

INSTITUTE OF ART STUDIES, BAS



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**BETWEEN CLASSICAL MUSIC AND JAZZ:
STYLE INTERACTIONS AND GENRE
TRANSFORMATIONS IN BULGARIAN MUSIC
IN THE LATE XX AND EARLY XXI CENTURY**

ABSTRACT

OF A DISSERTATION FOR THE AWARD OF
THE EDUCATIONAL AND SCIENTIFIC DEGREE OF DOCTOR (PhD)

IN THE SCIENTIFIC SPECIALTY
MUSICOLOGY AND MUSICAL ART, 8.3.

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Supervisor

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The dissertation was discussed and directed for public defense at an extended meeting of the research group “Music modernity”, held on 28.10.2022.

The dissertation consists of 202 pages, 17 of which are appendices. It includes an introduction, four chapters, a conclusion, 61 music sheet examples, and four appendices. The bibliography covers 145 titles: 101 in Cyrillic, 43 in English, 1 in German and 14 music samples. The discography includes 90 titles of music pieces and albums and 4 videos.

The public defense will be held on 30/03/2023 at a meeting of the scientific council composed of prof. Angelina Petrova, PhD; prof. Anda Palieva, PhD, reviewer; prof. Borislav Yasenov, PhD; prof. Daniela Andonova-Marinova, PhD; prof. Kristina Yapova, DSc, reviewer and chair of scientific council.

The defense materials are available to those interested at the Administrative Services Department of the Institute of Art Studies, at 21 Krakra Str. Sofia.

This dissertation is focused on the musical interactions between classical music and jazz in Bulgarian music at the turn of the new millennium. Many musicians at the end of the 20th and the beginning of the 21st century search for new creative ideas and their compositions go beyond musical styles.

The first phenomena of synthesis date back to the beginning of the 20th century. These interactions became more intense in the last few decades in the context of postmodernism and the influence between music of different styles in historical, geographical and stylistic levels. The particularly turbulent course of the process in our modern times is one of the reasons why it has not yet been covered in its entirety, although there are already a number of studies and publications on the subject by foreign and Bulgarian musicologists.

The object of the research is the specific field formed by the influences between the classical music and jazz in Bulgarian works from the end of the 20th and the beginning of the 21st century. The dissertation focuses, on the one hand, on the patterns caused by going beyond typical stylistic boundaries and their new transformations, the various interactions, and on the other hand, on the musicians who carry them out and on their works.

The text presents compositions, albums, recordings and concerts created in the last few decades by Milcho Leviev, Vesselin Nikolov, Simeon Shterev, Anatoly Vapirov, Mario Stanchev, Lyubomir Denev, Yildiz Ibrahimova, Antoni Donchev, Hristo Yotsov, Boyan Vodenicharov, Vasil Parmakov, Borislav Yasenov, Rumen Toskov, Angel Zaberski-son, Zhivko Petrov, Milen Kukosharov, Konstantin Kostov, Alexander Vladigerov and Konstantin Vladigerov, Milen Kirov, Dimitar Bodurov, as well as other Bulgarian musicians. Emphasis is placed on those of them that most vividly embody the idea of fusion between styles.

The main purpose of the dissertation is to outline a comprehensive and modern idea of the phenomena in Bulgarian music from the period, located in the field of interactions between classical music and jazz. The main tasks are: tracing the forms of interaction between different musical styles, including the influences from contemporary music of the 20th century and Bulgarian folklore; analyzing genre transformation; presenting most of the Bulgarian musicians (in this particular field) and making periodization; collecting a corpus of musical works and examining them in detail. This is the first attempt to comprehensively systematize the works in the border zone between classical music and jazz, created at the end of the 20th and the beginning of the 21st century.

Research methodology.

The topic of the present work requires the research to be complex. On the one hand, it is the collection, study and analysis of literary sources, the clarification of terminology. On the

other hand, both the search for a large number of works and their detailed analysis are important tasks. A huge discography of complete albums, various concert and studio recordings of Bulgarian musicians from the last few decades has been collected and researched.

The dissertation deepens the information about the musicians' feedback, presenting their opinions through specially initiated meetings and interviews. Conversations and correspondence were held with Lyubomir Denev, Antoni Donchev, Hristo Yotsov, Anatoly Vapirov, Simeon Shterev, Borislav Yasenov, Angel Zaberski-sin, Alexander and Konstantin Vladigerov, Milen Kirov, Konstantin Kostov, Dimitar Bodurov, and others.

Chapter One, "**Stylistic Interactions in XX and early XXI Century Music. Problematics and Terminological Aspects**" lays down the theoretical frameworks. Fundamental concepts in the dissertation are examined and terminology is introduced. The stylistic interactions in the music of the 20th century, which become the basis for modern phenomena, are studied.

The first attempts to introduce jazz elements into the works of various composers date back to the end of the 19th – beginning of the 20th century. Influences include the works of Eric Satie, Claude Debussy, Igor Stravinsky, Aaron Copland, Paul Hindemith, Darius Millau, Maurice Ravel, the theater music of Pancho Vladigerov, the music of George Gershwin, Duke Ellington, Leonard Bernstein, Milton Babbitt and many others. Most of the earlier examples are symphonic¹ or piano pieces, and the interest in jazz is mainly in terms of specific rhythmic elements, which are often influenced by ragtime. But these experiments created the basis for the future stylistic synthesis.

In the middle of the 20th century, radical changes took place and the interactions became two-way. On the one hand, jazz "borrows" many of the characteristics of the classical musical forms and genre models, as well as the compositional techniques of the music of the 20th century², and on the other hand, the music of the 20th century was influenced by the rhythm, melody, harmony and improvisation of jazz.

In the 1950s and 1960s, the lines of development of jazz (despite its short evolution) and the classical music (with its centuries-old history) come together, largely influenced by the new attitudes of the musical avant-garde.

¹ „Symphonic jazz" is a term that refers to a synthesis between jazz and classical musical forms. The instrumental apparatus of the symphony orchestra is used. This trend was most popular in the 1920s, but it continues to develop today.

² For example, in the music of Stan Kenton, Robert Graettinger, John Lewis, Gunther Schuller and many others.

Reaching the 21st century, the dynamism of modernity and the constant movement of musicians – between the borders of different countries and also between different styles, the exchange of ideas, enriches their music with different colors. The compositions that fuse different styles appear as a completely natural manifestation of musical processes at the end of the 20th and beginning of the 21st century.

As a reflection of the intense inter-stylistic interactions in the music of the 20th century, many new terms arose. The concepts of *classical music*, *jazz* (as well as the various streams in jazz), *third stream*, *crossover*, *ethno jazz*, *fusion*, etc. are examined in the first chapter.

The definition of the term *classical music* implies the introduction of some clarifications, since the concept can be related to two definitions:

- the musical classical period from the middle of the 18th century to the beginning of the 19th century.
- music, which traditions rooted in the Western European culture.

In this dissertation, the term *so-called classical music* is used. It refers to the art music, which represents the European musical tradition from the Middle Ages to the beginning of the 20th century and has at its foundations the professional training in the field of composition and performance art. It should be noted that in the text the term *classical music* does not overlap with the historical concept of classicism. Furthermore, in this dissertation the music of the 20th century is separated from the classical music, mostly due to the changes in musical language, style, instrumentation, etc. In addition, when the phenomena refer specifically to a given time period, the terms Renaissance, Baroque, Viennese Classicism, Romanticism, Modernism, Postmodernism and etc., are used for clearer periodization.

The various genre models, compositional techniques and approaches, tonal systems that emerged in the 20th century – modality, extended tonality, atonality, serialism, aleatory, sonorism, influences from minimalism, spectral, electronic music, etc., enrich the jazz music around the middle of the century. *Atonality* in jazz was observed around the end of the 1930s in bebop, and later in free jazz, as well as in modern times. In the middle of the 20th century, progressive jazz and the third stream were influenced by *dodecaphony*. A number of jazz musicians introduced the concepts of the 12-tone technique in their music (for example Gunther Schuller, Bob Graettinger, and in Bulgaria – Milcho Leviev, Lyubomir Denev, etc.). Attempts to renew jazz by using the *serial technique* were made at the beginning of the 60s of the 20th century (Don Ellis, Wolfgang Dauner, etc.). In the middle of the 20th century, *aleatory* was widely represented both in the avant-garde pursuits of modern music (John Cage, Karlheinz Stockhausen) and in avant-garde jazz (in the free jazz music of Ornette Coleman, Albert Ayler,

Don Cherry, etc.), later in Bulgaria and in the music of Milcho Leviev, Vesselin Nikolov, Anatoly Vapirov. *Sonorism* entered jazz music at the end of the 20th century. Sound effects are often used – voices (vocal improvisations and scat technique – for example, in Yildiz Ibrahimova's solos), some non-traditional way of vocal and instrumental sound techniques (Teodosii Spasov and his kaval technique), superimposition of different sounds – glissando and clusters (in the music of Lyubomir Denev, etc.). Towards the end of the 20th century, *electronic music* was also part of the jazz in various ways – in the fusion of the 70s (mixing jazz and rock), in Nu jazz (or jazztronica) in the 90s, and through various software (for processing the sound in real time or reproducing an already recorded sound) during the live performance as a current trend in modern jazz.

The term *jazz* is also a subject to much discussion. It was first used in 1916-1917, about two decades after the advent of jazz music. Its meaning is wide-ranging. Today it summarizes the various streams that have emerged in the last over 100 years. In just one century, the history of jazz music has undergone an extremely intense evolution, the main reason for this being the influence between different cultures. Jazz was born at the beginning of the 20th century in the southern part of the USA as a result of the interaction between West African and European music. At first, it was a mixture of popular and folk elements, mainly *blues* and *ragtime*³. The interactions that began at the time of the creation of jazz continue to the present day, thus giving birth to numerous styles and streams.

The 20s and 30s of the 20th century was the period of the *big bands and swing music*. One of the first experiments in merging jazz with *classical music* date from this period – for example in the music of Duke Ellington⁴. The next more serious changes occurred in the late 1930s, when *combos and jam sessions*⁵ appeared. The search of some innovations in melody and rhythm, harmonic complication, atonality, virtuosity, a new improvisational style and avoiding the commercialism of swing come as a result of the development of the classical music

³ Ragtime of the late 19th century (eg Scott Joplin) is notated music, mixing European musical forms (march, quadrille), harmony and equal meters with African asymmetric rhythmic patterns. But gradually a process of liberation begins. From fixed notation, ragtime becomes improvised music. The roots of the blues, on the other hand, are of African origin – spirituals, anthems. Blends African melody (mostly in pentatonic) with Anglo-Saxon hymn harmonies.

⁴ *Mood Indigo* (1930), *Caravan* (1937), *Take the A train* (1941), the orchestral suite *Black, Brown and Beige* (1944), etc. Duke Ellington composed over twenty suites, seven musicals, music for six films, three religious concerts and an opera.

⁵ The combo is a chamber formation of 4 to 6 musicians, all of whom alternately solo, improvise and accompany. Jam sessions are "closed, indoor meetings of jazz musicians accompanied by playing for their own pleasure" [Gonda, 1975, p. 353].

in the late 19th and early 20th century. The new creative pursuits gradually led to the emergence of **bebop** in the 1940s. The melody of the new style is characterized by numerous alterations, various chords (composed of fourths and fifths), clusters, altered tones, chromatic and sequential movements in the chord progressions, asymmetric phrases. In the **progressive jazz** of the middle of the 20th century, the big band remained the main instrument, but its professional renewal and modernization was sought. The musical phrases were enriched by the influence of Western European music in tonal and harmonic terms, dodecaphony was introduced.

After the 50s of the 20th century, various streams in modern jazz were born - **cool jazz, modal jazz, free jazz, third stream**. The creative pursuits and character of *cool jazz* are close to those of classical chamber ensembles. In *modal jazz* the improvisation takes place on a given mode (scale), it is not based on a harmonic scheme. This idea is also fundamental for the development of *free jazz*⁶ – there is no pre-written harmonic scheme, no tonal center, the music is created at the moment and most important is the interaction between musicians. With the development of the avant-garde at the end of the 1950s, the **third stream** (a term introduced by Gunther Schuller) also appeared, which represented the attempts to fuse jazz idioms with the classical music forms and compositional techniques.

Some new jazz styles emerged in the second half of the 20th century – **hard bop, bossa nova, fusion, smooth jazz**. They avoid the influence of the musical avant-garde and some of them look for inspiration in traditional music, folklore, new popular styles such as rock, funk and others.

Changes in music that began at the beginning of the last century reflected on jazz in the middle of the century. Furthermore, this period of intensive development led to the birth of the new terminology that reflected all the processes of inter-style synthesis.

Special attention in the first chapter is paid to the **third stream in world and Bulgarian music**. One of the figures who was entirely devoted to the interactions between classical music, jazz and the compositional concepts of 20th century music, is Gunther Schuller (1925-2015). Much of the information about jazz music in various encyclopedias (Grove, Britannica, etc.), in articles, dissertations and books, is based precisely on his research. He coined the term **third stream** during a lecture in 1957 at Brandeis University. A large part of Gunther Schuller's work represents the fusion of jazz and classical music: *Transformation* (1957) for jazz ensemble,

⁶Ornette Coleman's piece of the same name, *Free jazz* (1959), became iconic to the style. The composition is free form, free rhythm, atonal.

Concertino (1959) for jazz quartet and orchestra, *Abstraction* (1959), *Variants on a Theme of Thelonious Monk* (1960) and many other works.

The term *third stream* is still controversial to this day, and unfortunately, it's not often used. Schuller describes the stream as a combination of "the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in Western music during 700 years of its development" [Schuller, 1986, p.115]. Such interactions can be found in the music of Miles Davis, Duke Ellington, Charles Mingus, Gunther Schuller, Eric Dolphy, George Russell, Leonard Bernstein, Ran Blake, Alec Wilder, in some works of John Lewis and others. For the first stream Schuller accepts European classical music⁷, for the second stream – American jazz. The third stream is therefore the combination of elements from both traditions. The concept of the term third stream has changed over the years – initially its meaning was the mutual influence between classical music and jazz and their fusion. But in 1961, Schuller expanded the meaning of the term to include "non-Western cultures" influence [Schuller, 1986, p. 120], and in 1981 he discussed a third version, according to which the musical influences could be from an almost unlimited number of possible musical combinations.

In Bulgarian musicology, the topic of the intensive interactions between musical styles at the end of the 20th and the beginning of the 21st century was studied by Claire Levy, Rozmari Statelova, Ivanka Vlaeva, Vladimir Gadjev, Yordan Rupchev, Ventsislav Dimov, Vesselin Nikolov, Borislav Yasenov, Vesselin Koichev and others. The term third stream is present in texts by Yordan Rupchev [Rupchev 1998, p.137-138], Vladimir Gadjev [Gadjev, 2019], Vesselin Nikolov [Nikolov, 1989], as well as in the statements of famous jazz musicians such as Milcho Leviev, Lyubomir Denev and others.

The meaning of the term *third stream* changes through the years. Musicians rarely define their works as part of the third stream. Nowadays we could accept the concept rather as a description of the wide field of interaction between classical music, jazz, the music of the 20th century and folklore. Thus, the third stream may not retain exactly the same meaning in modernity that it originally had, but it has an important role as one of the first attempts to introduce a terminological apparatus, to systematize precisely this inter-style and inter-genre synthesis between classical music and jazz.

In the First Chapter are introduced many definitions that appeared in the musicology at the end of the 20th and the beginning of the 21st century, describing the active processes of

⁷Schuller defines music up to the middle of the 20th century as "classical music".

fusion between styles. Most of them are in English and relatively few have an established Bulgarian translation: *rapprochement between jazz and classical music*, *amalgams* "between jazz and classical", *cross fertilization*, *hybrid music* (the fusion of two or more different traditions or styles), *confluent music* (synthesis between different influences and styles), *crossover* (one of the most frequently used concepts describing interactions and influences between musical styles), *fusion* (in the 1970s the concept describes the mixing of jazz and rock, and in modern times – defines music combining various influences), *ethno jazz* (combines elements of jazz and musical non-Western influences) and others.

The term *ethno jazz* was introduced in the 90s of the 20th century. But already at the end of the 60s and the beginning of the 70s folklore sources from all over the world were used in modal jazz, and as a result of globalization. Folklore was an inspiration for many jazz musicians worldwide. We can see some examples in Bulgarian music in the early pieces of Milcho Leviev (*Blues in 9*, *Blues in 10*, etc.), in the 70s in Vesselin Nikolov's music and his formation "White, green and red". A number of Bulgarian musicians such as Anatoly Vapirov, Yildiz Ibrahimova, Teodosii Spasov, Lyubomir Denev, Stoyan Yankulov, Ivo Papazov-Ibryama and many others worked in the field of ethno jazz.

Another term, which is extremely popular nowadays, is *world music*. The meaning of this term carries a number of questions. It was introduced in 1987 and describes the numerous forms of interaction between different music styles; forms of music of non-Western origin, which we can call *music of the world*. However, the definition can be interpreted ambiguously. The musicologist Ivanka Vlaeva presents several meanings of the term [Vlaeva, 2013, pp. 154-155]. Ventsislav Dimov also examines the concept. He expresses the opinion that *world music* is a definition only for music producers and for commercial purposes. He also asks a very fundamental question: "Why is there a need to mix music at the end of the 20th century?" And he gives an answer with Yildiz Ibrahimova's opinion, "folklore is sought in order to make something new, "going back is for to discover the new" [Dimov, 2002, 64].

It is important to note that the interactions between styles have a positive influence on the development of compositional practice at the end of the 20th and 21st centuries: broadening the horizons, exchange of compositional techniques, revival of improvisation, enrichment of instrumentation, use of diverse musical forms and genre models, introduction of the complex rhythms characteristic of jazz, the increase in the importance of electronic instruments and devices, diversity in timbres. Nowadays, interactions are inevitable and quite natural. In this postmodern situation most musicians have a wide range of knowledge and influences.

Second chapter "**Jazz Music in Bulgaria. Manifestations of Fusion between Classical and Jazz Music**" traces the evolution of jazz in Bulgaria, the development of the styles as well as the various interactions between them and presents the first pieces that fuse classical music and jazz. Important compositions and modern features of the phenomenon are considered. The specifics of the music scene in Bulgaria are analyzed, with special attention being paid to jazz festivals.

The foundations for the development and spread of jazz in Bulgaria were laid in the 20s of the 20th century. Lyudmil Georgiev presents some of the first jazz musicians in his book "History in Syncopation": Asen Ovcharov, Boris Leviev, Bozhidar Sakelarov, Stefan Kovanov and others [Georgiev, 2000, p.12]. The development of jazz continued in the late 1930s when it entered into the radio⁸. During the same time the first orchestras and ensembles were created: "Salon Orchestra" (1935), "Sofia Radio Jazz Orchestra" (1935), "Jazz Ovcharov" (1937), "The Optimists" (1944). The first musicological studies and publications on the topic of jazz music also appeared in this period. Vladimir Gadjev provides information about Kiril Krastev's essay – "The Jazz Band as a Worldview" (1927) and Ivan Kamburov's definition of jazz in "Illustrated Musical Dictionary" (1933) [Gadzhev, 2010, p. 41]. In his text Kamburov also reflects the influence of jazz on the classical music. He writes: "its features are also used (...) in serious compositions" [Gadzhev, 2010, p. 41].

It is an interesting fact that the first fusion between jazz and classical music from Bulgarian composer could be found in the **theater music of Pancho Vladigerov**, written during the years he was music director of the Deutsches Theater (1920-1932). The music was composed for theater productions by Max Reinhart – "The Merchant of Venice" and "Caesar and Cleopatra" in Berlin and Vienna. In the pieces for violin and piano *Cake Walk (1920)*⁹ and *Shimmy Orientaliko (1924)*¹⁰ Pancho Vladigerov incorporates some elements of the melody and the rhythm of the African American dances cake walk and shimmy. In *Foxtrot (1925)* for piano, some approaches and elements of jazz music characteristic of the 20s of the 20th century are also interwoven. The piece was orchestrated for a symphony orchestra in 1969 by Milcho Leviev (*Foxtrot for a large symphony orchestra*), but it was performed and recorded 20 years

⁸ In his book "Jazz in Bulgaria. Bulgarians in jazz. Now's the time 1911-1991" [Gadzhev, 2010] Vladimir Gadjev gives information about the live performances of the "Sofia Radio Jazz Orchestra" on the radio, as well as the jazz programs: "Famous Jazz Orchestras" and "American Jazz Quarter Hour", which Dimitar Nenov included in the program in 1936.

⁹ The piece was written for the play "Caesar and Cleopatra" by George Bernard Shaw.

¹⁰ From the music to The Merchant of Venice by Shakespeare.

later by Alexander Vladigerov and the orchestra of the BNR. Pancho Vladigerov's grandsons – Alexander and Konstantin Vladigerov also arranged and performed the work. An influence from jazz music can also be found in a number of other compositions by Pancho Vladigerov: *Song of the One in love; Ortega de Carnaval; Viola's Song; Reverie; Clown's Love Song; Jau's Song; Soldier's Song; The Song of the Clown; Night Song*. At the beginning of the 21st century, Milcho Leviev transformed and rearranged some of these works into the album "*Song of the Clown*" (2010)¹¹.

After the Second World War (1944-1948), significant changes in the conditions for the existence of jazz music in Bulgaria have not yet occurred, and it could even be said that there was a short-term development. But after 1948, a radical change began, and the musicians who continued to play jazz were relatively few. In the 1950s, the stage was limited to the circus, the theater and the few concerts of the orchestras. Original compositions were a rare phenomenon, but as a vivid example of incorporating some jazz idioms in the symphony music, was the music for the film *Two Victories* (1956), written by Emil Georgiev and Petar Stupel.

As a result of the mass disinformation that occurred after the descent of the "Iron Curtain" after 1948, new world tendencies in music entered Bulgaria with a delay. Nevertheless, young musicians manage to follow the musical development and found information in various ways. That reflected in their works.

During the 60s of the 20th century were composed the first original jazz pieces and significant foundations were also laid for the works between classical and jazz music. A complete growth of the scene is also noticed – new orchestras, clubs, festivals were created. Musicians played in different groups, took part in numerous concerts. The repertoire was still mostly foreign, but new Bulgarian compositions were also performed (for example, pieces by Milcho Leviev, songs by Emil Georgiev, etc.).

The creative path of *Benzion Eliezer* (1920-1993) is of interest. His music is characterized by a variety of musical genres, the use of different compositional techniques. His compositions are often influenced by the folklore. For example, in *Fantasia for piano and pop-symphonic orchestra* (1962) instruments, techniques and approaches from jazz and classical music are mixed, and also some folk elements appear (Buchimish in the uneven meter of 15/16).

¹¹ In 2014 the "Song of the Clown" project within the "Plovdiv Jazz Evenings" festival brings together Milcho Leviev; Konstantin Vladigerov; Alexander Vladigerov; Veselin-Veselinov-Eko, Stoyan Yankulov, Itsko Fintsi, Petar Salchev, Vicky Almazidou, Valeri Kostov. They perform the theatre music of Pancho Vladigerov. The project combines classical music, jazz, theater, poetry.

An extremely remarkable example from the 60s, is Ivan Spasov's composition *Confrontation – music for friends (1967)*¹². The work is for string quartet and jazz quartet. It is important to note that aleatory was used as a compositional technique¹³.

The 60s years of the 20th century are also associated with the appearance of a bright musician and a leading figure in the Bulgarian jazz – **Milcho Leviev**. His first piece for big band was *Studia* (1962), followed by several works that fuse symphony orchestra and big band – *Concerto for Jazz Combo and Strings* (1965), *Music for Big Band and Symphony Orchestra* (written in 1966, but banned and not performed until 1980 conducted by Alexander Vladigerov). In fact, these are one of the first compositions in Bulgaria for a jazz band and symphony orchestra. Already with his early pieces, Milcho Leviev introduced innovations by mixing different styles – classical music, jazz and folklore. This is also reflected in the music of the quartet "Jazz Focus'65"¹⁴ (Milcho Leviev, Simeo Shterev, Petar Slavov and Lyubomir Mitsov). Their music fuse various compositional techniques and approaches from the 20th century (for example polytonality, modality), in combination with jazz idioms and improvisation.

The period 1970-1989 stands out with the creation of a number of new original compositions. **Vesselin Nikolov, Mario Stanchev, Anatoly Vapirov, Lyubomir Denev, Boyan Vodenicharov, Yildiz Ibrahimova, Antoni Donchev, Hristo Yotsov, Teodosiy Spasov** and other musicians worked during these years. The fusion and interaction between musical styles is much more and freer. The compositions synthesize some of the compositional techniques of the classical music and the music of 20th century, with jazz idioms, and often with folklore elements. The works are composed in a variety of genres and for different ensembles – chamber or for orchestra/big band. A new tendency in Bulgarian music are the compositions which combine a jazz combo and a string ensemble (or even a big band and a symphony orchestra).

Many new jazz formations appear: "**White, Green and Red**", "**Mario Stanchev Quartet**", "**Focus**" *Quartet* (continuation of "Jazz Focus'65"), "**Simeon Shterev Quartet**", "**Lyubomir Denev Trio**", "**Boyan Vodenicharov Trio**", **DIDIAN-X Quartet**, "**Acoustic**

¹² Performed on 14.05.1967 in the Chamber Hall "Slaveykov".

¹³ Vladimir Gadjev suggests a possible parallel with Coleman's piece Free Jazz: "It is possible that Ivan Spasov knows the work of Ornette Coleman *Free jazz* and the approaches and compositional techniques used by him, along the lines of what Karlheinz Stockhausen does in Europe (..), and in America, John Cage." [Gadjev, 2010, p. 232].

¹⁴ The ensemble played for the short movies of Radoj Ralin "Focus". This is how the idea for the name of the formation was born.

Version", "*Jazz Line*" and others. They performed their own music. The first professional jazz ensemble in Bulgaria was "*White, Green and Red*", created on 01.10.1971 in Pazardzhik, by Vesselin Nikolov. The formation experimented with different formats: "*Jazz and Poetry*" (1972) – performances combining jazz and poetry, "*Classic and Jazz*" concerts, etc.

Vesselin Nikolov's compositions combine modal jazz, Eastern Orthodox church music and folk intonations with the compositional techniques of the 20th century. Of particular interest are the composition *1300 Golden Pages* (1972); the pieces from the album *Vesselin Nikolov and his White, Green and Red* (1973) – *Hallelujah and Double Dialogue* (1968), and others. An important moment is also the first composition for big band and symphony orchestra, which was performed in Bulgaria¹⁵ - *Protuberances* for symphony orchestra and big band by Vesselin Nikolov. The premiere took place on 07.12.1975 with Plovdiv Philharmonic Orchestra and the ensemble "White, Green and Red", conducted by Emil Chakarov.

Vladimir Gadjev's book "Jazz in Bulgaria. Bulgarians in jazz. Now's the time 1911-1991" provides information about several other musicians whose works from the period combine jazz formation and classical chamber ensembles [Gadjev, 2010, p.307- 310]. Such are the suite *Portraits* (1979) by **Mario Stanchev** – a composition for brass quintet, percussion ensemble and piano (a suite in four parts, named after and in the style of famous jazz musicians: Scott, Duke, Charlie, Chick); several works by **Boyan Vodenicharov** – *Ruchenitza* (1979) for jazz trio and string quartet, and *Ballade* (1979) for female voice, jazz trio and string quartet; *Evening music for piano and two wind quintets* (1980) by **Lyubomir Denev** (dedicated to Scott Joplin), in which he mixes elements of jazz, folklore and compositional techniques and approaches of the 20th century, with improvisational moments. **Anatoly Vapirov's** composition *Slavic Mystery* (1977) for mezzo-soprano, male choir and jazz quartet, *Lines of Fate* (1980) for string quartet and jazz trio (in memory of Alban Berg), *The Four Faces of Time* (1981) for saxophone and chamber orchestra, are a vivid example of a synthesis between jazz, classical music, the music of the 20th century and folklore, with the use of avant-garde techniques.

In this chapter, special attention is also paid to the **musical in Bulgaria**, since this genre mixes music, drama and comedy, theater, dance, and it quite naturally merges elements of different styles – classical music, jazz, rock, pop, etc. Back in the 1960s, **Jules Levy** composed the first Bulgarian musical, *The Girl I Loved* (1963). Jules Levy wrote a total of 9 musicals, among which *The world is small* (1970), *The telephone that...*(radio musical, 1973), *Tsar-*

¹⁵ Milcho Leviev's composition "Music for Big Band and Symphony Orchestra" from 1965 was not performed or recorded while Leviev was in Bulgaria (most likely for aesthetic reasons). In 1980, 10 years after his departure, Alexander Vladigerov recorded the work with the orchestra of the BNR. This album is not yet available.

Kilimar (1979) and others. In the 1970s, **Alexander Vladigerov** (1933-1993) created the children's musicals *The Cheerful Town Musicians* (1972), *The Wolf and the Seven Kids* (1974), and the vocal-symphonic fairy tale *The Little Red Riding Hood* (1969). In these works, Vladigerov uses musical elements from jazz music, fusing them with the compositional techniques from the 20th century. For example, *The Cheerful Town Musicians* includes idioms from the blues and jazz, and in the musical *The Wolf and the Seven Kids* are used numerous quotes from famous works of Bulgarian and foreign composers (for example Haydn, Saint-Saëns, Grieg, Gershwin). It could be said that Alexander Vladigerov's ideas regarding mixing jazz idioms and symphonic music come close to those of Milcho Leviev. Many of the premiere performances of Milcho Leviev's works were conducted by Alexander Vladigerov: *Music for big band and symphony orchestra*, *Rhapsody Orpheus*, *Isaac's Touchstone*, *Pancho Vladigerov's Foxtrot* orchestration.

In the 1980s, **Yulia Tsenova** also wrote several children's musicals: *In the Land of Smiles* (1985), *We are Shooting a Film* (1986), *The Golden Tail* (1987), *The Adventures of Cipollino* (1988), *Snowy* (1988).

In the second chapter, some innovations characteristic of the period 1970-1989 are also examined – the development of fusion music, new jazz formations, ethno jazz, etc. Simeon Shterev's compositions are the first that we could define as "fusion" – *Seasons 1300* (1980), the piece *Sunset-sunrise* from the album *Sunset-sunrise* (1977). The 80s are also characterized by the creation of several new jazz formations, which marked new lines of development in Bulgarian music.

In their musical pursuits, **Acoustic Version** (1983) – Antoni Donchev and Hristo Yotsov return to acoustic instruments, to complex musical forms. Most pieces are in suite form, and no stylistic boundaries are set in the construction of their music. The compositions avoid the clichés of traditional jazz, the music reflects their personal quests as musicians, their intuitive selection of means of expression and style. In 1985 they won the Grand Prize and the Award for Best Soloist at the competition in Oylaart, Belgium. Their first album was *Acoustic Version*, released in 1987.

The music of **Jazz Line**¹⁶ (1983) – Vesselin Koychev, Docho Panov, Teodosii Spasov, Radul Nachkov and Yildiz Ibrahimova, was defined by Vesselin Koychev himself as "distinguished by a bright national affiliation and a strong presence of Bulgarian folklore not

¹⁶ The formation works with the composer Darin Burnev.

only in the themes of the pieces, and for the first time also in their development (...) giving the appearance of Bulgarian ethno jazz, developing it to its modern form" [Koychev, 2016, p. 9].

The vocal formation *Trayana* (created in 1985 by Mariana Vlaeva, Liliana Doycheva, Nadia Toncheva, Apostol Gurkov and Trifon Langezov, most of the arrangements by Kiril Todorov), has an innovative and unconventional creativity. They perform various classical, folk and popular pieces: compositions by Beethoven, Gershwin, some Bulgarian compositions – for example *Rhapsody Vardar* by Pancho Vladigerov in a cappella version with swing and beatbox, *Rachenitsa* by Petko Stainov, as well as various folk songs. They released the album *Trayana Voice Concert* (1987).

The Bulgarian folklore is an inspiration for a number of talented musicians: Yildiz Ibrahimova, Teodosiy Spasov, Vesselin Nikolov (the album *Jazz and Something More* (1987)), Darin Burnev, Ivo Papazov-Ibryama (the album *The journey of Orpheus* (1989) and others), Petar Ralchev, Vesselin Koychev and "Jazz Line" formation; "White, green and red" and the album *Folk Jazz Band Plovdiv* (1984), as well as many others.

In the 80s, several Bulgarian jazz musicians worked outside Bulgaria – Milcho Leviev, Mario Stanchev, later Boyan Vodenicharov and many others. Milcho Leviev lived in the USA and in 1981, together with the flutist Jim Walker, he created the group *Free flight*. The album *The Jazz/Classical Union* (1982) contains arrangements of works by Chopin, Paganini, Pachelbel, J.S. Bach, as well as original compositions by Milcho Leviev. Until the mid-1980s, Anatoly Vapirov also lived and worked outside of Bulgaria. During this period, he wrote several major works like *Ten Jazz Pieces on Macbeth* (1982-3) for saxophone, dramatic act and chamber orchestra, *Invocations* (1984) and others. In these compositions, Vapirov uses various techniques and approaches – polyphony, dodecaphony, improvisation, sound effects, aleatory. Mario Stanchev left Bulgaria in 1980 and went to Nancy, France. In the 80s, he created several works synthesizing jazz and the classical music (*Collages* for orchestra and choir and others).

Particularly important for the present study is the **time period after 1989**. In these years, musicians of several generations developed their creative activity. This leads to the development of the traditions established in the 60s and their combination with new trends, often influenced by current tendencies in the world jazz and contemporary music.

The musicians who lay the foundations of the interactions between classical music, jazz, folklore and the compositional techniques of the 20th century in the 60s, 70s and 80s, continue their activity in the following decades: Jules Levi, Milcho Leviev, Vesselin Nikolov, Simeon Shterev, Ognyan Videv, Anatoly Vapirov, Mario Stanchev, Yulia Tsenova, Lyubomir Denev, Yildiz Ibrahimova, Antoni Donchev, Hristo Yotsov, Boyan Vodenicharov, Vesselin Koichev,

Teodosiy Spasov and others. From the generation in jazz after the 90s of the 20th century, stand out musicians such as Vasil Parmakov, Vesselin Veselinov-Eko, Borislav Yasenov, Rumen Toskov-Rupeto, Vasil Spasov, Ventsislav Blagoev, Angel Zaberski-son, Zhivko Petrov, Georgi Kornazov, Petar Slavov-son, Mikhail Yosifov, Vladimir Karparov, Plamen Karadonev and others.

Bulgarian jazz from the end of the 20th-beginning of the 21st century is characterized with an increase in the number of fusion and ethno jazz compositions, the establishment of jazz in theater¹⁷ and film music, the use of more electronic instruments and electronics, the development of the festival and club scene, development of opportunities for recording sessions¹⁸.

In recent decades, a large number of Bulgarian musicians have gone abroad¹⁹. This is a natural process of searching opportunities for development and expression, through which an exchange of different musical ideas and influences takes place. However, the modern life allows the musicians that currently live abroad to organize concerts in Bulgaria often. It could even be said that modern jazz music in Bulgaria develops parallel to the world and modern trends do not differ significantly from those in the world, they only have their own specific features.

Reaching the new millennium and after the beginning of the 21st century, the names of new Bulgarian jazz musicians are even more: Dimitar Lyolev, Velislav Stoyanov, Milen Kukosharov, Alexander Vladigerov and Konstantin Vladigerov, Konstantin Kostov, Milen Kirov, Dimitar Karamfilov, Dimitar Bodurov, Miroslav Turiyski, Lyubo Tsanev, Martin Markov, Boris Taslev, Mikhail Ivanov, Vasil Hadzhigrudev, Victor Benev, Victoria Kirilova, Dimitar Gorchakov, Zhivko Vasilev and many others. A significant part of the musicians of the last generation graduated from universities and academies outside Bulgaria with well-established traditions in jazz education (USA, Netherlands, England, Germany, Austria, France, etc.).

¹⁷ Private theaters and theater companies that have appeared since the 1990s also create new opportunities. Theatrical music was developed by musicians such as Vesselin Nikolov, Antoni Donchev, Yulia Tsenova, Rumen Toskov, Hristo Yotsov, Vesselin Veselinov-Eko, Milen Kukosharov and others. Inter-stylistic synthesis can also be seen in the film music of the period.

¹⁸ Many private recording studios appeared, as a result of which most compositions and ideas were easily recorded.

¹⁹ At the beginning of the 21st century, Petar Slavov, Alexander and Konstantin Vladigerov, Konstantin Kostov, Milen Kirov, Dimitar Kamburov, Vladimir Karparov, Georgi Kornazov, Plamen Karadonev and many others live and work in Europe and in the USA.

During the last thirty years there is a great diversity in the musical projects – acoustic and electronic, traditional and contemporary pursuits, chamber and symphonic compositions. On the other hand, in recent years, interpretations and improvisations on classical pieces have also gained popularity.

In this chapter, special attention is paid to jazz festivals, as they are the main stage for new works: "Varna summer" (aimed at avant-garde projects that often combine symphony orchestra and jazz ensemble; ethno jazz and world music; chamber concerts); the festivals "Plovdiv Jazz Fest", "Jazz Forum Stara Zagora", "Bansko Jazz Fest", "Jazz Meeting Ruse", "Jazz in Burgas", "Apollonia Art Festivals", "International Autumn Jazz Festival" Pleven, "National Jazz Festival" Kazanlak, Haskovo Jazz Fest, "A to Jazz" Sofia, "Jazz+ Sofia" and others. Numerous concerts are also organized, mixing classical music and jazz – for example "Baroque and Jazz", "Symphony Jazz", the concert for 4 pianos "Jazz meets classical" and many others.

The above examples show that the period from the end of the 20th and the beginning of the 21st century is characterized by active creativity, with the emergence of numerous works on the border "between classical and jazz".

The third chapter "**Bulgarian Musicians from late XX and early XXI Century. Creative Appearance and Compositions.**" focuses on the specifics of the musicians' style and the pieces which fuse classical and jazz music. It is the first attempt to chronologically present the works in the "border zone", (formed as a result of the stylistic interaction) in the time period from the end of the 20th century up to this moment. The conclusions are based on the research, books, articles, interviews, information from CD covers and published concert programs. And on the other hand, a large part of the analyzes and observations are the result of the work in the present exposition. They are derived after a thorough insight into the musical material through the analysis of sheet music, sound recordings or live performances. Thanks to some musicians, sheet music was obtained. Most of the audio recordings on which the research is based were accessed through audio CDs and online platforms, and others were kindly provided by the authors. Another source was the concerts I was able to attend and hear the music performed live²⁰. Communication and interviews with Milcho Leviev, Simeon Shterev, Anatoly Vapirov, Lyubomir Denev, Antoni Donchev, Hristo Yotsov, Borislav Yasenov, Angel Zaberski, Alexander Vladigerov and Konstantin Vladigerov, Milen Kirov, Dimitar Bodurov

²⁰ I would like to thank the Institute of Art Studies at BAS for the support. The trips to prestigious jazz festivals in our country allowed me to immerse myself in the atmosphere of these music forums, as well as to conduct conversations and interviews with some of the musicians.

were extremely important for the research. Some of them are given in the Appendices at the end of the thesis.

The compositions of the musicians that are discussed in this Chapter combine characteristics of their classical musical education (compositional techniques and approaches), the influence of jazz, and the inspiration of Bulgarian folk music. The interaction between different styles is not just a search for effects, but part of their overall musical thinking. Certain characteristic, creative pursuits distinguish the musicians. It should also be noted that a large number of musicians use compositional techniques and approaches from the music of the 20th century – dodecaphony, seriality, sonorism, aleatory (Milcho Leviev, Vesselin Nikolov, Anatoly Vapirov, Lyubomir Denev, Yulia Tsenova, Mario Stanchev, Boyan Vodenicharov, Milen Kirov, etc.). But this trend should not be taken as universal. Many of the compositions are based on the traditions of classical compositional forms (for example, instrumental concerto, sonata, suite), they do not use ideas or compositional techniques from the music of the 20th century, but the influence of jazz is felt mainly in the rhythm, the scales used and the improvisation. Such are for example, the instrumental concerts of Hristo Yotsov, some works by Antoni Donchev, Alexander Vladigerov and Konstantin Vladigerov and many others. Undoubtedly, the specifics of the rhythm and the melody of Bulgarian folklore inspired almost all Bulgarian musicians of the period. Most of the pieces are original music, influenced by the beauty of Bulgarian folklore, but as well as that, we can also note numerous interpretations of and improvisations on folk songs.

The dissertation presents several works of **Milcho Leviev**, which were composed in the last three decades: the albums *Gurbet Mohabet* (1990), *Milcho Leviev. Chamber Music* (2000), *Con Mucho Gusto and A Voyage Again* (2006), *Song of the Clown* (2010) and the suite *A journey in Two Worlds* (2014). Vasil Kazandzhiev draws attention to the fact that Leviev's earlier compositions are in classical forms – suite, invention, sonata (e.g., *Sonata for violin and piano* (1956-57) and *String quartet* (1960-61)). He also notices that the pieces of the later period are composed with different compositional techniques (for example aleatory, seriality, some sound effects (in *Night Mood* (1978), or a minimalistic approach in *Nocturne* (The Winter of Our Discontent) (1984) [Kazandzhiev, 2000]).

Several of the pieces in the albums *Con Mucho Gusto* and *A Voyage Again* by Milcho Leviev are inspired and influenced by the works of J.S. Bach. The theme of *Minor Blues on B.A.C.H* is on the tones b a c h and the compositions *JS* and *Bach's Groove* are built on quotations from the composer's work. Influence and elements of the music of Maurice Ravel are present in the piece *Valse Assai*. In the album *Song of the Clown* (2010), Milcho Leviev

turns to the compositions of his teacher Pancho Vladigerov and his theater music from the 1920s.

A Journey in Two Worlds (2014) is a two-part suite for female chorus and a big band. The work is a vivid example of an unconventional performing ensemble – a big band, a folk choir and two pianos. The work combines two musical traditions – Bulgarian folk music and jazz. The parts are named "Bulgarian Suite" and "Rhapsody in Blue". The first part is an interpretation of Bulgarian folk songs, and the second part is a different arrangement of Rhapsody in Blue by George Gershwin.

In the last few years, two albums of Milcho Leviev were released posthumously – *Anti waltz* (2020) and *Sonata '57* (2021). Concerts "*Forever in the hearts*" (Plovdiv), "*Milcho Leviev forever*" (Sofia) and others were organized.

Vesselin Nikolov's musical pursuits at the end of the 80s continued the previous creative line of mixing techniques and approaches from modern music, jazz, folklore, church music (Eastern Orthodox chants), and fusion. Such is the album *Jazz and More* (1987). For example, the composition *Farewell to the Idols* includes some elements from jazz, from rock music and fusion, from Eastern Orthodox music, fused with sonoristic technique. *Come to me all* mixes funk rhythm, various electric instruments and synthesizers, virtuoso improvisational solos on saxophone and guitar, with the contrasting sonority of the church choir. *Protuberances II* (2001) continues the line of synthesis between jazz, Eastern Orthodox choral music and the compositional techniques and approaches of the 20th century.

The contribution of Vesselin Nikolov is also important as the author of a number of articles and studies on the current problems of jazz and music of the 20th century. His book "My favorite things" (1989) is the first book by a Bulgarian author examining jazz.

Another musician of fundamental importance for the development of Bulgarian jazz since the late 1960s, is **Simeon Shterev**. He continued his activity at the end of the 20th and the beginning of the 21st century. In the album *Sunset sunrise* (2001) Simeon Shterev presents some compositions from the period 1976-2001 and two arrangements of folk songs. There are various influences in the pieces, expressed in a different way in each of the works – for example, *Autumn* (1981), *Sunset-sunrise* (1977), *Herbie rock* (2001), *At the last moment* (1996) are in the style of fusion music, while others (*The last camel* (1996)) stand out with folk influence.

Simeon Shterev participates in various concerts in recent decades – *Baroque and Jazz* (1999) and *The Concert* (2008), the jubilee concert with the Big Band of the BNR on the occasion of his 70th anniversary in 2013 and for the 75th anniversary in 2018. The program combines original, classical and jazz compositions.

The music of virtuoso guitarist **Ognyan Videv** interweaves elements of modern jazz, blues, Bulgarian folklore, flamenco, Indian and Brazilian music. These interactions could be observed in the album *Vertigo* (2012).

Anatoly Vapirov has played a key role in the development of avant-garde innovative Bulgarian jazz and in the implementation of symphonic-jazz projects over the past thirty years. He combines jazz idioms with some of the compositional techniques and approaches of the 20th century in his compositions. A specific interest in Slavic and Bulgarian folklore is observed. His music is spontaneous, gathering the sonorities of different instruments and ensembles. An important feature is the large-scale – both in terms of a musical form and ensemble. He uses different compositional techniques and approaches – for example, aleatory (in *The Four Faces of Time* (1981) for saxophone and small chamber orchestra); polyphony, dodecaphony, improvisation, sound effects. They are characterized with Slavic and Balkan melodies. (*The Mirror of Memory*, *The Lines of Fate* (in memory of Alban Berg), *De Profundis*, *Macbeth*, *Slavic Mysteries*). Vapirov himself says that his musical language is influenced by two main lines: folklore and the works of Coltrane, Bach, Prokofiev, Shostakovich, Mahler, Bartok, Berg.

Since 1992, Anatoly Vapirov organized the jazz module of "Varna Summer" festival, which became the most serious stage for the presentation of new jazz projects and large-scale works. In the program we notice that many of his works were performed on the stage of the festival (*Mirror of Memory*; *Cantata based on "The Tale of the Ladder" by Smirnensky*, *Concerto Grosso for symphony orchestra and jazz quartet*, *Metamorphoses for symphony orchestra*, *Passacaglia for symphony orchestra*, *Slavic Requiem for mixed choir, soloists and symphony orchestra*).

Another Bulgarian musician with a bright individuality is **Yulia Tsenova**. Her works are distinguished by an interest in the spiritual, inner experience and often refer to other arts. The improvisational approach is fundamental in many of the works, and in some of them jazz and compositional techniques from the music of the 20th century are mixed.

12 piano pieces include some idioms from jazz music, as well as classical and modern compositional techniques and approaches. Most compositions consist of several parts. Various techniques are used: for example, walking bass, improvised solos, syncopated rhythmic figures (which are typical of jazz), as well as aleatory and also many free improvisational moments. Some of the pieces are polyphonic, many are polyrhythmic and polymetric. They are characterized by complex measures (10/4, 7/4), some parts are in free rhythm; with frequent changes of tempo, of character. Some tempo notations are set with definitions such as: *Blues*, *swinging* – terms from the jazz music.

Mario Stanchev is one of the Bulgarian musicians who lives and works abroad in recent decades. Many of his works (some for larger ensembles, others chamber or solo) mix elements of the classical music, jazz, Bulgarian folklore. In 1996 Mario Stanchev rearranged his four-part suite for piano and orchestra *Portraits* (written in 1980). He composed *Piece NI* for string quartet and big band (1989), the *East-West* suite for Bulgarian voices and jazz ensemble (1997), the instrumental suite for guitar and piano *Climats*, the piece *Banana* for combo and string quartet (2006) and others.

An interesting example of mixing different techniques and approaches are the *Solo impressions* by Mario Stanchev, presented at a concert in 2015 in Studio 1 of the BNR. Compositional techniques according to the style of the musicians to whom they are dedicated are combined – Arnold Schoenberg, George Gershwin, Dizzy Gillespie, Claude Debussy, etc. The last impression is *Self-Portrait*. The pieces cover various stylistic idioms and compositional concepts of the 20th century. Mario Stanchev's albums from the last decade *Jazz before jazz* (2016), *Sin Fin* (2019) and *Stanchev Soul Songs* (2021) continue the creative line of mixing diverse stylistic influences.

Lyubomir Denev's creativity spans wide borders – chamber, symphonic music, jazz pieces, pop songs. He experiments with different genres and compositional techniques. In the nineties, Lyubomir Denev released the solo album *Dialogue with Myself* (1996). Most pieces are composed in traditional baroque and classical compositional forms – invention, sonata. Various compositional techniques and approaches were used: serial technique, sonority, improvisation, as well as electronics. A similar approach is also noticeable in the album *Piano Madness* (2012). Original pieces, arrangements of folk songs and improvisations on romantic pieces (by Robert Schumann, Frederic Chopin, Alexander Scriabin) are included. *Romantic Sonnet* and *Biography of a Flower* are author's compositions that introduce the stylistic connection with Romanticism. Lyubomir Denev's composes also large-scale works – for big band and orchestra, musicals and operas. *Divertimento Grosso* (2012) is a composition for symphony orchestra and big band. The rhapsody *Sofia nights* (2013) is a piece for symphony orchestra and piano. Thanks to Lyubomir Denev, I received sheet music of both works and they are analyzed in the Fourth Chapter of the dissertation. The jazz opera *Dinner in Manhattan* (2021) is a composition for four singers and a jazz quartet. Despite the "opera" genre model, the musical language is completely influenced by jazz music.

Another musician, whose creativity and works are beyond the "stylistic boundaries", is **Yildiz Ibrahimova**. Her music repertoire ranges from classical arias to spontaneous improvised music, from folklore to various styles in jazz. An interesting experiment is *Contraria* (2012). It

combines John Cage's music *Aria for voice* (1958) with Rumen Baliozov's *Contraria* for voice and string orchestra, as well as fragments of the dance theater *Green Play*. John Cage's work is for solo voice, and the text consists of isolated vowels, consonants and words from Armenian, Russian, Italian, French and English. The notation is graphic with 10 colors. The colors indicate the singing style specified by the artist.

The music of **Antoni Donchev** fuses different traditions. A large part of his work is connected with the duo "Acoustic Version": the albums *Hitting the Spot* (1996) with Andy Scofield (saxophone); *Dum Ba Ta* (1998). The pieces from the last album *Time in time out* (2015) are conceptually and stylistically a continuation of their previous searches, as well as several new compositions (*Passover*, *13.11*, *Contraversion*, etc.) presented at a concert in Sofia Live Club in 2019. Antoni Donchev participates in numerous projects connecting classical music and jazz: for example, the concerts with Simeon Shterev – "Baroque and Jazz" (1995); "Jazz and Classical" (2008); with Florian Willeitner (German violinist) in Ruse (2018); with violist Valentin Gerov and many others. He also develops his creative path as a conductor: from 2011 until now he has been conducting the Big Band of the BNR. The program includes many compositions by Bulgarian musicians (Milcho Leviev, Simeon Shterev, Hristo Yotsov, Angel Zaberski, Vasil Spasov, Lyubomir Denev, Ivan Staykov, his own, and others). A large part of Antoni Donchev's work is film and theater music. Syncretism in theater and film music also allows greater genre freedom, mixing the classical music with jazz and folklore.

Antoni Donchev also composes pieces for jazz formation: *Bass bow* (2015), *I see a bird flying* (2016), *Illusory Freedom* (2018), *Lost Romantic*, and many others. Through the cooperation of the musician, I received sheet music. Some of the works are analyzed and discussed in detail in Chapter Four of the dissertation.

An interesting composition in the spirit of the baroque concerto-grosso combined with jazz idioms and melodic elements from Bulgarian folk music is the *Concerto grosso for jazz quintet and orchestra* (2018). The concert consists of 4 parts. Characteristics of the work are the ostinato rhythm and melody, the contrasts in dynamics and timbres.

The compositions of **Hristo Yotsov** are diverse in genre and style. In addition to his jazz pieces, he writes theater music as well as large-scale works for symphony orchestra: *The Beginning* for clarinet, percussion and chamber orchestra (1998), *Concerto for clarinet and symphony orchestra* (2002), *Concerto for oboe and symphony orchestra* (2003), *Concerto for Marimba and Symphony Orchestra* (2004), *"Musical Moments" for two pianos and percussion* (2007), *Concerto for Piano and Symphony Orchestra "The Spirit of Jazz"* (2012), *Cello Concerto* (2018); *Concerto for drum kit and symphony orchestra* (2015). It is important to note

that Hristo Yotsov's compositions for symphony orchestra are composed in the traditional musical form of the concerto genre. However, elements of jazz are present in them – in the melody, in the rhythm, also in the specific harmony. One of Hristo Yotsov's last compositions “*Jazz Cats*” *Symphony* (2021) also synthesizes jazz idioms, mixes a jazz quartet with a symphony orchestra.

Boyan Vodenicharov often combines spontaneity, improvisation and interpretations of classical works in his concert appearances, and his compositions fuse jazz idioms and rhythms, influences from folklore and the traditional classical music forms and genres. Several of his works are presented in the dissertation. The album *Les Valses* (2003), recorded with Steve Huben (saxophone, flute) consists of original compositions that combine jazz and traditional for the classical music approaches and compositional techniques. Some of the pieces (*Krivo and Bulgarian boogie*) are influenced by Bulgarian folklore. Boyan Vodenicharov and Steve Huben released another album, *Darker Scales* (2012). It features 10 compositions influenced by different styles. Boyan Vodenicharov's solo album *Random Patterns* (2015) is of exceptional interest. Spontaneous improvisation is predominant in it, the compositions are eclectic, some of them include quotations, some are tonal and some – atonal, different principles for improvisation are used. The influences are multi-layered and diverse – from Ligeti, Debussy, Messiaen, Bartok, Prokofiev, Chopin, Keith Jarrett, Brad Meldau.

With the music of **Teodosii Spasov** a folk instrument – the kaval, entered jazz. His first album *The Long Road* (1986) combines various influences. A number of musicians and musical formations take part in the recording: the folk choir at VMPI-Plovdiv, ensemble for folk songs and dances of the BNR, assembled orchestra, vocal formation "Trayana", "White, green, red". The album *Sand Girl* (1989) is also important to note, as it features diverse compositions influenced by different styles. Some of them are composed in the traditions of the classical compositional form. They combine the characteristic timbre of the kaval with a symphony orchestra (conducted by Kiril Grozdanov), and the folklore elements are transformed with the language and techniques of jazz through modern compositional techniques (for example, in *The Sand Girl Suite* and *Scherzo*). There are improvisational pieces with sonoristic approach (*Gurbet mohabet, Monologue*). The musician continues to experiment in various directions, one of which is film music (presented in the album *Beyond the frontiers* (1995)). The albums *Bratimene* (1998), *Personafication* (2009), should also be mentioned. They are distinguished by compositions for a larger ensemble, recorded with some of the best Bulgarian musicians. Another important album is *Incantations* (2016), which was inspired by the work of Béla Bartók. This is a reference to the music of the 20th century, to a composer with a strong interest

in folk music, including Bulgarian folklore. Teodosii Spasov's *Concerto for kaval, clarinet and orchestra* (2017) is a large-scale work, an example of the meeting of baroque music form with the possibilities of improvisation in jazz and folklore.

Vasil Parmakov's music is spontaneous, improvised. In the musician's first album – *Lombrosso* (1994), the pieces are varied in style. Vasil Parmakov founded "Zone C" with Stoyan Yankulov-Stundji (drums) and Veselin Veselinov-Eko (bass). The formation became emblematic of Bulgarian music, various influences flowed into the compositions. The definition "fusion" often used to describe their style cannot fully encompass their modern and eclectic music. The works often use free improvisations, many of them are inspired by the Bulgarian folklore, and also include some electronic instruments.

Borislav Yassenov's compositions combines jazz with elements of 20th century musical modernism, Bulgarian folk rhythms and intonations. Through his work, he continues Simeon Shterev's tradition of affirming the role of the flute in jazz. Over the years, he participated in both chamber and jazz concerts (for example, "The Spirit of the Flute" (2017), "Baroque and Jazz" and "Universal and National in Baroque Music" (2013), etc.) In a conversation with the musician, he himself says that his work is characterized by a variety of styles – it combines swing (in the plays *Skorost, Dali*), fusion, modern jazz (*There, where...*), samba, bossa nova, funk. Borislav Yassenov recorded the albums *Mo, di, log* (1995), *Crazy World* (1998), *There, where...* (2004).

Rumen Toskov-Rupetto's music fuses folklore, theater, classical music and jazz in various genres, leading in it is the theatricality. At the end of the 90s, Rumen Toskov, Hristo Yotsov and Teodosii Spasov founded "Theodosii Spasov Trio" (1998). The compositions in the album *Reflections* (2000) with Rosen Zahariev-Rocco (trumpet) and Valentin Gerov (viola) are spontaneous, improvisational, and the musical form is open. Also of interest is the performance "Bair Jazz" (2001), which combines different musical styles and genres: Rhodope folk songs, Portuguese samba, jazz and improvisations on themes by JS Bach.

In many of his compositions, **Angel Zaberski** uses the richness of the timbre of the big band and symphony orchestra (*Concerto for Tenor Saxophone and Symphony Orchestra* (1996) and *Rhapsodic Fantasy* (2001), the album *Definitely Mr. Zaberski* (2008), and others). *Definitely Mr. Zaberski* consists of eight symphonic-jazz sketches combining string orchestra with brass quintet, jazz trio and solo trumpet. The album *Reflections* (2013) is for a trio formation – piano, double bass and drums (with Boris Taslev and Stoyan Yankulov). Several works are influenced by the Bulgarian folklore, but they also have some jazz and classical influences. It is important to note that in recent years, Angel Zaberski organizes a number of concerts combining jazz and

classical music. Such are the projects "Jazz Surprise" (2004), "Jazz meets the classics" – a concert for 4 pianos, a project with Zhivko Petrov, Ivan Yanakov and Georgi Cherkin; "Symphony Jazz" and others. Several successive albums of the same name – *Like Jazz* (2015), *Like Jazz 2* (2019) and *Like Jazz 3* (2021) include jazz interpretations and improvisations on classical pieces for trio. The trio consists of Angel Zaberski – piano, Boris Taslev – bass, Stoyan Yankulov – drums.

Zhivko Petrov's music is diverse in genres (pop songs, jazz pieces). Various stylistic influences can be found in the music of JP3 ("Zhivko Petrov Trio" with Veselin Veselinov-Eko and Dimitar Semov). The compositions in the album *Between the Worlds* (2015) fuse some traditions of the classical music, jazz, tango, rock, pop. String quartet "Arena" also participated in the recordings. In some of the pieces (*Renaissance*, *Between the worlds*, *One day in Paris*), a combination of the classical compositional form with improvisation and specific jazz rhythms is noticeable. Some compositions from the trio's previous album *It's a dream* (2012) (for example, the eponymous piece *It's a Dream* for piano, violin and drums, recorded with Vasko Vasilev) have similar creative pursuits. The formation JP3 released two more albums in recent years – *Change the Way* (2020) and *On the way* (2021). A line between classical and jazz music could be found in Zhivko Petrov's two solo albums *After 4* (2015) and *Ten* (2019).

The music of **Georgi Kornazov** is modern jazz, inspired by Bulgarian folklore, influenced by the traditions of European music. Some of the pieces from the album *Le gris du vent* for jazz trio are influenced by the French impressionism of Debussy, Ravel, as well as the music of Fauré, Bartók and Stravinsky. From recent years, several compositions for a larger ensemble stand out: the suites for big band and three soloists *Consciousness* (2015) and *Reflections*, the programs *Svetlosenki* and *Tales from Bulgaria* (2019), arranged for a "medium band" (composition of 11 musicians) and others.

Plamen Karadonev's music is influenced by the classical music, from the music of the 20th century, from jazz, and from Bulgarian folklore. The album *Beyond Hope*, released with the Fifth Season Quartet includes both original pieces and arrangements of pieces by Hindemith (*Matthias' Blues*), Debussy (*Evening Fair*), Tchaikovsky (*None but lonely heart*).

The compositions of the pianist **Milen Kirov** fuse the traditions of the classical music with jazz and Bulgarian folklore. Different compositional techniques and approaches are used in the pieces in his solo album *Spatium* (2019). Most of the works are improvisational or contain an improvisational part, but three of them are completely written down. Several of the compositions are entitled "Intermezzo", influenced by Brahms and his piano works. The piece

Tonus Peregrinus is atonal, aleatoric. The "prepared piano" in *Tracian Blues* and *Time* represents different timbre colors.

Some of **Milen Kukosharov's** latest works synthesize elements from classical music and jazz (for example in *Wind Harmonium* (2020) for mezzo-soprano, flute, clarinet, oboe, bassoon, double bass, percussion and piano). Interesting interpretations of pieces by Satie and Rachmaninoff are the albums *Improvisatie* (2017) and *Consequences* (2019) of Milen Kukosharov and Veselin Veselinov-Eko, or "Das Weltschmerz Duett". *Consequences* also features original works in a similar style.

The musical line between classical and jazz music, started by Pancho Vladigerov, continues its development in the works of his son Alexander Vladigerov, and later is developed by his grandsons – the twin brothers **Alexander Vladigerov** and **Konstantin Vladigerov**. Their music is characterized by different timbres, contrasts, combining various instruments and vocals; inspiration from the melody and rhythm of the Bulgarian folklore, jazz improvisation and also the use of the traditional classical compositional forms. Most pieces are tonal or modal, often in modes, characteristic of Bulgarian folklore. Vladigerov brothers released the albums *Wanderer in Love* (2008), *For the greatest and little things* (2011), *Dreaming of dreams* (2014), *Dedicated Sounds* (2014), *Ragtime Waltz* (2017). In the album *For the greatest and little things*, the compositions are extremely diverse in terms of musical style and instrumental ensemble: some carry the spirit of Latin rhythm (*Salsalito*, *For the greatest and little things*), others are a modern arrangement of Bulgarian folk songs (*Smolyansko vakló devoyche*), or they are inspired by the uneven rhythms (*Ruchenitsa*). Others pieces stand out with the chamber sound – *For the day today will be Some Time ago* (for piano, flugelhorn, clarinet, double bass, drums), *Dance Elegy* (piano, flugelhorn, bandeon and cello), *Varenka* (piano, flugelhorn, trumpet and vocals). Thanks to the musicians, I have sheet music for some of their compositions. An interesting example is the piece *Little Requiem* (2004), in which the instrumental ensemble is an octet: piano, trumpet/flugelhorn, bass, drums and string quartet. The composition is discussed in more detail in the Fourth Chapter of the dissertation.

The musical style of **Konstantin Kostov** combines modern jazz with folk elements, interpretations of classical compositions. The musician often makes arrangements of both classical pieces and folk songs. In 2010, with his trio, he won the second prize and the audience prize at the "Terem Crossover Competition – Classic/Jazz" in St. Petersburg with an interpretation of Alexander Vladigerov's *Dilmano Dilbero* variations. In the same direction is the concert "Between classics, folklore and jazz" (2017), the project "Mussorgsky – "Pictures

from an exhibition" for jazz trio" (2021). Kostov transforms the piano cycle through the musical language of jazz and improvisation.

Dimitar Bodurov's compositions are of various genres, combining acoustic instruments and electronics, folklore, the traditions of classical music, and often even going beyond the boundaries of musical art. Here we should note the *Resumption suite* (2004) – a multi-part piece for piano, bass, drums and samples that combines jazz improvisation with elements of Bulgarian folklore, the composition *Notes for Nadia* (2009) for piano and samples, the project between music and dance *GAP* (2011) and others. This tendency of combining folk motifs with jazz improvisations, the musician also developed in his albums *Stamps from Bulgaria* (2006), *Stamps from Bulgaria* (2008) for jazz trio, *Seven Stamps* (2012), *Stamp Around* (2015). The album *Solo in Bonn* (2019) features an entirely acoustic sound. It is a concert recording from Beethoven's house-museum. In all the pieces we find elements of Bulgarian folk music, they are fused with classical compositional principles, with jazz improvisation, with modern compositional techniques. There is polyrhythm, polymetry, polyphony, play between registers (in the pieces *Zvezda, Iovino*), ostinato in the rhythm, different scales, atonality.

A number of other talented Bulgarian musicians also developed their works in the musical field of interactions between styles: Ljubo Tsanev, Martin Markov, Dimitar Gorchakov, Zhivko Vasilev, Martin Hafizi, Viktor Benev, Victoria Kirilova and many others.

Chapter Four “**Individual Creative Solutions. Musical Expressive Means and Stylistics**” examines several works from recent decades: *Divertimento Grosso* and *Rhapsody Sophia Nights* by Lyubomir Denev, *Piano Concerto* “*The Spirit of Jazz*” by Hristo Yotsov, the pieces *Bass bow, I see a bird flying, Illusory freedom* by Antoni Donchev and *Little Requiem* by Konstantin Vladigerov and Alexander Vladigerov. Their specifics in terms of musical genre, form, performance ensemble, melody, harmony, rhythm and improvisation are presented, illustrated with musical examples. On the basis of the analyses, the specific characteristics of the musical language and style of the presented authors, as well as some general observations and conclusions about the period, have been deduced. Some general tendencies and specifics are: the use of genre models established by the earlier, classical samples, the introduction of various compositional techniques and approaches from the music of the 20th century, as well as some jazz idioms. Many of the works are also influenced by the rhythm and the melody of the Bulgarian folk music. Furthermore, one of the undoubtedly important factors, is the improvisation.

Divertimento Grosso (2012) is a composition for symphony orchestra and big band by Lyubomir Denev. The title "Divertimento" introduces the connection with the musical genre of

the Viennese classicism of the second half of the 18th century, in the music of Haydn and Mozart. This genre model was also used in the music of the 20th century, and later in the century by various jazz musicians. Unlike the classical examples, which usually are composed for a chamber ensemble, *Divertimento Grosso* is a composition for a larger instrumental formation – a symphony orchestra and a big band. This formation refers to Gunther Schuller's idea of the "third stream" music and the interfusion of the apparatus of the two ensembles. This enables a natural fusion of musical languages, compositional and instrumental techniques, it also presupposes great contrasts – tutti moments, solo episodes of different instruments; alternating or combining different timbres.

It is important to note that the music score combines notated music with improvisation. The part for the symphony orchestra is almost completely written out, but in some of the bars in the Big Band part are used harmonic schemes. Usually, a divertimento consists of a few parts. Lubomir Denev keeps this tradition, and the parts are three: *Theme and Variations*, *The Spirit of G.G.*²¹ and *Bridge Crossing*, juxtaposed according to the principle of the contrast – fast-moderate-fast tempo. A specific feature of the work is the use of various scales²². Tone-semitone (or semitone-tone), altered, whole tone, some of the old modes – Lydian, etc. are often used. In modern jazz after the middle of the 20th century, semitone-tone and tone-semitone scales are widespread (Charlie Parker, Dizzy Gillespie, etc.). They are also part of the musical language of many composers from the late 19th and 20th centuries, including Dimitar Nenov, Veselin Stoyanov and others. They are studied by Nikolay Gradev in his work "Method for studying the symmetrical musical thinking of Dimitar Nenov" [Gradev, 2012]. An important feature of the musical language in the piece is the construction of the vertical and horizontal on intervals that arise from the structure of the scales used. *Divertimento Grosso* is characterized by the frequent use of tritone intervals in the first theme of the second movement, fourths and seconds in the third movement, as well as chords composed of tritones, seconds, sevenths, nones.

The rhythm of the composition is influenced by jazz (the swing feeling, the use of specific rhythmic patterns with accents of the weak metric times – which are characteristic of some styles in jazz). On the other hand, the time signature often changes in the work, polyrhythmic and polymetric moments are observed.

²¹ "The Spirit of G.G" stands for "The Spirit of George Gershwin".

²² Regarding the theoretical definition of the concept of scale, it can be said that in jazz it practically replaces the term mode.

One of the fundamental features of the piece is improvisation. Almost all instruments from the Big Band have improvisational solos. The fifth variation in the first part is the most improvisational in the entire work.

Rhapsody Sofia Nights is a composition for symphony orchestra and piano. Although the instrumentation does not include a big band or a jazz formation, there are many percussion instruments, which enriches and colors the orchestration. The "rhapsody" genre, established during the Romanticism, usually includes contrasting episodes and is of indeterminate length and number of parts. Rhapsody Sofia Nights consists of three parts, which follow the traditional virtuosity and contrast of the genre with a fast-slow-fast part. Unlike Divertimento Grosso, there is no improvisation in the Rhapsody. The solo moments are scripted, although they sound improvised. However, a peculiarity that should be noted is that when the author performs the piano part, he also adds an improvisational moment.

The musical language of the rhapsody includes many of the elements and concepts that are also found in the divertimento: *various scales* (pentatonic, Locrian, Dorian, Phrygian mode, etc.), the construction in vertical and horizontal based on certain intervals (*interdimensionality*). In the rhapsody, these intervals are: *second, perfect fourth, tritone* and *seventh* (in the first movement) and a *minor third* (in the second movement). An important feature of the work to note are the polyphonic moments. As in the divertimento, the rhythmic influences from jazz music are also noticeable here – *syncopations* and *offbeat pulsation, accents of weak metrical times* and typical rhythmic patterns. But, on the other hand, inspiration is also felt from the typical rhythm of Bulgarian folklore and the unequal meters. There are polymetric moments, in which the time signature changes and alternate equal and unequal (6/4; 4/4; 5/8; 7/8). A variety of chords, clusters, and sound effects can be noted.

The Piano Concerto The Spirit of Jazz (2012) by Hristo Yotsov is composition in three parts, contrasting in character and tempo (fast-slow-fast). The structure of the musical form is entirely in the traditions of the classical concert. The first part of the work is examined and analyzed in the dissertation.

In this piece, the composer uses the richness of the timbre color of the symphony orchestra, and also includes a harp. Furthermore, the percussion part plays an extremely important role. Here, as well as in the works of Lyubomir Denev, is noticeable the use of different *scales* (tone-semitone, Phrygian, pentatonic, etc.). *Polyphony* could be found in some episodes of the composition. Chords of fourths are common in the piano part. In most of the examples, they are spaced apart on the interval second. The "spirit of jazz" is felt most strongly in the rhythm of the composition – swinging, syncopations, triplets, hemiols and various

rhythmic patterns (of jazz). The manner of playing, the non-legato touch and the accents of weak metrical moments, also contribute to the jazzy feel. Another feature of the piece, originating from the rhythmic specifics of Bulgarian folk music, is the unequal meters. For example, in the time signature of 4/4, sixteenths in a bar are grouped 3+3+2+3+2+3. The result is a feeling of uneven meter. Although there is no improvisation in the composition, the cadenza, which is notated, sounds rubato, free and improvisational.

Several compositions by **Antoni Donchev** for a jazz formation are examined: *Bass bow*, *I see a bird flying* and *Illusory freedom*.

The name of the piece *Bass bow* (2015) reflects the technique that the double bass player uses, playing with a bow, which is more often used in classical music, as opposed to the more characteristic style of jazz pizzicato. The work is composed of several parts, in suite form.

In the sheet music, each theme is separated with a new letter. This pattern of notation is typical for jazz music and jazz standards. The sequence of playing the parts, the duration of the improvisational part, can be changed. This is a specificity of jazz improvisational music. The composition was performed at concerts and festivals in different ensembles and accordingly to them there were some changes in its arrangement. In Antoni Donchev's compositions, are often noticeable some specific interval sequences, which appear in the melody and the harmony. For example, in the second theme of *Bass bow*, the short sixteenth-note phrases are with mostly fourths and fifths construction, paralleled by a melodic line in the flugelhorn (in intervals of sevenths in half notes). In this piece, as well as in the aforementioned works of Lyubomir Denev and Hristo Yotsov, the use of different scales is noticeable. There is also a specific unevenness within an even measure – in time signature 4/4 the sixteenths notes are grouped 2+2+3, and the sequence of the groups changes. Specific features are also the ostinato and the polyrhythmic moments. It is important to note that improvisation is fundamental in Antoni Donchev's pieces.

I see a bird flying is composed in suite form with eight separate parts. As in the other works of Antoni Donchev, the theme has a characteristic interval construction. The basic intervals that make up the melody are the second, the third and the fourth. He also uses ostinato – in the bass line, as well in the percussion instruments. There are some polyrhythmic moments and open solos.

Illusory freedom (2018) is an improvisational piece, it does not have a written harmonic scheme. It consists of two themes – A and B, improvisational sections, repetition of both themes and coda. Improvisational sections are open solos, so they are of indeterminate length, often changing their duration and structure depending on the musicians. Several characteristics of the piece can be noted, which seem to be common for the pieces of Antoni Donchev: *specific*

intervals in the structure of the melody and harmony, *interdimensionally* vertically and horizontally – *augmented second (minor third), fourth and fifth; polymetry, improvisation.*

Little Requiem is a piece written in 2004 by **Konstantin Vladigerov**, in memory of the victims of a natural disaster in Southeast Asia. The work is titled "Requiem", but here the title conveys the idea of dedication, not the genre. The structure of the piece is: A (a, b), B (a, b), improvisational part, A, B. The first part A is slow, with a choral sound. It is in minor, creating a chamber atmosphere. The second part, B, is at a faster tempo, it goes more into the style of jazz music, and percussion instruments are also included. (A: Adagio; Adagietto/Cantilena; B: Tempo 72; Tempo 92 – groovy). The instrumental formation consists of piano, trumpet/flugelhorn, bass, drums and a string quartet (two violins, viola, and violoncello). The initial appearance of the theme is in a jazz trio (piano, trumpet and percussion instruments), and gradually the string quartet is included.

In this piece, as well as in the above examples, could be noted the use of different scales – *Phrygian, Aeolian*, etc, and some rhythm characteristics: *syncopations, accents on weak metric beats, uneven meters* (the uneven 8/8 is initially grouped as 3+3+2), specific notations (e.g. "groovy"). Improvisation has a fundamental role in the piece. Here it is *on cue – an open solo*.

Conclusion

The creative field between classical music and jazz in Bulgarian music in the late 20th and early 21st century constitutes only a small part of the musical interactions at the global level, which extend widely. The current dissertation aims to start the research of this type of phenomena in Bulgaria through the prism of musicological reflection, with focus on the authors and the compositions from this period, the events in the context of the concert scene and the Internet space.

The actuality of the topic is confirmed not only by the abundance of musical events, especially in the last decade, more and more works appear „between classical music and jazz“. But, based on the already existing generational continuity between musicians and analyzing the current situation, it can be assumed that in the future there will be many more compositions in this direction.

CONTRIBUTIONS OF THE DISSERTATION:

1. For the first time, the interactions between classical music and jazz in Bulgarian music in the late 20th and early 21st century have been the focus of a study. The process is analyzed considering the active musical life in our country, as well as the cultural interactions characteristic of the period. An attempt has been made to comprehensively cover the problem in its modern relevance, on the one hand, by setting up a theoretical framework, and on the other hand, by analytical presentation of numerous authors and compositions, and their specifics in the context of Bulgarian music.

2. An attempt is made to specify the terminological apparatus based on the term *third stream*. It examines both the concept of its creator Gunther Schuler, as well as its meaning in modern musicology. It is compared to other contemporary terms used to describe interactions between different musical styles – *crossover, fusion, world music, etc.*

3. The Bulgarian musicians of the period are examined, and a chronological inventory of the artists from several different generations is presented, as well as their compositions in the border between classical and jazz music. The text explores and summarizes the specific features of their style.

4. For the first time, the interviews conducted with the Bulgarian musicians Lyubomir Denev, Antoni Donchev, Angel Zaberski and Dimitar Bodurov, and their opinions on the stylistic interactions in music, are being published. They are given in the Appendices at the end of the dissertation.

5. A number of contemporary Bulgarian works are studied in terms of their stylistic features. Some of them are analyzed for the first time in this text. On the basis of the analysis, distinctive specifics regarding the characteristics of musical form, genre, melody, harmony, rhythm and ensemble have been deduced.

6. A huge discography from the last few decades has been studied: complete albums, various concert and studio recordings of Bulgarian musicians. The collected works are examined from a musicological point of view based on the interactions between classical and jazz music. An inventory was made, which is suggested in the bibliography.

7. The present dissertation could serve as a book and as a didactic tool for music schools and academies. The text gives a general picture of the peculiarities and stylistic interactions in Bulgarian music from the late 20th and early 21st century, as well as a detailed description of each musician individually.

PUBLICATIONS ON THE DISSERTATION TOPIC:

1. Kostadinova, 2021: Kostadinova, Gergana. Bulgarian Music at the Turn of the New Millennium: Travelling Beyond Musical Styles. – In: *Bulgarian Musicology*, 2021, №4, p. 93-117.

2. Kostadinova, 2021: Kostadinova, Gergana. Antoni Donchev in the Contemporary Bulgarian Music. – In: *Art and Context*, Institute of Art Studies, BAS, 2021, p. 329 – 342.

3. Kostadinova, 2019: Kostadinova, Gergana. Jazz improvisation: from intent to performance. – In: *Art Readings*, 2019 – Patterns, Models, designs, p.143-153.

4. Kostadinova, 2018: Kostadinova, Gergana. Third stream and the Musical avant-garde (middle of 20th-beginning of 21st c.) – In: *Art Readings*, 2018 – Art in Europe: Models and Identities, p. 57-66.