

The Unusual Sounding and the Dramaturgy in the Piano Works by D. Nenov

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Abstract

The objective of this study is the elaboration of the dramaturgical principles in the piano works by Dimitar Nenov. The research conclusions highlighted the following: The intimate connection with the Bulgarian folk music is not enough to explain the unusual sounding of the Nenov's plays. The spatial interpretation of the notions 'static' and 'dynamic' familiar to Nenov from his practice as an architect has a profound influence on his piano opuses. In his works, the form of which requires static character in the construction of the chosen musical form, in the thematicism (somewhat - in the texture) a more diverse and more complete approaches are conducted associated with the dynamic principles. In examples with dynamic form the captivating techniques, expressions of the static principle, find manifestation (but incomplete fulfillment) in the textural setup, the type of thematicism, the construction of the themes. More fully developed are the manifestations of the dynamic principle. Main principles determining the form are variability and disproportion. Therefore, in the piano works of Dimitar Nenov is preferred dynamism, complex multilayered texture, connections made at different levels within a piece, sharp sounding dynamic thematicism.

Keywords: Dimitar Nenov, piano work, dramaturgical principle

Introduction

The works of D. Nenov have puzzled many researchers. Very often the attempts to summarize and display the principles which govern the works have finished with the finding that the exceptions to a rule formulated are about the half of the cases, for which it should apply, or that the formulation still does not explain the sounding and dramaturgical originality of the artistic product.

1. Subject, purpose and objectives of the study

The **subject** of this study are the piano works of the famous Bulgarian composer Dimitar Nenov represented by: the Concerto for piano and orchestra, Sonata es moll, Two etudes, "Toccata", "Theme and Variations", "Meditation", "Cinema Suite", "Nocturne", "N 17", "Rondo", cycle "Miniatures for Piano" that contains "Prelude", "Song", "Staccato", "Pastoral" and "Bagpipe". The **purpose** of the study is the elaboration of the dramaturgical principles in these works. The subject formulated in this way requires the following **objectives**: clarifying the connection between the piano works of Nenov and Bulgarian musical folklore; establishing the influence of the aesthetic attitude and practice of Nenov as an architect on the principles of organization of his works for piano.

2. Clarifying the connection between the piano works of Nenov and the Bulgarian musical folklore

In view of the aesthetic attitude of the composers that are Nenov's contemporaries for creating author music on the sound basis of the national musical folklore, researches of the specific sounding of his piano opuses initially are directed to the connection with the Bulgarian folk music. Three approaches are outlined in the attitude of our musical artists to the native musical folklore. The first one - literally transferring a folk song - is characteristic of the early attempts of Bulgarian artists to create music with a national sounding. While these composers most often harmonized the songs that they used in their works, Nenov did not attempt to adjust the folk melody to the classical major or minor modal structures, neither relied entirely on the homophonic texture organization but also revealed the linear nature of the folk song. The only one literally quoted folk song in the piano works of Dimitar Nenov is used in the Concerto for piano and orchestra (example N1).

The second type of communication with the national musical tradition is intertwining of inherent of the folk music rhythms and melodic moves in the works. This tinting of musical contexture with intonations taken from the vocal and instrumental folk music, suggesting much deeper insight into its nature, is characteristic of the later stages of development of the professional school of composing - the generation of the musical artists to which belongs Nenov himself. The introduction of intonations found in vocal folk models may be found in the piano work "Toccata" by Nenov. The third type of attitude towards folk heritage, which in fact Nenov has sensed is the recreation of the principles and techniques characteristic of national musical folklore in professional works. Such an approach used mainly by composers who worked after Nenov, by his students, is present even nowadays. The typical of Bulgarian folk musical art principles and techniques, which Nenov recreated in his works, are:

- The presence of various modal structures - incomplete sound lines (incomplete tone content), ancient modes, makams (oriental modes). The creative reproduction in the piano opuses of Nenov is directed not only to the use of the ancient modes, but also to the artificial modal structures. He re-creates also the used in the musical folklore sources secondarily variable modal structures.
- Susceptibility of the folk melody to polyphonic arrangement. The folk song that became the theme of a variational structure within the piano Concerto (third section) even at its initial occurrence is accompanied by a melodically active voice. Further, a significant part of the variations are with polyphonic texture;
- Relations melody - burdon (the lower voice consists of only one tone, sounding during the melody in the upper voice) in Bulgarian polyphonic folk singing;
- presence of heterometric lines (sequences of variable time signatures) in certain folk songs;
- Reconsideration of the techniques typical of the manner of singing of folk singers, like "otpyavane" (the first singer continues to sing the last tone of the phrase, while the second singer sings the melody) as well as a specific performance technique for a national musical instrument. **The profound and multicomponent connection with the folk musical tradition is one of the fundamental principles in the piano works of Dimitar Nenov. The respect to the native musical folklore and implementation of all types of approaches to folk music, known in the Bulgarian musical creative professional practice are not enough to explain the strange nature of sounding of the Nenov's music.**

3. Static and dynamic in the piano works of Dimitar Nenov

3.1. Static and dynamic principle in the music

Apart from being a prominent composer Nenov was also a prominent pianist and architect, left his artistic imprint on the image of Sofia. It is natural that the various areas of his interests and his creative activity are related, have mutual influence and are transferring approaches and expressions. In this sense it is expected that the perceptions, attitudes and skills to handle space, proportion, symmetry, would penetrate in the other field of Nenov's creativity - handling time, melodies and musical forms. Indeed, even in the construction of the themes in his piano works is tangible the attention to the expression of the proportions, the impact of the arrangements of the details which evokes associations with the expressiveness of spatial ratios in the monumental art. In a building that is the finished, the integral architectural form as well as in a musical work that is the finished, the integral musical structure, balance and symmetry create the impression of static. "The equality or the nuance in the relations between the values of the three coordinates of space characterizes the relatively static character of the form.

The contrast in the relations creates a dynamic in the direction of the prevailing value." The symmetry, which implies equilibrium and static character as well, suggests also a clear differentiation of elements between which the relations of symmetry would occur. Since the aesthetic characteristics pertaining to the whole, are valid for any part of it, in the smallest ornament the static character is expressed in the equilibrium achieved by bringing the details together in the middle of the ornament, softness of the elements and smoothness of the lines. Static is considered the warm, floral Greek ornament. For example the gothic cathedrals are considered to be dynamic structures - buildings whose ratios in the dimensions of the three coordinates (significant prevalence of the height to the values of the other two dimensions), the location and the shape of the elements (elongated shapes of all elements, the orientation of the elongation - vertical - corresponds to the dominant height over the other numeric values of the building) create the impression of the absence of beginning and end, of unconstrained movement in the upward direction, of a prayer that is going straight to God.

The ornament, which is considered to be dynamic - the cold, Scandinavian animal ornament - is characterized by the sharpness of the features by details dispersed towards the edges, as if stretching, exerting pressure on its borders, which creates a sense of action of centrifugal force, of motion and energy. The fact that Nenov really was excited by the aesthetics and the impact of these opposing in their characteristics ornaments, I learned from his student Trifon Silyanovski who has taken piano lessons from Nenov. In music, where the values of the three coordinates cannot be compared, for determining the effect of the static and dynamic, importance have the correlations in the duration of the partitions, the presence or absence of bright caesura - splitting elements, the concentration of the thematic material in certain zones or on the contrary - its unimpeded penetration and saturation of the whole form. In music as a static form is perceived the Sonata, as well as the ternary forms like "a-b-a" (where the third partition repeats the first), the characteristics of a dynamic form most accurately meets the fugue. Since the caesura is a splitting element that separates relatively autonomous musical constructions from each other, the type of the texture that involves the presence of more caesura at the same time in all the voices, is perceived as static. The homophonic texture organization where each cadenza in the melody, each conclusion, which in many cases is followed by a caesura, is both a cadenza and a caesura in all the voices, as they accompany the melody, i. e. they are dependent on it.

This often closing creates frequent divisions, respectively, conditions the homophonic texture to be perceived as static. On the contrary, the type of the polyphonic texture organization in the contexture of the sound matter in which the polyphony is composed of relatively autonomous melodies, none of which imposes on the others its gradations and caesura, cadenzas and caesura between the individual voices may not coincide (the closing and clearance take place in a single voice, while at the same time the development in the other voices continues) creates the necessary conditions for a dynamic, continuous, unlimited development, freedom of movement. Complementary rhythm, inherent to the polyphonic tone contexture, creating an even pulsation of certain identical tone durations, is also an obstacle to the occurrence of a long caesura. The small elements in a building - ornaments often have a specific imaging concreteness. In the musical work the image is specified through the themes that in regard to the integer are its elements, too. They represent the characters in the work and have their own musical characteristics (depiction). Through the musical means of expression the impression of stretching the boundaries of the element, the "centrifugal forces" governing the details of the theme (or the thematic core when it comes to a very short melodic structure) can be obtained through "deconcentrating" the tones of the sound lines, from which the melody is constructed, towards its edges, or "concentrating" towards the one end (towards the lowest or the highest tone from the diapason of the melody). Often, such a structure does not allow the last tone to be perceived as steady. Another possibility is the occurrence of long tone durations in the middle of the melodic formation with significantly shorter tone durations at the beginning and at the end, or a long tone occurrence at the one end of the thematic unit, giving sharpness to the rhythm.

3.2. Manifestations the static and the dynamic principle in the *thematicism* of the piano works by Nenov

3.2.1. The dynamic principle

The manifestation of both static and dynamic principle in the musical thematicism can be clearly traced in the themes of the piano Concerto. The entire spectacular work is made up of seven motifs of which the first six, emerging consecutively but in different instruments in the orchestra (i. e., do not form a melody), build the first theme, the seventh motif represents the second theme, and in the third distinct section of the Concerto appears a literally quoted folk song from which some of the motifs are distant intonational versions.

Example N 1 Concerto for piano and orchestra, Third section - cited folk song



For the motif N 1 (example N 2) is characteristic the accumulation of semitones at both ends of the diapason at significantly larger interval augmented second in the middle. The last two descending minor seconds do not allow the closing tone of the motif to sound like steady. This indicates that the motif has dynamic characteristics.

Example N 2 Concerto for piano and orchestra, First Section, motif N 1



Similar structure has the motif N 4, which is also dynamic.

Example 3 N Concerto for piano and orchestra, First Section, motif N 4



The tones composing motif N 2 are situated in the lower end of the diapason and towards the "top" appear as a larger interval, i. e. this motif is dynamic, too.

Example N 4 Concerto for piano and orchestra, First Section, motif N 2



Similar is the interval structure of the motif N 5, but here the minor seconds are "compressed" at the upper end of the diapason.

Example N 5 Concerto for piano and orchestra, First Section, motif N 5



Of motif N 6 is inherent the rhythmical imbalance - very long tone duration is followed by a significantly shorter, which again gives it dynamic characteristics.

Example N 6 Concerto for piano and orchestra, First Section, motif N 6



In a sense, (composed only of semitones) as static can be considered the motif N 3, but in it the last tone does not give the sense of completeness.

Example N 7 Concerto for piano and orchestra, First Section, motif N 3



The motif, representing the second theme - motif N 7, with its even quarter notes movement of ascending seconds and the obvious basis on the final tone, convincingly indicates a static character.

Example N 8 Concerto for piano and orchestra, First Section, motif N 7



Based on the considered examples it is clear that the opposition **dynamic - static is used in the concert to outline the two main characters - the first and the second themes. Thematic material that displays pronounced static or dynamic features can be found in works created in different periods of Nenov's work. All this suggests that these features are intentionally established.** In the first theme from the first part of the early Sonata es moll is observed as follows - the theme is built mainly on ascending and descending resembling scale successions and a clearly outlined motif, composed of repetitions of a tone under the pronounced dotted rhythm and a descending leap on a quint. The sharp distinctiveness of both the melodic graphic of this motif and the rhythmic group clearly distinguish all of its occurrences in the structure of the theme from the rest, considerably smoother melodic line, adding some "inhomogeneity" to the sounding of the theme. This sharply pronounced, bright with its interval and rhythmic organization concise motif obsesses the mind of the listener and, as appears alone in the reprise, where is expected to sound the entire theme, it is perceived as a "symbol" of the first theme.

The obvious "separability" the rhythmic-intonational brightness and the role as a "symbol", "representative" of the first theme allows me to define it as a bright **fragment** and for the theme that contains it, to introduce the term "**fragment theme**".

Example N 9 Sonata es moll, First part, first theme. The fragment is marked with brackets



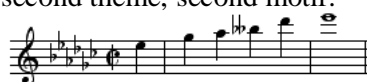
In the fragment themes stand out one or more small, but bright, attracting the attention, memorable little thematic units (motifs or phrases). Their clear distinctiveness from the other elements of the melody or from the rest of the tone texture when the whole theme constitutes only of a fragment, the easy memorizing, allow these fragments in the development of the work to occur as symbols of the whole theme. In the first part of the Sonata es moll the fragment stands out not only by the general forms of movement - resembling scales successions in the melody but also from the lower voice that performs tremolo at an octave and in some moments doubles the melody, i. e. this is obsessive, intriguing, standing out from the other more monotonous elements of the musical contexture. This fragment is pronouncedly dynamic because the repetitions of one and the same tone in a sharp dotted rhythm and relatively shorter tone durations are situated at the beginning of the motif, which gives the impression of concentration, compression of tones, for accumulated potential energy, for sharpness of the features and the descending quint, which ends the thematic unit creates intonational and rhythmical "attenuation." Subsequently, the fragment occurs as the only symbol of the theme (the entire theme does not appear at the reprise, there sounds only the fragment), of this fragment is formed the final of the first part, which gives it a dramatic load. All of this allows me **to accept the dynamic characteristic of the fragment which is the representative of the theme, as a characteristic of the theme itself.** The second theme of the same part consists of two motifs, the first of which is repeated three times (the last recurrence is an intonational variation). As it is clear from the example, this motif is definitely dynamic - in the middle of the sound line (A-B-ces-e-f-ges) is situated the only large interval while at both ends are "uncentred" the halftones.

Example N 10 Sonata es moll, First part, second theme, first motif.



The melodic graphics with a minor sixth in the center of the motif more clearly impose the impression of the action of "centrifugal forces". The last tone is eight times longer than the previous fourths which means that the rhythmic organization of the motif also does not suggest balance, and although the long last tone is located in the first beat achieved after two consecutive ascending minor seconds it does not leave the impression of steadiness, of a relative completeness. The second motif that sounds only once within the structure of the theme displays static characteristics - gradual upward movement with larger intervals at the ends of the sound line, respectively, at the motif, and the smallest - in the middle, finishing in a tonic, which gives stability.

Example N 11 Sonata es moll, First part, second theme, second motif:



This means that the contrast static - dynamic in the first part of the Sonata is concentrated within a single theme. It is also important to take into consideration that the second motif, not only lacks the brightness, the sharpness and the clear differentiation of the fragments but also does not undergo an independent development in the work.

This means that the main "representative", the fragment of the second theme outlines the first motif which is not only vivid and memorable but also takes a great part in the further development. **In the first part of the Sonata es moll the main fragment of the first theme is dynamic, and within the second theme is composed the confrontation dynamic - static as in the development domineer the first one - the dynamic motive.**

The thematic material of the six-part piano cycle "Cinema Suite" displays dynamic characteristics. Inherent in the thematicism of this suite cycle is the construction of the melodies entirely on variations of one or two motifs. In every part the motifs that form the themes appear in so many intonational variations that this gives grounds the motifs to be considered as a combination of original appearance, close and distant variations.

The theme of the second section (representing a variational structure) of the Concerto for piano and orchestra in the melodic composition in which are woven versions of the motifs that formed the first theme of the first section, although the component melodic constructions are composed of seconds, displays more dynamic characteristics, as: the initial motives of each phrase have a sharply distinct rhythm (a dotted fourth and two sixteenths) phrases are built on different modes, as the temporary supports, not only are different, but also are "away" from the original, which gives the impression of instability and prevent their perception like splitting elements, the overlapping of the last tone of the theme and the initial tone of the first variation create a sense of blurring the boundaries.

3.2.2. The static principle

In the second part of the Sonata es moll, which has a structure of two-themed fugue pronounced static character displays the main theme. This first theme is comprised of consecutive ascending and descending resembling scales movements between the tonic and the fifth pitch and the only quart upward leap at the end up to the first pitch. The serial moves covering almost the entire theme with the softness of their melodic graphics and the rhythmic balance neutralize the sense of energy from the last leap, while the tones that form the sound lines are equally distributed (the sound line is complete).

Example N 12 Sonata es moll, Second part, first theme



The second theme of the same part is dynamic as the tones of which it is composed are not arranged in a gradual succession but are gathered at the upper end of the diapason (respectively - at the end of the motif). Due to the brevity of the theme the initial leap on ascending quart and the continuing movement in the same direction, the absence of reverse movement are prerequisites for the emergence of a sense of dynamism.

Example N 13 Sonata es moll, Second part, second theme



Since the third structure in the piano works by D. Nenov that has a sonata form - the last (fourth) section of the Concerto for piano and orchestra, is not composed on an independent thematic material, the following conclusion refers to the first section of the Concerto and the Sonata es moll: **in the thematic material of the sonata forms of the piano works by Dimitar Nenov he comperes the static and the dynamic principle, and in both cases the main themes are dynamic. In the fugue - the second part of the Sonata es moll once again is made this comparison but here the main theme possesses static characteristics.** Considering these examples, I can conclude that **the opposition static - dynamic can be found in all the piano works by Nenov in which there are two themes. The confrontation energy (dynamic) - quiescence (static), which occurs in thematicism is "scaled" - transferred between the nature of thematicism and that of the overall structure - the musical form. While the main themes in the static sonata forms are dynamic, the main theme in the dynamic form fugue, being its contradistinction is static. Hence I reach the conclusion that Nenov designs his works as a balance between movement and quiescence.**

The theme of the piano cycle "Theme and Variations" is static due to the quadratic structure, which means balance in the duration of its component structures. To the static nature contribute also the distinct segmentation into small elements, the even distribution of seconds in the sound lines in most of the phrases, the insignificant differences in the durability of the tones of which the melody is composed.

With such distinctive features are characterized the themes of "Prelude" and "Pastoral" from the cycle "5 miniatures for piano." The thematic material of "Song" and "Staccato" from "5 miniatures for piano", "Nocturne", "N 17", "Toccata" and "Rondo" cannot be defined as static or dynamic.

3.3. Manifestations of the static and dynamic principle in the *texture* of the piano works by Nenov

3.3.2 The dynamic principle

In certain plays are used variety of approaches for complication and enrichment of the tone contexture through which is overcome the rigidity of the differentiation "melody - accompaniment." These techniques are:

- Opposite movement of two texture lines. In Etude N 1, where the second, third and fourth time of bar 31 of which the melody in the lower voice is a mirror image of that of the higher register;
- Involvement of means of the texture organization characteristic of polyphonic plays as vicissitudinary counterpoint, imitation, cadenza with overlapping, complementary rhythm. Such approaches have not yet led directly to the texture polyphonisation but contribute to blurring the boundaries between the dominant and the subordinate texture elements. Complementary rhythm may be found in the fifteenth variation of "Theme and Variations", imitation and vicissitudinary counterpoint are frequently found in the piano Concerto. In the second part of the Sonata es moll, built in the form of fugue the expositional partition and the beginning of the final partition are predominantly polyphonic and in the repercussion dominates the homophonic organization of the sound contexture, and in rare and transient structures appears second melodically active voice. In some cases the repercussion where the main melodic role has the conducted theme in the durchfuhrungs in the caesura at the end of a durchfuhrung through the concealed polyphony in the accompanying layers are differentiated lines, imitating the theme (bar 153 - 154, 155 - 156, 165 - 166, 167 - 168). The introduction of the imitating "voices" simultaneously with the last tone of the melody creates cadenza with overlapping in which the caesura in the melody is no longer a caesura in all the voices, i.e. its effect as a splitting element is overcome with regard to all texture layers.
- Concealed polyphony except in the discussed cases from the Sonata es moll, is widely applied technique in "Bagpipe" from "5 Miniatures for Piano" and "Toccata"
- Melodising the bass. This technique is very commonly used and can be found for example in the "Prelude", "Song" and "Pastoral" from "5 miniatures for piano", in "Rondo";
- Imitation of certain motifs by the soprano melody in the middle voices. This technique is very common in "Song" and "Staccato" from "5 miniatures for piano" and in "Meditation", "Rondo", "Theme and Variations", the third section of the Concerto for piano and orchestra. In "Staccato" of the separate motifs imitating melodic moves in the soprano line gradually originates a melody from which by holding the tones is separated a new voice.
- Sub-voices (in a certain moment one of the voices divaricates). The technique is applied in "Toccata" and "Theme and Variations";
- Polyrhythmic relations between the texture elements which is observed in the second section of the piano Concerto, in Etude N 2;
- Relations "melody - burdon", that appear in "Staccato" and "Theme and Variations";
- Introduction of polyphonic means for combining the texture components such as canon. Appears in the IV variation of the second section of the piano Concerto;
- Construction of a composite type of texture. This technique is most commonly represented in the Concerto for piano and orchestra. In this work, where the variety of techniques for polyphonisation of the texture is most completely manifested, alternate polyphonic, polyphonic - homophonic and homophonic episodes. Polyphonic and polyphonic - homophonic types of structure of the sound contexture significantly prevail over the homophonic and are characterized by complicated organized texture layers, getting into various modal and rhythmic-intonational relations.

One of the main means to achieve steadiness, stability, tranquility and to create conditions for segmenting is the presence of a tonal stability, which suggests tonic and dominant relations. Ways to destabilize the tonal support (which is a step towards overcoming the splitting, created with the resolutions of dominant into tonic) are the use of old modes like Myxolydian in "Bagpipe", Lydian modal coloring in "Staccato", creation of artificial modal structures which occurs for example in "Rondo".

3.3.1. The static principle

As homophonic may be determined the texture only in "Cinema suite", in "Nocturne" and in "N17", of which most consistently the homophonic organization is sustained in "N17". In the "Nocturno" at certain moments the strict separation "melody - accompaniment" is diversified with an underlying polyphony, resulting in a sense of a second melodically active voice. The static character in "Cinema suite" in a sense, is hindered by dissonances that are used neither to give sharpness to the functional aspirations, nor to raise the tension into culmination, nor to accentuate, "illuminate" a certain moment of the development of the musical character, but as an integral "background" of the existence of the melody. They are not resolved at the ends of the phrases of the soprano melody, giving the exposition instability, tension, lack of steadiness.

Example N 14 Cinema Suite, First part - Presto, bar 1 – 8

3.4. Manifestations of the static and the dynamic principle in the form of the piano works by Nenov

3.4.1. The dynamic principle

In the sonata forms (the first and the fourth section of the Concerto for piano and orchestra, the first part of the Sonata es moll) is observed tangible disproportion between the sections and in all three cases the longest is the exposition. The specific ratios are: exposition to development - the first section of the piano Concerto - 2.28 times longer, the fourth section of the piano Concerto - 5.2, the first part of the Sonata es moll – 6.34 times. The duration of the exposition compared to the reprise can be expressed as follows: in the first section of the piano Concerto, it is 2.27 times, in the fourth section of the piano Concerto - 2.33 times, and in the first part of the Sonata es moll – 1.4 times. Pronounced imbalance may be found between the two parts of the Sonata es moll - the first part is 2.54 times longer than the second. In the Concerto for Piano and Orchestra the shortest is the second section, the first section exceeds it by 2.78 times in duration, the third section is 2.66 times longer than the second, and the most widely developed fourth section lasts 3.74 times longer than the second.

Imbalance in the duration of the sections is perceived also in the ternary forms. In these plays the three parts have different length, i.e. the two marginal partitions that should most accurately represent symmetry in the duration, are not very similar in length. This is most clearly expressed in "Staccato" and in "N 17", where the first partition is the longest. In the other ternary forms most extended is the middle partition. The pronouncedly different duration of the partitions in the ternary and sonata forms, especially the imbalances between the marginal partitions gives grounds to assume that **Nenov aims to overcome the strict symmetry, to create even in these forms certain imbalance and dynamics**. There is a disproportion between the partitions of "Rondo" where prevail "A" and "A₁" to B₁, B₂, A₂.

The variational cycles are also characterized by significant differences in the duration of the individual parts, in all the cycles can be found additions to some of the variations, and in the second section of the Concerto some variations are reduced versions of the theme. The imbalance, the disproportion in the length of the partitions characterizes the entire Sonata, variational and ternary piano works by D. Nenov. The successive conduct of this principle imposes the conclusion that **the imbalance, the inequality in the duration of the elements of the whole is an intended effect and a trait of the piano works by Dimitar Nenov**.

One of the manifestations of the dynamism in the form is the removal of barriers to the spreading of the thematic material through the work, the absence of **areas** of appearance of the individual themes. However, in a large work the repeated sounding of a theme not only involves the use of variations, but also can never take place without its rhythmic-intonational variation and renovation. Even in a short play the frequent occurrence of the theme is related to the creation of its variants obtained through multiple techniques of variation. In this sense - as a principle, which if followed contributes greatly to the unhindered impregnation of the whole work with thematic material of the same origin; **the variability can be seen as more similar to the dynamic form-constructing**. In the piano Concerto some of the motifs representing the thematic material of the first section are distant rhythmic-intonational versions of the folk song used as a theme in the variational structure of the third section. In turn the motifs in addition to their numerous modifications, common in the first, second and fourth section (the latter has no individual thematic material and is based on versions of the song phrases and the motifs from the first section) are used to create a melody which constitutes the theme of the variational structure of the second section. That means that, the thematic material of the whole concert is related through the variability.

In "Rondo" is observed influence in the applied means of variability used on the thematic material of the different, contrasting in character partitions. This penetration of techniques weakens the barriers between the partitions. Since the structure of "Rondo" is $ABA_1B_1A_2$ - tri-pentary, the parts A_1 and A_2 are variations of A and B_1 is the modified B ; this points to the fact of the influence of the variational form on the tri-pentary. "Prelude" is composed of variations on a melodic structure, and the same applies to "Song." In "Staccato" in the melody of the middle partition are intertwined motifs from the first partition, a similar phenomenon can be found in "Meditation" and "Toccatà" this can be found also in the ternary form of "Cinema suite". These examples point that **the variability is a principle that has found a widespread and multidimensional expression in the piano works by Nenov**. The various techniques for influence of the variability on the form that are found in many of the works raise the variability into one of the form-constructing factors of the piano works by Nenov. Since the literal reprise is not inherent to the ternary and also to the sonata structures (which also have three partitions) in the Nenov's piano works is reasonable the conclusion that **Nenov gives preference to the variation to the innovation over the strict symmetry and, inserting in various ways dynamic characteristics in the static form, seeks a balance between the static and the dynamic principle**.

Phenomenon, related to the manifestation of the dynamic principle, is the weakening of the splitting factors. This is obvious between the first and the second section of the piano Concerto. The eight-bar conclusion, with obviously unstable last chords, does not give the impression of completeness, stability. The distinction between the two sections – the Sonata and the variational structures - is marked only with a fermàta and a sign for "pause" on the last line. The second and the third sections again are not clearly separated – the bitonal chord at the end of the second section and the one-measure pause with fermàta are not sufficient to clearly differentiate the two variational structures with related thematic material from one another. In the Sonata *es moll* the tempo and the tonality remain unchanged between the two parts, but they are changing within each part. Thus tempo and tonal differences cannot be used by the listener as reference points for differentiation. The tempo and the tonality are rather establishing a connection between the parts. The task of the performer to highlight them when presenting, and the listener to identify them as different, is further complicated by the fact that the time-signature changes not only between the two parts but also within one part. The absence of bright differentiations is observed in the second and the fifth part of the "Cinema-suite" and in "Staccato". In some piano works of Nenov the splitting element is replaced with the transition, as it is between the third and fourth sections of the Concerto for piano and orchestra. Transitions instead of splitting elements may be found between the exposition and the development partitions in all the three sonata forms - in the first section of the Concerto and the first part of the Sonata, where the transition after the second theme does not lead to a conclusion, but directly to the development; and in the fourth section of the Concerto where between the two partitions is positioned an episode characterized by its great dominant tension. A similar instability is found in moments that should differentiate the partitions of "Nocturne", "Meditation" and "N 17".

3.4.2. The static principle

At the same piano works of D. Nenov, which was subject to analysis so far are detected also clear manifestation of tendency towards segmentation of the musical integral, i. e. towards the static character. Most clearly this trend is manifested through the episodic nature.

The partitions within the four sections of the Concerto are composed of multiple episodes separated by short caesura. Since there are no coda and clearly marked borders between the sections of the Concerto, and the caesura at the end of the sections are not brighter than those between the episodes, can be concluded that the segmentation is incompletely conducted. In the second part of the Sonata (fugue) are observed differences in the ways of organizing the texture that have splitting effect. The predominantly homophonic construction of the repercussion contrasts with the polyphonically constructed exposition and the beginning of the final partition. Unlike the polyphonic partitions where the number of the sounding voices is relatively preserved, in the repercussion the sound contexture density varies between two and eight voices, which in its turn separates the partitions of the fugue. Another splitting technique used in this part is the exact reprising at the beginning of the exposition at the beginning of the final partition, which gives certain symmetry. The appearance of the first theme after the exposition of the second creates an effect of a "framework" of the expositional partition and in this sense also has a splitting character. The framing is combined with the highlighting of the partitions with caesura that reinforce the impression of differentiation.

The expositional partition is separated from the repercussion with long tone duration and a pause between the middle and the final partitions (which in the baroque fugues are associated to a transition) occurs a long caesura of long tone duration with a fermàta. A technique for differentiation is also the contrast. The complementary rhythm of quarters is typical for the exposition and the final partitions of the fugue. In the repercussion the pulsation is in eighths. The substitutions of one type steady pulsation with another contributes to the tangible distinguish between the musical elements to which this type of contrast is applied, i. e. this is a distinct splitting technique. A bright form in which the static principle is manifested is the symmetry. In the Concerto one manifestation of the mirror symmetry is the positioning of the two sonata forms at the end of the work, and the two variational - in the middle. The principle of symmetry, in this case cannot be considered fully conducted due to the different duration of the sections, i. e. the symmetry is realized only in respect to the positioning of the elements. Relatively more fully the mirror symmetry is performed by repeated opposite situating of the themes from both ends of the Concerto (the beginning of the first section and the end of the fourth) towards the variation structures in the middle. The measurement of: the length of the excerpts in which appear the motif block which is the first theme and the second theme, episodes in which is not conducted either of the two themes as well as their correlation - a correlation coefficient of quantitative parameters $r = 0,55$ calculated by the formula:

$$r = \frac{n\sum x_i y_i - \sum x_i \sum y_i}{\sqrt{[n\sum x_i^2 - (\sum x_i)^2] [n\sum y_i^2 - (\sum y_i)^2]}}$$

(in this case it is not necessary to calculate the confidence interval since the 29 measurements of the opposite durations include the entire population - the whole Concerto), indicates the moderate relation of the location and the duration of the episodes in which are conducted or not the themes from the beginning to the middle of the whole Concerto compared to those from the end to the middle. The coefficient obtained by the calculations proves not the perfect symmetry, but only that the opposite conduction of the themes relatively coincide, i. e. the presence of symmetry can be assumed, but with certain reservation. Symmetry is also manifested in the positioning of short melodic structures, intonationally similar to the phrases from the theme of the third section (the song) in the III, IV and V variations of the second section. These variations have a central position in the variational cycle of the second section - they are divided by 43 bars from the first section and from the third - by 34 bars. However, the intonational relation of the interpolated short melodic structures with the theme of the next variational structure creates a connection between the two sections, which is a manifestation of the dynamic principle. This shows that the symmetry here once again can not entirely fulfill its function as a factor of the static.

The idea for seeking balance and proportionality is illustrated with the following: the location of the third section founded on an immediately quoted folk song in the middle of the Concerto and the origin of the other themes from this song makes the section an aesthetic center of the integral work. The location of the third section - bar 380 to 645 quite exactly coincides (in terms of the extent of the Concerto) with the ratio 3:5:8 related to the golden section in the works of art (by dividing the total number of bars are calculated the numbers 382.125 - close to 380 and 636.875 - similar to 645).

The episode, which contains bar 714 (the point of the golden section) does not coincide with the central culmination of the whole work, which distinguishes it from the mode of application of this rule in the literature and represents a conduct of a version of the song from the third section.

This episode occupying the bars 709-724 (within the fourth section) is framed by the appearance of the first theme from the first section. It is clear from the considered examples that in the piano Concerto are present both the static and the dynamic principle. None of them is totally disregarded and none is literally conducted. However, most of the forms of manifestation of the approaches for associating and their complete conduction, concede to the dynamic principle.

4. Conclusions

- 4.1. In all the piano works by Dimitar Nenov are found both static and dynamic characteristics.
- 4.2. In the works, the form of which requires static character, in the particular ways for construction of the chosen musical form and also in the thematicism (somewhat - in the texture) more diversified and more complete techniques related to the dynamic principle are conducted.
- 4.3. In the examples with dynamic form the splitting techniques associated with the static principle find diversified manifestation (but incomplete realization) in the texture organization, the type of thematicism, the construction of the themes.
- 4.4. Despite the variety of splitting factors more fully developed and more widely used are the manifestations of the dynamic principle.
- 4.5. The main form-constructing principles are the variability and the disproportion.
- 4.6. All of this means that in the piano works of Dimitar Nenov are preferred dynamism, complex multilayered texture, relations conducted on different planes within a work, sharp sounding dynamic thematicism.

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