

1. The keepers of the tradition

The aim of the current research announcement is to reveal another aspect of the traditional instrumental practices in Bulgaria. In the context of the current research conference it aims to enlighten less popular facts for the existing of an archaic folklore instrument in a particular ethnoconfessional group in Bulgaria.

“НЕПОЗНАТИТЕ” СБОРНИК ДОКЛАДИ И СТАТИИ 2016

2. The nightingale from Chernogorovo

The text outlines the professional qualities of one of the pioneers in our tamboura art - Ignat Kukov. The accents are on his creative achievements and characteristics of styles

СБОРНИК ДОКЛАДИ “ПРОЛЕТНИ НАУЧНИ ЧЕТЕНИЯ” 2021

3. BALKAN TAMBURA PARALLELS AT THE BEGINNING OF THE XXI CENTURY

The musical instruments of the tambura family represent one of the unifying elements in the music culture of most Balkan Peninsula countries. Undoubtedly, this folklore instrument, although its existence under different varieties and names around 20 these latitudes, has a variable activity over the last 150 years in Turkey, Greece, Bulgaria, Northern Macedonia, Serbia, Albania, Bosnia and Herzegovina and Croatia. However, since the formation of the national countries on the Balkans each representative of this rich string family has begun its own life and developmental direction within each of the borders. Undoubtedly, in this period one could observe processes related to mutual penetration and interactivity. The emergence of tambura orchestras in Croatia and their distribution beyond its borders in the end of 19-th century could be defined as the most obvious and influencing process. Taking into account my over 20-year experience with the tambura as a musician and a mentor, I claim that despite the wide range of information opportunities /supplied by Internet/, at present, we know very little about the different tambura activities in the other Balkan countries. My conviction has been proved in the last three years with the fact that I was invited as a leading tambura lecturer (brach and bisernitsa) in the Academy for Art and Culture at Josip Strossmayer University of Osijek /the Republic of Croatia/. Surprisingly, taking into account the country's traditions, it is a new major program, which needed a methodological support. I was able to help due to the experience at the Academy for Music, Dance and Fine Art of Plovdiv, generated in the last 50 years. The present research paper aims at outlining the directions of mutual enrichment, which is inevitable to be done in view of the tendentious decrease of the intensity of development and interest to the traditional forms of tambura existence in present days. The emphasis is on the peculiarities of the Croatian tamburitsa tuning, which attached to the Bulgarian tambura practice could stimulate and lead it to new creative fields. Key words: Balkan Peninsula, tambura, tuning, tradition, renewal.

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4. TAMBURA VS GUITAR IN OUR MODERN FOLK INSTRUMENTAL PRACTICE

The present research paper aims at enlightening and analyzing the motives of tambura performers to transpose their skills to an electric guitar. The focus is directed towards the influence of the wedding orchestras on this practice. The negative sides of the process have been formulated and some guidelines for its restriction have been given. Keywords: tambura, electric guitar, wedding orchestras, motivation, education.

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