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БЪЛГАРСКА АКАДЕМИЯ НА НАУКИТЕ  
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# ABSTRACTS

## Music and Information

### One-click Music Information

*Ivanka Vlaeva*

The twenty-first-century globalisation affects the existence, dissemination, retention and more broadly, the knowledge of music. In the course of this process some issues arise in relation to the accessibility, authenticity and synthesis of information about music. Further, they have to do with ethics, axiology and economy. In an information society, increasing numbers of people expect the needed information to be readily accessible online. Nowadays products are released faster, while activities are superimposed and run in parallel. This is the reason why databases become fundamental to a quick and synthesized reception of information, as well as to its dissemination and use. In order for the established, new or rediscovered musical knowledge to be properly conceptualized, the question should be answered as to the content and uses of musical terms in Bulgaria relating to history, theory, ethnomusicology, pedagogy, and performing arts. Terminology synthesizes and shows the most important specifics

of the phenomena in different regions, cultural and musical layers, communities, and genres. The Bulgarian experience of compiling dictionaries and music encyclopaedias and the way paved by them towards the creation of databases has been traced. Databases created in Bulgaria and their types have been presented. The expansion of research areas in contemporary musicology and the need for an adequate use of their terminology has been analysed. Possible avenues for providing information about music in a globalising world using music databases have been considered. One of my goals is to offer guidelines for developing a dictionary of music in several fields: historical, geographical, theoretical, organological, genre-related, plus their application in creating music databases by means of employing multi-tier architectonics. An analysis of musical practices from different cultural and musical layers and regions of the world provides the grounds for offering a systematization of the terms in several main groups: art/

compositional music; traditional music; pop music. Thus, every term becomes a keyword for the quick and efficient finding and absorbing of musical knowledge from the database. The terms have been defined depending on

various parameters (historical, geographical, philosophical and religious, aesthetical; technical, technological, functional, organisational), which normally work as a cohesive whole in concrete practices.

**Keywords:** *music, information, terminology, dictionaries, encyclopaedias, databases, Bulgaria*

## Pop Music Terminology: Problems, Realities and Paradoxes

*Ventsislav Mitsov*

The article offers a critical view of pop music terminology, databases and the lack of precise differentiation of pop musical styles in Bulgaria on the basis of two researches: one conducted by the Trend Research Centre in 2019 and the second, by South-West University under a project of the Balkans–Europe Regional Research Centre, Bulgarian National Science Fund, led by Assoc. Prof. Maria Serafimova in 2013. The article seeks to ascertain whether the lack of precise terms in musical styles and trends leads to a distortion of the sociological conclusions of the conducted researches. Apart from the paradoxes of Bulgaria's music scene, this study dwells on such world paradoxes as the 1989 Grammy Award for Best Hard Rock/Metal Performance given to the British rock band Jethro Tull. The author also considers the interpretations of folk music in

Bulgaria along with stereotypes and clichés in the public mind in regard to what precisely constitutes folk and pop music. The text treats the lack of a formal database of pop music in this country referring to an amateur open-access database created by volunteers. It is a good case in point, but also a starting point for future research into pop music and the underground scene in Bulgaria. In conclusion, the paper offers a critical analysis of certain stereotypes which have established themselves in society: What is classical music - Honegger or Clayderman? What is pop music: thrash metal or disco music? Proceeding from these issues, the author underscores once again that a unified database of Bulgarian pop music needs to be created in order for us to differentiate its styles, understand it better, and specify musical terminology with a greater degree of precision.

**Keywords:** *pop music, databases, terminology, sources of information, unified register*

**Traditional Tamboura Playing in Bulgaria's Southwest in the Practice of Currently Popular Local Players**

*Valeri Dimchev*

This article deals with this Bulgarian folk musical instrument and the tamboura playing tradition in Bulgaria's southwest. The role of the tamboura in the traditional way of life has been explored. In the course of study meetings have been held and interviews taken with tambourists and tamboura teachers from various regions, schools, ethnic or age groups. The selection of tambourists' accounts imply that the tamboura has been a must for people's everyday lives at working bees, weddings, family feasts, etc. Todor Preshelkov recalls that tambouras were to be found in every house, which suggests that the instrument was extremely popular across the entire southwest of Bulgaria. The reason as to why and how it came to be the case is not easy to explain. Still, several very important factors could be defined: the tamboura has a natural dynamic balance with the human voice, which presupposes its role as appropriate accompaniment; it is suitable for both solo (instrumental or instrumental/vocal) and group performances (with a shepherd's pipe, timbrel, bagpipe); it simultaneously provides tune and rhythm; by playing the melody and holding the bourdon note at the same time it completely and authentically reflects the traditional musical aesthetic of Bulgaria's southwest; the materials for tamboura-making are easily obtainable. As a result, it may be inferred that the traditional tambourian style typical of Bulgaria's southwest is still extant and practiced by many performers within that region; the specific tambourian two-part playing fully reflects the musical aesthetic of the locals; the traditional playing of Bulgaria's southwest has to be studied consistently at all levels of teaching and education, such as children's centres for music, schools of music, as well as higher education institutions.

**Keywords:** *tambura/tamboura, Bulgarian, folk, ethno, music*

## Music and Screen

### Of the Musical Environment of a Documentary (Presentation of Cultural and Historical Heritage)

*Valeri Pastarmadjiev*

Cultural heritage preservation for posterity is a special challenge and an ever-topical subject. There are a number of tools allowing to preserve and present historical memory to the general public. Among the most effective ways to do so is its recreation by using audiovisual media and its objectification in documentary films. Film, and in particular documentary film, uses a set of devices to achieve the desired goal. Musical environment, in holding the potential for creating an overall feeling of a certain period, plays a special role in effectively representing events of cultural and historical significance. In this respect, the goal of this study is to bring forth the role and specifics of the musical environment of documentary films in preserving cultural and historical heritage. The object under study here is the musical environment in a documentary dealing with Bulgaria's cultural and historical heritage, namely *The Masters Who Turned Time Forward*. Another important focus is also the process of composing music as an

impactive element with its own specificities. The article presents some aspects of the interplay between musical atmosphere and visual environment in the documentary as a symbiosis between the act of presenting and capturing and, in this sense, preserving cultural and historical heritage. An overview has been made of the role of music in films and more specifically, in documentary filmmaking. The correlation between the film story, the sites on which historical events unfold, and the film score has been analysed. The reasons behind the choices of genre, musical instruments and merging musical styles have been provided. The documentary shows historical sites of architectural value constructed by master builders from Bratsigovo. The author presents the above-mentioned devices as an effective tool in creating the musical atmosphere of a documentary viewing cultural and historical heritage as a prerequisite for facilitating the reception of and social commitment to the presented cultural values.

**Keywords:** *cultural heritage, musical context, documentary, composers, genre peculiarities*

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## Debuts

### Phillipp Nicolai's Chorale

#### "How Brightly Shines the Morning Star"

(Ein geistlich Braut-Lied der gläubigen Seelen/ von Jesu Christo  
irem himmlischen Bräutigam: Gestellt über 45-sten Psalm des  
Propheten Davids)

#### *Mila Naumova*

The present article, "*The Morning Star*", part I of *The King and Queen of chorales: "Wie schön leuchtet der Morgenstern"* ("How Brightly Shines the Morning Star") and "Wachet auf, ruft uns die Stimme" ("Awake, the voice is calling us"), aims to present findings about the first of the two famous songs unquestionably attributed to Nicolai. The above subject is in relevance to my Doctorate thesis, whose defense is pending in Fall 2019. We begin with an introductory discussion of the object of this study, followed by a brief biography of the composer. From there on, the work is divided by the following

subheadings, which bear relevance to the subject discussed: *parody and contrafactum*, Nicolai's authorship – the word that merges into music, the time of creation of the song and biographical musical historiography of the 19<sup>th</sup> c., the allegory of the central image, the poetry of the mystical love, the originals of the vernacular and the sacred songs, the three texts: the sacred, the secular, and Psalm 45, the debate about the origins of the *Morning star*, Winterfeldt's structural analysis, Her Highness' melody, the Sivler Song of Hans Sachs', *Resonet in Laudibus*, "Works Cited" in Bulgarian, English and German languages.

**Keywords:** *Philipp Nicolai, Acrostic, parodia, contrafacta, Freuden-Spiegel des ewigen Leben, Sivler Song, Resonet in Laudibus*

## Reviews

### Julian Kujumdziev: „Hristo Manolov“

Plovdiv, Koala Press, 2018, 128 p.  
(ISBN 978-619-7134-93-3)

#### *Stefanka Georgieva*

Julian Kujumdziev's book deals with the personality and oeuvre of composer Hristo Manolov (1900 – 1953) drawing

on a vast body of historiographic sources: manuscripts and records kept in the collection of BAS; the Plovdiv Regional Archives State

Agency; the Library of the Holy Synod; churches and personal archives; reviews of his works from periodicals; encyclopaedic entries and works on the history of Bulgarian composers and musical culture, etc. An overview by Nikola Yanev, Hristo Manolov's close friend and a long-standing president of Plovdiv Association of Singers, has a special place among the above-mentioned. Julian Kujumdziev initiated and edited the publication of this previously unknown manuscript in 2014. Hristo Manolov's creative contribution is said to be "universal". He did not complete his studies at *Dresden Hochschule für Musik*, but his stay there in the course of several months helped him familiarise himself with the European musical tradition. He gained vast experience as an orchestra member, chorister and conductor. His compositional legacy has been presented in essays about the main genre trends in his creative development. He composed a total of 280 pieces: 12 operas and 9 operettas (some of them unfinished), many symphonic, vocal/instrumental, chamber, choral and liturgical opuses, a good part of which were intended for ensembles led by him, as well as the first Bulgarian ballet ever, i.e. *Yana and the Dragon* (1937). Raising the issue of "the truth" about the artistic merits of this ballet, Julian Kujumdziev traces the historical chronology of the response to the work, including that following its second staging in 1958. Hristo Manolov also composed 7 liturgies, 2 midnight masses and many other pieces of church music, all of which await an in-depth study. Hristo Manolov's works have been grouped in genres and described according to the available information about the year and place of composition, type, volume and present location. Thus, Prof. Julian Kujumdziev's book not only offers convincing evidence of the musician's versatility, but also identifies possible avenues for researching and rethinking the historical role Hristo Manolov played in Bulgaria's musical culture in the first half of the twentieth century.

**Romeo Smilkov: „The Piano Music of Dimiter Nenov (from an Interpretational Standpoint)“**

Sofia/Plovdiv: Dimitria Zhelyazkova, 2017, 426 p.  
(ISBN 978-619-90629-3-7)

*Polina Antonova*

The book "The Piano Music of Dimiter Nenov (from an Interpretational Viewpoint)" by famous Bulgarian piano player Romeo Smilkov, performer and researcher of the composer's oeuvre, is a study commanding respect for its conception and construction, voluminousness and content. The complete piano

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works by one of the most brilliant members of Bulgaria's music elite from the first half of the twentieth century has been comprehensively considered and analysed for the first time ever. Romeo Smilkov gave an integral performance of all Dimiter Nenov's piano pieces in Plovdiv, 2006 and Sofia 2007. He is among the few Bulgarian pianists who have played the *Concerto for Piano and Orchestra* (Razgrad, 1996). He has made a number of recordings and taken part in the editing of *A Theme with Variations in F Major* and *Toccat* (2001). His work on Dimiter Nenov's vocal and instrumental pieces has inspired piano transcriptions of the composer's songs for voice and piano, e.g. *Evensong* (1934), *The Saintly* (1930, lyrics by Elisaveta Bagriana), *Woodcutter* (Waiting for Lord's Night) (1937, lyrics by Dimiter Panteleev), as well as *The Sun Went Down* (1929) and *The Eternal* (1931) for four hands made in 1992. He has also authored the study *Dimitar Nenov's Piano Music from the First Half of the 1930s*, the book *Dimitar Nenov: Piano Works from the First Half of the 1930s*, and *Theme with Variations in F Major* (Sofia: Dobrev, 2001). Central to the present book are the pieces of the 1920s and 1930s, a period of great significance for the creative growth and maturation of the composer.

Smilkov seeks to offer deep insights into his pianistic style from an interpretational standpoint (such as influences, ideas, development, metamorphoses, etc.) in the context of the piano works by composer and interpreter Dimiter Nenov so as to formulate the main hypothesis of the study, namely that the piano pieces were the defining and principle genre in Dimiter Nenov's work in terms of music and culture. The book has been structured chronologically. The complete periodisation of Dimiter Nenov's piano works draws to a large extent on archival material giving the text authenticity, which is yet another essential aspect of the study. To Romeo Smilkov, the chamber vocal music by Dimiter Nenov plays a special role defined as a "high zone" in Bulgaria's musical culture. The monographic study actively joins the contemporary interpretation of Dimiter Nenov's significance to the Bulgarian piano and compositional school both internationally and locally, and shows profound experience in complex problematics. It provides interpreters and researchers of Dimiter Nenov's musical and cultural legacy with new information and a different standpoint. Thus, it fits in with the rest of Bulgarian musicological literature in a truly valuable way.

**Kapka Lalova: „An Artist's Odyssey. Composer Penka Kouneva“**

Sofia: Mars 09, EOOD, 2017, 124 p., and CD

(ISBN: 9 789542 925 392)

**Rumyana Karakostova**

In recent times, apparently under the influence of the dominating role of digital technologies in composing and producing global media music, an increased interest has been witnessed in the achievements of our compatriot Penka Kouneva, who is a highly reputed video game composer in the US and an established author of Hollywood film music and award-winning concept albums on the global market. In this sense, the musicological analyses and generalising theses having been thoroughly revealed for the first time in a philosophically culturological and terminologically faultless manner in the biography by Kapka Lalova (apart from her personal dedication occasioned by Penka Kouneva's fiftieth anniversary) definitely correspond to the topical contemporary and *hybrid* problematics. Moreover, her unconventional research approach - a formal identification with the creative impulses and artistic experiences within the compositional style of interpreting the relation of *subject* and *object* (which testifies to what the metaphorical borrowing in the book title expresses) has largely been provoked by the empathy and personal experience of the author herself. Let us remind that after settling in Brussels, Kapka Lalova, along with her solo performances as a pianist, has also

staged theatrical productions and composed music for *New Silent Cinema*, Free University of Brussels. It is this approach that presets the post-modernist structural liberty of the exposition, where the text is easily read *backwards* or *in segments*, depending on the reader's interest in certain chapters of the book (which is accompanied by shrewdly selected colour illustrations and archival photos). This does no harm to the general conceptual logic in the portrayal of the artist or the genre distinctiveness of each of the analysed compositions. The most valuable and creative research contributions are, of course, the main compositional principles of Penka Kouneva's work - most concisely and precisely drawn from concrete analyses of: *String Quartet No. 1*, the video game *Prince of Persia: The Forgotten Sands* and the concept albums *A Warrior's Odyssey*, *The Woman Astronaut* and *Rebirth of Id*). Kapka Lalova reasonably accentuates the genre of *concept album* preferred by the composer because of the innermost personal messages of the pieces included in each of the three successive albums, and above all, because of their multilayeredness, which sublimates her fundamental symphonic themed thinking and global crossovers into an incredible stylistic blend. A cogent evidence for this are also the CD recordings selected by Penka Kouneva which the book comes with.

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