

## SUMMARY

**Of the submitted habilitation materials by Georgi Arnaudov for competition for the academic position “professor” in the scientific field 8. Arts, professional field**

**8.3. Musical and dance art (Composition and Music Theory)**

**announced in the State Gazette N.62/06.08.2019**

The presented herewith documents correspond to the Regulations for the Application of the Act for the Development of the Academic Staff in the Republic of Bulgaria, the requirements of the Order for the Development of the Academic Staff in New Bulgarian University (NBU) as well as with the minimum national requirements and the requirements of New Bulgarian University for occupying the academic positions of Chief Assistant, Associate Professor, and Professor.

**In Group “C” (in Bulgarian „B“)** is provided information and evidences for **Indicator 4.** and **Indicator 5.** Leading (self-dependent) artistic contributions in the field of arts, as well as in **Group "J" (in Bulgarian „Й“)**

**In Group “C” (in Bulgarian „B“), Indicator 4. Realized artistic products in the field of arts (film, spectacle, exhibition, concert, etc.)** is provided information and evidence for 6 Realized artistic products: 2 world premieres of my compositions in 2017, one new CD Release published in 2017 by the Bulgarian National Radio, as well as three solo author concerts held in 2014 and 2017.

**“Antiphona dulcis armonia” Concerto for two Violoncellos and orchestra** is a work written in 2017 commissioned by the violoncello soloists Lilia Schulz-Bayrova and Liliana Kehayova, and the Camerata Orphica NBU Orchestra. The work is written in a modular mode, a contemporary approach in the music theory and practice that subdivides the whole into smaller parts called modules. These modules can be created independently and separately, and they can be modified, replaced or exchanged. This approach helped me to unite in a seemingly short 71 days into a large, complex whole, dozens, and perhaps hundreds, of small, independent sound units that I had made in advance. By the way, some of these fragments, sketches, or separate sound motifs were attempts at poetic texts – Sonnets by Lorca, Michelangelo, Rilke, on Pomaks songs I heard in the Rhodopes, or manuscripts from the manuscript collection of Llibre Vermell de Montserrat. As they were finally arranged and articulated in this work, these fragments make one another, a new, unimaginable poetic text, in which all kinds of sound stories flow.

**“Concerto ppianissimo” for two Pianos and orchestra** is a very complex and compound work. To say, this work is unusual for me. If I assume to be a "concert" - it will be in the sense of the early Baroque form and is far from the later established order of the Classical one. Regarding the second component of the title - it is a metaphor. This work is also unusual because, at first glance, there are very few events. Its construction is very simple and minimalistic. The first movement is a continuous game of cadences and outplays between the two pianos. The second movement is a soprano ostinato variations. These variations are also a complicated experiment on the MU puzzle stated by Douglas Hofstadter and found in his eminent book Gödel, Escher, Bach. An intricate logic puzzle that plays with the three-character sequence, continually laying down such rules that turn it into a mathematical *aporia* without a solution. Finally, this is the third movement, which is a classic South Italian Tarantella. This tarantella transforms itself continuously into a Neapolitan Tammurriata or a Pizzica Salentina.

**Georgi Arnaudov – Flow and stay.** CD Release published in 2017 by the Bulgarian National Radio, MK57496/2017.

With time a composer's biographical notes should become briefer and briefer until they turn merely into a couple of words and figures – the name and possibly the year of appearance into this world. This is hard to achieve and only valid for those who have properly walked their path, overcoming passions and starting to prepare to transit into an Unnamed. By doing so the author eventually becomes his own works, which, as Borges claims, is far from a bad reincarnation. It also means that one could dive into Boundlessness, stand at the border between Heaven and Earth, and drown in Idleness.

The Idleness within which one would contemplate the self-arising sound which dwells in infinity and flows through the light of eternity. Beyond that, far from this bliss there are wanton incarnations of variably ordered tones locked with the chains of the work – vane in its expectations, anxious to be caught into the spider web of comparisons and the poison of attachment, incapable of accepting the reality of infinity, submerged into the austerity and futile seriousness of professionalism and tradition.

The works compiled into the current publication are the tangible sound mark of such prolonged, deliberated wanderings, of processing a variety of sound events and the laborious arrangement and systematization of their occurrences. They are born of incredibly slow writing – so slow that I am

not even certain when or in fact if at all I have been writing. They are my groping through various manifestations of my biography, incidents so impossible or incredible that I cannot but wonder at times if I didn't simply make them up. Substantial photo evidence is proof of the contrary though and deny me of the opportunity to rate my imagination higher than the incredulous events Life has invented for us. The recordings of the works included in the CD cover a very long period: from 1996 to 2017. They are all produced by the Bulgarian National Radio and included in its record label. These are works for chamber ensembles and performances of the BNR Symphony Orchestra.

### **Three author's concerts.**

The information provided is for three author concerts performed within the framework of the XLV International Festival of Sofia Music Weeks, on June 16, 2014, at the Concert Hall of the National Music School Lyubomir Pipkov, the XLVIII International Festival of Sofia Music Weeks, on June 21, 2017, in Studio 1 of Bulgarian National Radio and an author's concert produced by the Sofia Philharmonic Orchestra, presented on November 13, 2017, in the Bulgaria Hall.

**In Group "C" (in Bulgarian „B“), Indicator 5 Leading (self-dependent) artistic contribution in the field of arts** are presented two sheet music editions of the Japanese Publishing House Da Vinci Edition, Osaka. Arnaudov, Gheorghii. (2018). Concerto Ppianissimo, for Two Pianos and Orchestra. Osaka: Da Vinci Edition. SKU: DV 10973 Arnaudov, Gheorghii. (2017). Three Sonnets of Michelangelo, for Cello Solo. Osaka: Da Vinci Edition. SKU: DV 10974.

**Group "J" (in Bulgarian „Й“).** Extended summary (25 to 50 pages) describing the theoretical framework of the process of creating the realized artistic products or leading (self-dependent) artistic contribution in the field of arts. The extended summary presents the methodological apparatus and the related experimental part.

### **Arnaudov, Georgii. (2019)**

**Toward the philosophy of structuring a music work. (Notes on the comprehension of the creative process).** The text presented illustrates the views and beliefs of a composer about the course of the creative process. This study expresses my understanding of the organization of sound events and the overall sound matter and systematization of form. This title directly directs the reader's thinking not only to music but also to other arts, such as painting or architecture. It applies,

though quite tentatively, to some of the exact sciences and to the whole field of interdisciplinary thinking in which a music author inevitably falls today. The main theoretical statement in the present studios is the commented application of the idea of mathematical and architectural modules to musical creativity. The module is the actuated structural sound core, accepted as the basic functional unit and measure and applied to the overall construction and development of the musical work. The module is that fundamental functional unit that certifies that the latent sound kernel has the potential to change the state of a system and bring the potential energy into action. The module also acts as a convenient generalization for the presence of inertial and gravitational states in an initial sound nucleus, and hence for the possibility of an impulse that will lead to classical additive processes.

The works commented on in the study were awarded the following awards in 2017: the Golden Age award - Star and Honorary Diploma of the Ministry Of Culture - Republic of Bulgaria – for his contribution to the development of Bulgarian culture and the Golden Quill Award for his contribution to Bulgarian culture. The papers presented herewith include articles and theoretical texts on my creation.

Georgi Arnaudov