

SUMMARY

OF THE MONOGRAPHIC WORK:

„IN THE WORLD OF SIMO LAZAROV'S ELECTRONIC MUSIC“

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I. GENERAL OUTLINE OF THE MONOGRAPHY

The twentieth century brought significant changes in the methods and means of making and performing music, as well as its forms of distribution. The advent of computer technology in music has led to the establishment of electronically produced music. Today, electronic and computer music have become widespread not only worldwide but also in Bulgaria - in 2014 it was 40 years since the beginning of electronic music in Bulgaria.

The idea to write this study arose during the years of my research, creative and pedagogical work at New Bulgarian University. As a lecturer in the Music Department, since 2000 I have been part of the team of Simo Lazarov (doctor, honorary professor of the university) - the composer and performer who has been working for more than 40 years to promote electronically produced music, whose various creative activities over the years have contributed to the transformation of Bulgaria into one of the centers of electronic and computer music in Europe and worldwide.

The monograph is dedicated to the 70th anniversary of the composer. Tracing the creative evolution of such figures would help to re-discover certain constructive attitudes and aspirations in Bulgarian music from the end of the XX and the beginning of the XXI century, to analyze issues, relevant to contemporary music culture.

The development focuses on the creative laboratory. The emphasis is placed on the overall creative activity of the composer - the creation of works, design and implementation of projects, studio, performance and concert activities, pedagogical and production activities, promotional activities, and an attempt is made to bring to the fore aspects of electronically produced music (as a linguistic manifestation of modern musical thinking in the music of Simo Lazarov) and interpretation, the attitude to electronic sound and timbre as a substance, as an instrument and object, its idea, content and concept, dramatic potential, the author's approaches to sound matter; the modern semantic meanings embedded in the concept of sound; the spatial aspects of sound and its dramatic potential; its interpretation in the genres of electronic and computer music; the processing and manipulation of the sound material in order to achieve a certain effect and meaning in sound design, original music making, ideas for timbre space, its creative approaches and concepts, for musical time and perception of music, the conceptual model for synthetic performance, spatial sound composition), live electronics, about the essence of the musical-creative process and the professional interests in music, the author's concepts and their evolution over the years.

Limitations - the analysis is based on iconic works from the works of Simo Lazarov, with an emphasis on audiovisual, multimedia and mega-performances. The text does not claim to be exhaustive, but has an open end.

The methodology of the work includes the use of an empirical method, comparative analysis and interdisciplinary approach, hermeneutic and immanent method.

For the purposes of the research, a number of sources of information about Simo Lazarov, presenting his creative path, reference editions - encyclopedic, bibliographic and catalog - were studied. More facts about the composer are the data about events and works (some of which were taken through personal conversations). The conversations and interviews conducted by the author of the work during the years of joint creative work "complement" the idea of the composer, musician, performer and person, of his work process, of the personalities who contributed to his professional development.

Another source of information about creativity and performing practice are the individual creative facts about the composer, which are found in publications and concert programs. The articles most often reflect events from the musical life. Among them are separate concerts, thematic cycles and genres. The mentioned facts and assessments (in them) are part of the analysis for reviews of composer's works, performances of "New Bulgarian Music", holidays, festivals. Among the written sources are the editions of various works by Simo Lazarov (synthesizer compositions, multimedia performances and other works). In addition, there is information about sound recordings - the musician's diverse interests are presented in records, cassettes and CDs, electronic music recordings, multimedia editions, concert performances, photos from rehearsals and concerts, notes on Simo Lazarov and the performers. There is another source of information other than the so-called conditionally traditional (written word, notography, discography - information available on the Internet). When searching with a keyword - the name of the musician in Cyrillic and Latin - dozens of pages and sites are found. What types of data are in them?

Some are autobiographical, others are for works in various genres, awards, discography, photography. The information on the Internet consists also included in various sites programs from concerts, festivals, interviews.

Through them the chronology of the concert performances of the composer and the performer can be supplemented. The review of the listed published sources gives a comprehensive reference for Simo Lazarov, who with his performances attracted the attention of critics due to his high achievements and versatile activities.

II. STRUCTURE. SUMMARY OF THE CONTENTS OF THE MONOGRAPH.

The monograph "In the world of Simo Lazarov's electronic music" has a volume of 472 pages, 5 chapters, three Appendices and musical examples, Bibliographic reference / sources (in Cyrillic and Latin, Internet addresses).

Scientific editor of the publication is Prof. Dr. Milena Shushulova. Reviewers of the publication are Prof. Elisaveta Valchinova-Chendova, D.Sc. and Prof. Dr. Georgi Arnaudov.

IN CHAPTER 1. THE DIVERSE CREATIVE PATH OF SIMO LAZAROV, the emphasis is placed on *the creative formation - factors, influences, the multifaceted creative path*.

Simo Lazarov's diverse creative path in the field of electronically produced music is a complex of parallel activities, including composition, studio, concert, teaching, research and organizational and promotional activities, as well as participation in international festivals and competitions. The fact that his professional development is related to music and technology is emphasized.

Attention is focused on: *the family environment as a formative factor* (the musician grew up in a family with a strong interest in music, in which culture and music are part of family life), *work with various orchestral formations in school and university years* (in this regard in chronological order are listed the formations with which the musician has been working over the years are listed), the numerous participations in *festivals, the participations in international festivals of electronic and computer music*.

Special attention is paid to the first in Bulgaria *Studio for electronic music at the Bulgarian National Radio* (established in 1974) - whose founder and director for 25 years is Simo Lazarov. In the studio, equipped with the most modern equipment, with the SYNTHI 100 synthesizer, his first original works in the field of electronic music were created, which reflect the musician's knowledge of electronic sound and electronically produced music, the principles of sound recording (the musician specializes in electronic music in several European studios, in IRCAM (Paris)).

This chapter presents interviews with Simo Lazarov (transcribed from video and audio format in writing by the author of the study), following the first steps of establishing electronic music and electronically produced music in Bulgaria.

The idea is that in order to pave the way for this new phenomenon - electronically produced music, of particular importance is the promotional activity carried out by the Head of the Electronic Music Studio from the rostrum of the media with the largest presence - BNR, through numerous articles in magazines and interviews on the Bulgarian National Television, the educational lectures, demonstrations and performances - in a club atmosphere (in the fan clubs of electronic music lovers created at that time) and in concert halls. With his qualities of a good organizer, he managed to attract around him in those years many professionals - musicians, composers, engineers, directors, journalists and writers, who for many years were involved in the idea of realization and promotion of Bulgarian electronic music. Promotional activity began in the distant 1974, and continues to this day.

In the course of the review the attention is focused on the *performing and concert activities* and their importance for propaganda and dissemination of the ideas of electronically produced music (*during the long activity of the performer*, with more than 2300 concerts - which continues to this day, Simo Lazarov presents and experimenting with the possibilities of the new computer instrumentation, incorporating it into live performance, turning concert performance into a memorable performance, to festival activities, the creation and organization of electronic music festivals - as another aspect of the composer's performance, to the International Forum-Festival of the Universe of Computer Music (*Computer Music Space*) established by him in 1999 - existing to this day, has become a space for expression of artists not only from Bulgaria but also from different countries; related to the field of

technology-music (created scientific and pedagogical works in the field of electronic and computer music), to *the pedagogical activity* (active teaching activity over the years in Bulgaria and abroad, in *various educational institutions*), to *the created specialized curricula with fundamental importance for the establishment and quality growth of Bulgarian electronic and computer music*.

In this regard, in the study, special attention is paid to *COMPUTER MUSIC MAKING* -Simo Lazarov's pedagogical concept, the program created in 1996 by him at the New Bulgarian University (module, specialization) computer music, successfully existing to this day, educating professionals in the field of electronic and computer music.

The study envisages the idea that the composer (winner of prestigious awards) has created a huge scale and genre diversity - electronic, electroacoustic, computer music, film music, music for theatre and ballet productions, released 9 LP, 31 CDs and over 20 cassettes. album, etc. His works have been presented at festivals and competitions in over 20 countries in Europe and the United States. In the created *Appendix 2* of the monograph, a complete list of the composer's works is presented - kindly provided by him for the purposes of the research.

The information presented by the author of the study *about Simo Lazarov in encyclopedic editions* gives information about his presence in the educational content of the music curriculum in Bulgaria, in different classes.

IN CHAPTER 2. ON THE ESSENCE OF THE MUSIC-CREATIVE PROCESS AND THE INTERESTS IN MUSIC. ABOUT THE AUTHOR 'S CONCEPTS AND THEIR EVOLUTION OVER THE YEARS,

within the scope of the research attention are: *the Simo Lazarov's compositional method, the peculiarities of the musical language and its essence. An attempt has been made to derive the musical-technological and stylistic-aesthetic parameters of music, the classical and modern in his musical creations, traditions and innovation, the reflections of the category of musical time.*

Sound aesthetics, ideas for timbre space and sound design are considered in the context of fundamental trends in music and creative practice, related to electronic, computer, electroacoustic music worldwide. In this regard is the created *Appendix 1* in the monograph entitled: "On some basic concepts (in relation to novelties in musical composition and approaches to sound production) in the context of the electronic and computer music, electroacoustic music practices", which presents concepts of leading figures in the field of electronic music, experiments, approaches, innovations in terms of *sound processing* and musical composition related to this musical-creative practice.

In the course of the monograph, attention is focused on iconic works from the works of Simo Lazarov, the analysis of which - in musical and technological aspects, gives the opportunity to trace the evolution of the author's ideas over the years. An attempt was made to derive the correlation: music - technology - sound material - musical form.

Tracking the creative decisions in a compositional aspect outlines the identity of a composer with a distinctive, original style, carrying the aesthetic sensitivity of an electronic music composer, who introduces and experiments in his work with new approaches to creating music, related to the opportunities provided by electronically generated sounds. The

music of Simo Lazarov (in which the synthesis of linguistic-semantic layers is observed) is a confirmation of free handling of different genres and forms, use of experimental approaches to composition in combination with traditional compositional techniques.

The idea is that in the music of Simo Lazarov, the synthetic electronic sound and timbre is the objective material that constructs the sound space. The timbre carries the idea of development and processuality, it is the main organizing tool at a distance, and in most cases through its construction, deployment and dialectic the idea of *timbre space* is formed (defined by the author of the study as "*multidimensional synergistic field*"), which has different levels of manifestation in the construction and structuring in the composition. The ideas related to the spatial aspects of sound, the form-forming functions of space, are reflected in the construction of the *spatial sound composition, live electronics*, in the choice of a specific environment for the presentation of the created music. The composer's desire to search for a specific sonority is expressed in the use of various sound structures in musical construction - electronically generated, sampled sounds, various sound textures (including noise textures), the idea of combining electronic and acoustic sound (hybrid sonority), in experiments and the demand for the creation of innovative electronic tools.

The study presents the innovative electronic MIDI instruments developed by Simo Lazarov and the team of *SYNTHI AVB*, used in the realization of the concerts

In CHAPTER 3. SIMO LAZAROV'S CONCEPTUAL MODEL OF PERFORMANCE (THE AUDIOVISUAL, MULTIMEDIA, MEGASPECTACLES). About the concept of PERFORMANCE. DIGITAL PERFORMANCE. MULTIMEDIA PERFORMANCE,

an attempt was made to derive the conceptual model for a performance by Simo Lazarov.

The author of the work explains that among the works of the composer, a special place is occupied by instrumental works and author's performances, which are a kind of creative laboratory, experiments in which gradually lead to crystallization of various aspects of the compositional method.

Revealing the aesthetic essence of the performance in the music of the XX and XXI century requires an analysis of the influence of digital technologies on the structuring principles in the music of the performance, on the nature of thinking of the modern listener, on the decisions of composers regarding the interpretation of the principles of this type of performance. In this regard, the peculiarities of digital performance are considered; the inclusion and integration of the elements of electronics, computer technologies and equipment in music production and performance; the incorporation of multimedia into performance; the way composers and performers use media technology to create live events. Attention is also focused on the interactive art and stage forms, on new unconventional forms of presentation, on the consideration of the essential characteristics of the *digital performance*.

The composer and performer Simo Lazarov introduces the audio-visual and multimedia performances in Bulgaria as his trademark are the mega-performances, in the construction of which various components participate. The theme of space, the theme of technology-music, the idea of synthesis of arts are the basis of his work.

Various aspects and main characteristics of the composer's iconic performances are considered, in order to bring out the problems of electronically produced music and interpretation, the concept regarding sound (*ideas for timbre space, ideas for sound design*),

the formal-constructive and image-semantic characteristics, the compositional system, compositional and performing techniques, genre and style features. The presented and analyzed synthetic performances of Simo Lazarov are arranged in chronological order, depending on the year of their premiere.

In Simo Lazarov's performances, the electronic sound becomes a *field of interactivity*, in which the boundaries between sound-space (real and virtual) - time - gesture - vision are broken. *The idea of synthesis between the arts*, of intermediality, permeates all his work, is reflected in the concept of performances: audiovisual, multimedia, mega performances. The performances bring the feeling of the reformist spirit, the connection between technology and music, the feeling of the new aesthetics of electronic sound, the new electronic culture with its specific elements of presentation, the idea of breaking common patterns, the desire for greater synergistic impact through electronic means. and computer music combined with the various arts within the show, turning it into a contemporary digital performance.

IN CHAPTER 4. THE SCORE IN THE MUSIC OF SIMO LAZAROV presents the types of score recordings, including the *sound-based composition*.

IN CHAPTER 5. MORE THAN 40 YEARS OF ELECTRONIC MUSIC IN BULGARIA - an attempt was made to present the attitudes, the socio-cultural environment in Bulgaria in the initial stage of entry and validation of electronic music, the future projections of this process - through its reflections in scientific and popular works of a number of Bulgarian authors.

In this regard, it is clarified that the observations made give grounds to conclude that today, electronic music has its permanent presence in the musical culture of Bulgaria. Undoubted merit for its establishment and dissemination goes to the composer-performer Simo Lazarov, for whom electronic music is an instrument for conducting national-cultural policy, education of criteria for high art.

IN THE CONCLUSION – the conclusions of the research have been outlined. Attention is also drawn to the selection and arrangement of photographic material from the personal archive of the composer, prepared in connection with the purposes of the research - kindly provided by him.

The idea to organize a jubilee exhibition (multimedia interactive photo exhibition, sounded with a live concert) with the same title: "*In the world of Simo Lazarov's electronic music*" was born while working on the rich illustrative material, which is impossible to include in a scientific monograph. *The selected photo material is like a visual story, the details of which gradually introduce into the diverse activities of the artist, his ideas for a synthetic spectacle, the messages of his creative activity, their development over the years. Through the selection with retrospective and historical context, one looks at thematic directions and intersections, forms of artistic consciousness and experience, innovative compositional ideas for performance. An attempt has been made to trace authorial strategies, ideas of fundamental importance and aesthetic suggestions.* (For this purpose, Appendix 3 of

the monograph entitled: *Selection and arrangement of photographic material from the composer's personal archive, prepared by the author of the study*).

The jubilee exposition accompanies the presentation of the book on the occasion of the 70th anniversary of the composer (March 2018) to the audience of New Bulgarian University and the cultural circles of the capital and the country, as well as the next presentations of the monograph.

SCIENTIFIC CONTRIBUTIONS

to the monographic work

"IN THE WORLD OF SIMO LAZAROV'S ELECTRONIC MUSIC "

Simo Lazarov's music is his vivid contact with the eternal themes in art. Due to its artistic nature, aesthetic ambiguity and variety of elements of musical language, it poses various conceptual questions to the researcher in an effort to outline the scope of various phenomena.

It is the first comprehensive study dedicated to the pioneer of electronic and computer music in Bulgaria, for the first time, his music is a subject of a separate research, which is also the first attempt to analyze Simo Lazarov's musical thinking as an independent musical and language system. An attempt is made to bring out the aspects of electronically produced music and interpretation, compositional system, ideas for timbre space, the conceptual model for a synthetic performance, general conclusions about his work, which can be defined as his identification marker in the Bulgarian intonation and music environment.

The study envisages the idea that from the point of view of the historical presence in the field of contemporary Bulgarian musical culture, the work of Simo Lazarov carries the ideas of modernity, renewal, artistic change, the search for new artistic standards and ways to renew the musical language through combining music and technology, through the idea of synthesis between the arts and the search for creative identity, through the appeal to electronically generated sounds, electronic and computer music, to a new sensitivity, a new sound aesthetics.

In the context of my scientific and pedagogical work, the present research is addressed, on the one hand, to the scientific community and the students of New Bulgarian University, and on the other - to the general audience.

The monographic work "*In the world of Simo Lazarov's electronic music*" continues a series of my observations, analyzes and publications related to the field of electronically produced music and interpretation.

The researched topic, the presented methodology for work, outline the grounds for further research, related to the field of electronic, electroacoustic and computer music.