Dobri Hristov and the Music-Theoretical Horizons of the Early 20th Century – Sketches towards Sources in German-Language Musicology

Angelina Petrova

Dobri Hristov grounds the unfolding of his ideas on music theory, folklore, composition, and so on – modernist-tinged for their time – as sharing common ground with the main tenets of German-language systematic and comparative musicology of the early 20th century. As a pioneer of music theory in Bulgaria, who created "General Teachings of Music" (1921), Dobri Hristov introduced into Bulgarian music-theoretical thought the idea of the autonomous essence of music – an idea that, in the present author's view, matters not only for the building of music-aesthetic and music-theoretical knowledge but also for post-war twelve-tone modernism in Bulgaria. A rereading of his archive proves that he knew, articulated, and compared the theses on the theory of metrorhythm in folk music of Hugo Riemann, Carl Stumpf, and Theodor Wiehmayer, and that German and Austrian musicology played a fundamental role in shaping his music-theoretical outlook. In his theory of "irregular meters", he develops the idea of hemiola lengthening and criticises the conservative reading of Hugo Riemann's theses on rhythm. Dobri Hristov critically analyses Hugo Riemann's works and explains that, in the context of German musicology, the thesis of dualism in harmony has already been rejected or is outdated.

Keywords: *Dobri Hristov, systematic musicology, Hugo Riemann, autonomous musical-aesthetic theory, irregular meters*

Prof. Angelina Petrova, PhD,
"Prof. Pancho Vladigerov"
National Academy of Music;
Music Department,
Institute of Art Studies,
Bulgarian Academy of Sciences;
e-mail: angelinapetrov@abv.bg

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