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## Summaries

### *Language and Music in Stoyan Djudjev's Viewpoint. Rhythm and Speech.*

*Goritza Naydenova*

This article is a part of a bigger research, dedicated to the music and the music folklore in philosophical and aesthetical viewpoints of Stoyan Djudjev, examined in the context of time, when they manifested themselves for very first time and perhaps in parallel continued to evolve. The research is based on Djudjev's publications from 1930's and the beginning of 1940's. The particular about his articles from this time period is that the Nietzsche-an philosophy and outlook of life in the writings is not perceived as alternative of what is their musicological analogue of classical epistemological and ontological problematics - the positivist's classificational and systematic point of view towards the object of research. These two cognitive approaches are closely intertwined and the connection between them is materialized in his viewpoint about the relations between music and language, speech and rhythm. Actually the connection between music and language is the moment in which the switch over in Djudjev's way of thinking is accomplished, from Nietzsche-an outlook of life towards the objective and systematic science: for him the roots of music

should be sought in ancient syncretism of language, music and gesture, but the base is in the articulate speech, and the melody is its sublimation. The key in Djudjev's scientific standpoint is the unchangeable connection between the knowledge of music and language, and more precisely the knowledge of its phonetic peculiarities. Via the third element of the triad of the primordial syncretism – the dance or rather the gesture, is examined the role of rhythm in the scholar's viewpoint, because rhythm is the unifying link of the elements of the triad. These are the aesthetics of Djudjev's way of thinking and they are in unison with the characteristic for the end of 19th and the beginning of 20th century quest for the origins of the art. The language and the rhythm though give a possibility to cross over the field of scientific work (understood by him as deeply rooted in natural science). By rhythm, the science of music (and art in general) is bound not only with the aesthetics, but also with the mathematics, the physics (respectively the acoustics), and also with the psychophysiology and the psychology. In his scientific texts we find Kant's and Ernst Mach's ideas as well as

neopositivistic tendencies towards mathematical and formal approaches in scientific research, and the ultimate awareness

of clarifying the logical, and from there on the terminological apparatus of science.

### For Some Terms in the Theory of Bulgarian Traditional Music Borrowed from Eastern (Persian, Arabian and Turkish) Music Theory

*Gueorgui Harizanov*

In the beginning of 20<sup>th</sup> century, in their fieldwork, some Bulgarian music folklorists noticed a number of aspects of Bulgarian traditional music (such as pitch structures, microtonal inflexions, etc.) similar to Eastern (Persian, Arabian and Turkish) music. Because of the lack of terminology explaining them and needed music symbols to transcribe the melodies on paper, Bulgarian theorists Dobri Hristov and Stoyan Djudjev among others, borrowed terms from Eastern music theory. Based on the contemporary understanding in Turkish music theory, this article reviews the meaning of the music system Makam and

its parameters, makes a parallel between them and their counterparts in the theory of Bulgarian traditional music, and reopens discussions about some areas of research, such as the meaning of the secondary modal pillar (the fifth degree in Western music, the fourth or fifth, and in some cases the third degree in Eastern music) as the intersection of musical structures (trichords, tetrachords and pentachords); the relationship, or the correlation between modes and the direction of melodic development (ascending, descending and mixed); as well, as the microtonal aspects of the Bulgarian traditional music.

### Newly Discovered Sources about the Life and the Church-music Work of Dimitar Zlatanov-Gradoborski

*Lubomir Ignatov*

In the second half of 1940's began the search for facts about the life and the church-music work of Dimitar Zlatanov. In spite of the hard work of a number of prominent Bulgarian historians and musicologists, the information about the work and the biography of the eminent Bulgarian National Revival figure remained insufficient.

In 2003 Macedonian byzantologist Yane Kodjabashia found a part (about 1/3) of a song book Liturgy, in Greek, published in Thessalonica in 1886, compiled by Dimitar

Zlatanov, containing a number of his opuses. A copy of the same book (kept by Zlatanov's offspring) was brought in Bulgaria and donated to Mr. Argir Maltchev – protopsaltis of the *St. Trinity Church* in Asenovgrad.

This article reveals newly discovered musical works by Dimitar Zlatanov-Gradoborski – a significant representative of the Bulgarian National Revival church singer vocal art, who is standing among the most prominent church-music creators of 19<sup>th</sup> century.

## Musical Thematicism and Figurative Realms in Michail Petkov's Symphonies

Nikola Valchanov

The study examines the problem of the most specific features of the musical thematicism in Michail Petkov's symphonies and their evocative and dramatic realms that originated and developed from it. This problem originated as a scholar interest during the study of his entire body of work, since the symphonic genre occupies a substantial part of it (with 15 symphonies, 2 instrumental concerts etc.) and plays a key role in the development of composer's stylistic profile. In his symphonic works are concentrated all specifics of his musical pallet that can be found also in his chamber, vocal and vocal-instrumental works (pronounced and characteristic dramatic and evocative realms, diverse, but not verbose musical thought that is connected with the tradition by its musical syntax and turned to the present with its means of expression). The first accent in this text is on the most characteristic features of Michail Petkov's thematicism: lyric and epic, characters and

playfulness as well as those defined by the author as a "realm of light" (a combination of the first two, but in a new color spectrum with distinct expressive nuances). The second accent is on the music structure and the syntax of the works. Petkov's works are distinguished by the meticulously clear compositional concepts used in their form structures. The most important feature of his musical syntax is the refusal of complex form by the means of excessive detail, or blurriness; in these circumstances Petkov brings out only those characteristics that uncover the emotionality of the expression with clearness and accuracy. And the third focal point is on composer's style and artistic means of expression, with an accent on the melody. Namely the melody lies in the base of all morphological principles and processes, while the melodic profile of the thematicism is confirmed as the most important element that points out the dramaturgical characteristics of the expressive realms.

## Reviews

**Two Volumes of the Series *Bulgarian Musicology: Studies***

The Human World and Musical Diversity: Proceedings from the Fourth Meeting of the ICTM Study Group "Music and Minorities" in Varna, Bulgaria 2006. Institute of Art Studies – BAS.

Bulgarian Musicology. Studies. Sofia, 2008. 376 pp., 31 pp. ill., CD.

Vienna and the Balkans. Papers from the 39th World Conference of the ICTM, Vienna 2007.

Institute of Art Studies – BAS. Bulgarian Musicology. Studies. Sofia, 2008. 140 pp.

Goritza Naydenova

The review presents two volumes with texts from conferences, published in 2008 in the series *Bulgarian Musicology: Studies*.

The first one, *The Human World and Musical Diversity* consists papers from the 4th Meeting of the ICTM Study Group "Music and

Minorities" that has taken place in Varna, Bulgaria in 2006 (Aug 25 – Sept 1, 2006). It is attempting to describe the dialogue among the published papers, especially around the concept of hybridity, the topic of the leading paper of Prof. Dr. Elka Chernokozheva. The idea of hybridity is either discussed or commented upon in the following papers in this study group (indirectly in others too), which is indicative of the relevancy of the idea to ethnomusicology and the direction in which the discipline evolves. Outlined are discussions about the attitude in this analytical category towards European and Global modernity, hybridity and authenticity, hybrid-

ity and tradition, hybridity and identity etc.

The second volume *Vienna and the Balkans*, includes a number of papers from the 39th World Conference of the ICTM that has taken place in Vienna, in 2007 (July 4–11, 2007): the papers from a specific thematic panel "History and Perspectives of the National Ethnomusicology and Ethno-choreology of the Balkans"; and the papers of the Bulgarian participants in other panels of the conference. The issue celebrates the establishment of a new unit at ICTM- a study group for music and dance of South-Eastern Europe- outlining the goals of its future work.

### **Group Portrait of a Lady. Marianne Bröcker and German-speaking Ethnomusicology**

Musik verbindet uns. Festschrift fuer Marianne Broecker. Verlagsdruckerei Schmidt GmbH, Neustadt a.d. Aisch Uffenheim 2006. 191 pp.

*Rosemary Statelova*

The title of this article is borrowed from the well-known novel of the German author Heinrich Böll *Gruppenbild mit Dame* (Koeln: Kiepenheuer Verlag, 1971). The text is dedicated to the renowned German ethnomusicologist and ethno-choreographer Marianne Bröcker who is celebrating her 70th anniversary and the collection *Musik verbindet uns*. For Bulgarian ethnomusicology Bröcker is a significant figure especially with her work in the management of The International Council for Traditional Music and its Study Group "Music and Minorities". As part of the leadership of the Council Bröcker welcomed and encouraged the realization of the fourth meeting of the study group in Varna, which favored the possibility the Institute of Art Studies at Bulgarian Academy of Science (BAS) to realize one of its most prestigious inter-

national congress activities, covered in the publication *The Human World and Musical Diversity* (2008). Beside her scholar contributions in the development of European ethno-choreology and the study of traditional music instruments, Marianne Bröcker is a significant figure also with her ability to create a school (a fellowship) and rational (cognitive) field around herself. This is illustrated in the collection *Musik verbindet uns*, in which Bröcker remained "behind the curtains" (so to speak), to be ideologically present through the writings of her students, followers and friends-colleagues. The authors (by the order of the articles) are Manfred Bartmann (Salzburg), Ines Weinrich (Bamberg), Ralf Martin Jaeger (Muenster), Martina Claus-Bachmann (Giessen), Christoph Anton Lambertz (Bamberg), Karoline Oehme (Basel),

Evi Heigi (Krumbach), Gisa Jaehnichen (Berlin), Juergen Schoepf (Frankfurt am Main), Heidi Christ (Uffenheim) and Stefanie Zachmeier (Nuernberg). These articles deal with problems with a broad thematical scope – from ethno-musico-

logical methodology, through cross-cultural phenomenon of cultural transitions in different areas of the world, to historical and anthropological studies of music traditions, cases and practices in German-speaking Europe.

**Svetlana Kuyumdzhieva: *Bulgarian Music in Hilandar***

Sofia, Marin Drinov Academic Publishing House, 2008. 176 pp.

*Elena Toncheva*

After reviewing more than 100 music manuscripts on microfilms in Hilandar Research Library at the Ohio State University, USA, the author of the book *Bulgarian Music in Hilandar* Svetlana Kuyumdzhieva discovered and systematized a number of documents (sources and relics), connected to the Bulgarian sacred vocal practices from 18<sup>th</sup> and 19<sup>th</sup> centuries.

The review appraises the significance of this source selection of *potential constructive elements* for reconstructing the Bulgarian national music history from the time when the idea originated on the Balkans (Bulgarian National Revival period). The isolated categories of Bul-

garian sources in the book are: manuscripts of Slavic chants dedicated to Bulgarian saints such as St. Yoan Rilski and St. Petka of Tarnovo; copies of chants, labeled as “Bulgarian” (boulgarikon); manuscripts from Zograf Monastery (the Bulgarian Orthodox monastery on Mount Athos in Greece); and music sources from the Hilandar Monastery library, revealing links to Bulgaria and/ or Bulgarians.

Appraising the selection as a successful, the review appeals to all researchers-mediavalists from the Balkan countries to unite their efforts for discovering and preserving the sources of a thousand-year old rich music-cultural legacy of the region.

**Lozanka Peycheva: *Between the Village and the Universe: Old Folk Music from Bulgaria in New Times***

Sofia, Marin Drinov Academic Publishing House, 2008. 586 pp.

*Rosemary Statelova*

For more than a century now in Bulgaria is observed a cultural phenomenon occurring as a result of the historic transition of the country and the society from pre-modernity towards modernization and post-modernity.

This is a multilevel change of the traditional music, which from “pure”, in other words, locally-specific, gradually transformed to something else, however preserving its profound and essential energy potential. This

other, transformed in many aspects music folklore is the object of the newest important scientific work of Lozanka Peycheva *Between Village and Universe: Old Folk Music from Bulgaria in New Times*. The process of the transition in Bulgarian traditional music has been a topic of a number of separated readings and interpretations. The contribution of the author is namely in the fully and sufficiently comprehensive, at the same time detailed in the analysis monographic research of this multilevel transition, which Peycheva connects with the influence of its cultural and historical factors, such as the modernization

and the globalization. This large scale task was solved through interdisciplinary methods – applied are methods and cogitative devices of theory, systematic classification, history and cultural anthropology. The vast empirical material of this work is subdivided into three sections, following the funneling approach -from the general (universal) through special and uncommon to the particular and individual. In other words, from the cosmos-world, through the dimensions of the national and local music cultures, and their institutions, to every single individual, creator and consumer.

### Art Studies: Archives and Perspectives

*Diana Danova and Maria Kumichin*

One of the accents in the program of the celebrations - *60 Years Art Studies at the Bulgarian Academy of Science (BAS)*, organized by the Institute of Art Studies, at BAS, was the exhibition *Art Studies: Archives and Perspectives* (Dec. 8-12, 2008, in Archive's hall at the State Agency Archives). There were presented diverse archival and library collections of all arts. Among them – materials from Music-folkloric Archives at the Institute, such as: fieldwork transcriptions by first collectors of Bulgarian folklore (part of archival collections of the composer Dobri Hristov and the folklorist Rajna Kacarova); valuable books from the funds of the library, presented in historical perspective:

first musicological and art-study publications, an unique copy of a Catholic bible, fundamental collections of the Institute, first issues of the periodicals *Bulgarian Musicology* and *Problems of the Art*. Displayed were also: the newest publications of Institute's collaborators; audio and visual equipment from the dawn of the fieldwork musicology; gramophone records and recording tapes; photographs, documenting various events related to the Institute's history and contemporaneity; the process of full digitalization of archive's as well as other funds, which by including them in the multi-media data base assures full access to valuable historical inheritance.