical notation was the culmination of an effort to simplify the existing writing system. The theoretical part of teaching was officially assigned to Chrysanthos, while the teaching of the practical part and the transcription of the entire repertoire of Byzantine and post-Byzantine melopoia into the new analytical notation, to Gregorios and Chourmouziotis respectively.

The present paper attempts to present a few cases of these students who after their studies travelled from Constantinople to the wider Balkan area. They have a great deal of work to present either as chanters or as teachers at various musical schools.

**Keywords:** *New Method, Balkan area, Three Teachers, Byzantine musicology, Psaltic art*

## **The Sticherarion Marc. Gr. II 118 and the Byzantine Musical Culture in Early 14th-Century Thessaloniki** *Silvia Tessari (Padova)*

**Abstract:** My purpose is to present the first detailed analysis of an earlyfourteenth-century paper Sticherarion with Byzantine musical notation (“round notation”) which is now kept in the Marciana Library in Venice (Marc. Gr. II, 11 8, olim Nanianus 174). Like the main part of the Byzantine musical manuscripts of this library, this 366-folia-Sticherarion, well preserved, was never fully studied until now (apart from the brief descriptions in the catalogues of Giovanni Alvisi Mingarelli – Bologna, 1784 – and Elpidio Mioni – 1967), though its importance in the studies of the development of Byzantine music culture is self evident even to a first glance.

In particular, I was able to identify its scribe: the monk Δανιήλ Ἀχράδης, responsible of both the Greek text and the neumatic notation. He appears not only a mere copyist, but a melourgos, being the composer of the melody of two stichera here dedicated to Saint Gregory of Akragas (incipit Τὸν τοῦ Κυρίου ζυγόν, written by Ἰωάννης Πλαγίτης) and to the saint monk Photius of the monastery Tou Akapniou of Thessaloniki (incipit Ἡ παιδρὰ τοῦ θεοφόρου μνήμη Φωτίου, written by Δημήτριος Βεάσκος). And it is in the rubric of this last sticheron that Δανιήλ Ἀχράδης declares himself, monk and sinner, as the author of the music: μελισθὲν δὲ παρ’ ἐμοῦ (f. 159r). I will provide a first reconstruction of the musical activity of Δανιήλ Ἀχράδης (taking as starting point the researches carried on by A. Papadopoulos-Kerameus), and I will then focus my attention on the literary and musical tradition of this two stichera, comparing what we read in the Venetian Sticherarion with other sources.

**Keywords:** *Byzantine musical culture, sticherarion, neumatic notation, Δανιήλ Ἀχράδης, Thessaloniki*

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## Musical Tradition in Albania between East and West *Meri Kumbe (Tirana)*

**Abstract:** The cultural exchanges throughout centuries have contributed to the evolution of musical tradition in Albania by creating and preserving its unique originality and at the same time enriching it with those characteristics that defines it as the music of the Balkans. The cultural and musical commonalities as well as distinctions between the Albanian music and that of neighbouring countries are numerous and significant. The scope of this article is to briefly present Albanian musical traditions by focusing on one core aspect: the Christian Orthodox sacred music. At the end of the article the present condition of traditional music is outlined. The paper covers a time span that starts from the middle of the 19th century and extends to the beginning of the 21st century. This historical trajectory is characterized by efforts and struggles related to the country's liberation movement, the foundation of the Albanian state, the formation of ethnic and cultural identity, the painful heritage of the Communist totalitarian system, and so on. By analyzing concrete paradigms, this article highlights the commonalities emerged, viewing them from an East – West perspective, and the specificities of musical tradition in Albania from a comparative perspective.

**Keywords:** *Orthodox music in Albania, history of Albanian music, Albanian Orthodox Church, music manuscripts, music archives*

## Musical Life in Osijek Viewed through the Activities of Music Societies in the Parish Church of St. Michael the Archangel in Tvrđa *Brankica Ban (Osijek)*

**Abstract:** The aim of this paper is to illustrate how a church music society can be the foundation for the formation of musical life in a particular community through history (the 19th and the 20th century). The following is based on the work of four music societies in Osijek, Croatia, from 1850 to 1944. These societies, whose activities were connected to the Church of St. Michael the Archangel in the Osijek's oldest district named Tvrđa, are Essegger-Kirchen Musik-Verein (1850 – 1862), Essegger Liedertafel (1858 – 1862), Esseker Gesangs Verein (1862 – 1876), and Cecilia's society in Osijek II (1933 – 1944). The records of the first three of them have their places in older archival funds from the time of the Habsburg monarchy, whereas the fourth one (Cecilia's society in Osijek II) forms part of more recent archival records of the parish church of St. Michael the Archangel.

**Keywords:** *music society, church music, parish church, music teachers, music archives, Osijek*

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## PARALITURGICAL MUSIC

### **The Italo-Albanian Kalimera of the Parco Pollino in Calabria** *Gianni Belluscio (Cosenza)* *and Oliver Gerlach (Berlin / Naples)*

**Abstract:** In several regions of Southern Italy there is still a rural tradition to recite the Passion in the local dialects. They are Balkan dialects which are mixed with the local Italian dialect, but its ritual recitation is usually called kalimera (“Good morning” in Greek). The present study compares five communities which perform the kalimera in a more or less liturgical context of the Holy Week: Spezzano albanese (Spixana), Acquaformosa (Firmoza), Lungro (Ungra), Firmo (Ferma), San Basile (Shën Vasili), Frascineto (Frasnita), and Civita (Çifti). The five communities use a corpus of texts which often follow a literary prototype created by Jul Variboba during the 18th century. Each village uses different melodies or strophic models usually a monophonic recitation by female singers, San Basile’s recitation is even performed as a multipart song alternating between male and female singers.

Unfortunately, the Italoalbanian dialect called Arbëresh, registered as world heritage at the UN, is since 2007 on the red list of seriously endangered languages (like Italogreek dialects before), despite the fact that the number of active speakers still is considerably higher. We do not know, if these traditions will be continued during the next decades, so we hope that our recordings might help for a later revival of a lost tradition. Concerning the texts, it seems that all of them are taken from Variboba, although some of them are Calabrian and Italian texts, but we would like to point out how the literary poems have been transformed and adapted to the local tradition. Concerning the melodic models, we would like to describe, what they have in common and what is unique for the tradition of one community.

**Keywords:** *Italo-Albanian, kalimera, Jul Variboba, Calabria, Orthodox Easter*

### **West-European, Balkan, and Bulgarian Religious Songs: Influences and Interactions** *Stefka Venkova (Sofia)*

**Abstract:** The research object of the paper are the religious songs (fr. cantiques spirituels, it. canzoni spirituali, de. geistliche Lieder) in Bulgarian religious practice of the 20th century. Religious songs constitute an important part of the musical practice of the Catholic church in Bulgaria and they belong to the practice of the Orthodox Church as well. Some of them have gained broad popularity and have been used as popular school songs, in the school religion classes, and in the activities of the Christian brotherhoods and societies.

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The research aim is to investigate the usage of the religious songs in the musical church practice in Bulgaria. The different influences from West-European and Balkan musical tradition and their interactions in Bulgarian religious songs will be of special interest. The base for comparisons and analysis will be collections of Bulgarian religious songs, published in Bulgaria in the 1920s and 1930s.

The investigated topic follows a current tendency for expanding the church music research in Bulgaria on both Orthodox and Catholic traditions. An important aspect of the topic is the issue of the “crossing point” of the Christian cultures of Byzantium and the West Christianity in Bulgarian religious music.

**Keywords:** *religious songs, song collections, spiritual practice, religious brotherhoods*

## TRADITIONAL MUSIC, MODERNITY, AND HYBRIDITY

### **Yildiz Ibrahimova and Music that Unites *Ivanka Vlaeva (Blagoevgrad / Sofia)***

**Abstract:** The history of the Balkans is an example of mixture between different traditions, which need to be explored in contemporary context, because of the new multifarious realizations. They are based historically on experience of many communities, diverse music and culture layers and perceptions that coexist and interact together. The modernized traditions could be seen through the common tendencies as well as in the individual style and accomplishments of musicians with different background. Thus the focus of this case study is a music practice of Yildiz Ibrahimova who proves herself as a performer with many faces and realizes her projects in different music areas. Among them are jazz, contemporary art and folk music. The vast experience and large knowledge of this singer are good fundament for understanding music peculiarities and similarities in the region of Southeastern Europe. She freely combines styles and techniques of different époques, music genres and means in her stage performances. Yildiz Ibrahimova is a person who connects and unites through music and this is something very important for her. It is a platform that she follows consecutively. Here I search her ideas, experience and achievements and also point out some important examples of her work. They are systematized into several main directions: the choice of musical material and methods, which she uses in her improvisations; social platforms that have to unite different people and events corresponding to them; her projects and concerts. The basis of the study is concerts, recordings, and interviews.

**Keywords:** *the Balkans, music, Yildiz Ibrahimova, mixture*



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## The Importance and Use of Bulgarian Folk Music and Its Authenticity

*Deniza Popova (Berlin)*

**Abstract:** The understanding of Bulgarian folk music depends on a variety of definitions. It begins during the period of national rebirth and proceeds through the extensive work of musicologists during the socialist period until today. The definitions can be summarised chronologically within the history of ethnomusicology in Bulgaria. Selected examples help to explain the use of the term authentic folk music, which has changed over the centuries while the scientific definition remains constant. Currently, accessibility to musical materials is particularly important (via databases, archives, instruments, sheet music, audio recordings, etc.). The question "Which kind of scholarly intervention in the process of making music is useful, wise and reasonable?" will be answered by the observations below on the present experience with the use and the reception of Bulgarian folk music in Bulgaria and in other countries, especially in Germany. The focus is on the changing perception and knowledge of traditional music. It relates different periods and places to the present concept of "authentic Bulgarian folk music."

**Keywords:** *Bulgarian folk music, ethnomusicology, authenticity, musical practice, music archives*

## The Reflection of Social Transition in Traditional Music – Case Study of Republic of Macedonia

*Velika Stojkova Serafimovska (Skopje)*

**Abstract:** The paper analyzes the changes within the Macedonian vocal tradition during a social transition at national level. This case study to a large extent discusses number of social processes, as: the political situation in Republic of Macedonia in the last 30 years, the internal and the external political events, phenomena and transitional factors, as well as the official cultural policy and its implementation as the largest factor of changes within the Macedonian vocal music in the urban and the institutionalized environments.

By the way of analyzing the social transitional changes in Republic of Macedonia and factors affecting this process, as the staging of the musical folklore or the transition that brings changes and redefining of the national cultural identity, this paper offers a very interesting and logical image of the state of the traditional musical culture on Macedonia. At the contemporary, so-called modern times, the traditional, old folk music is organized, hierarchized, fixed, demarcates, westernize and record as a new form which primarily acquires a completely different function and aesthetics. As a reaction to these processes, the countries of the former Eastern Bloc are to some extent readdressing the traditional values, certainly not signifying by that a rejection of the new ones.

**Keywords:** *traditional music, ethnomusicology, ethnology, social transition, national identity*



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## Georgian Political Folk and Folkloric Politics: The Relationship of Politics and Folk Music in Georgia

*Teona Lomsadze (Tbilisi)*

**Abstract:** The subject of this study is the relationship between Georgian folk music and Georgian politics. I aim to ascertain how Georgian folk culture is used in the political sphere, as well as the role of politics in folk music circles.

While working on the issue several manifestations of this relationship became clear: a) Georgian folk music performed during international political meetings and Georgian culture days abroad, in order to make an impression on foreign colleagues and attract tourists; b) Georgian folk in political demonstrations and war operations; c) Folk songs dedicated to political figures (In the paper this process is presented in historical perspective); d) Certain musical peculiarities absorbed into Georgian folk music as a result of relationships with neighbor nations. During this kind of relationships some Asian instruments organically established its place in Georgian folklore; e) The political demand of the country, which has a significant influence on the state of folk. Clear examples of this are the massive Soviet-era choirs.

**Keyword:** *folk music, politics, Georgian folk culture, patriotic spirit, political demonstrations*

### ART MUSIC

## Mugham Opera of the Silk Road: The Silk Road Ensemble With Yo-Yo Ma Creates a New Rendition of the Story of Layla and Majnun *Aida Huseynova (Baku / Bloomington)*

**Abstract:** This paper is based on my experience of working in the capacity of a research advisor with the Silk Road Ensemble under artistic direction of cellist Yo-Yo Ma. In 2007, the Silk Road Ensemble created a new chamber arrangement of the opera written by Azerbaijani composer Uzeyir Hajibeyli (1885 – 1948) in 1908 and recognized as the first opera not only in Azerbaijan but also in the entire Muslim East. From 2007 to 2009, this arrangement became a highlight of the Silk Road Ensemble's repertoire being introduced to audiences in Europe, Asia, and North America. The plot of Hajibeyli's opera was based on the ancient legend of Layla and Majnun, the two ill-fated lovers, often referred to as Romeo and Juliet of the East. As for the music contents, Hajibeyli's work is defined as "mugham opera" as it features a unique fusion of the features of Western opera with mugham, quintessential genre of traditional music of Azerbaijan. The new arrangement preserves the spirit of the Hajibeyli's opera as both literary and musical contents derive from the original score. Meanwhile,

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essential changes have been made that transformed the aesthetics, as well as stylistic and genre characteristics of Hajibeyli's work into a new distinct concept. The Silk Road Ensemble expanded that work of art to the vast region of the Silk Road: from China the motherland of silk to Italy the motherland of opera. The new arrangement is shaped by many cultural and musical energies coming from various sources. "Mugham opera" of Azerbaijan has transformed into the "mugham opera" of the Silk Road.  
**Keywords:** *mugham opera, Silk Road, Layla and Majnun, Uzeyir Hajibeyli, Yo-Yo Ma, Azerbaijan*

**Das Problem „Nationales – Universales“ in der  
Diskussionen über den wahren bulgarischen  
Kirchengesang und über den bulgarischen Musikstil  
– kulturhistorische Parallelen  
National and Universal in Discussions About  
„Authentic Bulgarian Church Singing“ and  
Bulgarian Musical Style – Cultural and Historical Parallels  
*Julian Kujumdzhev (Plovdiv / Sofia)***

**Abstract:** In the first half of the twentieth century two discussions related to musical culture caught the attention of Bulgarian society. The first of them, initiated in the late nineteenth century, raised the question of creating a Bulgarian style of church music, whose foundations were to be sought either in the monodic psaltic chants or in the melodies designated as „Bolgarskij rospjev“. In the second discussion the issue of a Bulgarian style is much more broadly debated as a necessity of an identification marker for the Bulgarian musical composition creativity in the context of European music. The report analyzes the relationship between national and universal from a cultural-historical point of view to the benefit of both discussions, which run in parallel and some of whose participants take part in both.

**Keywords:** *Bulgarian musical style, discussions, musical culture, national, universal*

**The Identity of Bulgarian Art Music Abroad:  
Emigré Music before the 1990s  
*Milena Bozhikova (Sofia)***

**Abstract:** The reflex of identity – be it individual or collective – for Bulgarians has always been a result of the accumulation of complex historical factors, cultural policies torn between officiousness, opportunism and moral integrity, national inferiority complex and traumas, all of which deeply mark the national mentality. Based on the etymology of the word "identity" (derivate of "idem" and opposite in meaning to "alter" and "ipse"), Roger Pouivet defines identity as "That, which distinguished the

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thing and allows for it to be recognized as itself in other circumstances". He claims that "identity" is generic before else. In the development of the professional Bulgarian art music during the 20th century three stages can be observed that are determined by complex relationships between individual and collective identity and the way these are structured, as well as ideological doctrines: (1) until about 1945; (2) 1945 – 1989; (3) from 1989 onwards. Actually, national identities have acquired sufficient stability as traditions in European music after 1990s that Homi Bhabha is able to create a theory of mixed identities, a new, essentially plural cultural space against which current developments can be assessed. In recent studies Austrian musicologists have likewise discussed the mixing and crossing of cultures in Central Europe. In the center of the report we will discuss the question of the choice of identity – Western European, Balkan, hybrid, and the reasons for it with major representatives André Boucourechliev and Emile Naoumoff.

**Keywords:** *identity, Balkans, Bulgarian art music, emigré music, Western European music, André Boucourechliev, Emile Naoumoff*

## **A Cypriot Composer at the Crossroads of Asia and Europe. Probing Faidros Kavallaris' Musical Language Francis-Nectarios Guy (Limassol)**

**Abstract:** Faidros Kavallaris (Φαίδρος Καβαλλάρης, \*1950) is a Greek-Cypriot composer. He studied architecture and music. In the mid 70's he started studying and performing Cyprus traditional music, byzantine ecclesiastical music as well as researching ancient Greek music. Since the early 80's he has started focusing his interests in the European compositional techniques of his days. One of the main research activities of the composer is the exploration of the link between Eastern Mediterranean music traditions and the music of Far East. He probes the correlation of the musical streams originating in the most ancient traditions of the world. As a result of the above scientific research and also his internship with the music of Asia, Kavallaris managed to join the philosophical aspects of the music of ancient Greece, India, China, and Japan with the Western European tradition. The epicentre though is always the island of the Cyprus.

The aim of this paper is to discover the influences of the Cypriot composer; present his musical language; analyze the acceptance of the composer's compositional work and research on the island of Cyprus and in Europe; to identify the impact and dissemination of his local and regional culture.

**Keywords:** *Faidros Kavallaris, musical language, Cyprus, ancient traditions, contemporary music*

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## MUSIC EDUCATION

### **Music Schools in International Comparison** *Nikolay T. Demerdzhiev (Hong Kong)*

**Abstract:** Music schools are rarely seen as a subject of research or as a topic for international comparison. They are often seen more as a place for free time activities. In some European countries such as Austria and Germany, however, the importance of the music school as educational, social and cultural centre has been re-evaluated. The purpose of the current study is to encourage and to boost cooperation worldwide on research related to music schools. Three music schools from Bulgaria, Hungary and Austria, have been taken into account for the current research project. The different specific school characteristics, their missions and goals as well as their legislative basis and funding are subjects of the study. Expert interviews with the music school's supervisors had been conducted with special attention on topics related on the challenges of the different school environment and the coherence between music schools, educators identity, music pedagogy strategies, professional experience and institutional cooperation. The interviews had been evaluated according to the research method of thematic analyse (Braun/Clarke 2006) and the fine structure analyse (Froschauer/ Lueger 2003). The results are concluded in a number of propositions and recommendation for the future perspectives which may be of interest to international organizations such as the International Society of Music Education (ISME), the International Musicological Society (IMS) and others.

**Keywords:** *music, identity, cooperation, policy, education*

### **Music for Peace, a Model for Socialization** *Mina Fenercioğlu (Istanbul)*

**Abstract:** This study discusses a Turkish music education model similar to El Sistema. The Music for Peace (Baris Icin Muzik) program, founded in 2005 by an idealist humanitarian in Istanbul, started as a pilot project with accordion and then with flute in ensembles at the Ulubatlı Hasan Primary School where mostly underprivileged children attend. The program gives complimentary music lessons particularly to deprived children, who at the beginning were prone to crime. With music education, the attitudes of the children turn to a positive aspect. The aim of this initiative provides social and cultural awareness, which serves the same mission as the world known El Sistema.

In this study I aim to understand what social changes music education might bring about in children's lives. In the free music lessons, children work in groups, which helps them to acquire feelings of solidarity, friendship, communion and sharing. In brief, in this paper, firstly El Sistema will be introduced. Then the concept of socialization will be

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discussed, and finally, the El Sistema-inspired programme Music for Peace will be presented.

**Keywords:** *Music for Piece, socialization, musical education, El Sistema, Istanbul*

ROUND TABLE: GREATER EUROPE AND THE  
ACTIVITY OF THE IMS REGIONAL ASSOCIATION  
FOR THE STUDY OF MUSIC OF THE BALKANS

Aspects of the European Integration of Serbian  
Musicology in the Light of the Activity of the  
Regional Association for Balkan Music<sup>1</sup>  
*Mirjana Veselinović-Hofman (Belgrade)*

**Abstract:** The aim of this paper is to show that speaking of the European integration of Serbian musicology in the light of the activity of the Regional Association for Balkan Music, largely means speaking of a sort of furtherance of that integration. The aspects of the European integration of Serbian musicology, which are of importance for its hitherto activity within the Regional Association for Balkan Music, are multifaceted and numerous. They have been coordinately shaped through several components: the international character of our musicological journal *New Sound* which has persevered in its efforts to play a role in a worldwide professional exchange for more than twenty years now; the international musicological conferences which take place every year in Belgrade and other bigger Serbian towns, and whose proceedings have been published and distributed to many musicologically relevant world centres; the publishing activity of the Department of Musicology of the Faculty of Music in Belgrade, the Institute of Musicology of the SASA, the Matica srpska institution, and the Serbian Musicological Society; and then, through the continuous participation of Serbian musicologists in international gatherings, and in European scientific and educational university projects. Also, our musicologists' membership and activity in international associations have largely contributed to the current European position of Serbian musicology – foremost in the IMS, and its Regional Association for the study of music in the Balkans.

**Keywords:** *Serbian Musicology, International Musicological Society, Regional Association for Balkan Music, "Musical Folklore as a Vehicle?"*

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<sup>1</sup> This article was carried out as part of the scientific project of the Department of Musicology of the Faculty of Music in Belgrade *Identiteti srpske muzike u svetskom kulturnom kontekstu* [Identities of Serbian Music in the World Cultural Context], supported by Ministry of Education, Science and Technological Development of the Republic of Serbia.

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**European Transitions and Local Traditions in the Balkans.**  
**The Case of Greek Musicology**  
*Evi Nika-Sampson (Athens / Thessaloniki),*  
*Katy Romanou (Athens / Nicosia),*  
*Maria Alexandru (Thessaloniki)*

**Abstract:** Musicology in Greece is a relatively young discipline at universities. However, music philosophy and theory are deeply rooted in the Ancient Greek World and continued to be developed during the Middle Ages and up to more recent times. Greek Musicology in the 20th century focused on the one hand on the study of Greek music in all its expressions, both from a diachronic and systematic point of view, and on the other hand it explored Western European traditions and various kinds of music from all over the world, while it was keeping path with older and newer developments in the field and also opening up new perspectives in some areas of Musicology worldwide.

Our joint presentation follows the subsequent structure:

1. Topics and trends in Greek Musicology since 2011 (Evanthia Nika-Sampson)
2. Musicology by Greek authors in the CE (Katy Romanou)
3. Some aspects of Ethnomusicology and Byzantine Musicology in Greece and other Balkan countries: an interim report (Maria Alexandru).

One of the main purposes of the IMS Regional Association for the Study of Music on the Balkans is to promote the research on the different local traditions in South-East Europe and their interactions. Balkan countries share in their musics many common elements. The present report addresses some developments and contemporary major trends in all fields of Music Studies in the Balkans. It focusses on the Proceedings of the Conferences organized by the IMS Regional Association, as well as on some other important scientific events of the last decades in the Balkan countries.

**Keywords:** *musicology, ethnomusicology, byzantine musicology, Greece, Balkans*

**On the International Musicological Conference**  
*“Musical Romania and the Neighbouring Cultures:  
Traditions – Influences – Identities”, Iași, 4-7 July 2013.*  
**New Directions in Romanian Musicological Research**  
*Laura Vasiliu (Iași), Zamfira Dănilă (Iași)*

**Abstract:** Following the conference series coordinated every two years by the Regional Association for the Balkan Countries of the International Musicological Society (IMS), the Department of Theoretical Music Studies of “George Enescu” University of Arts from Iași, Romania, organised the International Musicological Conference on the subject Musical Romania and the neighbouring cultures: traditions, influences, identities.

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The purpose of the International Musicological Conference was to bring together Romanian and foreign musicologists and ethnomusicologists, researchers and students with interests in ancient Romanian, Balkan or East European music to debate topics such as music iconography, Byzantine and folkloric traditions, as well as the music of these regions in modern and contemporary times.

As regards Romanian composition, if the 150-year-old trend of assimilating Central and Western– European works, coupled with capitalisation on the national oral tradition led to a similar profile in our musicology, we are now at a turning point where a parallel analysis of the comparable musical cultures in South-Eastern Europe is expected of us. Moreover, we are called upon to unify the research of traditional music and contemporary works, given the diverse postmodern compositional options.

**Keywords:** *Romanian musicology, ethnomusicology, byzantine musicology, Balkans, Eastern Europe*

**Presenting South East European Music of Classical  
Antiquity and Early Middle Ages Through Initiatives  
of the International Musicological Society (IMS ):  
Recent Activity  
*Stefan Harkov (Shumen / Sofia)***

**Abstract:** The presentation will discuss the recent research in the field of Southeast European music from the Classical Antiquity and Early Middle Ages. The main emphasis will be placed on seven international conferences (2011 – 2014). Four of these conferences have been supported by the International Musicological Society, in the other three some of the participants have been IMS members. All the seven conferences create a picture of present trends in the study of Southeast European music in the periods of Classical Antiquity and Early Middle Ages. Furthermore they clearly indicate the fundament of characteristics typical for the region.

**Keywords:** *Southeast European music, Classical Antiquity, Early Middle Ages, international conferences, International Musicological Society*



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## REVIEWS

### **Bulgarian Musical Theatre. Opera. Ballet. Operetta. Musical 1890–2010. Documents. Reviews. Commentaries.** *Elisaveta Valchinova-Chendova*

With the fourth volume of the academic themed series Bulgarian Musical Theatre. Opera. Ballet. Operetta. Musical<sup>1</sup>, a two-decades-long collaborative scheduled project of the Musical Theatre Research Group, Institute of Art Studies, BAS, led by Prof. Rosalia Bix, DSc, was completed successfully. Paying homage to Prof. Rosalia Bix, the team of the book, Prof. Anelia Yaneva, DSc; Prof. Rumiana Karakostova, PhD; Assoc. Prof. Miglena Tzenova-Nusheva, PhD and Emilia Zhunich, PhD made every effort to ultimately redact and publish it in collaboration with Gaea-Libris publisher and the Institute of Art Studies, BAS; funded by the National Culture Fund, Ministry of Culture and the 13 Centuries of Bulgaria National Endowment Fund.

This volume is a fundamental historical study of Bulgarian and translated publications in Bulgaria on opera, ballet, operetta and musical over a period of 120 years. The focus is on the critical texts on the repertory of the state-run and musical theatres and all their productions ever since these have been established until end-2010. The book is of an encyclopaedic type, based on a striking supplemented bibliographical set of 17,531 described sources, including books, papers, articles and press notices in periodicals, specialised publications and publications on local lore, manuscripts from archives, verbatim accounts, etc. Each of the given systematisations is scientifically substantiated and is of undoubtedly high reference value, going beyond the outlined in the title of the book area of academic musicological knowledge.

The independent parts of the work: 1. Opera by Prof. Rosalia Bix and PhD student Emilia Zhunich<sup>2</sup>; 2. Ballet by Prof. Anelia Yaneva; 3. Operetta by Prof. Rumiana Karakostova; 4. Musical by Assoc. Prof. Miglena Tzenova-Nusheva are making a contribution to this research area. Apart from the introductory topical articles on the emergence, historical development and the reception of certain genres on Bulgarian stage, the authored parts include conceptually interpreted selections of a total of 155 analysed repertory titles (of them, 49 dealing with opera; 45 with ballet; 35 with operetta and 26 with musical). Each of the titles is presented using excerpts from varying

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<sup>1</sup> Bix, Rosalia, Rumiana Karakostova, Miglena Tzenova-Nusheva, Emilia Zhunich. Bulgarian Musical Theatre. Opera. Ballet. Operetta. Musical 1890 – 2010. Documents. Reviews. Commentaries. (Bulgarski muzikalen teatar 1890 – 2010. Opera, balet, opereta, miuzikal. Tom IV. Recenzii, otzivi, komentari.) Sofia: Geya-Libris, 2015, 768 p. ISBN 978-954-300-149-1; ISBN 978-954-8594-54-7

<sup>2</sup> After Prof. Rosalia Bix's illness and untimely demise, this part was completed by Prof. Anelia Yaneva, who officially took the lead on the project.

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by their nature reviews of stagings at different musical theatres, critical commentaries by the authors and timelines of the premiere performances. An overview is made, which is a classical reflection, affording ground for readers to compare various opinions and evaluations.

The authors underscore explicitly as early as the Introduction to this volume that the defining Bulgarian musical theatre national stylistics of the Bulgarian repertory, certain works and stagings of which can be identified with good reason as classical examples, has been at the top of the priorities of their research attention.

This book boasts a number of strengths. In spite of the pronouncedly stated individual views and aesthetical principles in the authors' main texts, they have come to an optimally constructive accord in the co-authored parts of the book. Congratulations to my colleagues on the successful completion of the fundamental four-volume historiographical project Bulgarian Musical Theatre. Opera. Ballet. Operetta. Musical. It is of archival, source-study, research and educational importance as a book of fundamental significance to Bulgarian culture.

### **Goritza Naidenova:** *Elena Stoin's Folk Music Dialects in Sound*<sup>1</sup> *Veselka Toncheva*

The Institute of Art Studies published in end-2015 a special issue of the *Bulgarian Musicology* journal, titled *Elena Stoin's Folk Music Dialects in Sound* on the occasion of the 100<sup>th</sup> anniversary of Elena Stoin (1915–2012), an eminent figure in Bulgarian folk studies. The book contains a CD selection of recordings made mostly by her and some other folklorists. The CD contains audio examples illustrating her study on Bulgaria's folk music dialects (1981). Thus the most important task of the team working on the book (Prof. Goritza Naidenova, PhD, who compiled the book and authored the text, Maria Kumichin and Diana Danova-Damianova, PhD, who selected the illustrative archival documents on paper and Alex Nushev, who dealt with the production of the CD) was accomplished, i.e. to link Elena Stoin's book to the archival recordings used and cited by her.

In fact, no matter what we believe about the progress in and even comprehensiveness of the ethno-musicological exploration of Bulgaria's districts and sub-districts, there is no other such audio collection. Though containing selected examples mostly of Elena Stoin's recordings and though the authors observe in the preface that they are 'not seeking to show Bulgaria's folk music dialects', this digital collection is, in a sense, representative of the music-dialectal diversity in Bulgaria. Through it the oldest and richest

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<sup>1</sup> **Naidenova, Goritza.** *Elena Stoin's Folk Music Dialects in Sound.* (Muzikal-nofolkornite dialekti na Elena Stoin v zvuk). Sofia, Institute of Art Studies, 2015. ISBN 978-954-8594-56-1

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music archive keeping thousands of folk music recordings in various formats, the Archive of the Institute of Art Studies, BAS, opens up to its users: experts, researchers, teachers as well as to wider audiences who happen to be interested or versed in the Bulgarian folk music. This edition is an audiobook by Elena Stoin, being also an audio collection of Bulgarian folk music dialects to fill a gap in the presentation of Bulgarian music heritage.

Using the selected decipherings and the professionally processed data of the notated and audio examples from the archival certificates of the recordings, as well as through her comments on them, the author Goritza Naidenova illustrates the connection between Elena Stoin's fieldwork materials and their theoretical interpretation. Stoin has defined herself as a fieldworker in the first place and her pattern of considering the specifics of each of the main districts develops in two parts. The first one treats the functional groups of songs (or song cycles), which are the most typical of the respective district, while the second is concerned with a comprehensive presentation of the folk-musical style of each district by established analytical parameters following Stoyan Djoudjeff's theoretical approach. The team of the new edition has reinterpreted and fitted all the above in the scheme of the presented folk music dialects following the order, as given by Elena Stoin: *Western dialects*: Middle West Bulgaria; Ihtiman's Sredna Gora Mountains; Pirin district; Velingrad region; Northwest Bulgaria and *Eastern dialects*: Rhodopian district; the village of Nedelino's two-part singing; Thrace; Strandja; Sredna Gora Mountains; Middle North and Northeast Bulgaria; Dobrudja.

In this, the team has faced issues related not only to the prioritised arrangement of the song types (within each district) by their function, but also to the requirement for referring to the context in which they occur in Elena Stoin's book. The author Goritza Naidenova saw herself forced to opt for unifying the order of presenting the examples from each district by function, as Elena Stoin has given a different order in view of a more comprehensive or illustrative presentation of the song cycles in each of the districts.

Goritza Naidenova's commentaries accompany each of the selected notated or audio examples: which of its parameters Elena Stoin has given in her book to underscore the distinctions of each region and draw the patterns and regularities typical of the respective dialect. Thus, for instance, certain examples from the Pirin region build the metro-rhythmic profile of the song repertory: the song *Dali tturni ochi nemam* (*Ain't I got black eyes...*) in 9/8 illustrates the 'splitting of the weak beats in slow tempo'; the song *Mari Matse, mome Matse* (*I say, Matse, lassie Matse*) is 'an example of the typical of this district quaver movement in 2/4'; the song *Sipi voda studena* (*Fill with cold water...*) is built on the typical of the region two-part singing 'with immovable second set of voices and the two parts crossing in the end of the tune', 'affording as well an opportunity to witness repeated switching between 2/4 and 5/8' (p. 30).

Goritza Naidenova makes an interesting analysis of Elena Stoin's conclusions about the specifics of folk music from the northwest parts of Bulgaria, a region, explored first by Elena Stoin's father, Vassil Stoin in 1926–1928. She conducted her fieldwork in 1956 drawing on his collection

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of folk songs *Folk Songs from the Timok to the Vit* (1928). As a fieldworker, she showed professional discernment in the search of, figuratively speaking, that old song layer, unaffected by the urban musical culture, using as well the tools of comparative methodology diachronically to create as precise a folk-musical description of the Northwest as possible.

This new edition of Elena Stoin's *Folk Music Dialects of Bulgaria* evinces though something important: a development of a kind of Stoin's stance is discernible starting from her publication of 1956 until her 1981 book, which deals with 'seeking and following the principle of phasic equality in treating the dialects in different districts of Bulgaria' and hence considering the songs 'in 2 categories: old rural songs and song of urban nature' (p. 42). That part of Bulgaria is especially difficult for fieldwork due to the rapid changes in the social and cultural situation, but as Goritza Naidenova observes: 'we now hear striking examples caught on those tapes'. Now the latter were published thanks to the audio collection enclosed with the book.

Here I should once again note that the team's hard work is behind the notated and audio examples: from the conceptual building of selection criteria to the procession of the paper documents to digitisation of analogue recordings to the final professional production of the CD.

The parallel between of the notated examples in the book block and the succession of the audio files on the CD offers an opportunity to build as full a picture of the respective region as possible in the way outlined by Elena Stoin herself. The contribution of folklore studies to plotting Bulgarian folk music dialects on a map is beyond a shadow of doubt, yet recalling or rather, reviving her 1981 book in this special issue of *Bulgarian Musicology* journal is important in the twenty-first century.

We are living in times when book is not what it used to be, when we are seeking interactivity and perceiving through more senses. This project is an undoubted success and we can only wish it to be just one of many similar projects. The Archive of the Institute of Art Studies, BAS keeps invaluable recordings made starting from the 1940s, when traditional culture was living and ritualism still in place, and Bulgaria's earliest folklorists were active in capturing and recording this heritage. We need it now and this edition reminds us of this fact.

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## AUTHORS IN THIS ISSUE

### **Assist. Prof. Maria Alexandru, PhD**

School of Music Studies,  
Aristotle University Thessaloniki,  
Greece  
email: malexand@mus.auth.gr

### **Assoc. Prof. Brankica Ban, DSc**

Department of Music,  
Academy of Arts  
Josip Juraj Strossmayer University  
of Osijek, Croatia  
email: bban@uaos.hr

### **Assist. Prof. Gianni Belluscio, PhD**

Department of Linguistics,  
University of Calabria,  
Cosenza, Italy  
email: giannibelluscio@hotmail.com

### **Prof. Milena Bozhikova, DSc**

Institute of Art Studies,  
Bulgarian Academy of Sciences,  
Sofia, Bulgaria  
email: mbojikova@yahoo.com

### **Assoc. Prof. Zamfira Dănilă, PhD**

Faculty of Performance, Composition  
and Music Theory Studies,  
George Enescu University of Arts,  
Iași, Romania  
email: dzamfira@yahoo.com

### **Nikolay Demerdzhiev, PhD**

Head of Johann Sebastian  
Bach School of Music Hong Kong,  
Independent music performer,  
Hong Kong  
email: nikdemerdjiev@yahoo.com

### **Research Assist. Mina Fenercioglu, PhD**

Department of Musicology,  
State Conservatory,  
Istanbul University, Turkey  
email: minafenercioglu@gmail.com

### **Oliver Gerlach, PhD**

Independent scholar  
Founder and Artistic director  
of Ison Ensemble,  
Berlin, Germany / Naples, Italy  
email: o.gerlach@gmail.com

### **Collaborative Scientist**

#### **Francis-Nectarios Guy, PhD**

Department of Arts,  
European University Cyprus,  
Director of the Cyprus Wine Museum,  
Founder and Artistic Director of the  
Commandaria Orchestra,  
Limassol, Cyprus  
email: guyf7@yahoo.gr

#### **Prof. Stefan Harkov, DSc**

Department of Music,  
University of Shumen;  
Faculty of Theology,  
University of Sofia, Bulgaria  
email: stharkov@yahoo.co.uk

#### **Prof. Aida Huseynova, PhD**

Secretary General of the National Music  
Council of Azerbaijan,  
Baku Academy of Music, Azerbaijan;  
Jacobs School of Music,  
Indiana University Bloomington;  
Azerbaijan / U.S.A.  
email: anhuseyn@indiana.edu

#### **Prof. Julian Kujumdzhiev, PhD**

President of the Bulgarian  
Musicological Society – UBC;  
Vice-President of the Union  
of Bulgarian Musicians and Dancers;  
Editor-in-Chief of Musical Horizons Magazine;  
Department of Theory and History of Music,  
Academy of Music, Dance and  
Fine Arts Plovdiv, Bulgaria  
email: j\_kujum@hotmail.com

#### **Corr. Member of BAS , Prof.**

#### **Svetlana Kujumdzieva, DSc**

Institute of Art Studies,  
Bulgarian Academy of Sciences;  
Department of History of Music  
and Ethnomusicology,  
National Academy of Music  
“Prof. Pancho Vladigerov”, Sofia;  
Faculty of Theology, University  
of Sofia “Saint Clement of Ohrid”,  
Sofia, Bulgaria  
email: svetk90@hotmail.com

#### **Meri Kumbe, M.A., PhD candidate**

Lecturer in Department of Musicology,  
Faculty of Music,

---

Tirana University of Arts;  
PhD candidate in National and  
Kapodistrian University of Athens  
Athens, Greece / Tirana, Albania  
email: meri.kumbe@yahoo.com

**Teona Lomsadze, M.A., PhD candidate**  
International Research Centre  
for Traditional Polyphony  
Vano Sarajishvili Tbilisi State Conservatoire,  
Tbilisi, Georgia  
email: teona.lomsadze@conservatoire.edu.ge

**Sevi Mazera, Ph.D.**  
Artistic director of AI ΑΔΟΥΣΑΙ  
female Byzantine choir Volos  
University Ecclesiastical Academy of Vella  
Volos / Ioannina, Greece  
email: sevi@sevi.gr

**Prof. Evanthia Nika-Sampson, PhD**  
President of the Hellenic Musicological  
Society School of Music Studies,  
Aristotle University Thessaloniki,  
Athens/Thessaloniki, Greece  
email: euinikas@otenet.gr

**Deniza Popova, PhD**  
Independent scholar and  
Freelance music performer,  
Berlin, Germany  
email: deniza.berlin@googlemail.com

**Prof. Katy Romanou, PhD**  
Music Department, National and  
Kapodistrian University of Athens;  
Department of Arts,  
European University Cyprus  
Athens, Greece / Nicosia, Cyprus  
email: romanoy@otenet.gr

**Em. O. Univ.-Prof. Dr. Dr.h.c.  
Tilman Seebass**  
Past-President of the International  
Musicological Society (2007 – 2012);  
Member of the IMS Bureau  
University of Innsbruck,  
Innsbruck, Austria / Basle, Switzerland  
email: Tilman.Seebass@uibk.ac.at

**Prof. Elisaveta Valchinova-Chendova, DSc**  
New Bulgarian University;  
Institute of Art Studies,  
Bulgarian Academy of Sciences

**Assoc. Prof. Velika Stojkova  
Serafimovska, PhD**  
Chairperson of ICTM Study Group  
on Music and Dance in Southeastern  
Europe;  
Marko Cepenkov Institute of Folklore  
Saints Cyril and Methodius University  
of Skopje, Republic of Macedonia  
email: lika73@yahoo.com

**Adjunct Prof. Silvia Tessari, PhD**  
Department of Cultural Heritage,  
Padova University  
Independent music performer,  
Padova, Italy

**Prof. Laura Vasiliu, PhD**  
Faculty of Performance, Composition  
and Music Theory Studies,  
George Enescu University of Arts,  
Iasi, Romania  
email: otiliastrug@yahoo.com

**Assoc. Prof. Stefka Venkova-Mosheva,  
PhD**  
Institute of Art Studies,  
Bulgarian Academy of Sciences;  
Secretary of the Bulgarian  
Musicological Society – UBC;  
Artistic director of the Choir at the Bulgarian  
Catholic Apostolic Exarchate,  
Sofia, Bulgaria  
email: venkovast@yahoo.com

**Prof. Mirjana Veselinović-Hofman, PhD**  
Editor-in-Chief of  
*New Sound International Journal of Music*;  
Department of Musicology,  
Faculty of Music, University of Arts in Belgrade  
Belgrade, Serbia  
email: mvesel@eunet.rs

**Assoc. Prof. Ivanka Vlaeva, PhD**  
Faculty of Arts, South-West University  
“Neofit Rilski”, Blagoevgrad;  
Institute of Art Studies,  
Bulgarian Academy of Sciences,  
Bulgaria  
email: i\_vlaeva@abv.bg

\*\*\*

**Assoc. Prof. Veselka Toncheva, PhD**  
Institute of Ethnology and Folklore  
Studies with Ethnographic Museum,  
Bulgarian Academy of Sciences