

---

# Nikolay Stoykov - Suite of Three Songs Based on Folk Melodies with an Accompaniment of Percussion Instruments

**Krasimira Fileva**

Faculty of Musical Education, Department of Piano and Accordion, Academy of Music, Dance and Fine Arts, Plovdiv, Bulgaria

**Email address:**

krassyfileva@abv.bg

**To cite this article:**

Krasimira Fileva. Nikolay Stoykov - Suite of Three Songs Based on Folk Melodies with an Accompaniment of Percussion Instruments.

*International Journal of Literature and Arts*. Special Issue: Music and Dance. Vol. 5, No. 5-1, 2017, pp. 7-20.

doi: 10.11648/j.ijla.s.2017050501.12

**Received:** July 27, 2017; **Accepted:** July 31, 2017; **Published:** August 21, 2017

---

**Abstract:** The subject of the article is "Suite of Three Songs" by Nikolay Stoykov. The three parts of the suite cycle are created on the basis of Bulgarian folk songs, distinguished by bright, memorable intonations and non-traditional structure. The folk songs are not similar, but differ significantly one from the other in terms of character and structure of the melody. This, as well as the fact that the work was created in a relatively early period of the artistic development of the composer, i.e. in that period he is more unprejudiced, more immediately and intuitively experiencing the influence of the folklore primary source, the professional experience is already available, but it still has not taken hold over the tonal artist with its analytical-rational influence; makes the suite cycle especially appropriate to examine the path from the emotional response, which the folk song produces, to the new, author's work. In the article are analyzed the specifics of the melodies in the three folk chants and the musical-expressive means, used by Nikolay Stoykov in constructing the suite cycle.

**Keywords:** Nikolay Stoykov, Bulgarian Folk Song, Suite of Three Songs, Emotional Impact of Folk Melodies

---

## 1. Introduction

The cycle "Suite of Three Songs" was created in 1988, i.e. it belongs to the earlier opuses of the composer Nikolay Stoykov. As melodic prototypes, three Bulgarian folk songs have been selected, distinguished by bright, memorable intonations and non-traditional structure. The three parts of the suite cycle are arranged, based on the principle of contrast – a fast, slow, fast part.

## 2. Subject, Aim and Tasks of the Study

The subject of the present study is "Suite of Three Songs" by Nikolay Stoykov. The three Bulgarian folk songs are not similar, but differ significantly one from the other in terms of character and structure of the melody. This, as well as the fact that the work was created in a relatively early period of the artistic development of the composer, i.e. in that period he is more unprejudiced, more immediately and intuitively experiencing the influence of the folklore primary source, the

professional experience is already available, but it still has not taken hold over the tonal artist with its analytical-rational influence; makes the suite cycle especially appropriate to examine the path from the emotional response, which the folk song produces, to the new work.

The object of study is to reflect the emotional charge of the folk chant in an author's work.

The aim of the study is to reveal the impact of the folk melody, the capturing of this impact by the professional author of music and the constructing, on this basis, the dramaturgy of the new musical image. Specific tasks for the realization of this aim are:

1. To reveal the specifics of the melodies in the three folk chants.
2. To compare the original folk songs with the themes of the three parts of the cyclic work.
3. To analyze the musical-expressive means, used by Nikolay Stoykov in constructing the suite cycle.

### 3. "Skumbaro, skumbaro"

The three parts of the cycle are created on the basis of folk songs. The folk song, which has been used in the first part of the suite cycle - "Skumbaro, skumbaro" - consists of two melodic lines, each of which consists of three phrases. The last phrase of the second melodic line is interrupted abruptly, on a weak metric moment and a short note value. This "unfinishing" gives certain jocularity to the song. The diapason is very narrow - a perfect quart, but the sound line "d<sup>1</sup> - es<sup>1</sup> - fis<sup>1</sup> - g<sup>1</sup>", with an augmented second in the middle, as well as its frequent appearance as a melodic interval, diversifies, enlivens it and gives the vivacious tune a slightly dramatic nuance. The meter is  $\frac{5}{8}$  with a three-beat group at the end. The irregular meter emphasizes the dance character. The combination of these characteristics makes the overall impression of the sound of the song joyful, playful, but also with certain tensity. The combining of jocularity and dramaticism in the character of the folk song has been successfully captured and very skillfully elaborated by the composer.

The tempo Stoykov has defined as "playful" [11, p. 70]. The accompanying instrumental ensemble includes two triangles, a tambourine and a goblet drum; the composer has also allowed for the goblet drum to be replaced by a wood block or wooden spoons.

The modified song begins with an instrumental

introduction. In the very beginning, the first sound is indicated in fortissimo with tremolo in all instruments. Since a meter has not been defined for the first bar, but it is instructed for the tremolo to continue a whole note with a fermata, this retained saturated sound in tutti and in rich dynamics immediately grabs the attention of the listeners. The introduction continues in a  $\frac{5}{16}$  meter, sharply outlined in the part of the goblet drum through the rhythmic group eighth and three sixteenths (bars 2-5, figure 1), as well as with "marked" by an eighth and a dotted eighth metric partitions for the tambourine; while in the three-beat group (the second metric partition) sounds a tremolo. At this moment in the two triangles, whose timbre is substantially different from that of the other instruments and due to that - very distinctly perceivable, only the three-beat group is marked, with the performance of a tremolo. The choir part (bars 6 - 9) also is introduced in a way, in which the meter is outlined as a dominant means of expression - the metric partitions in the lower voice are meant to be enunciated in the lower voices, as the author has indicated "speech" [11, p. 70] successively over the tones g<sup>1</sup> and f<sup>1</sup>. The prescribed dynamics subito piano for this moment, however, create a feeling of suspense, abatement. This feeling is also strengthened by the preserved texture of the instrumental ensemble, where the tremolo in the tambourine and the triangles, now with quiet sonority has its contribution to the atmosphere of mysterious expectation.

Playful

Triangle I  $\frac{4}{4}$   $ff$   $\frac{5}{16}$   $f$

Triangle II  $\frac{4}{4}$   $ff$   $\frac{5}{16}$   $f$

Tambourine  $\frac{4}{4}$   $ff$   $\frac{5}{16}$   $f$

Goblet Drum (Wood Blocks or Wooden Spoons)  $\frac{4}{4}$   $ff$   $\frac{5}{16}$   $f$

Choir

*p* (speech)

крѣст - ни - че, скум - ба - ро.

Orchestra

*sub. p*

*sub. p*

*sub. p*

*sub. p*

Figure 1. N. Stoykov - "Skumbaro, skumbaro" for a folk choir and percussion instruments, bars 1 – 9.

In bar 10, in the higher voices of the choir, the song sounds with a flexible undulant line and short phrases, and each of the two semi-sentences is repeated. The structure of the instrumental accompaniment, which is perfectly carried over from the introduction throughout the whole exposition of the melody, on one hand creates conditions for certain fluency of the appearance of the exposition, but on the other, the repeating of the effect of the tremolos in quiet dynamics preserves the tensity, mysteriousness, expectation. This impression is increased by the pause of a whole bar with fermata for all performers (bar 22), interrupting the first sounding of the second semi-sentence immediately before its end and replacing the expected appearance of the anchor tone in a longer note value in the highest voice (figure 2). With the repetition of the second semi-sentence, instead of this pause, speech sounds in the whole choir with the instruction to be performed "quickly (shouting)" [11, p. 71]; as the speech moment is performed on the highest tone in the diapason of the melody (for the higher voices) and on a tone, which is not part of its sound line (for the lower voices). In this bright and memorable way, the melodic peak is presented and it is indicated that at this moment it bears the strongest tension. The tonal heights, over which the speech effect is performed –  $f^1$  and  $g^1$  – are matched in such a way so that, in most of the syllables, they form dissonances, and rarely they sound in unison. In this way, a feeling of intonational instability is created, which in turn intensifies the tension. For this contributes also the tremolo, prescribed for all accompanying instruments, and the requirement for general dynamics of forte. These means of expression definitely highlight the final moment of the song as a prominent peak in the tension, as the

culmination of the first sounding of the melody.

де да го хвър-лим туй ха - ро, туй ха - да го н - зе - дѣт мрав - ки - те, мрав - ки - де да хвър - лим туй ха - да нз - дѣт мрав - ки - те, мрав - ки - те...

Quickly (shouting)

1. D. Cl 2.

ро ха - ро мрав - ки - те, мрав - ки - те, мрав - ки - те... те, ки - те, мрав - ки - те, мрав - ки - те, мрав - ки - те...

Figure 2. N. Stoykov - "Skumbaro, skumbaro" for a folk choir and percussion instruments, bars 16 – 23.

After the fermata, with an instruction for the resumption of the initial tempo, the lower voices of the choir sound, accompanied by the first triangle, the tambourine and the goblet drum. In bars 26 - 27 the lower vocals additionally split into two and the two voices perform the lowest tone in the diapason of the used folk melody and an added tone, standing at a major second below it. This creates an illusion of saturation of the sonority. The four-bar structure (bars 24 - 27) has the meaning of an interlude, which is now performed not as speech, as in the introduction, but is sung. The rhythm is also changed - the more fluid variant with performance over the metric partitions is replaced by a more agile beginning of the first "motif", followed by a long note value. This light "imbalance" - concentration of tones in the beginning of the element and "dilution" of the note values from the middle to the end - adds tension in a new way. The greater sound saturation, which the singing creates, in comparison to the speech, the illusion of "enrichment", achieved with the two-voice singing, the sounding of the structure of four repeating bars (bars 24 - 27), a quart lower (on the tones  $c^1$  and  $d^1$ ) than its initial appearance in the introduction, i.e. in a more lustreless register of the voice, together with the requirement for performance in *mezzo forte*, additionally emphasizes this effect. This is reflected also in the accompaniment, which also is "saturated" - for the tambourine a tremolo is prescribed for both metric partitions, i.e. the tremolo is continuous, the goblet drum measures the primary beats - the five sixteenths, while the first triangle performs a retained tone.

With the next initiation of the melody - the second verse (bar 28) - the marking of the primary beats in the goblet drum is preserved, but the tremolo in the first metric partition in the part of the tambourine is replaced by a performance of an eighth, i.e. the initial variant of this part is restored. With the appearance of the verse (bars 28 - 39), the lower voices keep their tonal heights from the previous interlude and yet in the

second phrase of the first semi-sentence they split into two again, as between the two groups of lower voices a major second is also formed -  $c^1$  and  $d^1$ . Since, in addition to the dissonant sounding of the major second, the lower voices often form dissonant harmonic intervals also with the higher voices, the tension rises even more. The one-bar pause with fermata for the first performance and the speech - for the repetition of the second semi-sentence, are repeated with a slight alteration in the ratio of the harmonic intervals second and prime between the voices during the pronouncing. With this change, more moments of sounding of the voices in unison are created, i.e. a certain lowering of the tension, but the appearance of the seconds also becomes more discernible. With the next sounding of the one-bar speech effect (bar 42, figure 3), the harmonic seconds are replaced with consonances - harmonic primes, with which the tension at this moment diminishes, but the saturation is increased. The more saturated sonority the composer achieves also through the requirement for performance in *fortissimo* for the whole ensemble. At the end of bar 42, in order to increase the tension, a new, additional interruption of the speech episode by a fermata is used, followed by the appearance of speech over only one of the groups of three sixteenths. With that, the second two sixteenths in the lower voices are enunciated at a major second lower than the higher ones, i.e. the dissonant sounding of the choir part is re-established (bar 43). At that moment, the tremolo is kept only in the tambourine, the triangles perform a disappearing tone, and the goblet drum participates only in the first two of the three sixteenths. Thus, in the second episode, in which speech is applied (bars 41 - 43), the tension is condensed by the extreme "breaking down" of the speech effect, the pauses, the certain inconsistency, "hesitation" in applying the impact of the dissonances, the dynamic contrast, achieved with the alternation of highly saturated sonority (*forte* and *fortissimo*) with pauses for all performers.

Figure 3. N. Stoykov - "Skumbaro, skumbaro" for a folk choir and percussion instruments, bars 40 - 43.

After this gradually increasing tension, Stoykov postpones the appearance of the culmination, creating a new, sharp and unexpected contrast in the saturation: the first semi-sentence of the theme (the song) sounds only in the higher voices of the choir, without enrichment by the lower ones. It is accompanied by the instrumental ensemble only with a performance of the first eighth (the first metric partition) in the goblet drum and a tremolo in the second metric partition in the tambourine, while the argute timbre of the triangles is excluded from participation (bars 44 - 49). All this sounds in piano dynamics. This exceedingly frugal texture, which is used for the first time in the song, creates an association with words, spoken in a muted voice, increases immensely the tension and the expectation for an emotional peak and creates conditions for the moment, which will follow, to be highlighted as especially significant. This moment (bar 50, figure 4) ensues with a sharp dynamic contrast - in forte, and replaces the appearance of the second semi-sentence of the theme. The structure represents a slow, unmeasured singing on only two tones ( $c^1$  and  $d^1$ ) - in the higher voices with indicated relatively long note values - fourths and halves; and protractedly retained tones  $c^1$  - in the lower voices. The harmonic intervals, perfect prime and major second, used in the structural elements-conclusions of each verse, here are also kept, as in this structure the dissonant intervals are the most numerous, compared to the previous elements with which the verses end. A characteristic feature of these distinct final structures is that the harmonic perfect primes and major seconds, at the appearance of the first definite conclusion, performed over the tones  $f^1$  and  $g^1$  (bar 23 and bar 40), at the end of the third verse are found over  $d^1$  and  $e^1$  (bar 42), and

now, at the finale of the whole part of the cycle (bar 50) are transferred over again in a downward direction - in a major second. With this technique, the composer clearly highlights the connection between the separate structures, which contour the verses, but also, through the intense register of sound of the voices, emphasizes the last structure as the most saturated, the brightest, the most significant. This is emphasized also in the accompaniment - at this moment all percussion instruments perform a uninterrupted tremolo. The indicated dynamics for the choir and the orchestra is forte. After the verse has been sung by the choir, two soloists separate and add a new dissonant harmonic interval ( $g^1-a^1$ ) to the sounding of the choir. All these means of expression - the appearing only at this moment slow and heavy sonority with a marked with an accent stress on the long note value (compared to the playful meter of the folk melody, pulsing during its conductions), the saturated register of the voices from the choir parts, the appearance only at this moment of the two soloists, the replete dynamics, the bright dynamic contrast with the previous structure, and also the delay itself, the postponing of the appearance of the moment of culmination after enough tension has been built - distinguish unambiguously the moment as a bright culmination of the piece. The song ends with an abatement in tension: a several times repeated one-bar model in forte and a quick tempo of: speech in the choir parts, retained dissonating tones  $g^1$  and  $a^1$  by the soloists, sounding of the metric partitions in the tambourine and "marking" only on the first beat in the triangles and the tambourine, while for the repetitions of the model for all parts, a "morendo" is indicated.

The musical score for Figure 4 consists of two vocal staves and four percussion staves. The vocal parts are marked "2 soloists" and "Quickly". The lyrics are in Cyrillic: "Да за-ми-не па-шь-та, да му взе-ме ду-шь-та." and "Хей! Брей! скум-ба-ро". The percussion parts include a tambourine and triangles, with a "morendo" marking at the end. Dynamics are marked "f" (forte) throughout.

Figure 4. N. Stoykov - "Skumbaro, Skumbaro" for a folk choir and percussion instruments, bars 50 - 51.

In the song "Skumbaro, skumbaro", the composer Nikolay Stoykov shows a delicate sense for revealing and brightly developing the dramatic potential of the folk melody, a skill for continuous and progressive gradation of tension, ingenuity in applying and combining means of expression, mastery, in using a relatively small performers ensemble, to build an exciting culmination.

#### 4. "Stani, raztarsi gi" ("Stand up, Shake Them")

The second, the slow folk song, used in the cycle - "Stani, raztarsi gi" - is languid, unmeasured (without metric organization, with free rhythm, where the note values have an approximative, conditional meaning and for each performance, their ratios sound to some extent different). The melody is beautiful, expressive, with predominant step-by-step motion and characteristic structure:

- The melodic peak –  $c^2$ , appearing as early as the first melodic line - is reached once, with which the structure is perceived as more lucid, and the absence of rival reachings of the highest tonal height makes the peak itself more expressly outlined. After this peak, the energy abruptly decreases, which is expressed with a step-by-step downward motion in relatively brief note values towards the anchor tone. This sharp lowering of the tonus, together with the significantly lower, less charged with energy peak of the second melodic line –  $a^1$  (which creates an association with despondency, fatigue) and with the overall languid development, adds a certain tragic nuance to the sound of the chant.

- On the other hand, the continuous hesitation between  $a^1$  and  $h^1$ , which precedes the moment of reaching  $c^2$ , directs the attention of the perceivers, accumulates energy, and, together with the brief note values in the step-by-step upward motion towards the highest tone, escalates the tension and in this way highlights distinctly the melodic peak.

- The sound line is:  $e^1 - f^1 - gis^1 - a^1 - h^1 - c^2$  with a sub-root tone  $d^1$ . Like in the first song of the cycle, the augmented second, in this case  $f^1 - gis^1$  gives certain dramaticism to the sounding of the melody. The combination of all these specific characteristics has suggested to the composer the dramatic-mournful potential of the folk chant.

The choir is divided into three - choir 1, choir 2 and choir 3, in each of the three choir groups are present both lower and higher voices. The solo parts are performed by two singers. The piece begins with a successive initiations of the three choirs, and each new initiation is over a wider harmonic interval (formed between the high and low voices of the choir group) than the previous one - choir 1 over a perfect prime, followed by a minor second, choir 2 - over an augmented quart, and choir 3 - over a major sixth (figure 5). The increasingly larger harmonic intervals, i.e. the gradual extension of the tonal volume creates an illusion of an increase of the saturation, as well. The author has strengthened this effect - for the initiation of the first two choir groups forte dynamics is indicated, and the sonority is enriched even more by a following crescendo. In this combination of means of expression, the upward line, formed by the initiations of the higher voices of the choir groups begins to sound appealingly. Unlike the gradual expansion of the tonal volume, the dynamic gradation is interrupted suddenly; at the same time as the initiation of choir 3, the composer instructs for a subito piano for the first two choir groups (with sustaining the same harmonic intervals), while quiet dynamics is indicated for the performance of the third group (figure 5). This contradiction in the application of the means of expression introduces certain tension just at the beginning of the work and creates an association with subdued impetus. Tension is also created by the dissonances, obtained by the combination of the continuously retained harmonic intervals from the three initiations.

The musical score for the beginning of "Stani, raztarsi gi" features three choir parts and wood blocks.   
**Choir 1:** Starts with a forte (*f*) dynamic and the instruction "Decisively". The notes are C4 and G4, with a crescendo leading to a mezzo-piano (*sub. p*) dynamic. The instruction "(with closed mouth)" is present.   
**Choir 2:** Starts with a mezzo-piano (*sub. p*) dynamic and a "Crescendo" marking. The notes are C4 and D4.   
**Choir 3:** Starts with a piano (*p*) dynamic and a "Crescendo" marking. The notes are C4 and G4.   
**Wood Blocks:** Follows with a mezzo-forte (*mf*) dynamic and a rhythmic pattern of eighth notes.

Figure 5. N. Stoykov - "Stani, raztarsi gi" for folk choir and percussion instruments – beginning.

The fading of the saturation of the sound continues further on (I cannot specify bar numbers, since in unmeasured songs, like "Stani, raztarsi gi", usually the melody is written without bar lines. In the discussed author's work, no bar lines have been placed, either), and, with still sounding harmonic intervals, at which the three choir groups have been initiated, an indication follows for a successive (first choir 1, followed by choir 2, and finally choir 3) transition to singing with closed mouth. In the period of the mixing of open and closed sounding of the vocals, the wood block performs a characteristic rhythm in mezzo forte dynamics. The dissonant assonance, produced by the harmonic intervals, performed with the initiation of the choir groups, is maintained the same throughout the song, i.e. the author uses no other harmony. After the first sounding of the folk melody, between the three choir groups only the intervals are exchanged.

Still with closed singing and additional fading of the sound of the choir parts down to pianissimo, the solo melody appears. For its character, the composer has indicated "slow, freely" [11, p. 75]. Its two melodic lines are separated from each other by an indication for "a breath" and a fermata, while at the same time in the three choirs, now simultaneously, sounds and is retained the dissonant assonance. The highest tone of this assonance is  $a^1$ , while the higher tones  $h^1$  and  $c^2$  additionally are outlined in the melody. In this way, the melodic peak is highlighted not only with the quieter dynamics and the more lustreless timbre of the closed singing of the choir, but also with the vertical texture

organization. The next, again synchronous, repetition of the dissonant assonance is with the first long note value after the melodic peak of the second melodic line. The conduction of the melody ends simultaneously for the soloist and for the choir groups.

The two appearances of the solo melody are separated by a free improvisation by the orchestra with duration of 4.5 seconds (figure 6). With this, on one hand, a clear differentiation is achieved of the first appearance of the folk chant from its second sounding. On the other hand, the free improvisation of the four instrumentalists, despite its briefness, creates a certain chaos. Thus, the impression of fluent orderliness, obtained with the exposition of the folk melody, is now impaired and it is not restored until the end of the work.

The second appearance of the folk melody again is preceded by consecutive initiations of the three choir groups with the harmonic intervals, building the dissonant assonance. In contrast to the initial introduction, where the higher tones of the harmonic intervals of the choir groups formed a step-by-step upward motion, now the line of the higher voices of the three groups outlines the anxiously-questioning melodic motion  $f^1 - f^1 - a^1 - gis^1$ , while forte dynamics is indicated for the whole choir ensemble. The gradual attenuation, a transition to closed sounding and the rhythmic model in the wood block are repeated, which again restores the atmosphere of mysterious expectation.

The figure displays a musical score for an orchestra and three choirs. At the top, a box labeled "Orchestra" contains the text "Free improvisation" and a dynamic marking of *mf*. A horizontal arrow extends from the right side of this box, labeled "= 4,5 sec.", indicating the duration of the improvisation. Below the orchestra part, three staves represent the choirs. "Choir 1" starts with a treble clef, a forte (*f*) dynamic, and the lyrics "Ста - ни". "Choir 2" starts with a treble clef, a forte (*f*) dynamic, and the lyrics "ста-". "Choir 3" starts with a treble clef, a forte (*f*) dynamic, and the lyrics "-ни".

Figure 6. N. Stoykov - "Stani, raztarsi gi" for folk choir and percussion instruments – improvisation of the orchestra.

The second sounding of the folk melody is entrusted to the two soloists, who sing in a canon. The author has specifically indicated that no temporal consilience should be sought between the two solo parts (figure 7). With this approach of texture organization, the impression of certain chaos created by the previous improvisation of the instrumentalists is retained, which in turn retains also the tension, evoked by it. The estimated, but unconventional combination of means of expression:

- The questioning melodic motion;
- The moderately saturated dynamics at the initiation of the three choir groups (now all three harmonic intervals sound in forte and fade down to piano, while during the initiation of the solo parts, the dynamics of the choir groups remain unchanged, i.e. there is no indication for an additional fading down to pianissimo);
- The non-synchronous to each other solo parts;
- The preceding single appearance of the triangles - the most argute of the participating in the cycle timbres of percussion instruments, in the instrumental interlude before the second sounding of the folk chant; is enough to increase the tension, without the need for an unusually large of a dynamic saturation. Thus, the second appearance of the folk

melody is specified as a culmination moment in the piece, but a clearly manifested culmination never occurs. These particularities of the dramaturgy are imposed by the emotional specificity of the original folk chant, used as theme - its dramatic characteristics presuppose tension, a bright manifestation of an emotional peak, while the sorrowful traits are associated with reduced tonus, weakness. In order to respond to both types of, to a certain degree contradictory characteristics, the composer brings forth a culmination, which, however, is not especially strong, and after it, follows a fast decrease in the energy. The piece ends, with the canon of the two soloists is repeated against the initiation of the dissonant assonance of the three choir groups, but this time choir 1 and choir 3 are introduced simultaneously, whereat the melodic line, formed by the higher voices, is interrupted - "refracted"- it comprises only one upward leap of a third (figure 7). The overall dynamics of the initiations of the choir groups is piano. Quietly sounds also the repeated rhythmic model in the wood block, this time accompanied by a tremolo in quiet dynamics in the tambourine. For the repetitions, there is an indication for morendo, which also corresponds to a decrease in the tonus, to a subsided, sorrowful whispering.

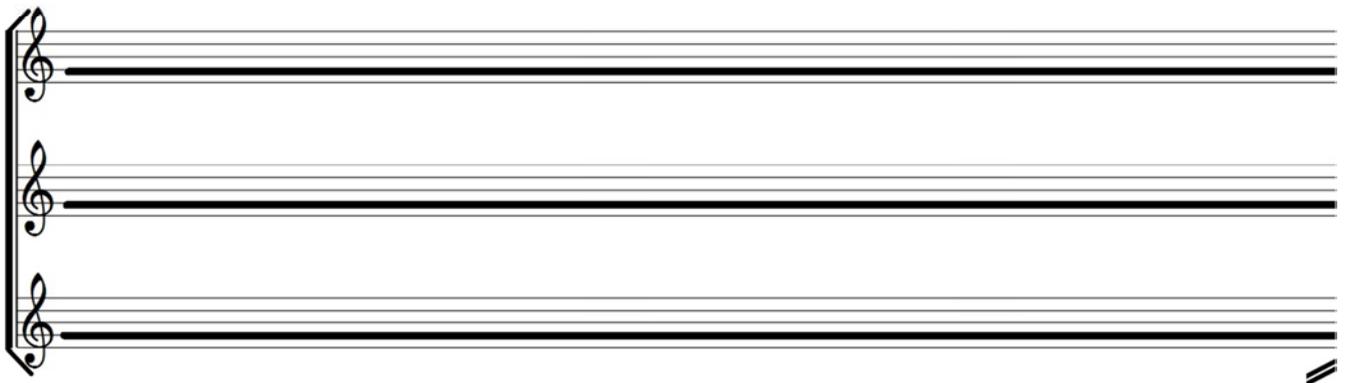
\* **Free, cantabile**

*Solo* 

сѐс прах па - я - жи - на, мом - не - ле, сѐс

*Solo* 

сѐс прах па - я - жи - на,



The musical score is divided into several sections:

- Solo 1:** Two vocal lines in canon. The first line has the lyrics "прах па - я жи-на" and the second line has "мом - не ле, ста - ни раз - тър - ни си ги".
- Choir:** Three vocal staves with lyrics "ни", "ста -", and "р" respectively. Dynamics include *p* and *mf*.
- Solo 2:** Two vocal staves with solid black lines, indicating a rest or a specific performance instruction.
- Choir:** Three vocal staves with solid black lines, also indicating a rest.
- Tambourine:** A single staff with a dynamic marking of *p* and a *morendo* instruction.
- Wood blocks:** A single staff with a dynamic marking of *p* and a *morendo* instruction.

\* The soloists sing in a canon without seeking vertical synchronicity between the two solo parts

Figure 7. N. Stoykov - "Stani, raztarsi gi" for folk choir and percussion instruments – culmination and finale.

Built in such a way, the dramaturgy of the ensemble work accurately corresponds to the emotional uniqueness of the

folk song it has as a prototype. This again proves the ability of Stoykov to ingeniously see into the specificity of the



1.

Ой, чер - но - о - ко де - вой ко,

Ой, чер - но - о - ко де - вой ко,

2.

*mf* Ой, чер - но - о - ко де

ко, *mf* хей

ко, *mf* хей

Figure 8. N. Stoykov - "Oy, chernooko devoyko" for a folk choir and percussion instruments, bars 1 – 12.

The first verse of the song (bar 10 – 32) sounds in a more transparent texture - it is performed by choir I with mezzo forte dynamics and is accompanied by the two percussion instruments with a less argute sound - tambourine, in whose part the marking of the metric partitions and the tremolo on the three-beat group are preserved, but no requirement for a change in the dynamics is set (i.e. the forte from the introduction is kept); and goblet drum, which now marks the primary beats - the five sixteenths, again without a change in the dynamics (figure 8). With these instructions by the author for saturation of the sound production, the accompanying instruments sound in a little bit intense dynamics, than the soloing voices, but the saturation of the accompanying ensemble is weakened by the temporary exclusion of the two instruments with brighter timbre. The playful, skillfully estimated imbalance, achieved in this way and at the same time demanding certain exertion of the hearing of the

perceivers, in order to discern the melody and the verbal text; is another "jest" by the composer, accordant with the character of the folk song.

The first verse is separated from the next two with a short interlude (bars 33 – 36), similar to the first stage of the introduction, but now for the three choir groups, there is an instruction "with shouting and clapping" [11, p. 80]. This effect, in an attractive way saturates the sonority, highlights even more clearly the metric partitions and guides the attention towards the next structure. It is already anticipated by the listeners with curiosity - what else will follow after these intriguing effects?

What follows is a complexly organized canon (bars 37 - 63), in which participate all three choir groups: choir 2 enters with delay of two bars after choir 1, and, in contrast – choir 3 sounds with delay of one bar after choir 2 (figure 9).

The musical score consists of three systems, each with three staves labeled I, II, and III. The time signature is 3/8. The lyrics are in Bulgarian. The first system contains the first line of the canon. The second system contains the second line. The third system contains the third line. The lyrics are: "Ла - зар дво - ри не ме - те, не - ме - те, ма-ри, Ла - зар дво - ри не ме - те, Ла - зар дво - ри не / що - то муй но - ва при - ме - на, при - ме на. не - ме - те, ма-ри, що - то муй но - ва при - ме на, ме - те, не - ме - те, ма-ри, що - то муй но - ва при / Ем му са жъл - ти чех при ме на. Ем му са ме на, при ме на."

Figure 9. N. Stoykov - "Oy, chernooko devoyko" for a folk choir and percussion instruments, bars 37 – 51.

In all three groups, the folk song is conducted entirely, without alteration; and the repetition of the canon for the third verse begins shortly before the ending of the performance of the melody in the three choir groups, i.e. in the choir 1 it begins simultaneously with the sounding of the anchor tone in choir 2. In this way, the second and the third verse are separated only by the slight "thinning" of the sonority, caused by the single-bar pauses, separating the consecutive cadenzing of each of the three choir groups from their next successive initiations (figure 10). The introduced in this way textural and structural (since, as unlike for the first and the second verse, between the second and the third one

there is no instrumental interlude) diversification is also perceived as an original "jest" by the composer for the audience. In the third verse, the same structure of the canon is kept. The dynamics, determined by the author, is forte; the instrumental ensemble does not participate. This allows for the complex canonic organization to be recognized and observed more easily by the audience; it establishes a new, to some extent contrasting color effect - concentration and some "displacement" of the choir sonority, with the absence of the instrumental accompaniment, and in this way it also contributes for the overall cheerful "spring" colorfulness of the recreated holiday.

The musical score consists of the following parts:

- Vocal Part I:** Lyrics: го - де - те, тюх, брей, тюх, брей, тюх, брей, брей!
- Vocal Part II:** Lyrics: го де те, го - де - те, тюх, брей, тюх, брей, тюх, брей, брей!
- Vocal Part III:** Lyrics: ма - та го де те, го - де - те, тюх, брей, тюх, брей, тюх, брей, брей!
- Triangle:** Percussion part with a final flourish.
- Tambourine:** Percussion part with a final flourish.
- Goblet drum or Wood blocks:** Percussion part with a final flourish.

The score includes dynamic markings such as *f* and *ff*, and a repeat sign with first and second endings.

Figure 10. N. Stoykov - "Oy, chernooko devoyko" for a folk choir and percussion instruments, bars 59 – 69.

The finale (bars 64 – 69), in accordance with the intention of the tonal artist to highlight the structural elements with his own textural decisions, but with "landmarks" placed for the role of each of them in the overall musical form, represents an enunciation on the tone  $g^1$  with successive initiation of the three choir groups with the delay of one bar; the instrumental ensemble sounds only in the last tone, in order to create an accent at the very end of the piece.

This approach – emphasis through speech in the choir groups, the structures, in which the folk melody is not performed – gives clarity and perspicuity to the construction, but also has a clear contribution for recreating with musical means the character of spring merriment, colorfulness and vitality of the holiday of Lazarus Saturday. The several joyful "jests" by the author in turn add freshness and exuberance.

## 6. Conclusions

1. In each of the three parts of the cycle, despite the relatively small performers ensemble, original and diverse means of organization of the *music texture* have been discovered, so that through the texture, the emotional specificity of the folk melody is represented perfectly.

2. The three works have obvious similarities in their *structure*:

- In the introductions, the intonations of the melodies are being clarified gradually;

- The interludes are either instrumental (I remind that a melody cannot be performed on the participating in the suite musical instruments), or with still relatively less varied intonations, i.e. allowing for the structural elements, in which a folk song is being performed, to be distinguished clearly with their character;

- In the finales, in which participate both singers and instrumentalists, the acquired impressions are confirmed.

Through these means, the chosen structures of the parts of the suite cycle provide an opportunity for a complete manifestation of the emotional impact of the folklore primary sources.

3. Through the found unconventional approaches for *using and combing means of expression*, like dynamics and sound balance of the textural elements, in an original way support, develop and enhance the impact of the folk melodies.

4. The attention to the *sound vertical* - the harmonic intervals used between the vocal parts - in turn contributes for the embossed tinturing of the emotional nuances in the recreated musical images.

With the reviewed techniques, the composer Nikolay Stoykov once again proves his mastery in recreating folk music, in working with vocal and instrumental ensembles, his

ingenuity in combining musical means of expression for achieving a specific effect and his delicate sense of the character of the folk melody. I cannot forget to remark also his discernment in selecting beautiful and touching folk songs, whose dramaturgical potential he develops in his works.

---

## References

- [1] Bershadskaaya, T. Lectures in Harmony. Leningard, 1978. (Бершадская, Т. Лекции по гармонии. Ленинград, 1978)
- [2] Bonfeld, Introduction to Music Studies Moscow, 2001. (Бонфельд, Введение в музыкознание. Москва, 2001)
- [3] Fileva, Kr. Folk Music in the Chamber Works of Nikolay Stoykov. Plovdiv, 2016. (Филева, Кр. Народна музика в камерното творчество на Николай Стойков. Пловдив, 2016)
- [4] Fileva, Kr. The Educational Aspect in "Smarfiolcheta" by Nikolay Stoykov. Journal: Yearbook of the Academy of Music, Dance and Fine Arts, 2016, p. 32 – 50. (Филева, Кр. Обучаващият аспект в "Смърфиолчета" от Николай Стойков. В: Годишник на АМТФИ, Пловдив, 2016, с. 32 - 50)
- [5] Fileva, Kr. and P. Mincheva. Harmony for Beginners. Plovdiv, 2016. (Филева, Кр. и П. Минчева. Хармония за начинаещи. Пловдив, 2016)
- [6] Holopov, Y. Harmony, Theoretical Course. Moscow, 1988. (Холопов, Ю. Гармония, теоретический курс. Москва, 1988)
- [7] Mincheva, P. and Kr. Fileva. Basic Theory of Music. Plovdiv, 2000. (Минчева, П. и Кр. Филева. Елементарна теория на музиката. Пловдив, 2000)
- [8] Stoyanov, P. Aspects of style in music. (Стоянов, П. Аспекти на стила в музиката. София, 2010)
- [9] Stoyanov, P. Harmony. Veliko Tarnovo, 2010. (Стоянов, П. Хармония. Велико Търново, 2010)
- [10] Stoyanov, P. Introduction in Music Theory. Veliko Tarnovo, 2001. (Стоянов, П. Въведение в теория на музиката. Велико Търново, 2001)
- [11] Stoykov, Nikolay Ivanov. Nikolay Stoykov's Vision about the Composer and the Universe. International Journal of Literature and Arts. Special Issue: Musical Theory, Psychology, Pedagogy and Performing. Vol. 3, No. 5-1, 2015, pp. 43-49
- [12] Stoykov, N. and V. Spasova - comps. Songs for folk choir with accompaniment by folk orchestra. Sofia, 19896. Stoyanov, P. Aspects of Style in Music. Sofia, 2010. (Стойков, Н. и В. Спасова – съставители. Песни за народен хор със съпровод на народен оркестър. София, 1989)