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ПОСВЕЩАВАМЕ  
ТОЗИ БРОЙ НА СПИСАНИЕТО  
НА КОМПОЗИТОРА И ОБЩЕСТВЕНИКА  
**ФИЛИП КУТЕВ**

WE DEDICATE  
THIS ISSUE OF THE JOURNAL  
TO THE COMPOSER AND PUBLIC FIGURE  
**PHILIP KOUTEV**

## A SINGER ON THE WAY FOLKLORE-MODERN-GLOBAL

*Lozanka Peycheva*

(Summary)

The movement of Bulgarian folk music from the village to the global village and vice versa can be followed along the road, which the singer Snezhanka Borisova from the village of Lozen has trodden. The life story of this already world famous folk singer, recorded as a biographical narrative, presents information about cultural processes and phenomena, marking the moments local/global, village/global village. Simultaneously the heroine's narrative reveals her as a focus of cultural processes, a bearer of inherited local folklore culture, surviving her transformations and reflecting phenomena and processes, which occur to the village music in Bulgaria around the borderline between the second and the third millennium.

Although living in post-folklore times, Snezhanka Borisova has many features of the village folklore singer: family mechanism of learning and inheriting a repertoire; imparting information orally (learning and singing songs by ear); pronounced local belonging in respect to style and repertoire; characteristic dialect sounds and ornamental style; personal participation in the creative reproduction of the song tradition by means of the mechanisms of variation, improvisation, composition.

Snezhanka Borisova bears in herself folklore together with modernization of tradition. From the generation of the singers, who transferred the unique sounds, style and repertoire of the village tradition into the modern conditions of towns and cities, in her biography she has survived the period of folklore ensembles (a phenomenon connected with the presentation of the transformed folklore in a modern medium with modern means) and the media (recording and distribution of reproduced and standardized folklore music by radio, television, albums). Her repertoire has enriched and changed – it drifts away from the local, becomes supra-regional, part of the constructed Bulgarian national music.

The global period of the creative biography of Snezhanka Borisova started during her joint work Goran Bregovich. Snezhanka and the Bulgarian singers were chosen because they have a combination of the necessary qualities: emblematic presence with the label of the mysterious Bulgarian voices, exotic Shop-style polyphonic singing and songs and ability to improvise and experiment. In the concert spectacle of Bregovich they have a fragmentary participation, they sing vocalisi (only "Chichovite konje" is included with two couplets), where their participation is laid upon performances of a symphonic orchestra, choir, brass band and a permanent group of players on instruments characteristic both of the Balkan town music and rock music.

Having traveled all over the world, having participated and participating in big and small, but still global (as a way of thinking) musical adventures, Snezhanka Borisova has never left her native village. Because she is convinced that a person's power, chance and qualities originate from his/her mother land and roots.

## **SEMANTIC ASPECTS OF SHAPE, MATERIAL AND SOUND IN SOME TRADITIONAL INSTRUMENTS**

*Manuela Boncheva*

(Summary)

The present text focuses the attention on the semantics of the interrelation material – sound and on anthropomorphic symbolic connotations in some traditional instruments.

The relation material – sound is interpreted by the temporal axis tradition – modernity with a view to the use of the basic material sound resonators – wood and artificial materials. The symbolic meanings of the type of sound characteristic for some trees and artificial materials are examined. The semantics of the functioning of sound in mulberry and acacia gadulka, in cornel-tree kaval and in bamboo and plexiglas piskun of gaidunitsa is being stressed. The semantics of chain breathing in the kaval is being examined as well.

Anthropomorphic codes, setting the coordinates of the relationship instrument – person are being analyzed as a specific culmination in the symbolic hierarchy of material, shape and sound of traditional instruments. In interpreting this relation the symbolic dimensions of the psychophysical reflection of the musician towards his/her personal instrument are being entered.

## **DISCOURSES ON ETHNOPOPMUSIC: PROJECTIONS AND READINGS**

*Rosemary Statelova*

(Summary)

In the last decade of XX c. and at the start of XXI c. in the sphere of mass culture in Bulgaria another musical and entertaining phenomenon, the so-called pop folk hit gained recognition. Although it is in song form, it is related in genre to the chalgia from the National Revival period (an artifact of the traditional urban instrumental practice studied by E. Valchinova-Chendova) and it even borrowed its name modifying it to chalga. Representing in fact Balcan ethnopop-music, the chalga is characteristic for that contemporary popular World music, in which despite the leading globalization tendency – the local (“vernacular”) is the dominating factor, marking the product, attracting mass audience.

According to the author, the ethnopopmusic marked by eroticism and Orientalism is not an isolated phenomenon in Bulgaria's culture. It is an extreme manifestation of that line in the dynamics its artistic culture, for whose definition Staleva borrows the expression e.g. "indulgence in elemental dissipation" from the social anthropologist Haralan Alexandrov or "loosening of the lower part" from the drama expert Violeta Decheva. The subject of studies is always constructed in this way – by referring to public statements of humanitarians (experts in art, culture, political science, etc.) selected by the author. They join in a seemingly united "correspondence" debate on various topics whose discussion, however, leads to the same after all: discussion of the trauma called living in Bulgaria. This trauma is survived diachronically: once as the past (a myth like memory of the centuries-long Ottoman domination on the Balkans) and after that as the present (the transition period after 1989 regarded as catastrophic). The attitude to the ethnopopmusic and the attitude to life in Bulgaria are encountered in the reflexive category revulsion, an attempt of theorizing it being made in this paper.