

ANNOTATIONS

TO THE SCIENTIFIC PAPERS BY ZDRAVKA MARINOVA HVARKATA, PhD,
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 Field 8.3. - Musicology and Musical Art (History of Music)

Monographs

Hvarkata, Z. Secular Choral Music By Dobri Hristov. Genres, Themes, Issues
 Plovdiv, 2015, 234 pages, ISBN 978-619-7034-62-2

The monograph is the first separate study of Dobri Hristov's secular choral music. Its specific features are analyzed and its place in the global musical-historical process in Bulgarian musical culture is outlined.

Hvarkata, Z. Aspects Of Form And Genre In The Work Of Simeon Pironkov
 Plovdiv, 2020, 158 pages, ISBN 978-619-236-166-2

The considered works belong to different genre spheres; other genres remain outside the scope of the study due to difficult accessibility of scores. Nevertheless, the analyzed works provide a sufficiently good basis for generalizations regarding important patterns of form and genre in Simeon Pironkov's work.

*Hvarkata, Z. "Youth Album" op. 68 Of Robert Schumann. Stylistic-Interpretative
 And Pedagogical Problems*

Plovdiv, 2021, 243 pages, ISBN 978-619-236-238-6
 Published book based on a defended dissertation for the award
 of educational and scientific degree PhD

"Youth Album" op. 68 by Robert Schumann is the first collection of its kind in the piano literature, which has stood the test of time and is characterized by high artistic value and having the specific purpose to be performed by children and adolescents.

The study outlines the typical stylistic features of Schumann's music, also present in the "Youth Album", tracking how the special "address" affects the manifestation of general regularities. The preliminary analysis of each play is a starting point in understanding the interpretation problems and related pedagogical questions.

Scientific Articles

Hvarkata, Z. Specifics Of Teaching Choir Conducting In The Specialities “Music” And “Pedagogy Of Teaching Music” In Plovdiv University “Paisii Hilendarski”, Based On The Example Of “Battle Song” By Claude Le Jeune – INTED 2022 Proceedings,, 16th International Technology, Education and Development Conference, March 7th-8th, 2022, ISBN 978-84-09-37758-9; ISSN 2340-1079, pp 0852-0856

Teaching choir conducting in the specialties “Music” and “Pedagogy of teaching music” in Plovdiv university “Paisii Hilendarski” has its own specifics in view of the fact that the higher-educational institute is not a specialized one and the students do not have enough preliminary music background. This necessitates a more complicated approach in teaching them, which includes elaborating various issues in the field of theory of music and putting the studied works in a broader music-and-history context. .

When selecting songs for choir conducting, my strive is that they have high artistic impact and thus inspire the students, at the same time demand the acquisition of worthy conducting skills and techniques. An example for such combination is Claude Le Jeune’s “Battle song” and this paper deals with working on it.

1.

Hvarkata, Z. The Analysis Of Musical Works And The Overall Development Of Musicians - in: International journal – Institute of Manajment, KNOWLEDGE – Scientific Papers, Vol. 13.2, The power of knowledge, IJK, V. 13. 2, pp 1-421, Skopje, 2016, (Global impact and Quality Factor 1.023 (2015), ISSN 1857 – 92, pp. 385-388

The analysis of musical works as part of the training in different musical subjects (theory, history or the actual performance of music) is an important educational method which aims not only to improve the student’s knowledge in the respective subject, but also their overall development as musicians.

The characteristics of the different subjects define the specific approach towards the work and its overall understanding.

2.

Hvarkata, Z. Specifics Of The Synthesis Lyrics – Music In The Song For Mixed Choir “Early Corn” By Lyubomir Pipkov - in: International journal - Institute of knowledge management –Scientific Papers, Vol. 16.3, pp 938-1324. Vrnjacka Banja, Serbia, 2017 (Global impact and Quality Factor 1.023), ISSN 1857-923X, pp. 1289-1292

According to the differentiation, affirmed in the songs of Schubert and Schumann a long time ago, vocal works are divided provisionally into two types: in the first one the music generally delivers the character of the lyrics and has the leading role in the artistic unit, while in the second type the music follows more or less accurately the separate notional elements of the words. Definitely Lyubomir Pipkov’s song for mixed choir “Early corn” is closer to the type of synthesis of Schumann’s songs: the lyrics have a clearly expressed leading and structure-defining role in creating the the artistic unit. The composition is a representative example of the specific approach in the composer’s vocal works to reaching a synthesis between words and music.

3.

Hvarkata, Z. Variability, Aphoristic Phrase And Playing As Aesthetic And Structure-forming Principles In “Movements For 13 Strings Instruments” By Simeon Pironkof in: - International journal - Institute of knowledge management –Scientific Papers, Vol. 31.6, pp – 1817- 1832. Skopje, 2019 (Global impact and Quality Factor 1.822), ISSN 1857-923X , ISSN 2545-4439, pp. 1817-1822

In “Movements for 13 strings instruments” the listener hear about eight minutes 37 of micro-episodes – movements that resemble fast-moving movie frames or short theatrical scenes – before the colorful kaleidoscope of parallel-moving melodic lines, clusters, peculiar rhythmic formulas and characteristic strokes to be abruptly cut off by the “guillotine of the four-bars final” (according to the exact expression of the musicologist Rosalia Bix). The versatility of the used vehicles of expression and the masterful handing of them are important prerequisites for the artistic impact of the work, recreating with a laconic expression part of the ever flowing life stream in the form of a series of changing movements.

4.

Hvarkata, Z. Two Leading Dramaturgical Principles In The Work Of Richard Wagner. Specificity Of Their Manifestations – in: “Youth scientific forum for music and dance”, NBU, Department of Music, 2011, ISSN 1313-342X, pp. 24-25

The Tristan and Siegfried rudiments are two leading dramaturgic principles in the work of Richard Wagner. Tristan’s essence is however closer to the composer’s spiritual nature; we notice influence of Tristan in scenes, devoted to his antipode Siegfried. This thesis can be illustrated by juxtaposing the love duet of Siegfried and Brunhilde from the 3th act, III scene of the opera “Siegfried” – and the grand duet of Tristan and Isolde from the second act of the opera of the same name.

5.

Hvarkata, Z. The Doll’s Micro Cycle In “Album For children” op. 39 By Tchaikovsky. Stylistic, Interpretational And Pedagogical Problems – in: The

interaction of Theory and Practice, Key Problems and Solutions. Burgas, 2011, ISBN 978-954-9370-81-2, pp. 347-354

From historical point of view in “Album for the Children” by TChaikovsky can be noticed two new phenomena in the piano literature for children: the ushering of the topic for the children’s play and the separating of micro cycle in the borders of the macro cycle. The stylistic peculiarities of the pieces determine the specificity of the interpretation’s problems and the connected with them pedagogical problems.

6.

Hvarkata, Z. The Discipline Obligatory Piano And The Complex Musical Theoretical Training The Students In The Subject Pedagogy Of Musical Teaching – in: The interaction of Theory and Practice, Key Problems and Solutions. Burgas, 2011, ISBN 978-954-9370-81-2, pp. 342-346

The specificity of the studies in the discipline obligatory piano gives the possibility to transmute the subject into a natural centre of the complete musician’s training the students in the subject pedagogy of musical teaching. In parallel with the work on the development of the performers abilities and dexterity the teacher in obligatory piano ought to include into the educative process the whole complex of theoretical musical disciplines – musical analysis, harmony, polyphony.

7.

Hvarkata, Z. Specificity Of The Speech-Music Synthesis And Genre Originality In Simeon Pironkov's “Apology Of Socrates” – in: Academic Spring Readings, S., 2012, ISBN 978-954-2925-05-7, pp. 134-143

In "The Apology of Socrates", Simeon Pironkov adheres to the type of synthesis between speech and music, in which the desire to bring the vocal part closer to speech determines the leading role of the text.

In the studies of musicologists, the genre affiliation of the work has been interpreted differently. Each of the non-matching genre qualifications is logically argued, without excluding the coexistence of the others.

8.

Hvarkata, Z. "Music for two pianos and orchestra" by Simeon Pironkov. Matters of form and genre - in: Academic Spring Readings, S., 2013, ISSN 1314-9261, pp. 160-168

The work lacks the structural division, typical for the usual logic of organization of musical material. Due to the repeated and increasingly intense juxtaposition of slow and fast tempo, Dragomir Yosifov very aptly compares its procedural development with a merry-go-round – a carousel gaining speed, which at the end of the work slows down and stops spinning.

The genre of "Music for two pianos and orchestra" can be defined as a chamber concert piece: a *piece* due to the oneness of the form and the conciseness of the exposition; *concert*, since the two grand pianos have solo functions and are supported in accordance with concert traditions by a complementary orchestra; *chamber*, because the executive apparatus is meant to be used for a small auditorium.

9.

Hvarkata, Z. The Music And Visions Of the Night: "Night Music" By Simeon Pironkov– in: Muzikalni horizonti, 2013, № 9. ISSN 1310-0076, pp. 11- 14

The work takes the listener deeper and deeper into the mystery of the night. Although he follows the visions and shadows that draw him into the depths, he is not absorbed by the mysterious "other forces": Pironkov doesn't lose his sense of the unchanging inner essence of the contrasting external manifestations even for a moment. Therefore, even the most unreservedly devoted to the magic of "Night Music" listener, like its author, experiences an exciting adventure in the night's "otherness" with a preserved sense of harmony and emotional balance.

10.

Hvarkata, Z. **Genre As A Metaphor. “Requiem For An Unknown Young Man” By Simeon Pironkov** - in: Academic Spring Readings, S., 2014, ISSN 1314-9261, pp. 217-226

The genre definition “requiem” in the title of the composition should be seen as a metaphor. Its use represents a sort of a game with the genre paradigm and is an expression of the characteristic of the 20th century tendency towards an increasingly conditional binding of the works to the officially declared genre affiliation.

11.

Hvarkata, Z. **The Dobry Hristov’s Patriotic Anthems. Social Purpose, Structural Peculiarities And Historical Destiny** - in: “Art and Education – Traditions and Modernity”, Academy for Music, Dance and Fine Arts, Plovdiv, 2015, ISBN 978-95-2963-13-4, pp. 157-167

The three patriotic anthems by Dobry Hristov – “Pirin planina” (“The Pirin mountains”), “Ednichack chouy se vick” (“Only one shout can be heard”) and “Vaspev na Makedonia” (“Glorification of Makedonia”) can be defined as a whole like compositions in patriotic cotends. They are created at crisis historical times for the Bulgarian state and nation with the idea to support the sense of the national identity and community affiliations alive. The hymns have similar stylistic and structural peculiarities and enough distinguished features at the same time, so that each of them has its own individuality.

Two of the anthems - “Pirin planina” and “Ednichack chouy se vick” – are well-known to the contemporary Bulgarians because of the fact they are used like a themes in large symphonic compositions by Marin Goleminov and Pancho Vladiguerov; the third - “Vaspev na Makedonia” – is nowadays in a great measure forgotten in spite of its former popularity.

12.

Hvarkata, Z. The Ballet Podium As A Theater Stage. “Ballet Music In Memory Of Igor Stravinsky” By Simeon Pironkov. Stylistic Parallels. Genre-Structural Model – in: Academic Spring Readings, S., ISSN 1314 – 9261, pp. 159-166

Pironkov’s work evokes associations with the ballet suite-excerpt from the music of the ballet of the same name – a common practice in the work of the composers during the past century. Although not derived from an already created ballet, they are fully justified both because of the frankly balletic titles of some parts - Ballabile, Pas classique, and because of the fact that the theatrical beginning is intrinsic to the creative nature of the composer. Therefore, it is not surprising that the work, in addition to concert performances, also has two stage realizations.

13.

Hvarkata, Z. “Rachenitza” By Dobri Hristov. One Of The Composer’s Most Popular Choral Songs As An Emblem Of Bulgarian Identity – in: Kaznacheev readings, 2012. Culture and Scientific Research in the New World, Novosibirsk, 2012. ISBN 978-5-7241-0117-x, pp. 239-243

In the work, one of the most typical Bulgarian folk dances is recreated – the rachenitza. It is so connected to the national spirit of the Bulgarian that it is perceived as an important part of his national identity.

The theme of “Rachenitza” is a combination of two authentic folk songs, similar in character, and in their synthesis Dobri Hristov shows great artistic mastery. On the other hand, the formal-structural construction of the piece, in which the composer uses the simple multi-part unrepeated form often found in his works, is a significant creative achievement on its own.

14.

Hvarkata, Z. Specifics of Musical Thematism, Harmonious Language, Polyphonic Technique And Form In The Secular Choral Music Of Dobry Hristov - in: International journal of literature and arts. 2015, 3 (5-1); 55-61. Published online july, 2,

2015 (<http://www.sciencepublishinggroup.com/j/ijla>) doi:10.11648/ j.ijla.s.2015030501.18
ISSN:2331-0553 (Print); ISSN:2331-057X (online), pp. 55-61

The two types of themes in the secular choral music of Dobry Hristov – with a folklore character and in common tone, determine the specifics of the approach of the composer in the major compositions developed on their basis. Comparing the specific features of the harmonious language, the polyphonic methods and the structural solutions in the two types of works, we acquire a good idea of the complete image of the major part of the musical heritage of the composer.

15.

Hvarkata, Z. Expression And Transformation Of The Impressionistic Aesthetics In The Two Piano Preludes By Debussy (First And Second Note-Books) – in: Union of Scientists in Bulgaria, Stara Zagora, 2011 г. ISSN 1314-4111, pp. 123-128

In the two note-books with piano-preludes by Debussy there are models-typical patterns of a impressionistic aesthetics principles and another one, which are going out of its frames. Two pieces from the first and two from the second note-book are investigated in confirmation of this statement. The exceeding of the stylistic limits makes the work of the composer corresponding and referring to other artistic directions, delineating in total the various face of the epoch.

16.

Hvarkata, Z. The Topic Of The Religious Experiences Of The Child In “Album For The Children” op. 39 By Tchaikovsky - in: Union of Scientists in Bulgaria, Stara Zagora, 2011 г. ISSN 1314-4111, pp. 119-122

The topic of the religious experiences of the child presents in the first and in the last piece in “Album for the children” by Tchaikovsky. The compositions are devoted to the emotions and

the spirits, which the admiration at the supreme intelligence evokes in the child's soul. These unusual subjects with a view to the purpose of the album are result of the serious attitude and the respect of the composer to the personality of the child, to its ability to experience and to go deeply into the essence of things.

17.

Hvarkata, Z. Factors Operating In The Construction Of The Musical Image – in: National Forum “Orpheus Talent”, Sofia University. Music Education Strategies and Practices in Preschool, School and Out-of-school Settings, S., 2011. ISBN 1314-4324, pp. 40-42

A number of factors works to build the musical image, among which we will highlight the means of musical expression in the first place – tempo, dynamics, strokes, etc. The lyrics also play an important role – when it comes to vocal music or program works. Last but not leastq we will also note the presence (or lack thereof) of the perceiver's general musical culture.

18.

Hvarkata, Z. “Album For The Young” op. 68 By Schumann And “Album For The Children” op. 39 by Tchaikovsky – General Outlines And Distinguishing Features – in: Contemporary Pedagogical Theories and Practices, Plovdiv, Plovdiv University Press “P. Hilendarski”, 2011, ISBN 978-954-423-732-5, pp. 149-155

The two Albums include pieces, which are important part of the repertory of every young piano-player. When we analyse their general outlines and distinguishing features, we can understand the reason that make them so fundamental for the professional growth of the musicians: the combination of great mastery and special purpose to be played by the little pianists.

19.

Hvarkata, Z. The Dobry Hristov's Children's And School Songs. Main Groups And Methodological Purposes In The Books "Roi Zvezditi" And "Izvorcheto Pee" – in: "Education, Society, Personality", "P. Hilendarski", 2015, ISBN 978-619-202-032-3, pp. 231-245

Dobry Hristov is an author of impressive many in number children's and school songs: more than 600. They can be divided in two big groups: with folklore rhythm and intonation and with so-called general tone (the separation criterion is the musical language).

The composer exposed his views about the proper pedagogical approach when the teacher acquaint the children with this two groups of songs in the preface to the book "Izvorcheto pee". The content of his largest books with children's and school songs illustrates his aspiration to implement his views on music pedagogy.

20.

Hvarkata, Z. Specificity Of The Synthesis Between Lyrics And Music And The Development Of The Form And Structure In The Choral Song "Lud Guidiya" By Marin Goleminov – in: "Education, Development, Art", Plovdiv University Press "P. Hilendarski", 2015, ISBN 978-619-202-077-4, pp. 84-91

Marin Goleminov's song "Lud guidiya", based on Pencho Slaveykov's poem of the same name, is one of the most popular and loved works in Bulgarian choral literature. The approach towards the musical recreation of the literary source plays an important role in developing the form and structure of the work. The general form is close to the typical for Bulgarian instrumental folk music division in "kolena", while the clear separation of different fragments corresponds to the active "eventfulness" of the poem.

21.

Hvarkata, Z. The Analysis Of A Musical Work – A Crossing Point Between Musical-Theoretical And Musical-Historical Knowledge. Based On The Example Of Petko Staynov's Choral Song "Ela Se Vie, Previva" ("A Fir-Tree Is Twisting And

Bending”) – in: "Innovations and Competences in the Education", Plovdiv, Plovdiv University Press "P. Hilendarski", 2016, ISBN 978-619-202-178-8, pp. 361-369

Musical analysis is a basic musical-theoretical discipline of complex character. It is closely tied to the other musical-theoretical disciplines, while the theoretical notions are the ground for musical-theoretical conclusions.

The comprehensive analysis of Petko Staynov's choral song "A fir-tree is twisting and bending" gives a starting point for positioning the song between the two affirmed styles of reworking folk songs in Bulgarian professional music. Following the development of the song from the viewpoint of the way it is built enriches a musician's theoretical knowledge and helps increasing his ability to accept particular works as a section of the whole musical-historical process.

22.

Hvarkata, Z. **The Alternative To The Complex Music-Historical And Theoretical Training Through A Complete Analysis Of A Piece Using The Example Of The Song For A Mixed Choir By Philip Kutev "Zalibih Si Edno Libe" (I Fell In Love With One Libe")** – in: "Alternatives in Education, Plovdiv University Press "P. Hilendarski", 2016, ISBN 978-619-202-194-8, pp. 220-225

"Zalibih Si Edno Libe" is a work of a very high artistic value. The work is a vivid example of Philip Kutev's original approach to the polyphonic meaning of the Bulgarian folk song. We can categorically claim that a detailed analysis is a valuable alternative way of complex music-historical and theoretical training, extremely enriching for every professional Bulgarian musician.

23.

Hvarkata, Z. **Child's Grief And Its Presentation In The Vesselin Stoyanov's Clavier Music Piece "Homesick For The Village"** – in: Socio Pedagogical Aspects of Child

Development, Plovdiv University Press “P. Hilendarski”, 2017, ISBN 978-619-202-279-2, pp. 417-424

Most people think that the topics in the works of art created for children should be selected so as to provoke a good mood and to support the joyous state of mind of the child. At the same time it's impossible to isolate the youth from the events and the circumstances which could provoke sorrowful and even tragic feelings, and the great art masters have *been well aware of this*.

The piano piece “Sadness about the village” by Vesselin Stoyanov is part of the series of “sad” compositions for children; in it there are re-created the sorrowful feelings of the child, seized with nostalgia for the idyllic calmness in the beloved village. In contrast to pieces like “First loss” by Schumann or “The funeral of the doll” by Tchaikovsky, which are preceding it historical, in its emotional tonality dramatic or tragic shades are missing. The sad mood is softened by the nostalgic tone of the reminiscence.

24.

Hvarkata, Z. Innovative Opportunities For Educational Conduct Of Students In The “History Of Music” Subject – in: Perspectives in Creating an Innovative Educational environment. Plovdiv University Press “P. Hilendarski”, 2017, ISBN 978-619-202-297-6, pp. 273-280

The report offers sample examples of implementation of seminar exercises in the History of Music field, in which it is accented on the independent thinking of the students with the help of a lecturer, whose conventional role is altered. From subject, suggesting given knowledge, he is transformed into a kind of consultant, leading the process of expressing different points of view and helping the students to reach their own conclusions and generalizations.

25.

Hvarkata, Z. Issues On The Stylistics And Interpretation Of The Piano Piece “Rigaudon” In Pancho Vladigerov’s Musical Cycle “Classical And Romantic” op. 24

– in: Education, Science, Innovations, Plovdiv University Press “P. Hilendarski”, 2020, ISBN 978-619-202-599-1, pp. 225-234

The opening piece of the cycle “Classical and romantic” “Rigaudon” provides the performing interpreter with rich opportunities to demonstrate through his/her own performance the stylistic features characteristic of the Provence dance rigaudon and their stylization in the way they are elaborated through the prism of Vladigerov’s individual style of composition.

26.

Hvarkata, Z. Work On Conducting Language In The Choral Conducting Classes Of Prof. Anna Belcheva – in: Academic Spring Readings, Sofia, 2021, ISSN 1314-9261, pp. 216-220

Anna Belcheva’s main pedagogical principle was the rational interpretation of every element of the conductor’s language.

In the choral conducting classes, we worked on changing the conductor’s posture during the performance of piece; changing the positions of the palms; the active bending of the arms from the elbows; the use of crossed gesture in dotted rhythm; the expression of a very strong dynamics after exhausting the capacity of the deeply “stirring” and extremely disjointed hands through a characteristic deformation of the scheme; submission of introductions only by sight and a number of others. With her inherent rational analyticity, she made us understand both the technical side of the relevant concept and the information it brings to the performers under our guidance.

27.

Hvarkata, Z. For Some Pedagogical Guidelines From Prof. Pencho Stoyanov In The Analysis Of Musical Works – in: Academic Spring Readings, Sofia, 2021, ISSN 1314-9261, pp. 221-228

Even since I was student, I have been impressed by Prof, Stoyanov's vast knowledge of musical literature and by the extraordinary associative freedom of his thought. Sometimes this led to the most unexpected, at first glance paradoxical juxtapositions.

I also had the pleasure and good fortune to observe these qualities in our work together on my doctoral dissertation, when he directed my attention to a number of features of the pieces in Schumann's "Juvenile Album" and their connections with other works of Schumann and works by other composers from a variety of genres.

Studious

Hvarkata, Z. The choral Ballad "Dobrinka I Slantzeto" ("Dobrinka And The Sun")

By Dobri Hristov. Artistic Value And Historical Significance

Sofia., 2013, ISBN 978-619-7016-07-9

From historical point of view "Dobrinka i slantzeto" ("Dobrinka and the sun") by Dobri Hristov is an important composition: that is one of the first choral ballads in the Bulgarian music. The detailed complete analysis reveals its structural characteristics and gives the opportunity to appreciate its serious art virtue. Unfortunately the work is almost unknown to the audience, as well as to the professional musicians by reason of the absence of music edition and the fact the ballad is not included in the repertoire of the great Bulgarian male choral formations.

Hvarkata, Z. Compilation And Synthesis In The Kitkas

"Liliana Moma Hubava" and "Pusti Momi Jeravnenki" By Dobri Hristov

Plovdiv, FastPrintBooks, 2014, ISBN 978-619-7034-42-4

"Liliana moma hubava" and "Pusti momi jeravnenki" are works by Dobri Hristov, written when he is in the very beginning of his composer's career. They belong to the genre *kitka* – a series of processed folk songs for choir or orchestra with contrasting character, approved in the first years after Liberation.

The composer's striving for structural and procedure unity raise the virtue of these works in comparison with the *kitkas* by other authors. At the same time the compilation character of the genre is not entirely overcome.

*Hvarkata, Z. "Tenka Dafino" By Dobri Hristov –
The First Fugue In The Bulgarian Professional Music
Plovdiv, FastPrintBooks, 2014, ISBN 9786-197-034-39-4*

The first fugue in the Bulgarian professional music is the choral fugue "Tenka Dafino" by Dobri Hristov. The work has numbers of specificities.

The Theme – the folk song from Macedonia "Tenka Dafino" – is too unusual for a fugue building base, but in the same time it's apposite to polyphonic elaboration. The form of the fugue is clear and with continuous development of the musical thought, the polyphonic technique is varied.

From historical point of view the creation of "Tenka Dafino" is the beginning of the Bulgarian folk song working out in a polyphonic manner by the Bulgarian composers.

*Hvarkata, Z. Realization Of The Oratorical Genre In
"Life And Suffering Of Sinful Sofronii" By Simeon Pironkov.
Specificity Of The Lyrics-Music Synthesis. Features Of The Form
Plovdiv, FastPrintBooks, 2020, ISBN 978-619-236-165-5*

Studios

Simeon Pironkov's unique oratorio impresses with the scale of the idea and the originality of its implementation. The literary primary source underlying the work was developed by the composer with a remarkable skill; the libretto is at the same time an important component of Pironkov's interpretation of the oratorio genre, in which traditional and modern elements are refracted through the prism of his unique perception.

In the study, special attention was paid to the specifics of the lyrics-music synthesis and to the peculiarities of the form of the work.

Textbooks

*Hvarkata, Z. **Bulgarian Musical Culture. Chrestomathy.*** Plovdiv, FastPrintBooks, 2016, ISBN 978-619-7034-99-8

In the manual, the figures of distinguished Bulgarian composers – Dobri Hristov, Petko Staynov, Pancho Vladigerov, Dimitar Nenov, Veselin Stoyanov, Philip Kutev, Lyubomir Pipkov, Marin Goleminov – are outlined through the main moments of their personal and creative biographies.

Each author is presented with a work characteristic of his creative handwriting, distinguished by high artistic value and not very developed form.

*Hvarkata, Z. **Music Theory. Tests.*** Plovdiv, FastPrintBooks, 2019, ISBN 978-619-236-156-3

The collection of tests in Theory of Music is intended for the students of the music specialties at Plovdiv University “Paisii Hilendarski”, but it is also suitable for preparation for all those studying the basics of musical theory who wish to check and improve their basic knowledge of musical theory.

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/Zdravka Hvarkata/