

UNIVERSITATEA DE ARTE „GEORGE ENESCU” – IAȘI
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ÎN PERIOADA PRENOTAȚIEI,
DIN PERSPECTIVĂ INTERDISCIPLINARĂ

- Teză de doctorat -

Conducător științific,
prof. univ. dr. Mihail Cozmei

Doctorand,
Eugenia-Maria Pașca

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SUMMARY

The musical art acquired forms of artistic thought through sounds, being influenced by the fundamental aspects of man's material and spiritual life, representing in the long run of time the evolution of his social and individual consciousness. The oldest means of human sonorous communication is considered by the experts, besides the oral one, the musical expression. The sounds of the vocal music were the first means of realizing the interhuman relations. Through a continuous vocal and instrumental evolution and improvement, man created a language of sounds, which is borderless, being universal and understood with the same easiness all over the world.

Theme of actuality, for both the Romanian and international education, **A Possible Route of Musical Education During the Period of Prenotation, From an Interdisciplinary Outlook**, holds forth to analyze the educational phenomenon in the context of post-modern evolution of human condition.

Chapter one goes over **The Evolution of Musical Education-Systems, Methodical Concepts, Textbooks**, analyzing the development of the pedagogical-musical thinking since ancient times to nowadays. The musical-folklore tradition, as well as the religious one, represented in our country, the basis of education until the 19th century, when the influences of European musical culture entered all the educational systems. The 20th century is characterized by the diversity of the obligatory general school, as well in the special-musical, lay and religious education. In a conceptual plan the experts in psycho-pedagogy and arts domains have pleaded for the music inclusion of children and grown-ups in education. Music learning was realized orally until the 19th century, through religious and popular songs and the European and national music repertory (especially composed for children) joined by musical alphabetizing, has become since the 19th century the coordinate of children's musical education, even though the programmes and textbooks have been different.

In the evolution of education we distinguish three fundamental types bound to the Musical Education:

1. the education concerning the formation of the shrine's subjects and the enriching of the musical repertory necessary to religious worshipping;
2. the general education destined to all children, mainly based on vocal singing and less on the instrumental one;
3. the lay education, with the goal of preparing the psalm-readers, instrumentists and composers so that they could promote the art of music in a particular and public frame, but also those who had the task to teach the pupils from the musical point of view.

These aspects are treated separately – *the Musical Education in different teaching systems, Musical Education in the Romanian education, short history of the textbooks evaluation and of the musical education teaching methods* – a fragment specially saved, referring to *George Breazul as a prominent educator in the Romanian education* and his contribution to the musical education in the middle school. All the statements are motivated with education plans (appendix A, pages 255-271) and a substantial bibliography made of school programmes and textbooks (pages 299-302).

In the long run of time, we realized that the aesthetic ideal influenced the pedagogical ideal, that art had the part of a chief accountant of the human soul and represented a fundamental means in the evolution of the social life. *Music* was founded in Antiquity, retaining its goal in harmonious development of human being. That's why we presented the most ardent upholders of the art's sounds, as an educational subject, as well as their pedagogical concept: Platon, Aristotel, Confucius, Comenius, Jean Jacques Rousseau, Friederich W. Fröebel (who initiated the foundation of kindergartens), Emile Jacques Dalcroze, Maria Montessori, Carl Orff. It's also worth remembering the Romanian educators' contributions in the settlement and consolidation of the *Music's* position in the education plans: Spiru Haret, Constantin Brăiloiu, Tudor Vianu, Ștefan Bârsănescu, George Văideanu and many others.

But the evolution of the musical didactics couldn't have been possible without the constant contributions in the field, of those who devoted themselves to education, offering their imagination and devotion, so that the students of different ages could benefit from the positive influence of the art's sounds. Among these, I mention: Sarah Glower, Hugo Riemann, Edgar Willems, Maurice Chevais, Maurice Martenot, Zoltan Kodaly and Shinichi Suzuki. Besides the above mentioned, numerous Romanian experts have come up with genuine solutions for making the textbooks, the musical writing-reading acquiring systems, using the didactic methods and means specific to the field. In this sense, we remember: Gavriil Galinescu, Mihail Gr. Poslușnicu, Ana-Motora Ionescu, Ion Șerfezi, Pavel Delion, Ligia Toma-Zoicaș and Gabriela Munteanu.

In Chapter II it is studied **The Specific Features of Perceiving, Acquiring and Interpreting the Music by Children in Kindergarten and Middle School**. To know how the children's impact upon the sonorous universe should be realized, one has to know *the specific features of the preschool or primary pupil's physical and psychic development, the musical hearing and the voice used in the musical practice, the vocal and instrumental singing during the period of prenotation*, all these needing to be fructified competently, because in this period of time the real practising bases of music and its understanding are founded.

The fundamental problem is that of knowing how the musical image can, sonorously-sensorially realized of elements which don't represent concrete images from the surrounding reality, provoke artistic emotions. In this sense the elements of the musical language can't be separated in the process of communicating: the melody, the tempo, harmony, polyphony, colour, dynamics, and agogics. It is important the auditory and the oral-instrumental development of children as well as the means in which the correct and best formation of the musical skills can be realized. In this study we propose to comment upon the necessary modalities of this process didactic solving, resorting to contemporary examples of folklore for children and as well as the academic creations destined to them.

The psychological profile is a quantitative-qualitative reflection of the entire components, processes and psychic features, as well as the interfunctional relations

that are created among these, specific to the levels of the children's ontogenetic evolution. The psychic-sensorial, cognitive, affective and volitional changes and reorganizations were analyzed mainly from an artistic – musical point of view, having in view the development of the necessary skills – musical hearing and memory voice and the rhythmic sense. The mechanism of audition (physical, physiologic and psychic) was analyzed for understanding the evolution means of the musical auditory sensibility (melodious and harmonious), starting from the fact that voice represents the fundamental means of expression and rendition.

The improvement of this one is made through a minute didactic approach, analyzed and upheld with examples. On its turn, the instrumental music practice completes the way of artistic expression, this one being analyzed by the two components: the playthings accessible in the prenotation period, as well the formation of the instrumental skills, with the goal of accompaniment and rendition in instrumental groups.

Chapter III debates **Methodical Aspects Concerning the Formation and Development of Musical Skills, Abilities and Knowledge**. The purpose of the musical education consists in stimulating the ability of understanding the artistic value, of creating and applying of it correctly. In family, the children come into contact with different creations, from all the artistic domains (music, painting, dance), more or less valuable and, that's why kindergarten and school have the obligation of offering them the true values of the musical culture, activity which requires: *the formation of the skills, abilities and musical knowledge, conscious acquiring of the rhythmic-metric elements and of the melodic-interpretative elements*. In these sense details regarding the didactic methods used there were necessary, especially details on the exercise and didactic plaything.

The simulation through *role game* knows a multiple aspects for both the process of learning (*exercising game*) and that of evaluation (*competition, recognizing, creation game*). I resorted to these explanations because we often find confusion between the didactic game and the musical one. At the same time, details, upon the means of understanding and practising the musical speech (rhythmic-metric

or melodic-renditive), were necessary through the use of original musical examples, in accordance with the age we address to.

The detailed analysis of the musical skills was necessary for the development of a logical education, with well specified objectives, in such a way so as the final products to be complete education, from a musical point of view, we suggest sets of didactic games, necessary for the evaluation of the children's musical evolution.

The study goes on with the analysis **Specific Means of Realizing of Musical Education in the Prenotation** (chapter IV). The notational stage is anticipated by the “*abc*” period called in Musical Education “*prenotation*”. There are several approaches regarding its division: into two (Maria Montessori, Maurice Martenot, Ion Şerfezi) or three stages (Maurice Chevais, Carl Orff, George Breazul), with responsive alike denominations. The coverage of Musical Education in three stages corresponds to the purpose of education, taking into account the psychomotor features and the children's skills and harmonize the three curricular cycles: 1 – *the stage of sensory fundamental acquisition* (kindergarten and primary grades I-II); 2 – *the stage of instrumental acquisitions of development* (grades III-IV); 3 – *the stage of the values – attitudes acquisitions of observing and orientation* (grades VII – XII). Because the curricular coordinates for pre-primary education haven't been established, and they are established incompetely for primary education, we realize that these don't cover the specific of the musical activities and the continuity in the studying of all the aspects referred to in this field can't be realized from their articulation. We consider that the *frame objectives* which were suggested to be realized in the period of prenotation should synthesize the direction pursued during the period and namely: a) the development of the reception capacity of the musical message; b) the development of the rendition abilities (vocal and instrumental); c) the knowledge and use of the musical language elements in the music rendition and audition; d) the growing of sensibility, imagination and of the spontaneous musical creativity.

It's necessary to be retained the fact that through the auditions realized during the musical activities, children balance and relax at the same time, these having a therapeutic effect too. In this sense, the specific modalities of realizing the musical

education use specific creation: *the musical exercises with the role of forming the skills, the songs, which are the main means of familiarizing the children with the language, the musical games which represent the most complex form of artistic education of children and the musical auditions which nurture the sense for the genuine values.* We made in our study the determination (as specific educational method and means) and the proper classifications regarding the exercises, games, auditions and songs, as well the didactic technology necessary to their approach. All those presented above are sustained by examples suggested on age categories, drawn out from the works of composers such as: Dan Voiculescu, Alexandru Pașcanu, Anton Scornea, Dumitru D. Stancu, Liviu Comes, Cristian Misievici and with recommendations of useful didactic materials (song books and musical games, tapes, audio disks, also included in the musical – artistic bibliography). We consider to be convincing the compact – disks (appendix C).

The Interdisciplinary Projection of Musical Education represents the fifth chapter in this work, in which it is presented a short history upon the educators' concerns in this field. The movement for the interdisciplinary development book shapes staunchly in the second half of the 20th century in the United States and Europe. UNESCO organized debates and preparing seminars for the founders in this new educational field. Pursuant to the researches made by the experts we observed the correlation among arts, as having unit, but also specificity in this sense, and the educator George Văideanu, launched the idea of the interdisciplinary education especially in the field of art, this approach doesn't cancel the disciplinarity but holds forth to develop the disciplinary connexions, putting out the borders established among the different fields.

Because the entire educative process is coordinated by a single don, at the pre-school and primary school level, the organization of the combined activities “*bi*” or “*multidisciplinary*” is much easier to be realized because the necessary conditions are relatively identical through the outer organization, the structure of knowledge and the didactic strategy. *The opening of towards interdisciplinarity of the musical activities* is obvious, the subject Music being a field of education, in which are conveyed notions and aspects from different subjects, totalized in the songs, texts,

games and auditions. The correlation of the acquired knowledge at different education subjects can provide a systematization of the information specific to the different fields, the goal being the resumption of a unitary system of knowledge. The selection of the education contents is an issue of a great didactic responsibility, because one needs to work in such a way that one should cover entirely the volume, structure and nature of the recommended information in curriculum. The scientific moral, aesthetic and forming children, corresponding to their psychic-physic possibilities can be better assumed in this interdisciplinary context.

Even though the experts spread notions which define certain relations among different subjects as *multidisciplinarity*, *pluridisciplinarity*, *transdisciplinarity*, we noticed that these are in a relation of *interdisciplinarity* and that the possible connections can be realized through *associated interdisciplinarity* (for instance, the unreeling of the musical activity by using some knowledge acquired from other different activities) and through *integrated interdisciplinarity* (the conceiving and deployment of the musical activities through the participation of several disciplines). In this sense we analyze in the work the possible connexions, justified with examples regarding *the projective-interdisciplinary approach of musical education and of the optimization modalities of the didactic-musical approach*. For this we also realized an experiment at a pre-school and primary school level, the results can be found in the didactic projects in appendix B (pages 272-283) offered as work model.

In the end of the present work we stopped at the presentation and analysis of some **Musical Creations Destined to Children, for the Period of Prenotation** (chapter VI). The evolution of music as means of artistic communication has always been in an interdetermination relation with the spirit of the epochs which it has reflected with the evolution of sensibility and the intellectual ability of man. The musical phenomenon refers to three great entities: the creator (in the case of music and the interpreter as a co-author), the artistic work and the audience as well as the dynamic relations among these.

The selection of an repertory adequate to the youngest, requires the knowledge of the stages of children's musical evolution, and as well as the acquiring possibilities of the musical works, in the curricular activities but especially of those

extracurricular optional, which can be directed towards the interpretative practice prevalent vocal or vocal-instrumental. The rendition of the vocal works is made by the vocal groups or choirs, and those of the vocal-instrumental ones are realized by the group of musical games.

The folklore represents a part of the national culture of a people, reflecting in the most direct way the spiritual profile and the artistic gift of a nation. In this sense, the children's creation retains an ancient means of communication and of artistic externalization, with ancient roots in the collective life which precedes the birth of spoken languages and of the musical language. We used many examples taken out from folkloric books and the studies made in 2000-2004, upon the children's popular creations realized in county Vaslui – respectively the areas around Vaslui and Pădureni – Huși and as well as upon some Carols in Berezeni.

The children's folkloric traditions can represent – especially in the countryside – the first step towards the knowledge of music, after which the sonorous created universe can be explored by composers after the model of children's folklore. The works, either folkloric, or academic are both vocal and vocal-instrumental. The accompaniment is prevalent rhythmic, bodily (through clapping hands, tapping feet or rhythmic walk to mark the time and rhythm), or instrumental (with sonorous objects or the percussion which enrich the play atmosphere in a sonorous way). The academic repertory, destined to children was realized with examples from the works of the composers mentioned above. At the same time we also propose possible alternatives for integrating the scores in different interdisciplinary activities.

At the beginning, under a form of game and then as a form of lesson, the Musical Education brings only benefits, joy and enthusiasm in the souls of children, no matter the parallel or meridian he lies. It's important that the scientific beginning, co-ordinate of the musical formation, should start from what it seems familiar to them and namely their folkloric creations, so that they could increase in the specific sonorous universe of the area to which they belong. But this effort will not have a final product if it isn't anchored in the immediate reality which imposes the interdisciplinary correlation with all the fields which the children explore in their cognitive way, towards the understanding of the universe they live in.