

Preconditions for the origination of the genre “Folklore choir song”
Monography

Rada Slavinska – author, Academy of Music, Dance and Fine Arts “Prof. Asen Diamandiev”, Plovdiv, 2019, ISBN: 978-954-2963-45-5

Reviewers: Prof. Dimitrina Kaufman, Ph.D. and Prof. Dora Hristova, Ph.D.

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Abstract

The monography “Preconditions for the origination of the genre “Folklore choir song” analyzes the evolution in the attitude towards the folklore song by the composers, prominent music authorities and popular figures before the establishment of the genre “Folklore choir song”. Precisely this attitude appears to be the fundamental precondition for the origination of the new genre in the middle of the 20th century. The goal of this work is to prove the leading role of the composer’s interactivity for determining the creative approach towards the indigenous pieces. 187 sources were used – by music researchers and critics, historians, folklore researchers, composers, writers, and biographers. Each basic part of the work, ends with conclusions regarding the preconditions for the origination of the genre, inherited by the discussed periods of the Bulgarian musical history and about the factors, which influenced over the various aspects of the future evolution of the genre. From such a point of view, the musical-historical processes are analyzed for the first time.

In the introduction – other than goals and tasks – the terms “interactivity” and “folklore choir” are defined, as well as their sensical content in the theoretical work. The section “Short historical review of “rework of the folklore songs in Europe and the variances of the term “rework””, demonstrates synonyms terminology of rework as an act of composing. In this part, the goal is to clarify the terms and the proposal for the name “Folklore choir song”, the case for which is made in the monography “Chronology and characteristics of the genre “Folklore choir song” from the same author.

The three essential sections of the work follow the periodization, accepted in the Bulgarian musical history. The section are “The place of the folklore song in the Bulgarian spiritual life till the Liberation from Ottoman rule”, “The folklore song in the works of the Bulgarian composers in the period from the Liberation till First World War” and “The folklore song in the works of the Bulgarian composers in the period between the two World Wars”.

Analyzed is the importance of the folklore song for the Bulgarians and the various ways for its interpretation and embedding it into the authored works in various types of arts (poetry, narratives, music) for an extended period of time, anticipating the origination of the genre. Music-historical reference encompasses the period till the mid-20th century because that is when the genre “Folklore choir song” originates and settles.

Clarified are the basic approaches in the usage of the singing folklore up to the Liberation, which even in their primal form are outlined: authored (even if anonymous) song creation with folklore sound; songs with foreign origin melodies combined with Bulgarian folklore lyrics; folklore songs with modified (authored) lyrics; modification of the performance apparatus – from vocal into instrumental; modification of the harmonic perspective – from the old tonalities towards reconsideration of the melodies into the sharp-flat system. Outlined are the factors that assisted for the origination, evolution and ideology of the genre “Folklore choir song” decades later: the essential role of the folklore song in the life and everyday existence of the Bulgarians; the huge number of preserved in the everyday life and culture authentic original images and the desire of the esteemed Bulgarian public figures to preserve this national treasure; the realization about the important role of the women-informers, carriers of maximally authentic, archaic and dialectic style; the conscious effort to preserve one of the two elements of the folklore song, that is the lyrics, with all of its dialects; the Renaissance conviction that exactly the folklore is the carrier of the most characteristic manifestations of the Bulgarian spirit, mentality, worldview. In the section, covering the period after the Liberation, the accent is on the link between the national musical folklore tradition and the works of the composers from the First generation and the continuation of the slim before-the-Liberation line in this direction. Outlined are the methods for rework of the authentic originals, the realization of their metro-rhythmic variety and the preference for certain themes and dialects. Outlined is the multi-faceted activity of the composers from the First generation, that is the foundation for their interactivity. Marked are the basic preconditions for the origination of the genre “Folklore choir song”, bequeathed to us by the composers from the period between the Liberation from Ottoman rule and the First World War: the natural preservation of the huge authentic fund of folklore songs; the imposition of the singing form as the dominating genre in the works of the Bulgarian composers from the First generation; the composers’ usage of authentic originals mainly from the city and village-city songs fund, that leaves untouched a huge part from our musical folklore and creates a customer niche in the mainly villager population in Bulgaria in these years; the harmonic reconsideration of the folklore songs through the eyes of the European harmony achievements – an event, that

distances the tonality essence of our musical folklore from the aural stereotypes of the Bulgarians and transforms the works in “too authored”, “city-like”, “Europe-like”, etc.

The conclusion is that between the factors, which assist in development of the genre “Folklore choir song” right after its origination, that have been inherited from the considered period, are as follows: professional realization and formulation of the non-metric in the metric organization; outlining the basic paths for the professional rewriting of the authentic melodies; setting the bases for the Bulgarian folklore science.

The section about the period between the two World Wars is associated with the establishment of the Second generation Bulgarian composers and the Bulgarian music professionalization, and in the same respect the attitude towards the folklore song. Outlined are the variety of approaches used for treating the authentic originals – like citations, just melodically, metro-rhythmically, idea-imaginal, stylized, etc.

Underlined is the realized differentiation of some dialectic traits of the originals and their linkage with a particular visualization, but at the same time the outreach towards the folklore music through the means of most general, usual and regular traits. Yet, this approach leaves out the most individualized and specific elements of the folklore song, like for example the popular singing manner, the open sound production as an inherent singing mechanism in folklore singing, the ornamentation as an essential element of the folklore melody, the specifics of the dialects and the reflection, which are imprinted onto the melodic line, and last but not least the styling differences in the various folklore regions. The distancing from the most specific traits of the traditional folklore art appears to be the most serious precondition for the appearance of the genre.

The section “First steps towards the integral public assertion of the musical folklore” summarizes the initial attempts for the folklore song to be presented and preserved with all of its elements after rework – foundation for the ideology of the “Folklore choirs and ensembles” movement, originated in the fifties of the 20th century.

The two monographies – “Preconditions for the origination of the genre “Folklore choir song”” and “Chronology and characteristics of the genre “Folklore choir song”” summarize the historical evolution (roots, preconditions, events, persons) of this relatively new for the Bulgarian musical culture genre. In these for the first time in the scientific publication, the issues in the genre are treated in their integrity – definitions terms, periodization, composers. For the first time are also analyzed the preconditions for the genre origination – a subject, that has been ignored till now.

Chronology and characteristics of the genre „Folklore choir song”

Monograph

Rada Slavinska – author, Akt Music, Plovdiv, 2009, ISBN: 978-954-8879-09-5

Reviewers: Acad. Nikolay Kaufman, Ph.D., and Prof. Dora Hristova, Ph.D.

Volume Size: 114 pages

Abstract

For the first time in the musicology publications, the monograph “Chronology and characteristics of the genre „Folklore choir song”, traces the immediate prehistory, historical determination, origination, evolution and various classifications in the genre “Folklore choir song”. For the first time it defines the basic parameters and specific traits of the genre. Analyzed are the similarities and differences in the genre “Folklore choir song” in regards to the other song genres, the creation of standards in the genre, as well as the basic goals of the composers writing for folklore choir.

Also offered are biographical data and short annotations of the musical language of twenty-two of the most prominent and recognized names in the list of folklore choir song composers: Filip Kutev, Hristo Todorov, Stefan Kanev, Kosta Kolev, Petar Krumov, Asen Diamandiev, Mihail Bukureshtliev, Krasimir Kiurkchiiski, Nikolay Kaufman, Dimiter Dinev, Nikola Kenov, Stefan Chapkanov, Hristo Urumov, Atanas Kapitanov, Anastas Naumov, Kiril Stefanov, Ivan Valev, Petar Liondev, Ivan Spasov, Nikolay Stoykov, Stefan Mutafchiev and Stefan Dragostinov.

In the introduction terms like “genre”, “choir song” and “folklore choir song” are clarified, so that the characteristics of this specific genre variety can be formulated. The sections that follow are: “Prehistory of the genre “folklore choir song”, “Origination and evolution of the genre “folklore choir song”, “Characteristics of the genre “folklore choir song”, “Composer goals in the genre “folklore choir song”, “Classifications in the genre “folklore choir song” and “Prominent representatives of the creative interactivity in the genre “folklore choir song”.

The systematization, formulation, and reconsideration of the processes in the genre “folklore choir song” serve to fill a gap in the Bulgarian musical theory.

Commotion

Rada Slavinska – author, PH “Janel – 45”, Plovdiv, 1999, ISBN: 954-491-052-2

A set of illustrated book, musical score appendix and audio tape. Lyrics and music – Rada Slavinska, illustrations – Plamen Tafradjiiski, note scripting – Milena Valcheva, arrangements – Valery Kostov, performance – Aleksander Kostov and Vesela Boneva, editor – Manol Peikov

Annotation

“Commotion” is a first of its kind for Bulgaria combined publication, intended for the age group between 3 and 13 years old. It includes richly illustrated book with poems, musical score appendix for keyboard music for the lyrics, an audio tape, where on “A”-side are recorded song performances accompanied by orchestra, and on “B” side with only recorded playback. So combined, the set allows for multi-use – the book as an excellent illustrated poetry book for younger kids, the musical score appendix – as a helper tool for instructors and music teachers in the kindergartens, schools and various vocal formations, and the audio tape – as a completed product, assistance for the individual public performances.

The songs in “Commotion” are eight, all of them being very popular over the years. All of the pieces have been performed on many occasions in a number of national competitions for children songs (Golden flares, Singing lark, Little flare, Golder source, Golden cockerel, etc.) and have been included in the repertoire of numerous child vocal formations. Few of the songs – “I know what to eat”, “The difficult solfeggio”, “Commotion”, “Cricket’s wedding” – over the years have been included in the “Singing” curriculum for the public schools from 1st to 4th grade. The most popular song from the book for national broadcasting and for the concerts by various child vocal formations is “Dudubamba”.

„Plovdiv School of French Horn”

Paper by Rada Slavinska, Ph.D.

10th international science-practical conference, hosted by the National Academy of Sciences (Ukraine), Rovno, Ukraine, 2018

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Abstract

The paper “Plovdiv School of French Horn” analyzes the evolution of French Horn instruction in Plovdiv and foundational importance of the work of Prof. Stoian Karaivanov. It traces the road to the establishment, creation of methodical and instructional materials for the instrument, the successes of the students as well as their successful career paths, to come to the conclusion, that this event can be qualified as a “School” with national and international importance. It underscores the contribution in the creation of this “School” by the renowned performer and teacher in AMTII and NUMTI “Dobrin Petkov” - Stoian Karaivanov.

In the paper there are quotes of opinions about the “Plovdiv school” and about the work of Prof. Karaivanov from some of the most prominent names in the area of wind instruments instruction as the Czech Professor Frantisek Scholtz, the People’s Artist of Moldova Evgenii Verbezki, the President of the French Association of French Horn players Professor Lucien Thevet, etc.

Individual concert
“Whiff of Vienna”
Girls’ choir formation “Evmolpeia”
Conducted by Rada Slavinska

Annotation

The concert is included in the cultural program of the 5th “Fall Arts Salon” – Plovdiv, 2009. This concert is the closing event for the “Fall Arts Salon” – one of the most significant cultural happenings in Plovdiv.

The concert was held on Oct 22nd, 2009 in the “Viennese Pavilion” on the City Fairgrounds, from 18:30. It was announced via posters, the official web-site of Municipality of Plovdiv and other media, as well as Radio Plovdiv and various newspapers.

The concert program included twenty-one pieces from various periods, which demonstrated the youthful image of the formation and its multi-faceted repertoire. The program matched the exclusively well received concert of choir “Evmolpeia” in “Palais Palfy” palace in Vienna, under the patronage of the Minister of Culture, presented on Sep 26th, 2009 as part of the 5th international choir tour in Serbia, Austria and Germany.