

*Материали от Юбилейната научна сесия,
посветена на 100-годишнината от рождението
на Иван Качулев (1905–1989).
Сесията е организирана от Съюза на българските композитори и
Института за изкуствознание – БАН и е проведена на 16 февруари 2006*

*Materials from Jubilee Scientific Session
dedicated to the 100th anniversary of Ivan Kachulev (1905–1989).
The session held on February 16th 2006, organized by the Union of Bulgarian Composers and the Institute of
Art Studies – BAS*

3/2006

Съдържание

Content

Лидия Литова- Николова Lydia Litova- Nikolova Summary	Иван Качулев – родоначалник на българската етноорганология 5 Ivan Kachulev – Pioneer of Bulgarian Ethnoorganology 10
Иванка Влаева Ivanka Vlaeva Summary	Интернет портрет на Иван Качулев 11 Internet Portrait of Ivan Kachulev 26
Лозанка Пейчева Lozanka Peycheva Summary	Модерни инструменти, традиционна музика (Акордеонът, циганите свирачи и преобразуването на фолклорна музика от България) 27 Modern Instruments, Traditional Music (Accordion, gypsy players and the transformation of folklore music from Bulgaria) 61
Стефан Хърков Stefan Harkov Summary	Поглед към началото на музикалната дейност на Иван Качулев 62 A Glance at the Beginning of Musical Work of Ivan Kachulev 66
Мануела Бончева Manuela Boncheva Summary	Делото на Иван Качулев – тема с продължение 67 The Work of Ivan Kachulev – A Topic to be Continued 76
Венцислав Димов Ventsislav Dimov Summary	Ранни записи на традиционни инструменти в България (Научни и комерсиални записи върху грамофонни плочи на традиционни аерофонни инструменти от България през първата половина на XX век) 77 Early Recordings of Traditional Bulgarian Instruments (Scientific and commercial recordings on LPs of traditional aerophone instruments from Bulgaria made in the first half of the 20. century) 95
Михаил Букурещлиев	Нотният буквар за дудук на Иван Качулев 97

Mihail Bukureshtliev Summary	Ivan Kachulev's Note Textbook for Duduk (Wooden Pipe)	100
Стефан Драгостинов Stefan Dragostinov Summary	Студията на Иван Качулев <i>Виковете на амбулантните продавачи</i> и нейните проекции в авторското творчество Ivan Kachulev's Study <i>Shouting of the Peddlers</i> and its Projections in Composer's Work	101 109
Маня Иванова Manya Ivanova	Иван Качулев. Библиография Ivan Kachulev. Bibliography	110

Защитени дисертации / Defended Dissertations

Елисавета Вълчинова- Чендова Elisaveta Valchinova- Chendova	Драгомир Йосифов: <i>Идеята за музикална форма от втората половина на XX век. Ефекти на симултанност, синхрония и асинхрония</i>	115
	Dragomir Yossifov: <i>The Concept of Musical Form in the Second Half of the 20th Century. The Effects of Simultaneity, Synchrony and Asynchrony</i>	

Рецензия / Review

Наталия Рашкова Natalia Rashkova	Веселка Тончева: <i>Фолклористът Николай Кауфман</i> Vesselka Toncheva: <i>The Folklorist Nikolay Kaufman</i> Събиране на посоките	125
	Converging Directions	

РЕЗИОМЕТА SUMMARIES

IVAN KACHULEV – PIONEER OF BULGARIAN ETHNOORGANOLOGY *Lydia Litova-Nikolova*

In the scope of theoretical and research activities in the music folklore science in this country, since the beginning of the 50-ies of the 20th century, the figure of the folklorist Ivan Kachulev, meticulously researching Bulgarian folklore instruments and establishes a solid ground for the development of the folklore organology, has been outlined.

As a result of the numerous expeditions and observations, he reaches the conclusion of a summed up specificity of the music instruments in the different dialects in this country, dealing with the distribution, functions, structure, players, and the very nature of the instrumental music in its aspects of an independent performance and its connection to the vocal models. In his research, Ivan Kachulev also includes the role of the master craftsmen, eventually also the presence of generic traditions, materials, tools, methods of processing, which defines the various geographical areals, and the role of the specific instrument in it, as well as the historical dynamics.

The folklorist is also an eminent compiler and author of a series of collections of folklore songs, also outlined for their scientific precision.

One of the most important merits of Ivan Kachulev is cited to be his contribution to the defining of Bulgarian ethnoorganology as a separate part of Bulgarian music folklore science in general and the fulfilled predisposition for its further fruitful development in particular.

INTERNET PORTRAIT OF IVAN KACHULEV

Ivanka Vlaeva

What is the folklorist Ivan Kachulev presented by in the multimedia database about Bulgarian folklore music on the Internet, created and updated by the Institute of Art Studies to BAS? What one can learn about him through that part of the material he collected? These are some of the questions that this research is trying to answer. The variety of archive materials, recorded by Ivan Kachulev and represented in the above mentioned database, gives a deep opportunity for scientific research of songs and instrumental tunes in the context of their functioning. Simultaneously with that, these help reconstructing the portrait of this Bulgarian folklorist on the basis of the earliest recordings included in the archives, dated from 1946–1950. These recordings show us a professional working with precision characteristic of not only of the studied models in the database. Carefully drawn field materials are conveniently prepared for self-use, but also for the use of other researchers. A fact that is worth mentioning is the attention Ivan Kachulev paid to details in notograms and decipherings. He noted down the variants of the melodic line in accordance with the texts, he sought to document the lyrical or the melodic-rhythmical equivalence of the songs and that is why creates possibilities for a comparative analysis. This folklorist spares a very important role to field notes. Through them, he extends the notion of the history and functioning of the music artefact, creating prerequisites for a cultural perusal. The majority of the models are of songs, only four of them being of instrumental melodies. Such a proportion shows the real ratio between vocal and instrumental unites in the music and lyrics archives of the Institute of Art Studies at BAS belonging to the discussed period. If we judge by the intensity of the recorded instrumental tunes, or their representation in the archives, we would realize that the folklorist activates their documentation in the period 1956–1966. The portrait of Ivan Kachulev, drawn out of the Internet information, though fragmentary, represents essential features of his manner of work, interests and fulfilled abilities on the field.

MODERN INSTRUMENTS, TRADITIONAL MUSIC (ACCORDION, GYPSY PLAYERS AND THE TRANSFORMATION OF FOLKLORE MUSIC FROM BULGARIA)

Lozanka Psycheva

The article is dedicated to introduction and establishment of accordion in Bulgarian music. The process as such presents interest as an illustration of the movement from tradition to modernity in Bulgarian music and presently we discuss it in the context of its contribution of gypsy accordion players. Using biographical retellings, information from the music history and memoir literature, the text discloses the defining role of professional Roma musicians, players of accordion for the development and transformations of musical traditions of both Bulgarians and Gypsies. The article also outlines the characters of some prominent accordionists (Boris Karlov, Ibro Lolov, Martin Lubenov, among them), who are milestones on the road of Bulgarian music folklore, gypsy music, Balkan and European idioms of pop music and well known names of Bulgarian music history from the late 40-ies of the XX c. Up

to the present day, these players, in one way or another, charge the accordion music with new pulsations and heartbeats – in Bulgaria, on the Balkans, in Europe and over the world.

OF IVAN KACHULEV

Stefan Harkov

The article presents the earliest musical practice of Ivan Kachulev. In 1919, at the age of 14, he started playing in a salon orchestra attached to the movie theatre of his brothers. At that time he got introduced and started to love the profession of the musician, an event that plays a central role for making his life choice.

THE WORK OF IVAN KACHULEV – A TOPIC TO BE CONTINUED

Manuela Boncheva

The present text focuses on the significance of the works of Ivan Kachulev for the development of contemporary Bulgarian ethnoorganology. The subject of discussion are the changes witnessed nowadays in this sphere, compared to what it was in the 50s and 60s of the XX c. Ivan Kachulev's studies are presented as a fundamental information resource in teaching music folklore at the State Music Academy and the basis for further scientific research. Special attention in the report is paid to Kachulev's study "Svirkarstvoto v selo Shipka" (The restoration of the svirki in Shipka village). Some empirical facts in it are interpreted, seeking their contemporary dimensions with reference to an interview with the last craftsman of pipes in the village of Shipka Pencho Neshev, done by the author in 1998. Simultaneously, some field research was made in the period 1997–2001, serving the interpretation of the relations between the researcher and the respondent, taking into account both the attitude of Ivan Kachulev to the informers and some aspects of the contemporary field situation. In treating the significance of Ivan Kachulev's works in the context of contemporary ethnoorganologic research, the article put the focal point to the contemporary resounding of his works and the successiveness of his scientific research.

EARLY RECORDINGS OF TRADITIONAL BULGARIAN INSTRUMENTS

(Scientific and commercial recordings on LPs of traditional aerophone instruments from Bulgaria made in the first half of the 20. century)

Ventsislav Dimov

The text, dedicated to the memory of Ivan Kachulev, focuses on the decades before his eminent activities and publications from the second half of the 20. century. It discusses barely known and insufficiently used early scientific recordings of traditional folklore instrumentals, made in the late 30-ies and early 50-ies by Rayna Katsarova and Ivan Kachulev and preserved in the Institute of Art Studies to BAS. There is an interpretation of early commercial recordings of folklore music and instruments, recorded and published within the period 1904–1950.

Comparing observation on scientific and commercial recordings from the first half of the 20. century, which are the earliest evidence of instrumental folklore music, it is made possible

to outline in detail some of the tendencies in the development and the modernization of Bulgarian traditional instruments and the instrumental music as such. The first formations performing with traditional instruments emerge in the dawn of modernity and have a growing role among the professional inter-village musicians. A factor for their development and establishment are the live contexts of functioning (village gatherings, fairs, exhibitions, music contests) and the media functioning of the recorded music (LPs and the radio).

Apart from the instrumentarium and the formations, changes in the Bulgarian instrumental tradition can be traced on the levels of musicians and the repertoire. Generations of players like Naydo Kirov, Tsviatko Blagoev and Georgy Koev (their names being known both in the first scientific recordings and the commercial recordings of LPs of the time), have established their reputation of professionals in the 30-ies and 40-ies, and at the same time are the personification and one of the major gears in the transition period of the developmental processes in instrumental music. They mark the movement from the village to the city, from the local to the national, from tradition to modernity, from traditional to modern instruments, from the oral to the recorded art.

FOR DUDUK (WOODEN PIPE)

Mihail Bukureshtliev

The report presents the worked out textbook for beginners in playing the wooden pipe (bulg.: duduk) by Ivan Kachulev, from the perspective of a practicing teacher. It shows both theoretical knowledge and the pedagogical approach of the author. For example, it relates the full coincidence of the proposed in its initial stage of teaching with the methods of mastering the instrument in traditional culture, as well as linking these to the singing skills and familiarisation with the lyrics of the songs performed.

Ivan Kachulev's precision and sustainability is also outlined – both in his scientific publications and in such issues.

IVAN KACHULEV'S STUDY

SHOUTING OF THE PEDDLERS

AND ITS PROJECTIONS IN COMPOSER'S WORK

Stefan Dragostinov

This article voices the thoughts of the author on the reverberations from the study of Ivan Kachulev "Shouting of the Peddlers and Craftsmen in Bulgaria" in his personal works of a composer. Exactly this study (documenting the different voices distinguishable in a Babylon fair) makes Stefan Dragostinov come up with the idea of the so called mundane polytempy (in everyday life), that is a coinage representing the "mingling of everyday life voices" into an artistic work and the quest for their mergence, estrangement and cross-points – every voice/layer has its own dynamics and intonation profile, different rhythm and a tempo of its own. Such an idea is realized by the composer in the choir works "The Fair" (Polytemps 1, 1978), Polytemps 3 (1979) and the cantata Happy Music (1999).

All the three scores treat the voice instrumentally: virtuous quasi instrumental passages, cascading glissando ups and downs; flattertunge "explosions", dynamic percussion blocks; quasi flagiolette, falsetto coloured sound areas; quasi cluster accumulations and seemingly amorphous sonor taints, which in the dynamic nuance *pppp*<*mp* resemble a folklore pulsation and breathing due to the incrustated in them four or five tone serial treated makam structures. Jointly, the composer pays great attention to the sonor power, and the different rhythmic

power of the disintegrated to syllables words in the lyrics. At such a finding of the interrelations between a sound and word semantics, he reaches a characteristic sonor-verbal minimalism.