

“Наследство”

Броят е посветен на 125-годишнината от рождението на Васил Стоин

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THE FORGOTTEN PATH

Folk songs from the regions of Razlog, Drama and Bitolia from the fund of Angel Bukoreshtliev and Serafim Boianov

Margarita Popova

The work of Angel Bukoreshtliev, writing down in notes many Bulgarian folk songs, is the subject of two brief monographs and several articles by Ivan Kamburov, Elena Stoin, Todor Todorov, Agapia Balareva and Nikolai Kauffman. The main conclusion about the activities of Bukoreshtliev is that the conception of the first Bulgarian recorders is mature and contains ideas of the role of the song in Bulgarian folklore, of the importance of the musical component in the song, of the teams in the work of collecting and the regional studies of Bulgarian folk songs.

The fact that the other archives in Sofia do not possess materials of Angel Bukoreshtliev and Serafim Boianov increases the significance of their personal fund in the Music Folklore archives of the Institute of Art Studies at the Bulgarian Academy of Sciences. The fund is stored in three files and contains 1425 copies of Bulgarian folk songs from several districts. A part of it contains songs from 8 villages in the region of Razlog, written down in notes in the last quarter of XIX century (the oldest notation dates from 1875). They were performed in one or two voices predominantly by women. They are systematized as ritual, labour, entertaining and songs without any special function, the majority being horo-leading and sung at *sedianka* /a gathering of young people working together/. It is valuable that the collectors immersed themselves in the live reality at that time. The notations of the melodies reflect Bukoreshtliev's opinion about the metro-rhythmic peculiarities of our folk songs. The manifestations of the music rhythm (through size and characteristic rhythmic groups) are analyzed as well as mode tonality (through sound sequence, intonation moves and cadences) and the two-voiced singing (through the role of each voice). The stable characteristics of the wedding songs in this region are pointed out. The harvesters' melodies have specific notation typical for Bukoreshtliev.

The songs from the village of Plevnia have no common features with those from Razlog whereas the songs from Bitolia differ from those of Razlog and Drama, and are a newer phenomenon. Most of the materials of Bukoreshtliev and Boianov have not been published, neither are there any scientific studies on them. The attitude to this archival fund raises a number of questions, without any replies so far.

RECORDS OF TURKISH MUSIC IN THE ARCHIVES OF THE INSTITUTE OF ART STUDIES

Ivanka Vlaeva

Amongst the multitude of materials collected by our students of folklore, we can find not only Bulgarian folklore, but also folklore belonging to other communities inhabiting our lands. A part of it has been designated as "Turkish" during an inventory of the archival fund of the Institute of Art Studies. The interest in documenting a very wide range of cultural and musical facts, including Turkish songs, is connected with the strategy and the tasks, which the research workers at the Institute had in the 1950s – the principal objective was studying the folklore culture in our country.

The present study describes and analyses the earliest records found so far of the songs and instrumental melodies marked as "Turkish" in the archives. They have been collected by different students of folklore. Their terrain work was carried out mainly in the 50s and 60s of

XX century and was part of expeditions or recordings of singing contests at fairs. The studied records of the music material can be systematized in several groups according to kind of documenting: recording the name of the song; recording the word text; deciphering the music artifacts in notes; audio-recording. Most of the materials come from Northeastern Bulgaria and Dobrudja. Another substantial part comes from the Rhodopes. We can judge about the music of the first documented Turkish songs and instrumental melodies only on the basis of the notated patterns. They present definite regularities of the melodies and the metro rhythm. After analyzing the patterns studied here a unity has been established in the basic parameters of the music language both in Turkish and in Bulgarian songs within one folklore region.

The present description and presentation of Turkish records from the archives of the Institute of Art Studies at the Bulgarian Academy of Sciences only aim to determine the parameters of the subject under study without any claims to exhaust it. In the course of the studies questions arise. It is difficult to answer all of them now, but on a small scale they pose the question of the entire music heritage on the Balkans as a whole, of its common characteristics and differences.

**COLLECTED AND COMPREHENDED
ABOUT AUTHENTICITY, THE OLD AND THE NEW
IN THE LIGHT OF MY WORK IN THE DANCE ARCHIVES
OF THE INSTITUTE OF ART STUDIES**

Gergana Panova

Authenticity nowadays is a modern concept, considered to be the basis of morality. And while in the West authenticity is increasingly drawing near to the pure expressionism of individualism and the most universal expression of the sense of the personal, in our country it preserves in one way or another its relation with the traditional values of the National. A particularly interesting opportunity for analysis and comparison of this relation is offered by the traditional dance practice in Bulgaria. Contemporary dancing of the so called folk dances presents culture not only in its role of a life world (Edmund Husserl), but as a monument, a message, a show as well. Here we can find the points of contact of the individualistic parameters of identity with an old regional collective definiteness, of the mobile with the firm in culture.

But what is happening and what do we gain from the dance video recording? On the one hand, by visualizing the body the video record may claim the closest approaching to that authenticity (of folklore as well), which reveals the individual performer as a “me – here and now” and which makes him/her a part of mobile culture. This is the only way to capture the moment. On the other hand, the two-dimensional vision distances and creates audience: the dance appears fixed like a written language, which can be read rationally, and now it is not “you”, but “it” (Martin Buber) for you. There is difference not only between watching the video record and dancing together on the village square, but also between watching the video cassette and a stage performance of the dance. In my opinion it is found in the relation between a document and a monument.

The video archives illustrating the body movement offer in the sphere of ethno-choreology the perpetuation of authenticity and the modifications of collective identity in Bulgaria. The presence of an old tradition and the continuous updating of the information

systems as well as the rich palette of the surrounding theoretical fields make the Institute of Art Studies a unique territory for the richest dance archives in Bulgaria.

CONTENTS OF THE VERBAL MUSIC FOLKLORE ARCHIVES AND DEGREE OF THEIR INFORMATIONAL PROCESSING

Margarita Popova

The verbal music folklore archives are the oldest unit in the entire Music Folklore archives at the Institute of Art Studies at the Bulgarian Academy of Sciences. The documents are registered in two books containing 10077 numbers. The archival units exceed 200 000. Amongst them there are terrain materials, purchases, donations, “insurance” fund of copies.

The materials are the work of more than 80 recorders and reflect the stages in the development of Bulgarian music folklore science. The archives contain folklore collections of Bulgarian Muslims (Pomatsi), Bulgarian catholics, Gagauzi; Bulgarian immigrants from Aegean Thrace and North Dobrudja, Bulgarian emigrant to Bessarabia and Asia Minor; the Bulgarian population in the Western regions (Serbia) and Macedonia (now located in Macedonia and Greece). The interest in the ethnic communities in Bulgaria accounts for the formation of archival collectons of Turkish and Rumanian songs and instrumental melodies and Karakachan, Gypsy, Tatar, Wallach, Russian, Jewish, Arnaut /Albanian/ and Kutsowallach songs.

The genre belonging of the archival materials strikes with its variety. The share of ritual songs is the highest, followed by the horo-leading and labour songs.

The contents of the Archives are a live history of the music folklore tradition in XX century, reflecting its functioning, falling apart and transforming. The documentation from the numerous fairs – singing competitions, fairs – instrument playing contests, reviews and festivities is of specific significance.

The materials in the Archives are divided in two big groups: recorded by notation or by sound-recording equipment (phonograms). The work in the Music Folklore Archives involves the following activities: making inventories, deciphering, copying, editing, cataloging, printing the archival materials. The Archives have a card-index system according to location and genre.

The Archives are open to everybody interested in musical folklore – both professional and amateurs. Archival information is made available. The creation folklore music data base and its inclusion in the Internet facilitate the use of the archival materials all over the world. The data base is in the process of creating and increasing. The Internet presentation and a future conception for a complete music-information system, including the process of making the Archives digital, would expand their possibilities as a basis and motivation for scientific studies.

METHODS OF DESCRIBING THE PHONIC RECORDS IN THE ARCHIVES

Ivan Kumichin

The first songs (text and melody) recorded from different regions of Bulgaria date back to the end of XIX century. The lack of sound recording technology at that time was the

reason for the note and word text being recorded during the very performance of the singers. That was the manner of collecting and recording the song material until the end of the 1930s.

In 1938 R. Katsarova made the first recordings upon gramophone records. Together with documenting the song material it was necessary to process, classify and systematize it. Specially printed notebooks were introduced where all questions connected with the research activity were written down most thoroughly.

From 1954 the recording of folk songs and instrumental melodies started to be made on tapes. Another kind of describing was introduced. It was adopted that the box of each tape should have a list of the music recordings it contained. On a long and narrow sheet of paper there is a typed list stating the place, the first verse of each song and the titles of the instrumental melodies. The recordings of each place start with No.1, irrespective of the fact that the numeration of the recording from a new place is in the middle of the tape or continues on another tape. The performers' names were not always given.

Aiming to introduce more clarity and better order a new system of describing was introduced in the second half of the 1960s. In it the descriptions were in two copies – one was folded in the box of the tape, whereas the other was preserved in the verbal archives. In this system we have a comparatively complete description.

The necessity of using the same methods of documentation arose in the 70s – by preparing a universal catalogue intended to serve as an auxiliary apparatus for solving various scientific problems. It offered complex treatment of the sound fund and the description of each recording was found by several indices. The inventories were in three typed copies providing the possibility of making up several catalogues.

The contemporary status of the phonic archives sets new problems and tasks. One of them is to make the old archival records digital. The aim is that the treatment of the folklore-music material should make it available to future generations.

A LOOK AT THE MANNER OF COLLECTING FOLKLORE MATERIALS NOWADAYS

Elena R. Tomova

The manner of recording and studying folklore materials mostly depends on the approach and the time of carrying out this activity. This is still more valid when it involves documenting traditional non-written culture by using the means of written or graphically designated culture. The student of folklore studies a tradition remote not only in the cultural space and time, but his own culture as well, investigates those creative processes, of which he himself is the carrier under definite circumstances. Consequently, he also studies himself. The problem is – to what extent the researcher will succeed in distancing himself from his own culture and the diversity of its forms, from that which is an inseparable part of his own life pattern in order to make it objective and turn it into a subject of scientific analysis. The student of folklore is aware the contradictory character of their contemporary scene, but he refracts it through the norms of his own system of values. The recorders and students of folklore culture inevitably leave their mark on the material collected and studied by them. Their preparation, their professional abilities and orientation and last but not least their expertise are of great importance. Recently researchers have increasingly been turning their attention to today's folklore and folklore-like processes, and not only to the "old" patterns of the patriarchal village. Contemporary folklore science comprehends its subject in the context of the complex and contradictory cultural reality.

In the present exposition the author's own expertise and approach to folklore in the contemporary life are used, the place of the scholar in the bilateral process of collector/carrier of folklore culture is discussed, which to a high extent has ethical dimension as well.

Contemporary folklore science already has sufficient scientific expertise in order to start building up the culture studies pattern of the folklore processes and the relevant methodology. Without an appropriate methodology of collecting, processing and preserving the empirical facts, they will remain only "facts for the sake of facts". The general methodology is necessary and even obligatory, but each researcher decides by himself what will be collected and how it will be collected and processed. What will the effect of his work be like? Only the future will show.

STUDIES OF RECORDED MUSIC IN BULGARIA DURING THE FIRST HALF OF XX CENTURY: ARCHIVES AND COLLECTIONS

Ventsislav Dimov

The studies of media /recorded/ music have been part of the subject field of ethnomusicology. The article focuses the attention upon the early history of sound recording and sound reproduction – the gramophone records and the radio from the first half of XX century in Bulgaria. The observations are based on the conception of music memory and its institutions – sound archives, museum expositions, collections.

In the concrete case – the early recordings in Bulgaria of traditional and popular music – the interpretation of the sources commences with observations upon the Bulgarian trace in the oldest sound archives in the world – those in Wien and Berlin. The debates in the Bulgarian musicological thought about the sound recordings with a scientific aim in the first half of XX century are being followed. The rich collection of gramophone records /819/ preserved in the Institute of Art Studies is emphasized, the earliest ones being recorded on terrain by Raina Katsarova in 1938. A survey of the Bulgarian music recorded in the period with a commercial purpose has been made for the first time, preserved today in Bulgarian archives and collections – e.g. the records from the collection of the Institute of Art Studies /there is a discography as an appendix to the article containing complete information about part of them, mainly with folklore music/, the collection of the Faculty of Journalism and Mass Communications and Radio "Alma Mater" at Sofia University, data of the collection in some museums and libraries.

BULGARIAN FOLK DANCES AND CUSTOMS IN THE VIDEOARCHIVES OF THE INSTITUTE OF ART STUDIES AT THE BULGARIAN ACADEMY OF SCIENCES, PHOTOGRAPHED AT THE FIFTH NATIONAL FAIR OF FOLKLORE IN THE TOWN OF KOPRIVSHTITSA IN 1986

Krassimir Petrov

In 1986 the Institute of Musicology (now Institute of Art Studies) acquired modern video equipment (system Sony U-matic) and it gave the start of documenting music and dance

folklore. The efforts of the specialists' teams were directed mostly at the national fair of folklore in the town of Koprivshtitsa as well as at other regional fairs and places where folklore festivals are held. These teams successively included Todor Todorov, Sevdlin Kulev, Mira Pesheva, Yavor Dimitrov, Gergana Panova, Vihren Karaichev, Krassimira Mineva, Ruzha Neikova, Luben Botusharov, Bozhidar Kruchmarov, etc.

At the Fifth National Fair in Koprivshtitsa held in Koprivshtitsa in 1986 folk dances from different places were photographed. Female, male and mixed hora and dances from separate folklore regions were documented. They were performed in different music sizes and were accompanied by musicians according to the local instrumental and singing tradition.

The documented material reveals the aesthetic criteria and necessities of the common people, who through dancing, music and customs reveal part of the folk tradition. The video archives show us the communicative abilities of folklore. Through it not only does man socialize in society, but at the same time he/she reveals his own personality and abilities as a singer, musician and horo-dancer.

The video material convinces us that at the end of XX century our people have preserved their inherent ability to reproduce and keep their music and dance traditions revealing the democratic character of folklore.

LITURGICAL CHANTS IN THE MUSIC FOLKLORE ARCHIVES OF THE BULGARIAN ACADEMY OF SCIENCES

Asen Atanasov

The article presents 1200 phonic records with liturgical chants preserved in the music folklore archives. The records of entire church services as well as re-records of church music from other sound-carriers (gramophone records and audio cassettes) are added to them.

The start of research upon church music has created this independent archival fund. The phonic records, made from 1956 to 1987, reflect the status of church singing, documenting it through terrain observations.

Along with liturgical chants have also been recorded folk songs performed by clergymen, performances of eminent church proto acolytes taught in the singing schools of XIX c., phenomena of the oral church singing practices have been documented.

The archives have preserved chants appearing in the urban environment in XIX c.; performances of chants published in printed song collections; functioning as oral practice of already published chants. Attempts for creating chants in the style of XIX c. have been preserved as well. Church and monastery bells ringing have been documented as a sound picture.

Archival data have been used as the basis of research and studies – two music fragments in the Town Museum of History in Sliven (see notes 12, 13).