

CHARACTERISTICS OF CONTEMPORARY KAVAL PERFORMANCE

(research monograph for awarded PhD degree)

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S U M M A R Y:

A lot has been written about contemporary techniques for playing the kaval, and much research has been done on these issues. Based on all publications related to this topic, I have tried to further develop these techniques in this monograph, as I have extended my research in a more detailed study of the various techniques for sound extraction of the kaval. I have traced these issues of different generations of famous kaval players from the 30s and 40s of the 20th century to the present day, in order to reach to an analysis of the most contemporary methods of interpretation.

All these musical techniques were demonstrated during my six concert performances, as part of my PhD degree, which (I dare say) gave a real idea on how contemporary kaval player styles and instrumental techniques have developed and are currently developing. In these practical and theoretical actions, I had set one of my most important goals - to present the scientific and practical contribution of the present monograph. This scientific contribution has been appreciated through its reviews and opinions of prominent experts in the field of instrumental folk art, such as Prof. Acad. Nikolay Stoykov, Prof. Ventsislav Dimov DSc, Prof. Lyuben Dosev PhD, Prof. Kostadin Buradzhiev PhD, Assoc. Prof. Mitko Dimitrov.

THE KAVAL IN THE BULGARIAN MUSIC PRACTICE

habilitation work - monograph

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S U M M A R Y:

The habilitation work - monograph on the topic *The kaval in the Bulgarian musical practice* comes as a natural continuation of my doctoral monograph on the topic

Characteristics of contemporary kaval performance, and as a kind of scientific summary of all the analyses included in it. What are the achievements in the contemporary kaval music practice - that was the main idea and goal of the study. All of them are the result of many years of work, skills and knowledge I have gained in my professional performing practice as a kaval player, and my pedagogical work, related to the instrument. In the present monograph, I have set myself the earnest task of summarizing the overall role of the kaval instrument and how it affects the overall development of the Bulgarian folk instrumental music. While analysing all that, I encountered even bigger issues that still remain unresolved and will be the subject of my future research in this field. However, through the analyses and conclusions I have made, regarding the use of the kaval in the various instrumental formations - chamber folklore ensembles, orchestras and other genre formations, and through my participation as a performer in them - I have managed to delve deeper into this matter and prove (to some extent) that the kaval is a major driving force in the development of the Bulgarian instrumental music. All the scientific analyses and conclusions made in this monograph provide the basis and give me new creative power to continue my research, and the opportunity to delve even further into the issues, related to the contemporary kaval performance.

THE USE OF THE KAVAL IN INSTRUMENTAL CHAMBER AND VOCAL FOLKLORE ENSEMBLES

Scientific publication

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YEARBOOK

2019

S U M M A R Y:

In my article "The use of the kaval in instrumental chamber and vocal folklore ensembles" I have tried to analyse the most characteristic features of the use of the kaval in these formations. Through scientific analysis I have proven that this instrument plays an important and decisive role, especially as a soloist, when it is in a group with vocal performers. But my research is not limited only to this role of the kaval. In this regard, I consider it as an accompanying instrument, which, although rarely used, is still no exception in the folk instrumental practice. In this accompanying role, the kaval is most often used when it is part of a larger orchestra of Bulgarian folk instruments, where the number of kavals is more than one - 2, 3, etc. In these cases, the harmonic function of the kaval could also be considered leading, especially when soloing some of the other instruments in the orchestra - gadulka, bagpipe, tambourine and others. Despite the fact that the kaval is mainly a solo instrument, its function as an accompanist also plays a significant role in the overall construction of the musical work, and hence it has strong influence on the development of the folk instrumental music.