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IN MEMORIAM

BOZHIDAR KARASTOYANOV

(10 JUNE 1940–29 OCTOBER 2023)

Bozhidar Penev Karastoyanov was born on 10 June 1940 in the village of Kule Makhala (Zlatia) in Bulgaria. Between 1954 and 1958 he studied at the music school in Varna. After graduating from the school, he entered the Sofia Conservatory in 1960 at the Faculty of Theory, Conducting and Composition, and from 1962 he continued his studies at the Faculty of Theory and Composition of the Moscow State Conservatory.

In 1966 Karastoyanov graduated from the Conservatory with a degree in musicology and music theory and left for Bulgaria, where he taught solfeggio and music theory at the Music Pedagogical Institute in Plovdiv. Returning to Moscow in 1967, he began teaching theoretical subjects at the Boys' Choral Chapel at the Gnesin State Music and Pedagogical Institute. During this period he became interested in the study of church monody, with great support from S.S. Skrebkov and Y.V. Keldysh. In 1970 he became a junior researcher in the music sector of the Institute of Art History of the USSR Academy of Sciences, where he worked until 1985.

In 1985 he returned to Bulgaria and in the same year he became a researcher at the Institute of Music of the Bulgarian Academy of Sciences (Sofia), where he worked until his retirement in 2005. Afterwards, Karastoyanov moved to Vienna, where he lived until the end of his life on 29 October 2023.

Karastoyanov participated in many scientific conferences in Armenia, Austria, Bulgaria, the Netherlands, Poland, Russia, Romania and Ukraine. He gave a number of courses and lectures in Sofia, Vienna, and Moscow. In 2001, Karastoyanov initiated, together with his daughter Maria Pischlöger, the international musicological conference "Theory and History of Monody" in Vienna and was for many years the scientific director and co-author of publications of the proceedings of this scientific conference.

Bozhidar Karastoyanov is the author of a large number of articles and monographs in the field of the theory of monody, neumatic notation, and structural analysis of monodic chants. Much of his work is devoted to the study of the melody of Russian Znamenny chant, the material of Old

Russian chant manuscripts with Znamenny notation (late seventeenth–early eighteenth centuries), and above all, since 1975 he has worked with the double-notated (*dvoznamennik*) manuscript *Prazdniki* (Festal Menaion) GIM Sin. pevch. 41, and other monthly Sticheraria. In the 1980s, together with Levashova and Keldysh, he participated in the preparation of materials for the first volume of the *History of Russian Music*.

As a result of these many years of work, Bozhidar Karastoyanov formed a theory of monodic melodies. According to the theory, there are four structural levels in melody: the first are the simplest units of melody, such as linemas, melodemes, which form tonemes in the tonal-linear dimension, which constitute voiced prosodemes and are fixed by graphemes. To fix these units Karastoyanov introduced a certain terminology, which does not exist in the general theory of music, as such elements are not considered there. The second level of melody consists of wave sections of melody, called motifs, consisting of the simplest units and voicing syllabic groups. In general, Karastoyanov distinguishes three groups of motifs: recitative, cadence, and ornaments. The third level is melodic sentences, which may include an initial section, a middle and an ending, and finally *fitas* and *popovkas*, correlating with textual columns, which may act as a melodic period, representing the fourth structural level.

In Bulgaria, having continued his study of Russian materials, Karastoyanov began to actively pursue the study of late sticheraric chant in Bulgarian liturgical books, as well as Bulgarian folklore. Later he successfully tested his method of analysis on selected Gregorian materials, Armenian chants, and the Byzantine repertoire.

In 1993 he published a monograph on the chants of SS. Cyril and Methodius, the work for which he had begun in Moscow. A number of sources were considered and comparative analyses were made including the segmentation of the early chants, the clarification of melodic formulas, and the assigning of names. The study involved materials of sticheraric, troparic and podobn chanting in the Bulgarian service, recorded in the notation of Chourmouzios, transcribed into linear notation, and presented in a parallel format. In addition to this work, he published a number of monographs and articles, a selection of which is published below.

MARIA FISCHLÖGER

Verein zur Erforschung der Monodie, Vienna

MONOGRAPHS

Песнопения за св. св. Кирил и Методий в невмени извори от XII–XX век. София: Музика, 1993.

Стихира знаменного роспева "Денесе Владычице пресвятая дева царице преходите" ("Днесь Владычица Богородица пресвятая дева царица преходитъ"). Краткая версия стихиры "Днесь Владычица Богородица пресвятая дева царица к сыну своему". Стихира знаменного роспева "Днесь возрадуемся еже на небесехъ". "Осмогласием Успенскому Цамблаку подобен". Публикация, нотнолинейная транскрипция, комментарии, исследования. Вена 2009.

Мелодические формулы знаменного роспева в Фитнике Федора Крестьянина (Рукопись 60-х г.г. XVII в., РНБ, Собрание Погодина 1925, лл. 183-194об.). Wien 2005, 2014.

"Большой Исон" – "Τὸ Μέγα Ἰσον" Иоанна Кукузеля в редакции XIX века. Вена 2007.

Попевки знаменного роспева. По материалам певческой книги Праздники, новая истинноречная редакция. Рукопись конца XVII в. (Москва, ГИМ, Синодальное певческое собрание № 41). Вена 2008, 2014.

ARTICLES

"Тонемы и просодемы знаменного роспева," In МААФА-75: Первый Всесоюзный семинар по машинным аспектам алгоритмического форматированного анализа музыкальных текстов. (Ереван–Дилиуган, 27.X–1.XI.1975 г.). Материалы, 149–155. Ереван: Издательство АН АрмССР, 1975.

"К вопросу расшифровки крюковых певческих рукописей знаменного роспева." In *Musica Antiqua IV: Acta scientifica*, 487–503. Wydgoszcz, 1975.

"Тонемите в знаменен роспев." *Българско музикознание*, № 4. София, 1980: 50–66.

"Сегментация мелодий знаменного роспева." In *Всероссийский фестиваль "Невские хоровые ансамбли". Материалы Всероссийской научно-практической конференции "Прошлое и настоящее русской хоровой культуры"*. Ленинград, 18–24 мая 1981 года, 47–50. Москва, 1984.

"Мотивите в руския знаменен роспев." *Българско музикознание*, № 1. София, 1986: 41–50.

"Сричката-най-малката певческа значима текстова единица в знаменен роспев." *Българско музикознание*, № 4. София, 1986: 25–35.

"Tonemas and Prosodemas as Rhythmic Elements of Znammeny Rospev." In *Acta of the Congress at Hernen Castle in November 1986*. Hernen: A.A. Bredius Foundation, 1991.

"За типологията на нотираниите певчески книги „Славник“, „Минеиник“ и „Стихирап“ от Хаджи Ангел Севлиевец." *Музикални хоризонти*, № 17–18, 1988: 40–50.

"О таблицах мелодических формул знаменного роспева." In *Musica Antiqua, VIII, vol. 1: Acta Musicologica*, 489–516. Wydgoszcz, 1988.

"Попевки и фиты в центобнах знаменного роспева и их основные формулы." *Българско музикознание*, кн. 1. София 1991: 27–70.

"Структурни единици от втори порядък в монодията и техните формулни осъществявания." *Българско музикознание*, год. XXVI, книга 2. София, 2002: 5–17.