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## ИДЕЯ – ПОНЯТИЕ – ТЕРМИН II

	Идея – понятие – термин II.....3
<i>Явор Генев</i>	Към терминологията на репертоара за Божествената служба в Грегорианския антифонар .....5
<i>Клара Мечкова</i>	Трифонията .....25
<i>Асен Атанасов</i>	За музикалната терминология на византийско-славянската общност. Начални наблюдения .....41
<i>Jaakko Olkinuora</i>	Words and Images: "Pictorial" Byzantine Hymnography .....50
<i>Юлиан Кулумджиев</i>	„Старобългарско църковно пеене“ и „източно църковно пеене“ – смислови различия при употребата на понятията в дискусиата от края на XIX и първата половина на XX век .....65
<i>Петя Стефанова</i>	Класификация на бароковите музикални фигури .....75
<i>Веско Стамболов</i>	Риторелната форма от разгващ тип. Основни понятия и термини. Идеалната концертно-риторелна форма при Йохан Себастиан Бах .....99
<i>Анна Петрова-Форстер</i>	Виртуози или шарлатани. Първите пътуващи пианисти-виртуози ..... 116
<i>Росица Драганова</i>	Приспивната песен като предмет на музикалната терминология .....134
<i>Цветелина Славова</i>	Идея за диригентски терминологичен речник ..... 140
<i>Иванка Влаева</i>	За терминологията в глобалния свят на музиката от началото на XXI век – трансмисия в нов контекст ..... 151
<i>Ангелина Петрова</i>	Постмодерният слухов опит: музикален синтаксис в композицията от последното десетилетие на XX и началото на XXI век ..... 161

<i>Георги Арнаудов</i>	Бележки към разбирането на понятието стил в музиката от края на XX и началото на XXI век ..... 182
<i>Елисавета Вълчинова-Чендова</i>	Музиката на Димитър Христов като сугестивна „въображаема многолинейност“: пространство от структурирани и разгърнати звукови архетипи .....201
<i>Лозанка Пейчева</i>	Фолклорно пеене в културен контекст .....227
<i>Ценка Йорданова</i>	Местните таксономии и жанровете .....241
<i>Резюмета</i>	.....256

## IDEA – CONCEPT – TERMINOLOGY II

	Idea – Concept – Terminology II.....3
<i>Yavor Genov</i>	To the Terminology of the Repertoire for Divine Office in the Gregorian Antiphoner .....5
<i>Klara Mechkova</i>	Triphonia .....25
<i>Asen Atanasov</i>	Onto the Musical Terminology in the Byzantine-Slavic Community. Preliminary Observations .....41
<i>Яакко Олкинуора</i>	Думи и образи: „изобразителната“ византийска химнография .....50
<i>Yulian Kuyumdzhiev</i>	Old Bulgarian Church Singing Vs. Eastern Church Singing. Semantic Differences in the Usage of Concepts During the Discussion from the Late 19 <sup>th</sup> and Early 20 <sup>th</sup> Century .....65
<i>Petya Stefanova</i>	Classification of Baroque Musical Figures .....75
<i>Vesko Stambolov</i>	Fortspinnungstypus Ritornello Form. Basic Concepts and Terms. The Ideal Concerto Ritornello Form in the Work of Johann Sebastian Bach .....99
<i>Anna Petrova-Forster</i>	Virtuosos or Charlatans. First Travelling Pianists-Virtuosos ... 116
<i>Rossitsa Draganova</i>	Lullaby as the Subject of Musical Terminology .....134
<i>Tsvetelina Slavova</i>	A Suggestion for a Dictionary of Conductor Terminology ..... 140
<i>Ivanka Vlaeva</i>	On Terminology in Global Music World in the Beginning of the 21 <sup>st</sup> Century – Transmission in New Context ..... 151
<i>Angelina Petrova</i>	Die postmoderne Audioerfahrung: musikalische Syntax in der Komposition des letzten Jahrzehntes des XXten und am Anfang des XXI Jahrhunderts ..... 161
<i>Gheorghii Arnaoudov</i>	Notes on the Definition of Style in Music at the Late 20 <sup>th</sup> and Early 21 <sup>st</sup> Century ..... 182
<i>Elisaveta Valchinova-Chendova</i>	The Music of Dimiter Christoff as a Suggestive "Imaginary Multi-linearity": A Space of Structured and Deployed Sound Archetypes .....201
<i>Lozanka Peycheva</i>	Folk Singing in Cultural Context .....227
<i>Tsenka Yordanova</i>	Local Taxonomies and Genres in a Traditional Musical Culture .....241
<i>Summaries</i>	.....256

## Summaries

### Idea – Concept – Terminology II

The present “thematic issue” is a continuation of Lubomir Kavaldjiev’s initiative which brought about the first thematic number of the journal, named *Idea – Concept – Terminology* (*Bulgarian Musicology*, 2008, № 3 – 4), five years ago. The title is kept here the way it originally appeared, with the hope that thus a tradition of focusing on the scholarly vocabulary could be established.

Nowadays, musicology opens itself more and more – on the one hand, to the problems of the past centuries (with particular interest in medieval music), and on the other hand, to the appearances of the postmodern epoch. The second issue of *Idea – Concept – Terminology* confirms this tendency. Here, such articles predominate, which surround with detailed attention the terminology of both the Western and the Eastern medieval traditions in church music (Yavor Genov’s and Klara Mechkova’s texts), as well as investigations on the various aspects of existence of this terminology in Slavic languages and in Bulgarian cultural space during the decades after the Liberation (Asen Atanasov’s and Yulian Kuyumdzhiev’s articles). The work of the Finnish researcher Jaakko Olkinuora is an expression of a parallel tendency to expansion of the scholarly vision through the promising resources of interdisciplinary approaches (in this certain case – through the deep connection between hymnography and iconography).

The presence of texts devoted to the postmodern epoch is also remarkable. They include: terminological reactions

in the process of speculation on musical thinking and listening experience (in the conception of performative turn, presented in Angelina Petrova’s article); the communication problems between different scholarly branches in the global world and the difficulties in translating the Asian traditional terminology (Ivanka Vlaeva); the idea of a new sound sensuousness (in Elisaveta Valchinova-Chendova’s text on Dimiter Christoff); a possible new vision for the musical style in the postmodern epoch (in Gheorghji Arnaoudov’s study).

In this collection, Bulgarian researchers’ increasing interest to the problems of baroque and classicist musical culture is clearly outlined either. The articles of Petya Stefanova, Vesko Stambolov and Anna Petrova-Forster make their contributions to the idea of activating and putting into scholarly use of certain terms and knowledge which are supposed to resume the living bond with the “classical” European musical mentality and practice of performance.

The variety of topics in the collection is accomplished by two more original investigations. One of them edges the attention to a musical appearance which seems familiar, but is still theoretically “untouched” – the lullaby (Rossitsa Draganova). And the other one speculates on the possibility of creating a contemporary dictionary of conductor’s terminology (Tsvetelina Slavova).

Lozanka Peycheva’s and Tsenka Yordanova’s articles form a thematic block in the field of ethnomusicology. Both texts

(written at different times) represent different author’s approaches to the issue of studying the music of traditional cultures through the local taxonomies, as well as to the important problem of co-relating the local taxonomies to the scholarly classifications.

Each researcher is now exposed to huge flows of information which come from different language sources. Thus, the orientation in the vocabulary of the scholarly arrays raises risks of variant

readings. Our professional circle suffers a strong need for such periodical attempts to fix, synchronize, systematize and promote the current terminological discoveries or tendencies. We hope that the second thematic issue of *Idea – Concept – Terminology* will be useful and challenging both for the experienced researchers in the field of musicology and for the young readers who are still seeking their way into it.

*By the compiler*

### To the Terminology of the Repertoire for Divine Office in the Gregorian Antiphoner

*Yavor Genov*

The fundamental vision of music as a manifestation of Divine creation is grounded in the core of European cosmology. This vision draws “the red line” of European understanding for the sounds and their harmony – since Greek-Roman Antiquity and Old-Testament Judaea through the Medieval liturgical monody and increasing contrapuntal practice.

The ontological meaning of music requires to concentrate on the micro level of certain musical aspects, but also to put these details in the full picture of musical

existence. That is why the knowledge of music needs also to be focused on over-national and over-cultural inheritance level.

The present article aims to shed light on the terminology of the Gregorian chant and more specifically that part of it, represented in the Antiphoner. The function of the paper is rather informative than investigative. The purpose is to offer a basis of terms, able to depict Gregorian melodies, which could be assumed without exaggeration as a vocabulary of European musical language in general.

### Triphonia

*Klara Mechkova*

Triphonia is an integral part of Byzantine musical system with a crucial importance for Byzantine music. This article argues that triphonia (τριφωνία) brings about a breach of tetraphonic mode through a reduction of the modal ambitus. Triphonia disintegrates tetraphonia which is to say that the concept

implies an event in the course of modal transformation (Phthorai; φθοραί).

Triphonia is explored on structural level. Stemming from tetraphonia, it generates the meaning of a secondary structural entity of three phonai (φωναί) and a fourth one that repeats the function of the initial one on a new pitch level. Be-

cause of its dependence on tetrachordia, triphonia is traditionally considered as a system within a system.

Pointing to functional changes as a result of moving from tetrachordia to triphonia, the article interprets medieval terms, including *parakyrios*, *paraplagios* and *paramesos*. In addition, new terms

are suggested. Named mono- and *heptaphonia*, these terms refer to the two triphonic forms: *palinodic triphonia* and *evolved triphonia*. They bring a possibility for rethinking the function of some martyria (internal and initial) as an evidence for the transition from tetrachordia towards triphonia.

### Onto the Musical Terminology in the Byzantine-Slavic Community. Preliminary Observations

*Asen Atanasov*

This paper offers initial observations on musical terminology used in the Byzantine-Slavic community, which has so far not been adequately studied. Byzantine music formation of musical events and their musical theoretical reflection should be seen in theological context. Any changes in the terminology of Byzantine music should not be seen as being different or consecutive stage musical and stylistic changes, but as a desire and effort to more accurately and truer rendition of music in the tradition that comes to life only on conscious relationship with God. Byzantium theoretical texts and musical terminology contained in them, systematically began to appear relatively late (14<sup>th</sup> century). The texts do not provide a complete description of the Byzantine music system. They interpret it, explaining hold without defining events and served rational systematic knowledge.

Nineteenth century of the Christian East gives new but essentially old music theory. The theory is new, because it is overcome (albeit conditionally) chaotic nature of medieval texts and first given an overall vision for the music system of Byzantine music in an attempt to define and formulate the musical phenomena. But the theory remains essentially old because displays ancient musical tradition to the

new (nineteenth century) time, served in a remarkable manner, the information withheld or understated in the medieval theoretical texts and considered lost forever.

Little-known theoretical treatise *Ἡρισαντὶ Εἰσαγωγή εἰς τὸ θεωρητικὸν καὶ πρακτικὸν τῆς Ἐκκλησιαστικῆς μουσικῆς* (written earlier before his Great theory) is distributed primarily in handwritten form, and lately subsequently printed. The first Bulgarian musical theoretical printed text, compared to the original Greek source, shows that it is to some extent an abridged version of Chrisantos text and a number of texts are literal translations. Publication as a guide music theory for its time is relatively high. An attempt to exposure to music theory in an accessible and easy to understand and facilitate the learner through a clear translation and adaptation of the ecclesiastical terminology to the then contemporary and made initial attempts to build Slavic musical terminology, the terms are explained through simple and affordable verbal expressions.

The book explains the theory and practice of church music according to the new music system. Until 1848 a book in Bulgarian gone, and its appearance is determined by the age of universal spiritual uplift and active work for the enlightenment of the Bulgarians.

### Думи и образи: „изобразителната“ византийска химнография

*Якко Олкинуора*

*Якко Олкинуора завършва класическа филология в Университета в Хелзинки, православно богословие и църковна музика в Университета в Йенсу и музикална и вокална педагогика в Академията „Сибелиус“, Финландия. Специализира византийско пеене в Солун, Гърция. Понастоящем завършва докторската си дисертация в областта на византийската химнография в Университета на Източна Финландия. Председател е на Финландското общество за византийска музика във Финландия и ръководител на създадения от него ансамбъл „Ортофония“.*

Статията разглежда дълбинните връзки между химнография (думи) и икони (образи) в православната култура. В първата ѝ част се дискутират богословските връзки между химнография и икони. Авторът се опира върху изследванията на отделните изкуства и специално върху концепцията за иконотекста – понятие, което е в основата на интердисциплинарните изследвания на изкуствата в контекста на богослужението. Като най-важни в този аспект се оказват патристичните извори от Втория събор в Никея, състоял се през 787 година. От тези извори става ясно, че Въплъщението на Христос е не само видимо, но и звуково. Оттук богословието на иконата може по-лесно да се разбере посредством изясняването на богословската значимост на химнографията.

Втората част на статията е реторичен анализ на процесийното славословие от Майстор Льв за празника Въведение Богородично на 21 ноември. Авторът предполага, че използва-

нето на различни реторични похвати в тази творба е не само резултат от художественото ѝ претворяване, но има дълбоки духовни цели, а именно да се създаде усещане за събитие, което се извършва в църковното пространство и време сега. Подобно внушение особено ясно се открива в иконите от следиконоборския период. Това е вид екфразис – понятие, което означава графично „пренаписване“ на дадена творба. И специално при Въведение Богородично химнографът Майстор Льв се стреми да достигне до съзнанието на вярващите чрез творбата си като изгражда един образ на празника с помощта на „изобразителни“ реторични средства. Това очертава богословското осмисляне на православното „богослужебно време“, в което историята на спасението – минало, настояще и бъдеще – се предава в едно събитие, ставащо в едно време и пространство: вярващите участват в него сега, когато са в църква и се извършва богослужението.

### Old Bulgarian Church Singing Vs. Eastern Church Singing. Semantic Differences in the Usage of Concepts During the Discussion from the Late 19<sup>th</sup> and Early 20<sup>th</sup> century

*Yulian Kuyumdzhiiev*

The question of “what is the true Bulgarian church singing?” was widely

debated in Bulgaria after the national liberation in 1878. It became the subject

of a decade-long discussion (from the late 19<sup>th</sup> century to the 1940s), carried out mainly on the pages of numerous periodicals. Pointing to topical at that time issues of constructing and maintaining national identity in relation to the struggle for autonomous church, this article analyses semantic differ-

ences in the usage of basic concepts considered in the discussion. It is argued that differences concerning notions of *Old Bulgarian church singing* and *Eastern church singing* reflect the evolution of the discussion itself and the controversy and change in various individual positions.

### Classification of Baroque Musical Figures

*Petya Stefanova*

This article presents a detailed classification of musical rhetorical figures from the Baroque period. One of the first classifications belong to Burmeister who divides figures, generally speaking, into melodic and harmonic. With the advent of *Figurenlehren* the number of treatises grew up and classifications were created on different basis. Pointing to general principles of differentiating of figures, the article summarizes various types of classifications, proposed by musicologists from the Baroque era. Baroque musical figures, 152 in number, are tabulated. They are deduced from treatises of the 16<sup>th</sup> – 18<sup>th</sup> centuries music theorists, including Nukis, Pretorius, Burmeister, Touring, Kircher, Bernhard, Prinz, Aale,

Vogt, Yanovka, Shpis, Matezon, Walter, Sheibe, and Forkel. The main table displays Latin names of figures while those of Greek origin include as well authentic names. The definitions of figures rely upon works of contemporary musicologists and literary researchers (Bartel, Burton, Lanham, and Bulow), based on definitions given by theoreticians of the 16<sup>th</sup> – 18<sup>th</sup> centuries. Listed are also authors whose treatises refer to particular figures. The definitions of contemporary theorists as well as of theorists of Baroque epoch not always overlap. Full definitions of each author can be found in the relevant treatises, some of which are listed in the bibliography at the end of the article.

### Fortspinnungstypus Ritornello Form. Basic Concepts and Terms. The Ideal Concerto Ritornello Form in the Work of Johann Sebastian Bach

*Vesko Stambolov*

Ritornello form is one of the main constructive principles that Baroque music exploits. In spite of the great advance in research made by the Historically Informed Performance Movement (HIP), some modern studies on Baroque musical forms still use terms more appropriate for the Classical period and insist on finding at all costs genetic rela-

tionship between both styles, thus, preventing us from seeing clearly Baroque forms as what they really are. There is no chapter on ritornello form in the existing music analysis textbooks in Bulgaria. The present article's purposes are to fill in partly this gap and to introduce the terms which refer to ritornello form. Invented by Wilhelm Fischer in 1915, these

terms – *Vordersatz*, *Fortspinnung* and *Epilog* – are in wide circulation in all serious present day western studies on Baroque concerto. Discussing on representative examples from Antonio Vivaldi's and Jo-

hann Sebastian Bach's work, the author, a devoted Bach performer, illustrates the essence of these terms as well as the ritornello form as a complex and intriguing constructive principle.

### Virtuosos or Charlatans.

First Travelling Pianists-Virtuosos

*Anna Petrova-Forster*

The end of the 18<sup>th</sup> and the beginning of the 19<sup>th</sup> centuries in Europe witness political and technological revolutions and wars which resulted in enormous changes of the cultural life. The spread of a new instrument, the pi-

anoforte, in the last decades of the 18<sup>th</sup> century gave rise to a new musician type - the travelling virtuoso. This paper is about the conditions of the concert business and the daily life of the first travelling pianists.

### Lullaby as the Subject of Musical Terminology

*Rossitsa Draganova*

The main objective of the study is the concept of lullaby, which in its diversity requires to examine different aspects of this term and to summarize the experience in dictionaries, encyclopedias and other analytical sources. The text tries to outline the panorama of this phenomenon and its terminological specificity. The term is not so often analyzed and in this meaning it is not clearly active. However, it is secondary problematized and updated, for example in connection with its role in music-making and education of the aesthetic taste in different degrees of mainstream schools. In this sense, the term appears again as a contemporary

object of knowledge about music. Such terminological research investigates the truly complex phenomenon, which involves the interpretation of diverse scientific literature. It describes and analyzes various encyclopedic studies of lullaby (**Chetrikov**, Svetoslav (Ed.). *Musical vocabulary*. Sofia: Music, 1979; *Muzikal'naya encyclopediya*, Vol. 2, Moscow: Sovetskiy composer, 1974; **Honegger**, Marc. *Connaissance de la musique*. Paris: Bordas, 1996. *The New Grove Dictionary of Music and Musicians*, vol. 11, Oxford University Press, 1980, etc.), and then refers to some examples of popular articles and applied interdisciplinary texts.

### A Suggestion for a Dictionary of Conductor Terminology

*Tsvetelina Slavova*

Conductor terminology represents a subsystem of the general system of musical terminology. The current text presents an attempt at structuring a

contemporary university dictionary of conductor terminology. Its lexical corpus includes both terminology used in the practice of conducting and terms

which are explicitly or implicitly present in the process of teaching and learning conducting. The use of new specific concepts in the definitions is limited as much as possible because such concepts themselves need further defining which complicates the systemic function of the

dictionary entry. This dictionary aims at systematizing terms and terminological phrases correlating them to corresponding terminology in the subsystem as well as encouraging learners to acquire skills of using professionally specialized conductor jargon.

### On Terminology in Global Music World in the Beginning of the 21<sup>st</sup> Century – Transmission in New Context

*Ivanka Vlaeva*

Which areas of music terminology are subject of a closer look in the context of globalization? What are the prerequisites for their transfer and what are the ways of their perception? What requires professional preciseness using little known and unknown terminology?

The object of this survey is issues, resulting from the global spread of regional music phenomena and practices, especially related terminology. Precisely the terminology has ability to synthesize and marks the most significant peculiarities of the music of a particular region, socio-musical layer, community and genre. Absorption of ideas, concepts and terminology in a new cultural and musical context often leads to their distortion, misunderstanding, mixing, as well as replacing of meanings. Thus, the focus of the study is issues on transmission of terminology and questions about the way of transcription, translation, terminological meanings and their context.

The aim of this study is to set the key points and to propose some solutions in this area of survey. They are results of observations, analyzes and personal research experience about terminology from different regions of Asia and North Africa. Currently local music knowledge and its export have expanded. Together with associative and general translations of foreign musical terminology there is increasing usage of musical vocabulary in which phenomena and artifacts are called in their own original concepts. Thus, concepts are used as they are called by the representatives of the culture in which they are created and developed. That is just the way of reflection and verbalization of certain types of musical thinking, which is considered basic in this study. In the article are presented examples of transmission of terminology to new medium on the basis of the author's thesis about several meanings of the concept world music and cultural and musical layers that they reflect.

### Die postmoderne Audioerfahrung: musikalische Syntax in der Komposition des letzten Jahrzehntes des XXten und am Anfang des XXI Jahrhunderts

*Angelina Petrova*

Vorgestellt wird das Konzept des performativen Hoerens, die die Wechselbeziehung zwischen der musikalischen

Wahrnehmung und einer syntaktischen Dimension in der posttonalen Komposition erforscht. Die Theorie des performa-

tiven musikalischen Hoerens und Analyse erweist sich als ein neues Konzept ueber der Musik der Postmoderne seit den 90ger Jahren der XXsten Jahrhunderts. (Utz. u.a., A Context-Sensitive Theory of Post-tonal Sound Organisation). Diese Theorie sucht eine Beziehung zwischen den Gehoerpsychologischen Mechanismen, musikalisch-pedagogischer Reflexion und syntaktischer Dimension in der posttonale Komposition festzustellen. Man erforscht

musikalisch-syntaktische Dimension in der Wechselbeziehung zwischen den Klanoobjekten in der posttonalen Komposition, die auch als Wahrnehmungsobjekte interpretiert wurden. Versucht wird auch das theoretische Konzept der Klangtypen von Helmut Lachenmann im Kontext des Konzeptes einer „Musique concrete instrumentale“, als auch die Klantypen von Kompositionen von Gyorgy Ligety, Wladimir Pantschev, Simeon Pironkoff-jun.

### Notes on the Definition of Style in Music at the Late 20<sup>th</sup> and Early 21<sup>st</sup> Century

*Gheorghe Arnaudov*

The text is an attempt to examine the concept of style in music within the context of modern culture development at the late 20<sup>th</sup> and early 21<sup>st</sup> century. Reflections are based on the way this concept functions in contemporary musical and cultural practices, taken in their entire diversity that

emerged as a result of technological revolution as well as modification and development of cultural processes. Represented are latest trends in theoretical musicology in terms of understanding the concept of style and its adoption as a rational abstraction and synthesized way of thinking.

### The Music of Dimiter Christoff as a Suggestive "Imaginary Multi-linearity": A Space of Structured and Deployed Sound Archetypes

*Elisaveta Valchinova-Chendova*

This article is dedicated to Dimiter Christoff's 80th anniversary (born October 2, 1933). The present text examines some substantial problems of his musical language, which are related to the concept of new sound sensuousness, introduced in my previous publications. Analyzing his individual works, the following observations can be derived as a common creative principle: while constructing the form, the composer is using "empty spaces" – a forth, a fifth, or an octave, which outline the graphic contour of a sound space. Afterwards the sound space is gradually filled (step-by-step) with tone rows – halftone and whole-tone, ascending and descending

patterns, in different combinations. The patterns are derived from archaic layers typical for the Bulgarian folklore – Shoppe diaphony. These tone rows have immense potential and different ways of manifestation, while each combination is unique. Beside in a melodic line, the tone rows can be organized in a distance. As a result, the sound space is organized not by tonal combinations, but rather by "imaginary" multi-linear combinations of movements and mobile cell structures through which the energy is retained, stretched, and/or shrunk. Thus, an original "imaginary multi-linearity" is constructed, which is "unreal", "imitative" and has a strong suggestive impact.

### Folk Singing in Cultural Context

*Lozanka Peycheva*

The publication is based on the understanding that the pre-modern common-village tradition dictates singing in specific living contexts. Cultural contexts are specific performance frames in which the folk singing fits as an integrating element of the culture. The text presents field ethnomusicologic material from the Midwest and Southwest Bulgaria related to cultural contexts of folk singing, recorded by the author in the period 1983 – 2013.

To organize the many pieces of information the data from different sources is combined to build a comprehensive picture of the performance contexts of pre-modern folk singing. The included parts of the field interviews provide em-

pirical material organized according to the established classification of performance contexts of folk singing, which was systematized and initially presented in Bulgaria by Vassil Stoin.

The proposed conceptual framework, in which speakers about the communicative situations of folk singing are also its bearers, is a good basis for systematic holistic analysis of folk singing in its performance contexts. In the so presented conceptual frame the text places extracts from field material of original sources, which gives a truthful picture of music in the life of examined local communities. The publication stays away from interpretative analyses of the singers' discourses about folk singing.

### Local Taxonomies and Genres in a Traditional Musical Culture

*Tsenka Yordanova*

This article is a part of the unpublished Ph.D. dissertation of Tsenka Yordanova "Typology of the Sound Media in Rituals", Sofia, 1982 (manuscript).

The article reveals several specific problems of the understanding of the core of a certain traditional musical culture through its own native local taxonomies, compared to the scientific professional objective classifications and genre systems.

The concrete illustrative material is an extrapolation from the field notes and the long lasting fieldwork of the author in the region of Southeast Bulgaria (Strandzha). There is an interplay of the local taxonomies, on the one hand (like "new songs", "old deep songs", "dreamed songs" and so on), and the ideas and concepts of contemporary ethnomusicology, on the other.