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## **РЕЗИЮМЕТА SUMMARIES**

### **В ТЪРСЕНЕ НА ПОПУЛЯРНАТА МУЗИКА КАТО ТЕКСТ**

*Ричард Мидълтон*

Статията разглежда развитието на текстуалния анализ от гледна точка на употребата му в популярната музика от началото на формирането на изследванията за популярна музика като поддисциплина през 70-те години на XX век до наши дни. Същевременно тя предлага критична дискусия върху прилагането на методи, свързани с традиционните начини на музикален анализ, семиологията и други форми на тълкуване, както и на подходи, заимствани от културологията, етнологията, медиативната теория и дискурсивната теория. На критика са подложени предположенията относно идеята за автономно музикално творчество, както и идеята за херменевтична автономия на слушателя. Авторът аргументира разбирането, че за да извлечем най-продуктивните перспективи от теориите в областта на медиативността, дискурса и диалогизма, е необходимо анализът да се ангажира по-осезаемо с проблематиката на субективността, както е изучавана не само в културологията и херменевтиката, но и в политическия анализ и психоанализата.

### **MUSICAL FOLKLORISTICS AND ETHNOMUSICOLOGY**

*Svetlana Zaharieva*

At the end of the 19<sup>th</sup> century, ethnomusicology, then known by the name of “comparative musicology,” was established as an independent discipline among the Western European musical sciences. This new field’s primary object of research was non-European music, whether it be professional, traditional, or the music of tribal societies. At the same time, modern nation-states were being founded on the territory of the European continent, each with its own national culture. In this cultural-historical context, interest in, respect for, and even a cult of “one’s own” musical folklore was awakened, since such folklore was considered a national musical-cultural treasure. In this way, the specificity of musical folkloristics as an academic discipline appeared and was developed. It became a regional variant of ethnomusicology, whose representative forms can be found in the countries of Central and Eastern Europe, Scandinavia, and the Balkans, i.e. in the “cultural periphery” of Europe (P. Burke). Three genetically underlying structural and thematic characteristics can be identified in the national schools of folkloristics (including Bulgarian folkloristics) that appeared in this way. These three characteristics include *a*) the choice of subject matter (namely, national musical folklore); *b*) scientific method (comparison as a way of identifying the specific characteristics and uniqueness of a given musical folklore); and *c*) nationalist ideology (considering native folklore as a foundational musical-artistic treasure vital to the establishment of a national musical culture).

### **EXPLORING THE LABYRINTH OF NARRATIVES IN THE NON-FIXED MUSIC: ASPECTS OF ETHNOJAZZ (ON VIEWS OF MILCHO LEVIEV)**

*Claire Levy*

If the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> centuries indicate significant acceleration in the process of migration and crossing of musical languages, jazz is undoubtedly considered to be among the mightiest factors in this direction. This becomes quite obvious while observing emblematic Bulgarian performers experienced in jazz, classical music, folk music, wedding orchestras, pop music, or world music, who intertwine their creative musical skills and open new perspectives before jazz as “common language”. Based on conversations with Milcho Leviev (composer, arranger, piano performer, and jazz innovator), this article explores aspects of ethnojazz, seen within the process described as “returning to ethnicity” as well as within the broader framework of jazz as particular phenomenon of the 20<sup>th</sup> century and its relation to concepts of eclecticism, innovation, swinging, improvisation, subjectivity, otherness, and dialogism, among others.

## **DOBRY CHRISTOV ON CHURCH MUSIC**

*Kristina Yapova*

Among the works of Dobry Christov (1875–1941) – composer, music theoretician, historian, folklorist, conductor, and pedagogue – can be found some of the clearest examples of new Bulgarian church music, including his two Liturgies on St. John Chrysostom (1925 and 1934) and Songs for All-Night Vigil (1935–1939). Perhaps the latter is the single most undeniable affirmation about his liturgical works. Sufficiently complicated and ambiguous, Christov’s work contains hidden risks for scholars who study it, since they, in their desire to categorize it within certain boundaries, consider it using a dichotomous model in which it is either a musical genre, an individual composition, *opus musicum*, taking its place within the system of composed works, or it is music meant to accompany the Divine Services. This dichotomous schema, which is quite ingrained in Bulgarian musicology, can be overcome through a rereading of Christov’s numerous texts about the history of church song, through which his idea of the “churchness” of music can be reconstructed, which itself overcomes the *either-or* paradigm.

## **MUSICAL DICTATES OF THE 20<sup>th</sup> CENTURY**

*Milena Bozhikova*

The subject of this text addresses the field of musical language and concerns all phenomena, which, besides being the artistic definition of the 20<sup>th</sup> century, also quickly become banal, thanks primarily to their epigones, rather than to their inspirers. By “dictate” is meant the leading to a certain extent position of a standardized creative activity or behavior (usually not continuous) that is transformed into a criterion of actuality, self-confirmation, and so forth – in mass practice. In this way, certain values are adopted and tastes are created, offering an opportunity for manipulation. “Solidified” creative ideas “cease their movement” (Schoenberg), and despite their “innovation” and “openness” they become in the end a behavioral “umbrella,” which guarantees their inclusion in the criteria for “actuality.”

The theme is developed through focusing on the following questions: the 20<sup>th</sup> century as the “late style” of mature civilization; language and inflation of sign; secondary language; Boulez and “pli” as a symbol of spirituality; the hyperbolization of the symbolic; the violence of

rationality; the fashion dictate; unification; and the dictate of sonority. The present text excludes issues of numerical symbolism, of “the lie and the truth” and their potential for creative fixation, of the postmodern illusion, of cryptophony and the double encoding, of conceptualization as a pose and of silence as conceptualization, of the relativity of phenomena such as New Complexity / New Simplicity, and the problem of the correlation composing-listening, among others.

## **TEMPORALITY IN NEW MUSIC. APPROACHES TO “THE NEW NARRATIVITY”**

*Dragomir Yossifov*

This article consists of two sections. The first section examines Karlheinz Stockhausen’s theoretical concepts concerning the unusual treatment of the phenomenon of temporality in new music and the behavior of time in the abstract musical narrative. It also explores the practices of the so-called “spectral school,” whose representatives approach the problem of the “temporalization” of music in ways both similar to and different from Stockhausen’s (special attention is paid to the music of Gerard Grisey – the most prominent representative of *la musique spectrale*). Differences are derived by researching the fundamental relationship between the structural and the genetic. An attempt is made to outline the historic transition from the calculatedly ornamental thinking of the Darmstadt avant-garde to the existentially grounded, “calm in its openness” thinking of the next generations, who followed in the avant-garde’s footsteps. The second section of the article applies theses from Martin Heidegger’s fundamental ontology as a general, meta-technical and existential foundation for the synchronic analysis. Translation from the narrowly professional lingo into the realm of philosophical language opens up territories where, on the basis of already-completed analyses, it introduces the concepts of *narrativizing* as an activity specific to the composer and the *narrative* as the primary expression of temporality in the musical work. This section also offers some possible narrative analyses using examples from the music of G. Ligeti, E. Poppe, A. Vieru, and G. Grisey, among others.

## **OPERA: HISTORICAL, MYTHOLOGICAL AND SOCIOCULTURAL DIMENSIONS**

*Miglana Tzenova*

As an unique musical-theatrical form, which synthesizes in a holistic manner Chinese culture, history, literature, dance, acrobatics, stage fighting, as well as the fine arts of face painting and hand embroidery on silk, the Peking opera (*Jing Ju*, ) influences the spectator throughout a mixture of various interrelated components. Each of them brings a multiple symbolic meaning, drawn from Chinese mythology, ancient philosophical and religious doctrines, and also from specific aspects of the statutory and social hierarchy, behaviour and rituals. Focusing on the Peking opera costume (signified by the archaic term *xing tou*, and more recently, by the term *xi fu*), this article aims at unfolding the elaboration process of its patterns, rooted still in the rules of imperial clothing of the Ming (1368-1644) and Qing (1644-1911) dynasties. By drawing on the significant role of emperor Qianlong as a key figure in the final formation of both the genre and the rules of preparing stage costumes, it is argued that the meanings of the five main colours are closely related to five general elements (the five cardinal directions, the five seasons, the five tones of the pentatonic scale, etc.) and the most common symbols appear as a tool of

differentiation in the social and military hierarchy. In addition, it is argued that in spite of the holistic profile of the symbolism implied in any component of the Peking opera, each of them, including the costume, has developed expressiveness of its own and elaborated a separate code system.