From grandparents to grandchildren: On the issue of cross-generational cultural transmission and the enculturational process

Abstract

The current work offers ethnomusicological, anthropological, and sociocultural overview of the process of enculturation in the Bulgarian family, in the past and present circumstances, with an emphasis on the role of grandparents as bearer /carrier of the traditional culture. The current exploration features references from the work of prominent ethnomusicologists, anthropologists, and sociocultural scholars, who have pursued scientific research on the process of enculturation. The article examines and analyzes the socio-economical, historical and cultural processes in Bulgaria that have impacted on the family, with particular attention to the relationships between grandparents and their indirect successors (their grandchildren). It draws parallels between historically large Bulgarian family and the current „nuclear" family, a result of the political and sociocultural changes. It offers analysis of the roles of grandmothers and grandfathers in the transmission of cultural practices and values, and examine the traditional family relationships (historical-philosophical, cultural aspects) between grandparents and their grandchildren as indirect heirs. It raises the question as to the processes by which grandparents „nurture culture" in the children's development. This paper begs the questions: What changes are there in the contemporary condition of the enculturational process in Bulgaria? What are the consequences of urbanization and modernization on the enculturation of children, particularly in a time of the technological communication that endanger the development of human relationships?

The main goal of the current exploration is to approach why the grandmother's and grandfather's roles in the children's lives are so significant from the point of view of keeping traditional culture. It attempts to clarify what is their sociocultural function in the society, the family and mostly in their indirect heirs.

Historical development of the family

The family as a bio-social human unification is the oldest and most sustainable social organization. It is a substantial element of the social organism, social specific community, the smallest social-psychological group. As a component of the social environment it is represented as a sophisticated structural formation, social basis of the society. The family, during the time of its historical development – as a bearer of social consciousness is changing as a society, model, form, structure, function, along with the macro environment changes. The family evolution is being determined by the biological, socio-economic, personally-psychological, demographic factors and so forth, which determine various modifications of the family cohabitation, partnership and parenting. The problems of the family and its functions, family relationships, the family social policy, birth rate, raising and bringing up of the children into the family environment are being explored, analyzed and estimated in every civilized country and require interdisciplinary approach. Numerous sciences have been studying the family – anthropology, philosophy, law, sociology, statistics, demography, social psychology, social pedagogy, history, ethnography, culturology, ethic, medicine. Considered as an institution, the family is a component of the institutional structure of the society, which it interacts with in order to satisfy its vital necessities. It exists, functions and develops at the time of a dynamic and changing sociocultural reality. (Kostova, Penka, 2007)

American sociologists consider the family as a social institute and as a small social group (Kostova, Penka, 2007). T. Parsons defines the family as a structural subsystem of the society with internal and external family relations built. He also defends the thesis of the decreasing of family relations and their mainly focusing on two-generation families. The three- generation family is doomed to extinction. (Parsons, Talcott, 1955)

The place of the woman in the Bulgarian family

The Bulgarian family passes through a various transformations during the historical periods and takes a main role in the processes of the preservation of the Bulgarian genus and culture. Bulgaria belongs to the European nations, but the Bulgarian family, and in particular The Middle Ages and the Post-Liberation one, brings its specifics as more conservative than the Northern European families. The information of the earliest forms of the family inhabiting the Bulgarian territory are scarce. **More often, the woman provided the major**

role in the family, and had implemented conducting position in all of the family-household issues, if the husband was working abroad. The bringing up of the children, the creation of intimate family atmosphere, warmth and love were considered obligations of the woman. Total changes occurred after the Bulgarian Liberation and more recently – after 1944.

Bulgarian women became focused on their education and careers and on how those affected their marriages and children and vice versa. Furthermore, after 1989, the whole society experienced a shock after the unexpected collapse of the system of norms, values, rules and behavioral lines happening before the eyes of the Bulgarians. The tension was building up and at the beginning most people didn't get married nor did the childbirth rate increase. In this chaos situation, the Bulgarian woman struggled to evaluate, sift and bring the traditions and moral ideals to her children. She became very cautious about the number of her children, their education and leisure time. (**Ivanova**, Ganka)

Changing and development of the Bulgarian family

One of the characteristic features of the complicated and contradictory development of the family institution is conditioned by the respective socio-economic changes, as well as the tendency toward stratification of the former large family (family, structured from three or more generations) and its replacement with the nuclear one (family, structured only from spouses and their unmarried children). In historical plan, this tendency stands out particularly after the origination and settlement of monetary relations which lead to the decline and disintegration of the traditional kinship, having existed far too long even with some modifications (***zadruga***, family community built of a couple of different families, connected through blood relation and ruling the family property which was used collectively).In the 18th and 19th century this community was gradually turning into large families, structured from adults – grandparents, their married children and grandchildren. At the end of the 19th century the family-kinship households and individual families were developing alongside: the first form toward its sunset, and the second - toward full maturation. During this period, as well as in the distant past, under the conditions of agricultural Bulgaria, the rural population and family were prevalent, the rural character of the family lifestyle dominated and was often imposed on urban families lifestyle as well. Their composition, however, was different. In the second half and at the end of the 19th century the urban Bulgarian family acquired a typical structure, subsequently typical of the

individual household from the period of the developed capitalism. (Spasovska, Lilyana, 1985)

The place of the child in the Bulgarian traditional culture

The question about the place of the child in the traditional folk culture interested Bulgarian ethnographers and folklorists even before the Liberation. In the first big folklore editions, basically in the Miladinovi brothers'one, are published the children songs, fun songs and games. The first explorations dedicated to children's folklore are provided from Georgi Rakovski and Lyuben Karavelov. After the Liberation, prof. Shishmanov emphasized that the children songs and games are among the most important in the Bulgarian native science tasks. At the beginning of 20th century, the interest in children as a part of the folklore declined. In the series „Living antiquity" („Zhiva starina") DimitarMarinov stressed on the family organization and its role during the children's nurturing process, on the people's views steering to the children and family, etc. Later these problems were explored in the research works of S. Bobchev, Iv. Hadzhiiski, M. Draganov, St. Dzudzhev, M. Bukurestliev, Tsv. Romanska, etc. (Keremidarska, Chohadzhieva, G., 1992)

The place of the lullabies, folklore songs and games in the child's lifes, and the role of the grandmother in it.

The main part of a child's life passes through playing games and fun moments, which are their aim, action, and delight; the child gets acquainted with itself and the surrounding world through the children's games. Training and learning of knowledge and experience, skills and habits is often provided in the family and mostly depends on the labor distribution in it. The mother looks after the child until it is three years old and after that the mother-in-law or the older siblings take care of it. The lullabies (***prispivalkite)*** are the first thing that the child hears in its life. Furthermore, at four-five years of age the children are included in various labors – sweeping, bringing firewood, hens feeding. These types of labor are always encouraged – „***Be alive and healthy, my grandmother's grandson***". Around twelve-thirteen years of age the boys are engaged in the field work – during the plowing, sowing, tying and threshing, during the water mill processes, and the girls were engaged in the household chores. The main

upbringing methods in the family reflect the guidelines and the personal examples set by the family members. Along with the immediate family behavioral example, the games, songs, fairy tales, fun games, etc., also contribute to the physical and intellectual development of children. Their upbringing role, the author says, is significant, because knowledge is being acquired in the family environment. And so, for ages on and on, the soul and the behavior of the rural child had been structured and developed. Undoubtedly, the main upbringing roles are those of the mother, father, grandmother and grandfather. (Keremidarska, E., 1992) The „picture" of the musical inheritance, and especially the lullabies, and the songs related to the folklore rites and rituals in most of the countries in the world, is almost the same. For instance, North India's children's musical culture at home. Music learning in the village occurs through an enculturation process, with vast repertoire of songs related to social, seasonal, and sacred occasions. Not only are village girls exposed to **the songs of older woman**, but they actively learn their songs as they participate in ritual occasions as weddings and (***chhat puja)***, a Hindu festival to Surya, the sun god. (Campbell/Wiggins, Children's musical cultures., p. 261 – Natalie Sarrazin) **Puerto Rico's lullabies**, of course, were another early repertoire. **I learned from** my mother and **my grandmother**. (Campbell/Wiggins, 2013, p. 306, Marisol Berrios – Miranda) As we have seen the special place of the women, and especially the grandmother's place, is very important during the early childhood. Most of the lullabies, and folklore songs in Puerto Rico, North India, as well as Bulgaria, and certainly in most of the countries in the world, are being introduced from the old women at home – the grandmother. It gives her the main upbringing and nurturing role in the infants and young child's life's, in the past and nowadays, too.

E**nclulturational processes in the children's life's - tendencies and perspectives**

In the middle of the 20th century, the American culturologist and anthropologist M. Herskovits was the first to formulate the category of enculturation in its scientific work „Man and His Works: The Science of Cultural Anthropology" (1948). There he introduces the system of traditions and norms of human activity and behavior in the conditions and characteristics of the particular cultural activity. The main accent in the ***enculturation*** category is the emotional similarity among the people – the members of the given culture, and a similarity with the representatives of a different culture as well. Enculturation is formed in

two stages – primary (initial) covering the childhood stage and secondary – embodying maturity and old age of people. The initial stage takes a significant role in the development and formation of people during the regarded period, corresponding to the sense of the *enculturation* category as specified by Herskovits.

As a different stage of the children's development, the infancy and early childhood at home, during the familial nurturing, as well as the kindergarten and primary school period, are part of the enculturational processes. Most of the American ethnomusicologist (Campbell 1991, Merriam, 1964, Nettl, 1983) stressed their scientific explorations on both – familial and school, and formal and informal education: „.. enculturation refers to the process by which the individual learns his culture, and it must be emphasized that this is a never-ending process continuing throughout the life span of the individual, and „..education — which may be defined as the directed learning process, both formally and informally carried out, for the most part during childhood and adolescence — which equips the individual to take his place as an adult member of society. (Merriam, 1964:146)

In terms of the ethnomusicology, and Nettl's point of view „The construct of enculturation is an intellectual defensible foundation for the creation of a music curriculum that embraces Tanzanian local music cultures as well as indigenous cultures across the African continent" (Mapana, 2013:514). Undoubtedly, the processes of the enculturation in Bulgaria, referring to the cross-generational transmission from grandparents to their indirect heirs – their grandchildren, could be compared with the enculturational processes happened with the Wagogo children. The attention of the current exploration has paid on the cross-cultural and cross-generational transmission of the culture, but there is also contemporary point of view characterized by the presence of the teacher in the children's life's, independently formal or informal: „Teachers are transmitters of culture. How they package and present information to children is critical to whether the transmission process is completed; that is, whether the information is received and assimilated by children. Theories of instruction, reinforcement, socialization, and social learning underscore the powerful impact that a teacher can have on children's learning and development. Of the many qualities that good music teachers possess, several are most prominent." (Campbell, 2010:38 Music in Childhood: From Preschool Through the Elementary Grades, Third

Edition, Enhanced Edition Patricia Shehan Campbell, Carol Scott-Kassner, Kirk Kassner)

Trans-generational interactions between grandparents and grandchildren as a sociocultural phenomen in the past and today

According John Blacking „the nature from which man has selected his musical styles is not only external to him; it includes his own nature – his psychophysical capacities and the ways in which these have been structured by his experiences by interaction with people and things, which are part of the adaptive process of maturation in culture. (Blacking, John, 1973) In fact, an original process of enculturation classification is the passing on of traditional culture – folklore creations, songs, dances, culinary and other magic skills, characteristic of some nations, from the grandparents to their grandchildren. The connection between elderly parents – grandmother and grandfather, is rather special and different from that between children and their parents. The grandmother and grandfather are the people who are staying next to the children and advocate them, while their parents trying at the act of a feat related to the moral teaching and upbringing of the children. They are the ones, whose time for social engagements and professional realization, had passed in their younger days when they were upbringing their own children. What Sylvia Nannyonga-Tamusuza says is: Mothers train their girls mostly in home chores. Grandmothers are usually less strict and rarely punish their grandchildren so are often closer to them than their parents, so that parents consider them as the "spoilers of children". Because of this closeness, grandmothers are usually the teachers of songs and folktales, and yet children do not simply imitate the grandmothers but use their own creativity in developing them further". Campbell/ Wiggins, 2013) Children's musical cultures. Furthermore, according professor Penka Kostova: the observations in her own practice, lectures and

analyses of the children works show that there is a special connection and greater understanding between grandchildren and grandparents. Their role in the pedagogical, emotional and artistic aspects has been accurately outlined by Sh. Amonashvili: „If a person have spent their childhood without communicating with the kindest, most affectionate, wise and warmly loving people – their grandfathers and grandmothers, that person have lost thousands beautiful fairy tales, thousand interesting walks, thousand times the joy of fulfilled desires, thousand chances for being wisely guided, they had been a thousand times less protected, a thousand times they stumbled into stones and a thousand times more they did not receive sympathy when feeling sad.". (Kostova, Penka, 2007) Furthermore, there is an interesting phenomenon in the contemporary South Korean children nurturing: Sometimes, grandmothers will attend music classes in culture centers in order to learn the songs and singing games that they will later practice at home with their grandchildren. Further, some grandmothers may work as storytellers for children in community centers. According to a new law announced by the South Korean Ministry of Health and Welfare in 2008, elderly women who have a good memory of traditional Korean songs, games, and stories are invited to the preschools and elementary schools as guest teachers (Campbell, Wiggins, 2013) It is more than important for the contemporary society to have a contemporary „enculturational bridge" following the example of the South Korean Ministry of Health and Welfare. Undoubtedly, the urbanization pathways and high-tech industry are staying very far then the enculturational processes and cultural transmission, but the generations, raised by their grandparents, inherited their songs and rituals, and behavioral and community manners, are these whose presence is a crucial nowadays.
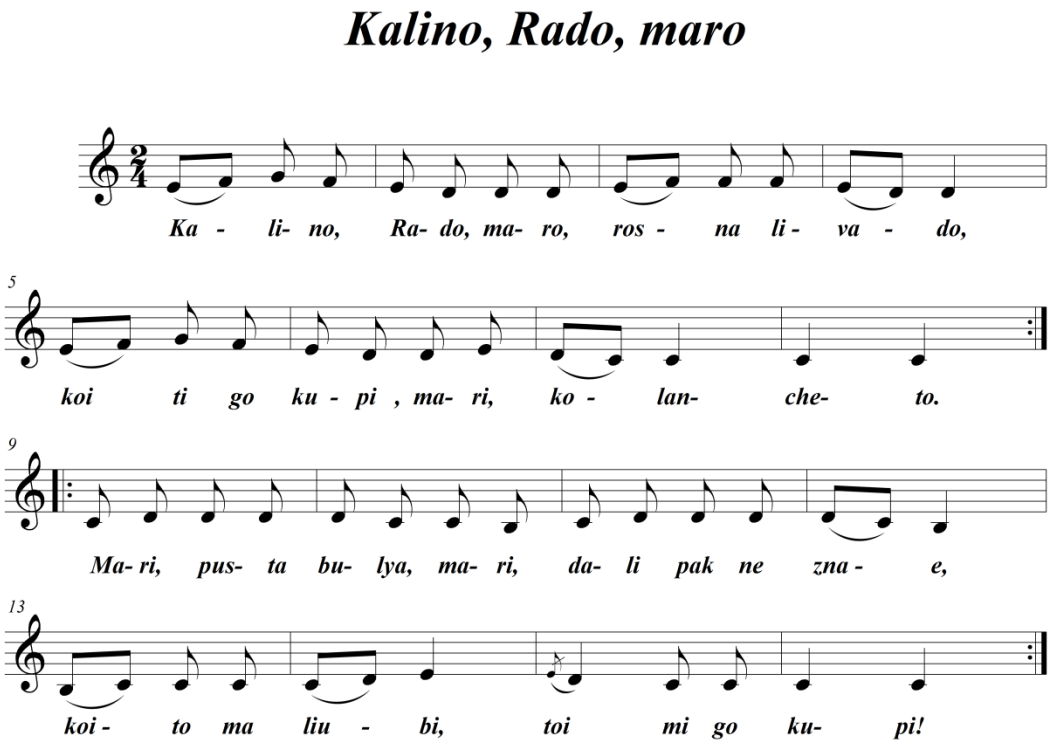
Trans-generational transmission of the Bulgarian folklore heritage in the past and today

The preparation for this article has brought a special excitement for me, firstly, because it has been written under unusual conditions, far from my motherland – Bulgaria, while living in the United States of America as a part of cultural and educational exchange; secondly, because of the emotions of all participants, whose stories I am going to share, and last but not least, because I feel morally, spiritually and physically connected to my grandmother and grandfather during the childhood. Also, through the upbringing interwoven with the love for songs,

I have now the chance to explain the history of my home country and to communicate my traditional culture to my students.

Undoubtedly, what my story has in common with other people's stories is the brisk presence of the grandmothers and grandfathers in my childhood. A song still echoes in my mind, going like this: „*Kalino, Rado, mari, rosna livado, koi ste ti kupi, mari, sukmancheto" (***Example 1***)* (Kalina – a maiden's name, is compared with the fresh green grass covered in morning dew. Her brother's wife is asking her: „who will buy a new pinafore for you?"..... and so forth). I remember the smile of my father's mother – Anka, whose name I've inherited, who would be sitting next to me doing some chores, asking me: „Come on, my child, which song shall we sing?" She would start and I would follow her monophonically. Apart from the songs, I listened to a fairy tale every single night until I fell asleep – tales like „Ivancho and Mariyka's fairy tale" „Snow White and the Seven Dwarfs", etc. I would like to specially focus on my grandmother's culinary skills, for example: *pulled banitsa* – kneaded by hands, which skill I have inherited straight from her. All the time she used to tell me: „a woman must be able to do all of these traditional foods, honey"! Furthermore, I couldn't omit my grandfather's (my mother's father) influence during my childhood, who used to sing to me a current folklore song „*Baba Vela, nai-debela*" (Grandmother Vela is really fat) and also the Russian song „*Katiusha*", as his own father was of Ukrainian origin. An interesting fact about my grandfather is that he inherited the spiritual skill of ***„baene"*** (to "heal" somebody who has been given the evil eye, called ***uroki***), passed down from generation to generation, and he has got it from his mother, who had inherited it from her grandmother. Thank god, my grandfather is still alive and during our frequent and affectionate conversations, he always says to me: „If you really want to inherit this "craft", you must really believe that it works, otherwise it will die when I die ..."

Example1



Here I would like to make a parallel with the South Korean trans-generational transmission, and the presence of the grandmother in the children's life's: „At home, grandmothers and mother often sing songs to soothe or amuse your children. At bedtime, children are frequently lulled to sleep with traditional Korean children's songs such as „Kumjadonga okjadonga" (My beloved baby)" (Campbell, Wiggins, 2013:421). As it is with many cultures in Africa, we could give an example with the Uganda children un Baganda: In most cases, children learn songs and folktales from their grandmothers (Campbell, Wiggins, 2103:119).

For a couple of months I was collecting information from people, representatives of the various musical folklore regions of Bulgaria. The participants who have been chosen are at different age. The decision was dictated out of my curiosity to understand how the tradition and the role of the grandmother and grandfather in it have been changing in a several various generations.

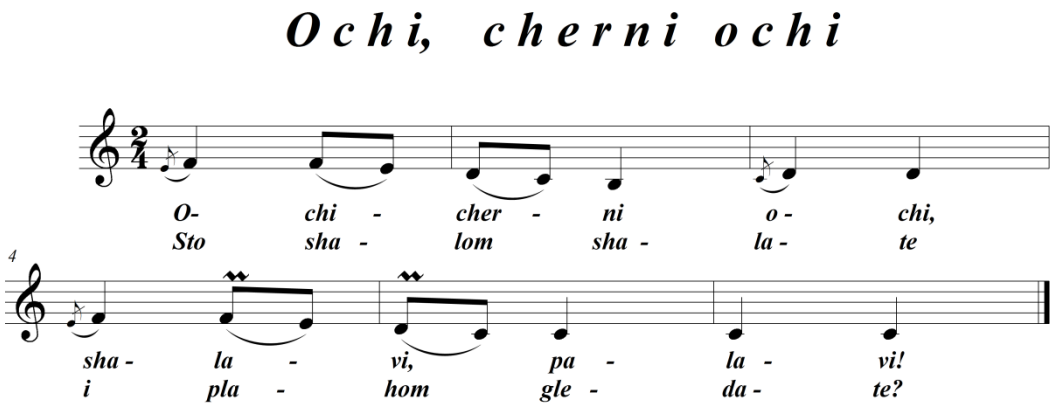
The article makes an attempt at regarding the Bulgarian family as an sociocultural phenomenon and to explore the methods of transferring traditional

culture through the roles of the grandmother and grandfather in their grandchildren's life.

Here is the first, and the oldest participant: „My name is **Elena Nikolaeva Tumbeva**. I am from Razlog (South-Western Bulgaria), and I am 67 years old. The person who mostly sang at home was my grandfather - Kostadin. I really liked to listen to his voice. In the summer, when all my relatives were coming at home from the fieldwork, we filled a bucket of tomatoes and gathered around it. While we were sitting and eating the salad, our grandfather was singing."
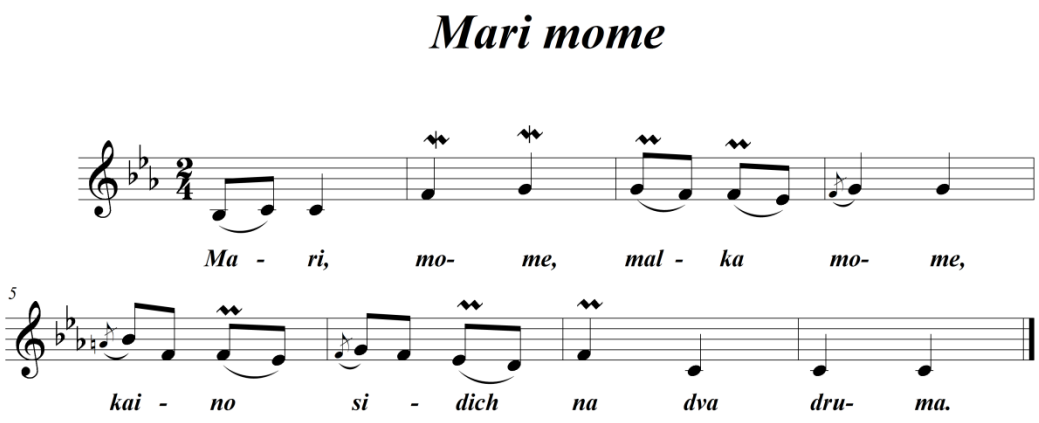
Ruska Hristova, 43 years old says: „The memories from my grandmother Todora I have in my mind, have come from Rosenovo village (South-Eastern Bulgaria) – she was constantly singing, regardless of what she was doing- either field work or housework. She was singing when weaving , when cooking or singing lullabies to me. But the strongest memory from her I have, is related to the moments , when she was sitting in the yard , beneath the linden tree, propping up my head on her shoulder, she was singing the song „*Mesechinko le, dilyanko*". The songs she most often sang were „*Ochi, ochi, cherni ochi*" (**Example 2**) (Eyes, eyes, black eyes) and „*Yantar se kniga izpisa*". When I would ask her: „Grandmother, how do you know these songs"?, she would answer: „From my mother and my grandmother, honey".

Example 2



Elena Kanevska, 59 years old, from Momchilovtsi village, Smolyan municipality (Rhodope) shared: „For the Rhodope region, the grandmother is the guardian and bearer of the singing tradition and culture. All meetings with folklore singer I have had, confirmed and shared, that the first song they have ever learned, were inherited from their grandmothers. I was two years old, when my grandmother started to teach me the songs from the Rhodope. When my brother was baptized, I sang „*Mari mome, malka mome*" („*Dear maiden, young maiden"*) (**Example 3**) in front of other people for the first time. When last year, my granddaughter was born, even in the first days, when I took her in my arms, I sang my Rhodope songs to her. She fell asleep with the song „Zaspalo e chelebiiche", and when she was two months old, she already followed my voice with hers. Later, the song I have inherited from my grandmother, has become my granddaughter's favorite one. She still remembers the song when I perform it, and usually reacts with indescribable joy in dance."

Example 3



Eva Valentinova, 30 years old, mentioned: „Our family comes from Graovo region (Western Bulgaria) – Noevtsi village, Pernik region. My great grandmother – Makrina, used to sing at very strong voice, lightly and using rich ornamentation. My grandfather used to sing too and could play the *tsafara* very well and he tried to keep traditions alive through the instrument in the family house. My both grandmothers – Spaska and Yordanka, were really strongly connected to folklore. One of them sang and the other danced in a masterly way. At Christmas we used to wear our traditional costumes, laid a straw table in the large cozy living room, and the contemporary house turned into a temple of the fairy tales from the past. Grandmother Spaska, used to sing and listen tofolklore music during the cooking process. She was a real culinary fairy and ourhouse always smelled of freshly baked bread. The other grandfather – Vladimir, was a prominent woodcarving craftsman."

Milyo Kepchelev, 50 years old, Draginovo village, Pazardzhik municipality, (the region between Thrace and Shope region) explained: „I could not remember my first song, because there were many songs which stayed in my mind at that stage of my life. But there is a song, which comes up to my memory „*Pile, pile paunovo*". It is a local song, which was performed by the men in our village ensemble around the 70's of the 20th century. I have inherited the interest toward the Bulgarian folklore music from my mother's relatives. She has three brothers, who are tambura and kaval players. That is the first music I have perceived. Here, based on the John Blackings thoughts, could be cross-cultural invisible bridge built, between the African Venda society and the Bulgarian Draginovo's tambura player: I watched the young relatives of a headman emerged as outstanding performers, although at first they did not seem to be more musical

than their age-mates. I am sure that the key to their development as dancers was the praise and the interest shown in them by the women in the audience, who were mostly from the headman's family and who therefore knew the girls by name because they were relatives. It was surely consequences of blood relationship that affected the growth of their musicality, rather than special genetically inherited musical capacities. (Blaching, 1973, How musical is man?) It couldn't be a hundred percent proved that the headman's family women (aunt or mother/mother in law) is the most important bearer of the traditional culture, but we could proudly confirm that the role of the women, and especially of the grandmother has a greater importance as a cross-cultural transmitter of the traditional culture for the next generations.

RadostinaPanyova, 31 years old from Eleshnitsa village, Razlog municipality (South-Western part of Bulgaria): „I have inherited my name from my father's mother. She was a unique person. The connection between us was extremely strong. She brought so many important things in my life, and was the person who has initiated me into the Christianity. I could remember that every Sunday she took me to church and repeated the words: „My kid, the faith is the strongest support in life! The musical talent, however, I have inherited from my grandfather (my father's father). He taught me the songs„ *Rusi kosi imam*" („I have a bond hair) and „*Ai da idem, Jano*" (*Let's go, Jano*). Often, we sang together the diaphonic song „*Pusta mladost*" („*Damned youth"*) (I was singing the main voice, and he (*sledeshe)* was following me with the drone tone."

Elena Zlateva, 26 years old, Sliven (Thrace region) „Bulgarian folklore songs are inseparable part of the rural lifestyle. Unfortunately, one of my grandmothers who has brought the Bulgarian folklore tradition, passed away too early and I don't remember any songs from her. The other one, however, was disconnected from the rural life and from folk singing. Nevertheless, music was always a part of my life. As a matter of fact, as a young person, I have never been impressed by the folklore songs, as I have considered them as something outdated, something for the elderly. Subsequently, it turned out that I have lost the tradition while growing up and I don't know it. I could remember hearing a live performance of a Bulgarian folklore song for the first time, when I was 19 years old. Then, I listened to some recordings, and found out that the recordings do not appeal to me. Everything I know about the Bulgarian folklore songs is a gift from my teacher – Dr. Ana Ganeva. Nowadays, there is a strong striving for going back to our roots. I believe that the reason behind this is the clear

awareness that tradition without cognitive live experience could not exist (the presence of the adults in children's lives). It also could be observed with my own children as well as my students in the elementary school (I am a music teacher). For them, who are introduced to folklore songs through their teachers' demonstrations, songs are perceived as a different type of art – it is live, not just audio or video recording, it is a part of their life. Growing up with it also increases the chances of preserving our people's self-awareness. The commentary of my student – Elena Zlateva, could be very deeply interpreted, for example: „I could remember hearing a live performance of a Bulgarian folklore song for the first time, when I was 19 years old", this certainly means that the absence of the grandmother on the both sides – mother's and father's, have made a significant moral and intellectual „hole" in Elena's childhood and her future life at all.

The presence of the traditional culture in the formal and informal education as a part of the enculturational processes

Formal education in the Bulgarian Schools

Until the beginning of 19th century the singing studying contentment was related to the singing as a part of the Orthodox Church. The main attention was paid on the Bulgarian folklore singing and folklore instruments playing. (Krastev, Venelin, 1970) The musical upbringing development through the first half of 19th century was provided in various lines: Orthodox church singing, singing as a discipline of the Secular Schools curriculum titled „singing", musical amateur lyceum performances, musical practicing in the villages, music practicing as a part of the urban society. (Petrov**,** Stoyan, 1959) During 1872-1874 had been organized teacher's venues, which were taken decisions about the School curriculum, the content and presence of the singing in it. According the venue's decisions, most of the Primary Bulgarian Schools at that time, were required to introduce the singing as a main discipline. (Vankov, Nikola, 1903) The first textbook in Music had been published in Tsarigrad (the old name of Istanbul) in 1884. Nesho Bonchev strongly recommended the implementation of the Bulgarian folklore songs as a part of the singing discipline in the curriculum. He said: ..We need to perform our folklore songs, **perceived from our mothers**…(Bonchev, Nesho, 1942) During the years around the Liberation War were characterized by the increasing activity in the musical-educational system. After the Liberation period – 1877/1878, the place of the singing as a discipline in the School curriculums, took a special place during the Primary School,

Middle and High School (Gymnasium) – two times per week for each grade. (Vitanova, Lilyana. Gaytandzhiev, Gencho, 1975) For instance, at Shumen's School in 1882-1883 (Shumen is a city placed in North-East Bulgaria), the students performed 10 primary note exercises during the whole year. (Kodzhamanov, R.) In 1903 as a part of the First singing-music teacher's congress has been established the Bulgarian musical Union, engaged with the professional and social life's of the music teachers. (Musical newspaper № 1. 1903. p. 6) Between 1915-1921, most of the music teachers were guided by principle for the ***formal music education*** (the formal education had been used as a different definition from its contemporary meaning), included mostly technical score's exercises, comparison of the tone's pitches, implemented with occasional syllables. After that the teachers introduced the ***practical music education,*** characterized by the songs performance. (Hadzhigeorgiev, D. 1921) At the same period, Dobri Hristov (Bulgarian musician, composer and scientist), has introduced another method for the Bulgarian Music Education. He has tried to achieve more narrow connection between the auditory-imitative singing and the initial stage and notes singing, in terms of the quiet transition between them. Because of that he has strongly recommended that the first introduction of the tone's names, must be introduced at the initial stage of studying, when the songs are performed, observed, and analyzed in terms of their tone's pitches. (Hristov, D. 1925) The main stream in the musical-pedagogical life in Bulgaria between 1930-1940 have been engaged with the task for introduction of the song material based on the Bulgarian folklore songs. What exactly happened here was that the songs had been intepreted not with the traditional for the Bulgarian folklore singing sound production, and with ***an urban type sound production.*** There is a serious problem appeared, related to the general amputation of the folklore songs. The Bulgarian folklore song ***had to be adapted*** to certain methodological requirements. (Vitanova, Lilyana. Gaytandzhiev, Gencho, 1975) In 1945, the music as a discipline was studied twice per week from 1st until 6th grade, one's per week from 7th until 9th grade. Ten years later, in 1955 the Government changed the curriculum and music lessons content was structured as appearing of the music exercises just once per week. (Conference related to the music education, 1957) After 1944 the Communist Party has taken the political power in Bulgaria. At this historical period have been established eight Governmental High Music Schools, and affiliate of the Bulgarian Music Conservatory in Plovdiv. (Vitanova, Lilyana. Gaytandzhiev, Gencho, 1975) Until the 70's of 20th century music education was provided through the Boris Trichkov's system for

note's literacy „Stalbicata" (***the ladder***). After the 70's this system was refused. The Government was looking for pathways for introduction of the real folklore music in the curriculums and mostly – possibilities for the presence of the Western Art music through the educational processes. (Stoyanova, G, 2013) In 1967 Todor Zhivkov (the leader of the Communist Party) has been established the first Folklore High Music School in Kotel, and in 1971 Folklore High Music School in Shiroka laka village. He has considered that their establishment will support the preservation and sustainability of the Bulgarian folklore heritage. In 1973 have been realized reform of the educational system encompassed the aesthetic upbringing of the society, characterized by the acquiring of the musical-art culture. Based on the Ludmila Zhivkova's (Todor Zhivkov's daughter) cultural-political ideas „Flag of the peace", Bulgarian children's musical culture was in its apogee. The reform of the music-educational curriculum continued until 2000 (included the period, when the communism fell down – 1989) After April 13th 2005, Bulgaria became a member of the European Union. The political changes have started and the educational system as a part of the Governmental policy was extremely changed through the Governmental Educational Requirements (GER). As a result, the music learning processes turned from developing and upbringing processes fostering to the students at school to formation of personal aesthetical criterion and musical choice. The (GER) introduction has led to the decreasing of the live performances and its criterion, and put the children's and teacher's singing skills in the periphery, but has opened a new door for commentaries, analyzing, considerations, etc. (Stoyanova, G, 2013) During the pre-school educational stage, the presence of the traditional culture (children's folklore songs, song-games, instruments playing, and dancing) takes a large part of the curriculum. There is an article dedicated to the **„Bulgarian folklore singing as a part of the music education of the students from the pedagogical specialties (aspects of the vocal sound production, and the song repertoire)**", written especially for the International Folklore Conference – „Folklore and Education", took place at St. Cyril and St. Methodius, University of Veliko Tarnovo in October 2017 (Ganeva, A. 2017). Based on the (GEP) and kindergarten's curriculum it has been drawn that: „There is a special attention paid on the connection with the Bulgarian folklore through ***pravo horo, rachenitsa*** and some folklore rituals..Furthermore, the teacher's books (which are used as a supportive the teaching processes books), considering for the 4-5 years old children, has been pointed that the folklore music game „White butterflies" (very commonly used from the grandmothers

and mothers at home), has a special place in the curriculum...In addition, **the chest voice** (during the curriculum song material) has been strongly recommended." The results clarified that the presence of the folklore singing and especially songs-games, between the age 3-6 years old, the pre-school stage, are that „the main part of the (GER), are based on the practical realisation of songs, and based on the teacher's books information, the number of the folklore songs, which must be perceived for the Pre-School stage are up 15. What are the (GER) for the Primary and Junior High School? „From the first to fourth grade, the number of the required folklore songs are five per year, and the special attention have been paid on the presence of the Bulgarian folklore rituals, related to the Christmas and St. Lazarus Day, and the songs dedicated to them. After fifth and sixth grade, the numbers of songs is again five for each year, followed with the implementation of three folklore rituals. According to the curriculums for the seventh, eight and nine grade, the presence of the folklore music is decreased." (Ganeva, A. 2017) One of the most important conclusion is that the University tuition (in Music Education as a part of the University specialties and Music conservatories) of the future music teachers – generalists, must be focused on the folklore songs and folklore songs-games, as a main part of the curriculum. They must be dedicated on the idea for chest sound production (natural), and increasing number of folklore games and dances. My personal opinion and observation in the contemporary formal music education, and especially the presence of the Bulgarian folklore songs singing, as a part of the singing repertoire of the teacher's generalist in Pre-School and Primary School Education, is that the quality of the specific features – sound production, ornamentation, dialect specifics, is not observed, which is the main reason for the necessity of the extreme changes of the University pedagogical specialties. The most important implication is the formal education curriculum and especially the methods of studying are the bearers of the traditional culture changing. We could bravely confirm that if the formal education changes the traditional culture in some nuances, as one of the contemporary forms of enculturation will be lost. There is a need for changing the University curriculums toward the increasing numbers of specialist – singers, dancers, and folklorists, who are the contemporary bearers of the traditional culture and the future resources of the enculturation. These considerations immediately resend toward the **informal education**, and its role as a considerable part of the enculturational processes. The informal education in Bulgaria is realized through two various institutional activities – Governmental lyceums and Non-

Governmental Organizations. The lyceums are the first cultural organizations, which have gotten the Bulgarian Government annual financial support. Until the last count in 2016, the number of the Bulgarian lyceums reached 3614. The first lyceum has been established in 1856 in Lom (North-Western Bulgaria). https://bg.wikipedia.org/wiki/%D0%A7%D0%B8%D1%82%D0%B0%D0%BB%D0%B8%D1%89%D0%B5 At the beginning of the new century and most intensively after the affiliation of the country in the European Union, have been established numerous Non-Governmental Organizations (NGO). Both of them (GO and NGO) are offering children and adults in various singing, dancing and instruments playing classes (folklore, popular, and classical music implementation) as well as theater groups, adults-children authentic groups provided Bulgarian traditional rites and rituals, etc. There are also thousands of national and international festivals, and workshops, which opened doors in the last fifteen years. These events really raised the number of children and adults participating in the various classes, called also the contemporary bearers of the culture. These institutions are also the *„**contemporary cradle of the authenticity**”*, because of the presence of the grandparents, in the authentic singing and dancing groups, along with their grandchildren, as a part of the institutional activity. As it could be concluded, both – formal and informal education, are contributive to the preservation of the Bulgarian cultural heritage, but according me and respectively my childhood activity, the main contribute is the collaboration - children's – adult's as a part of the informal education.

Conclusions

Based on all that have been mentioned, has became clear, that the grandparents are undoubtedly were and still the main bearers of the traditional culture, and their main subject, encompassing the folklore wisdom – songs, fairy tales, proverbs, is being steered to the grandchildren. The trans-generational transmission from grandparents toward their grandchildren has observed as a part of the home upbringing processes in the past and nowadays as well as the informal education.

Undoubtedly, however, it could be claimed, that the grandmother compared with the grandfather, is the more active medium of traditional culture. She generates the enculturation as a process in the past and nowadays. The grandmother is responsible for the children's upbringing, work-related habits and spiritual prosperity. She is the bearer of the singing culture, and the oral traditions transmitting – fairy tales, proverbs, etc. She is the one, whose time is so cleverly distributed in the simultaneous care of the beloved grandchild that, regardless of whether she sings a lullaby, she cooks or does other housework, she is engaged in its spiritual and intellectual development. Based on the material, shared by Radostina Panyova, Elena Veleva, and my own childhood story, we could not ignore the presence of the grandfathers as bearers of traditional culture. However, the grandmother-mother pair as a socio-cultural unit in the society, remains the main source of tradition, perhaps because of its biological origin - to be spiritual, moral keeper of the family, maintaining family values - the kitchen, the home, respectively the tradition. There has been given a model for the formal participation of the grandmother in the children's life's as a part of the South Korean Governmental policy, fostering toward the contemporary forms of communication and preservation of the traditional cultures – folklore songs, fairytales, dances, etc. It's a good example for many countries, which have lost the connection with the old generation, interrupted the processes of the cultural transmission. Traditionally for oral culture, the phenomenon of family enculturation among older family members and grandchildren, is mostly pronounced in the grandmothers-grandchildren relationships.

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