

Publications

1. "Trunke, Tudorke, Black Cherry" by Krasimir Kyurkchiyski through the prism of conducting folk ensembles." Published in "Spring Scientific Readings", ed. 2013 by AMTII - Plovdiv. ISSN 1314-7005

Abstract:

In order to transform a choral score, the conductor must first understand in detail the structure of the song and its components. The path goes through clarifying the choral-singing and manual problems, the stylistic features of the era, refracted through the specific compositional style and the construction of one's own position regarding the supposed interpretation.

The analysis that I present is a kind of first attempt to consider and theoretically systematize the components of a choral score in a formal-structural and ideological-aesthetic plan.

The song "Trunke, Tudorke, cherna chireshe" is one of Krasimir Kyurkchiyski's much-loved songs. The relative ease and clarity of the texture define it as possible for performance by amateur folklore ensembles with more modest technical and vocal capabilities.

2. "The Wedding Customs of the Gagauz in Northeastern Bulgaria Influenced by the Folklore of the Rest of the Local Population". Published in "Spring Scientific Readings", ed. 2014 by AMTII - Plovdiv. ISSN 1314-7005

Abstract:

Referring to the published information on the topic of family holidays of the Gagauz people inhabiting the Northeastern part of Bulgaria, analyzing it with my personal field research, it becomes clear that the Gagauz community, in addition to the manifested bilingualism, declares a serious presence of biculturalism.

For the wedding customs of the Gagauz people inhabiting this region, I have mainly referred to the publications of Evgeniya Krasteva-Blagoeva, Vanya Mateeva, Liliya Stareva and my own field research.

In the wedding customs of the Gagauz people, called by Irechek "Bulgarian", there are extremely many similarities in the rituals of the rest of the local population and the Bulgarian wedding in general. Among the other ("coastal") Gagauz people, there are more differences and approximation to the urban culture. Two main rituals that are found among the "hassal" Gagauz are indicative, but are categorically excluded among the "Bulgarians" - "going to the hammam" and "dyeing, applying henna" to the bride. These ritual actions were probably borrowed from the Turkish presence.

3. „Varna dance, Varna belly dance, Bulgarian belly dance or kashiki avas and kadanja". Published in "Spring scientific readings", ed. 2015 by AMTII - Plovdiv. ISSN 1314-7005

Abstract:

This study explores the problem connected to the origin and proper naming of the music of a typical for the Northeastern Bulgaria dance – Varnenski.

The article is part of a research the topic of which is related to the life and culture of the so called Gagauz and even more precisely to their music folklore and rites. The Gagauz are compact

population, concentrated mainly in the northeastern part of Bulgaria, but also inhabiting other parts of the country and the world. It is a group of ethno-cultural type, strongly influenced by the folklore of the remaining local population, regardless of the place they are in (region, town, country, ect.).

This piece of work aims to clarify the correct naming of the so called "Varnenski dance". It is based on the carried-out research, analyses and comparisons. That is why it suggests "Dance of Varna region" as a more precise term, respectively explaining its variety type (which Gagauz dwelling it belongs to or at least whether it is from the so called Primorski Gagauz or Bulgarian Gagauz).

4. „Bilingualism among the Gagauz and its impact on the naming of their songs, dances and instrumentals. Published in “Spring Scientific Readings” , ed. 2016 by AMTII – Plovdiv. ISSN 1314-7005

Abstract:

The report examines the "Gagauz", as a community mainly speaking two languages (and some of them even more, those who inhabit the lands of Northern Dobrudja, Moldova, Ukraine, Greece and other parts of the world) belonging to the bilingual group and its impact on the naming of their songs, dances and instrumentals.

5. "Mastering and learning the score for folk ensembles through the prism of the novice conductor". Published in "Spring Scientific Readings", ed. 2017 by AMTII - Plovdiv. ISSN 1314-7005

Abstract:

The publication of "Mastering and Acquiring of the Music Score for Folk Groups, Through the Prism of the Beginning Conductor" introduces my point of view as a student, specializing in "Conducting folk groups" at The Academy of Music, Dance and Fine Arts in Plovdiv (AMTII – Пловдив). It issues the basic actions in the process of preceding and essential work of the conductor on the score. It also presents a viewpoint of the preparation and realization of a music score for a folk choir, as well as for a folk orchestra. The information refers also to material that has been published so far by authors such as K. Stefanov, I. Valev, M. Bukoreshtliev, V. Spasov, M. Vasilev etc.

6. "The Gagauz of Northeastern Bulgaria - Hypotheses about their Bulgarian Origin". Published in a collection of reports from the Cultural Seminar "The Strangers", ed. 2019 by the Academy of Music and Dramatic Arts "Prof. Asen Diamandiev". ISBN 978-954-2963-48-6 (print), ISBN 978-954-2963-92-9 (online).

Abstract:

In Bulgaria there are many ethnic groups, ethnographic groups, ethno-cultural type societies and others. All of them are individually concentrated in different regions of the country, but due to some or other circumstances, group representatives are in all parts of Bulgaria. Among these communities are Gagaus. The allegations of origin are mixed. One of the main factors of the

existing disagreements about the origins of the Gagauzs are the historical and demographic events that occurred on the Bulgarian territory in the 19th century.

7. "Terminological Issues in the Study of Music for an Orchestra of Bulgarian Folk Instruments (on Examples from the Orchestral Suites of Kosta Kolev)".

Published in the journal "Bulgarian Musicology", vol. 3/2021. ed. 2021 by the Institute for the Study of the Arts at the Bulgarian Academy of Sciences. ISSN 0204-823X

Abstract:

The study of orchestra pieces for Bulgarian folk instruments places researchers in a difficult situation which results from the fact that the terminology employed emerges from at least two theoretical systems: 1) Bulgarian folk music theory and 2) classical music theory mostly related to the musical-theoretical sciences, i.e. harmony, polyphony, and musical forms. This seems to be the main issue for every music researcher. On the one hand, it preserves the national and regional specifics of the folklore prototype, but on the other, the majority of modern musical terms are rooted in a professional musical culture of European type. For the creation of the necessary terminology which serves to analyse the suites for Kosta Kolev's folk-instrument orchestra, a special methodology has been applied advancing from the empirical towards the theoretical approach, eventually validating the terminological apparatus developed in relation to the object of research. The general impression of Kosta Kolev's music speaks of his gift to synthesize the technical and artistic potentialities of musical genres belonging to various cultural layers. The terminological methods put forward include a few versions of terminological coordination between the theoretical systems created for folklore research and those for studying concert European music, namely: 1) bringing together terms of both theoretical systems into a synthetic terminological expression revealing the combined action of a range of modes and tonalities; 2) merging terms from both systems into a unified hierarchical unity when analysing musical structures; 3) using terms from both systems on an equal footing according to the prevalence of either modal or tonal chord progressions.

8. "Artistic Perspectives in Conducting Interpretation of Works for Female Folk Choir".

Published in "Artistic Readings", ed. 2023 II. – New Art. ISSN 1313-2342 ISBN 978-619-7619-29-4

Abstract:

The artistic construction of a piece of music is a fundamental component in the essential work of a conductor. The way a conductor interprets the content of a music score reveals his professional and creative qualities, knowledge, experience, as well as character and temperament. Presenting a small part of a study whose main aim is to follow the contributions of the conductor in the artistic construction of a choral work, the current article offers results of analyses of different interpretations of original works for women's folk choir. By tracing the transformation of the same work in the hands of a different conductor, significant conclusions can be drawn about both the mastery of the interpreter and that of the author, on the one hand. The specificity of the apparatus – a women's folk choir, on the other hand, creates many prerequisites for deriving good practices in methodological work with such a composition. United together, the conclusions of the expected results on both sides create the different perspectives of the work, and the process of discovering

them analyses the artistic perspectives in its conductive interpretation. The analyses for the benefits of the research are realized on songs for female folk choir, whose authors are composers such as Stefan Mutafovich, Krasimir Kurkchiski, Ivan Spasov, Ivan Valev, Asen Diamandiev and others. The study covers interpretations by established choral conductors, including Stefan Mutafovich, Vasilka Spasova, Dora Hristova, Kostadin Buradjiev. For achieving the objectives of the analysis, were used sound and video recordings from the rehearsal process, concert performances (live) or studio production of the ensembles: Academic Folk Choir at the Academy of Music, Dance and Fine Arts “Prof. Assen Diamandiev” – Plovdiv, “Mystery of the Bulgarian Voices” choir, the choir of the State Ensemble of Folk Songs and Dances (DANPT) “Dobrudzha” (in the period 1986–1996) and the choir of Folklore Ensemble “Thrace”.