

ABSTRACTS

Svetlana Zaharieva's 80th Anniversary

**"In the name of those who come to the science..."
(conversation)**

Goritzza Naydenova, Iskra Racheva and Luben Botusharov

Their conversation marks the anniversary of Svetlana Zaharieva (1937 – 2013), a major and brilliant figure in Bulgarian musicology and ethnomusicology.

Her colleagues comment on her career, her development as a scholar and her significance to Bulgarian ethnomusicology's progress. Highlighted are her achievements in the area of purely music-theoretical studies on folk music in her books: *Bulgarian Folk Two-part Singing* (1974), *Early Forms of Organisation of Music and Lyrics in Bulgarian Folklore* (1977) and *Forming of Bulgarian Folk Songs* (1979). The interlocutors tell from the viewpoint of witnesses about the process of expanding her research interests combined with changes in the very methodology of

studying folk music that led to her opus magnum of 1986: *The Player in Folk Culture (Semantic and Functional Analysis)*, a book that has publicly stated the paradigmatic change in the study of traditional music in Bulgaria towards its culturological and anthropological construal ('music in culture' and 'music as culture'). Svetlana Zaharieva's taking to the history of Bulgarian music folk studies or to the relations between nationalism and music in the context of the studies of folk music of the late nineteenth and the first half of the twentieth centuries as well as to analysing developments of the 1990s such as weddings, proms, political rallies, etc., interpreted as instances of tradition in contemporary modular society is also highlighted.

Folklore and politics

Agitprop groups, choirs and working bees: The first decade of administered amateur arts in Bulgaria (1944 – 1954)

Goritzza Naydenova

The paper is the earliest stage in a research work dealing with amateur arts under Communism. The period

given in the title coincides with the Stalin era in Bulgaria with all the ensuing consequences for the ideas of arts,

when the widely developed amateur music making was gradually caught up in an administrative and political dragnet unlike the period prior to 1944, when this was done on the own initiative of the citizens. The paper seeks to present the developments in that decade in its specificity, pursuing three main lines 1) how amateur arts were administered at the time: that was a period of quests for a working managerial structure so that all areas (both territorially and in terms of genres) of non-professional music making to be included; 2) what information is provided by the records about the amateur ensembles and their repertoires in the cities: generally speaking, some of the existing structures (school and city choirs) were welded together with the intensively and even imperatively established abundant new ensembles, both being assigned propaganda tasks, where repertoires were the main tool, and set in a highly competitive environment. The participants in these processes did not deem their inclusion

Keywords: *Communism, management of culture, amateur arts performances, traditional music, choral movement*

to be a result of a political pressure; 3) what happened across the villages and how their amateur groups looked like: taking a firm grip on the village communities by using the tools of cultural policies was much harder because these were deeply rooted in the traditional rural culture. The paper traces the initial steps and choices of presenting local traditional repertoires onstage and observes the low levels of permeating urban music making (excluding the direct forms of political propaganda). Coercive instilment of the modern using amateur arts was recorded both in memoirs and documents.

Both memoirs and administrative documents cover the counting of 'amateur arts' as 'folk art'. At this stage, it resulted in a functional indistinguishability (when it came to the political organisers) of all the non-professional music activities (choirs, orchestras, working bees, agitprop groups) from one another, and in the following decades it led to the semantic equation of 'amateur arts' with 'folklore'.

A take on the 'orchestrated' musical and artistic side of National Folklore Festivals in Koprivshitsa and their political uses under Communism

Galina Denkova

The paper deals with the opening and closing ceremonies of national folklore festivals in Koprivshitsa under Communism, i.e. the first edition in 1965, the second in 1971, the third in 1976; the fourth in 1981 and the fifth in 1986. Mainly, the artistic aspects of the pre-planned ceremonies, the real conditions and some critical reviews are analysed. Various types of songs

performed at the festivals such as art songs, partisan songs, songs about communist labour, about the Communist Party, etc., alongside the old songs as well as concrete examples are provided. The names of the participants in the concerts are also given: singers, instrumentalists, dancers, etc. Tracing the folk music and other events held at the opening and closing ceremonies of

national folklore festivals in Koprivshitsa seeks mainly to bring to light their explicit connection with the then governing Communist Party and its ideology. The names are given of the political persons of higher or lower standing who have attended the ceremonies. Some of them gave passionate speeches extolling the power and magnificence of traditional Bulgarian folklore, bowing to the participants in

Keywords: *national folklore festivals in Koprivshitsa, opening and closing ceremonies, repertoire, participants, guests, ideological influence*

the festivals, praising the might and consideration shown by the Bulgarian Communist Party. It was grandiosity and massive involvement that came to the fore, which are in fact completely foreign to the traditional folk culture and it was only natural, because contextually, semantically and in terms of their ideologemes, these contemporary cultural situations pursued a new and a different goal too.

Intercultural dialogues

(White) Rose in America's hair. Balkan and Bulgarian dancing in the international folk dance groups: an introduction

Daniela Ivanova-Nyberg

This article is part of a larger field research that discusses Balkan and Bulgarian folk dancing in the United States as performed by both American international folk dance groups and Bulgarian communities. The article is divided into two sequential publications. The text proposed here provides a general overview of Balkan and Bulgarian folk dancing in the United States. Along with the American international folk dance groups that developed large repertoire from the Balkans, there are a number of ethnic Bulgarian folk dance groups whose growth became noticeable within the first six annual Vereia Folk Festivals in Chicago. The variety of Bulgarian folk dance activities and repertoire performed by American folk dancers and Bulgarians during parties, celebrations, or on stage, encourages further comparative studies. The title of this article is directed toward ongoing in-

terest in this topic and further study. “(White) Rose in America's Hair” metaphorically expresses the complex character of the Bulgarian repertoire that has been introduced to the States in the past several decades. It is a combination of “old” repertoire – dances, introduced mainly before the 1990s, and “new” repertoire, brought to the States by the powerful immigration wave from Bulgaria since the 1990s.

In this article under investigation are Balkan and Bulgarian folk dancing as observed in the IFD-groups, viewed from both historical and ethnochoreological perspectives. Along with Laušević (“Balkan Fascination”), the researcher here presents her own experience during her first Balkan night at the Hungarian House in New York City. An array of questions evolved from this dance evening. These are grouped around:

1) Dancers – Who are the danc-

ers? What is their ethnic, educational and professional background? Do they recognize “traditional” from choreographed dances and do they care? What is most important to them? Dances to be truly “traditional” or simply “wonderful”?

2) Teachers – Who are the teachers? What are their ethnic, educational and professional backgrounds? How and where did they learn their own teaching repertoire?

Keywords: *USA, international folk dance (IFD), Balkan dance, Bulgarian dance, American folk dancer, folk dance teacher*

3) Repertoire – To what extent does the repertoire contain “traditional” (village) dances from Bulgaria and the Balkans and to what degree does it blend with newly created choreographies?

Also under overview are the various types of Balkan music and dance camps.

The article places the focus on the first two questions, leaving repertoire and analytical commentary to a forthcoming publication.

Traditional music and modernity

The ritual music of the heterodox Muslims from Kardjali region – contexts of performance and functions

Rumiana Margaritova

The research object of the article is the ritual music of the Alevis/Bektashis in Kardjali region in South-Eastern Bulgaria – a Turkish-speaking community which confesses the Islam in its so-called „heterodox“ form. The main focus are the functions of the music in its contemporary contexts of performance – the traditional clandestine ritual, not allowed for outsiders’ access until recently, and the non-ritual situations which appeared mostly in the last fifteen years. Being the sound and motional expression of the religious ideas uniting the Alevis and Bektashis, the songs *nefes* and the dances *semah* – an integral part of the ritual, are one of the basic means for

incorporating religious, social, and aesthetic values and for strenghtening the communal identity. The non-ritual performances, still rare, are of interest, especially those which occure on stage as they contradict the century-old prohibition for publicity. The Alevi/Bektashi sacred music on stage is used to reveal acceptable parts of the ritual, so it turns to an instrument for representation of the heterodox muslims to the other ethno-confessional communities in the region, with achieving equality with them being the ultimate aim. Thus, without losing traditional meanings and vitality, the Alevi/Bektashi ritual music adds new values for its bearers.

Keywords: *heterodox Muslims, Alevis/Bektashis, ritual music, stage performance.*

Debuts

Ornamentation in Bulgarian vocal folklore music according to various researchers. Classification perspectives

Peter Kerkelov

Ornamentation in Bulgarian traditional music is a subject, that is rather rarely explored by our ethnomusicology. However, some of our researchers have made discerning observations. Through comparative analysis of works by Nikolay Kaufman, Elena Stoin, Alexander Mocev, Stoyan Djoudjeff among others one can notice important aspects of the ornamentation, that are mostly to do with its embellishing, structure-forming and mode-forming qualities. Such generalized delineation of tendencies for ornament classification reveals, as well, one essential for

its creation process, that has been so far neglected – improvisation. The existence of “cultivated” transformative ornamental gestures and their “contemporary dependence” on the acceptance of the Western European model of highly fixative notation should lead to an alternative insight into the correlation of improvisation-ornamentation-notation. This may contribute to the outline of clearer classification perspectives, that consequently may bring a deeper understanding of the fluid nature of ornamentation in traditional music.

Keywords: *Ornamentation, improvisation, prescriptive-descriptive notation, Bulgarian folksongs Bulgarian traditional music*

Conferences & colloquia

A seminar conducted by Prof. Gerald Messner

Angelina Petrova

The article presents the seminar conducted by Prof. Gerald Messner on *Comparing Folk Polyphonic Traditions*, organized by National Academy of Music “Prof. Pancho Vladigerov” and held on 28–29 September 2016.

Prof. Messner’s study on *Љops’* diaphony links the layers of theoretical knowledge since Antiquity to the modern interpretations of sonograms. He first of all has introduced the term *interferential diaphony* (Schwebungsdiaphonie). Gerald Florian Messner started his fundamental research

work by placing *Љops’* diaphony into a new theoretical and research framework: into the music-receptive field through electro-acoustic analysis of sonograms. The scholar shows how the layers of sound waves cause a destructive interference, found in two-part and three-part songs in *Bis-tritsa* in the extant untuned ancient forms of diaphony. He has over the years developed not only the problem of the specific acoustic nature of the types of folk diaphonic singing across the world, but has also included the aspects of text and voice shaping, of

the functioning of chants in local cultures to come to a definition of the indigenous and multidimensional interferences as a cosmic phenomenon. His multilayered and dynamic study of diaphony evinces a substantial and structural view. On the second day of the seminar, Prof. Messner was again

captivating with a 'cluster' of his performances as a theoretician, playwright, composer, artist and culture expert. His career of a researcher and artist is challenging and even fateful as has been his turning to ethnomusicology in its complicated Austrian, Bulgarian and other remote roots.

Fifth Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe

Ivanka Vlaeva

The article presents the Fifth International Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe which was held from 2 to 8 May 2016 in Blagoevgrad, Bulgaria. The host of the event was South-West University "Neofit Rilski", Faculty of Arts in cooperation with the ICTM National Committee of Bulgaria. The presentations of 44 ethnomusicologists and ethnochoreologists were organised in 15 sessions. They continue the practice of the previous four symposia of this ICTM Study Group and show many diverse points of views concerning the state of music and dance in Southeastern Europe. The main goal was to see a mosaics of contexts, experiences, methodologies and their different expressions.

The symposium is an ethnomusicological and ethnochoreological approach to three thematic areas. These topics are crucial for the majority of the study group members and their research interests that arise in the performance practice, education and arts sciences. "Music and Dance in Southeastern Europe in post-1989" is the first theme of the symposium and it was chosen by 14

members of the study group. The year 1989 indicates the start of a new period for Southeastern European history, moving on from the collapse of socialist regimes to the new political and cultural processes. This has involved broad transformations in music and dance and caused re-questioning of the dichotomies and hierarchies between East and West, national and transnational, local and regional, professional and amateur, official and unofficial and so on. "Representations of Music and Dance in audiovisual ethnographies in Southeastern Europe" is the topic of the second theme of the symposium. Audiovisual representations of music and dance are used as one of the basic reference tools in ethnographic research. For that reason research methodologies, historical perspective in film ethnographies, audiovisual 'reality' of music and dance performances, interpretations and representations were the core of discussions on this topic. It was a research focus for 11 of the symposium participants. The third of the theme is "Myth, ritual and interpretations in/of music and dance of Southeastern Europe". It was chosen by

19 participants. This topic includes a study of music and dance motifs in local mythological understandings and the role of music and dance in calendrical and life cycle rituals, their interpretations, social and public uses today, aspects of modern mythology and rituals: images and symbols.

The local flavor of the event was drawn by additional art performances and presentation of the cultural heritage of the region. For that reason the symposium program included also three concerts of traditional music and dance of southwestern Bulgaria,

music workshop, dance workshop, three film presentations, photo exhibition and "The Night of the Bulgarian Ethnomusicology". Performers were teachers and students from three Departments of the Faculty of Arts at South-West University in Blagoevgrad as well as folk groups from southwestern Bulgaria. Moderators of the events were Binka Dobрева, Georgi Garov, Klavdia Kamburova, Nikolai Tzvetkov, Valeri Dimchev from the SWU "Neofit Rilski" and our honored guest Timothy Rice (UCLA), Rosemary Staelova, Ventsislav Dimov, and others.