

The historical conditions of creation, the basic principles and methods of development of musical abilities of schoolboys, the information on authors of musical and pedagogical systems and concepts of the XX-th century are opened.

For students and teachers of art disciplines of higher educational institutions, teachers of music art and all who are interested in world achievements in the field of general music education.



Tainel Elvira (ed.)

# Music Pedagogical Concepts of the Twentieth Century



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**MUSIC PEDAGOGICAL CONCEPTS OF THE  
TWENTIETH CENTURY**

*Monograph edited by  
prof. Elvira Tynel*

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**МУЗИЧНО-ПЕДАГОГІЧНІ КОНЦЕПЦІЇ ХХ  
СТОЛІТТЯ**

*Монографія за редакцією  
проф. Ельвіри Тайнель*

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The historical conditions of creation, the basic principles and methods of development of musical abilities of schoolboys, the information on authors of musical and pedagogical systems and concepts of the XX-th century are opened.

For students and teachers of art disciplines of higher educational institutions, teachers of music art and all who are interested in world achievements in the field of general music education.

Розкрито історичні умови створення, основні принципи та методи розвитку музичних здібностей школярів, відомості про авторів музично-педагогічних концепцій ХХ ст.

Для студентів і викладачів мистецьких дисциплін вищих навчальних закладів, вчителів музичного мистецтва та всіх, хто цікавиться світовими здобутками у галузі загального музичного виховання.

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## Music pedagogical concepts of the twentieth century

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### PREFACE

The monograph examines the world's leading systems of music education, which during the XX century provided the majority of civilized countries with a real breakthrough in interest in high art, realized – on a mass, not just the elite – the need for good musical training in childhood and adolescence, mostly not to become a professional musician, but to achieve harmonious development of personality, learn to respect their cultural tradition, cultivate a sense of national dignity.

How is such a great result achieved in the education of an intelligent society through innovative music systems? Is it even possible? Of course. Since their main emphasis is not on stereotypes and stereotypes that can turn the most interesting anthropological subject into a boring memorization of dates and names, the repetition of straightforwardly dry definitions of the nature and image of works. After all, in such a study there is no place for the right to individual emotional attitude to music.

The consequence of this approach for the emerging personality is the natural division of music into two areas: the one that is forced to teach in school, and which later in adulthood it will actively repel – and the one she chooses with complete freedom of emotional empathy and self-esteem. In the context of this, a natural question arises: whether the educational process involves independent interpretation of students of a phenomenon of musical culture, or the purpose of the subject – only to acquaint them with a set of biographies and works of composers, the most general principles of music, and whether to help them develop their own view of these phenomena, even if they do not coincide with conventional views?

How to help future generations develop their own system of arguments – «likes – dislikes». Is such a wording possible at all? Outstanding music teachers of the XX century – Emile Jacques-Dalcroze, Carl Orff, Zoltan Kodai, Shinichi Suzuki, Edwin Gordon, Boris Trichkov, their followers in various national schools – gave a confident affirmative answer to this question, emphasizing the free creative development of the child – a young teenager. by means of sound art.

So, unlike simply learning a certain amount of information and developing skills, the cornerstone of studying music at school is educating a meaningful attitude to it, the most mysterious and emotional of the arts, not just understanding the content of music, but developing their own views and empathy for masterpieces. epochs and peoples.

Each system is a completely original scientific and pedagogical concept, they are united by one common principle: they take into account the

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age psychology of adolescents and adolescents and a priori respect for their own views, judgments, stimulates the need to share their own observations and beliefs. Only such an approach makes it possible to gradually form the appropriate aesthetic positions of a mature person. After all, the focus of musical perception and active music making on the disclosure of one's own creative potential, on the joy that free creativity brings, is fully consistent with the law of psychology: a person is always more interested in learning the data, information, etc. interesting to someone else, and it will be listened to attentively.

Therefore, in the initial stages, attention is paid to game forms of music learning, ie methods appeal to emotional, sensory-dynamic perception of music, its understanding and mastery as an exciting way of self-realization, expression of their individuality. Therefore, they introduce improvisation, playing with musical elements, combining different arts – drawing, dance, theater as a game communication, and at the same time develop all the necessary skills, develop hearing, sense of rhythm, learn to intone correctly. However, with all these practical tasks do not forget about the main thing – form an aesthetic position, because as didactic material used not only folk songs or simple didactic songs, but also the best examples of world classics.

It is very important that in the senior music classes is not excluded from the educational process, as is the case in Ukrainian schools, but remains, reaching a higher level of aesthetic and intellectual generalization. Of course, they consider the main stages of musical culture – European and national, cultivate pride in their national music, interest and respect for it as one of the most important spiritual achievements of the people.

Much time is devoted to understanding the functions of music in modern society, ethical, philosophical issues of art, as well as the connection of music with other arts and human activities in general. Emphasis is placed on the formation of tastes and aesthetic needs; Problems of musical creativity, interpretation and perception are solved in dialogue and discussion with students, independence of judgments of young people (senior classes of high school – students aged 18-19 years), cultivate a taste for listening to classical music and modern serious art.

The monograph appeals to all educators, to music teachers in secondary schools, convincing: first of all serious changes must affect the very foundations of teaching, we must find the levers of influence – psychological, social, cross-cultural, thanks to which this hated by many generations of students more attractive and would bear positive results, ie would form future visitors to concert halls and opera houses. The world's

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music and pedagogical systems, tested for decades, can significantly help in this.

The last remark, which seems to be the most important. No matter how interesting and convincing the world music and pedagogical systems are presented in the textbook, their application in Ukrainian schools should take into account their own tradition and cultural and musical heritage – as the authors of these systems did. Japanese philosophy, which became the basis of the Suzuki system, the historically formed love of the Germans for instrumental music became the quintessence of Orff's «Shulverku» – and so in each of the analyzed concepts. The national, or rather the mental accents of each of them were very successful, first of all in their own country, and only then spread to others. This is quite natural.

Ignorance of this cultural tradition creates a feeling of inferiority of one's musical work in relation to other cultures of Europe, and thus (even subconsciously) contributes to the same feeling of inferiority on a more general level. Proper attention to the subject of music in school, well-thought-out methods (strategy and tactics) of teaching would help solve many more problems than it may seem at first glance – ethical and ideological problems. Thus, when teaching music at school, it is worth seeing the ultimate ethical goal, which can be achieved through a deeper knowledge of the «sound space».

This approach to music courses in secondary schools and gymnasiums seems quite motivated – because it is based on the formation of spiritual needs of the individual, the principles obtained in school will not cause her rejection of incomprehensible and unnecessary classical heritage and cultivate aesthetic needs, a taste for high art, which will accompany a mature person throughout life.

Doctor of Arts, Professor Lyubov Kyyanovska

**KOROL O. M.**

Candidate of Art History, Associate Professor

**METHODICAL SYSTEM OF MUSIC LEARNING  
«STEPS» BY BORYS TRICHKOV  
МЕТОДИЧНА СИСТЕМА МУЗИЧНОГО НАВЧАННЯ  
БОРИСА ТРИЧКОВА**

**Historical preconditions for the creation of the method «Steps»  
B. Trichkov in Bulgaria**

The beginnings of school music education in Bulgaria before the Liberation (1878) lay in the so-called cell schools (from the «cell» – a special room or house where monks lived in the monastery or also operated a folk school at the church), where among other subjects attention was paid to singing. The content of these classes – studied Byzantine church singing. The school music education system began to acquire a civilian direction in the late 50's of the last century as an amateur music.

Progressive teachers helped to conduct cultural and educational activities among the population. The combination of musical and educational work of teachers with educational activities is a characteristic phenomenon of the Liberation period.

Programs and textbooks on the theory of music of the Liberation period did not coincide with the practice of singing, because there was no single and effective method of teaching music (especially high school students). The Bulgarian national methodology of music education and upbringing was formed on the basis of individual searches of artists and some elements of foreign music education systems.

In the early 20s of the twentieth century. «Steps» were published.

B. Trichkova – the system of «conscious musical singing». Boris Trichkov worked as a folk, village and city teacher. He received a philosophical education, in Germany he studied the methods of «Tonic-Do» and «Tonworth». Studying the methods of teaching musical literacy, he practically tested and promoted his work. The first edition of B. Trichkov's book (1923) is the result of his pedagogical practice, which is why it has become so popular among primary school teachers.

During this period the following talented musicians-teachers created: V. Mirchev, P. Boyadzhiev and others.

According to researcher A. Sokolov, studying and analyzing music-pedagogical, art-literary literature since the second half of the twentieth

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century, «the tasks of the country's singing education were to develop skills of perception and performance of music; development of artistic taste, aesthetic sense and needs; expanding the general musical culture of students. They were aimed at educating a new person. School and out-of-school forms of work have become widespread».<sup>1</sup>

At the request of the senior school inspector of singing and music of the Ministry of Education and Culture of the Republic of Bulgaria Ts. Kolev, according to the curriculum, music lessons were held: in grades 2-6 – two hours; 7-9 – one hour a week; and at 10-12 – there were optional classes for two hours a week. In the first (preparatory) class classes were held daily. The main types of work: singing – only by ear, games and dances with singing to music. From the second grade more systematic learning began, from the sixth - children studied the main genres and development of Bulgarian musical culture, and knowledge in the field of world music, classical music genres, etc. students received from the ninth grade.<sup>2</sup>

The activities of Bulgarian music teachers are associated with the gradual formation of national features of the methodology of choral education and upbringing. Borys Trichkov (1881–1944), a teacher who devoted his entire life to music and pedagogical work in various schools in Bulgaria, can be considered the founder of the children's choral education system. He believed that choral singing was the most accessible and effective means of educating not only the younger generation, but the entire nation. Everyone should develop the inherent desire and love for singing, the skills of free possession of lyrics, learning to sing from the notes, which will contribute to the formation of the highest possible level of national choral culture.

This orientation contributed to the development of a system of methods for teaching choral singing – «Steps», which were based on the principles of systematicity, consistency, clarity, activity and self-activity, analysis and synthesis. The first edition of the manual «Steps» (Bulgarian «Column») in the amount of 165 pages. was published in 1923. Since then, this method began to spread in choral pedagogy in Bulgaria and abroad.

The analysis of music and pedagogical literature shows that after the revolution of 1944, taking into account the achievements of world and

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<sup>1</sup> Педагогіка формування творчої особистості у вищій і загальній школі 2009 № 2 / Соколова А. В. Деякі аспекти дитячого хорового виховання в народній республіці Болгарія (20–70-ті роки ХХ століття) С. 365–373.

<sup>2</sup> Мясоєдов А. К вопросу о слуховом анализе // Воспитание музыкального слуха. Вып. 1. М., 1977. С. 135–145.

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national experience, in the system of music education in Bulgaria there was a reassessment of music and pedagogical heritage, which identified new forms and methods.

Therefore, from the second half of the twentieth century. «Steps» are used in choral practice only at the initial stage of teaching children choral singing. B. Trichkov's method of teaching choral singing has not lost its relevance today, so it deserves detailed study.

**Boris Tsvetkov Trichkov** – Bulgarian composer and music teacher, author of many children's songs.<sup>3</sup>

Born in the city of Tran, he received his secondary education at the Pedagogical School in Kyustendil. For some time he worked as a primary school teacher. He later entered Sofia University, where he studied philosophy and pedagogy. He graduated in 1910. From the end of his studies until 1920, Boris Trichkov taught at various schools and institutes in Ruse and Sofia. He directed vocal and choral groups. During 1920–1921 he conducted summer courses in the methodology of the school of singing at the State Academy of Music.

Without specialized musical education from school Trichkov played the flute, violin and guitar, and later – piano and harmonium. In 1924–1925, the Ministry of Education sent B. Trichkov to Germany to exchange experiences.

Returning to Bulgaria, he continued to further develop music and pedagogical education: he organized courses for primary school teachers, finalized and republished «Steps» (the volume of the book was 566 pages, published in 1940 in Sofia).

He wrote a large number of songs for children. They have a clear melody and simple harmonious structures written on didactic texts. The most famous song «Swallow» – the words of Ran Bosilek.

He composed musical materials, music primer, collections of songs and books. In 1921 in Ruse he edited the magazines «Teenager» and «New Road». In 1928 he edited the magazine «Musical Basis», and from 1931 to 1941 – worked as an editor of «Musical Education». In 1933 he published a children's musical work «Peredzvin».

B. Trichkov called his method «Column», given that each form of work is a new step of the method. It is based on the principle of systematicity and consistency, unity of analysis and synthesis. Trichkov's principles are still relevant today.

The term «Column» has three meanings:

1 – gamma;

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<sup>3</sup> Карасева М. В. Сольфеджио – психотехника развития музыкального слуха. / М. В. Карасева. М., 1999. С. 426.

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2 – clarity of the image;

3 – method.

As a method, «Column» argues that singing is not only a psychological intellectual, but also a «psychophysiological process». Given this, the author set a task – to coordinate hearing and voice. The means of achievement is singing by ear.

B. Trichkov considered «conscious» singing by notes, and singing by ear is «unconscious», «instinctive», ie the first natural method of learning. He developed hearing and voice to master the singing of Western European major scales. In the first grade, children sing by ear those songs that will be solfeggio in the second, in the second those that will be solfeggio in the third, and so on.

According to Trichkov, a sense of rhythm is best nurtured if children reflect tact rather than conduct. The author emphasized that rhythmic education should take place by «incorporation» (absorption by the body), where gymnastics is important for the development of a sense of rhythm.

The «Column» method clearly differentiates tasks according to the age characteristics of children. B. Trichkov defined the content and objectives of preschool music education as readiness for «conscious singing» in school, which corresponds to the principle of continuity of the educational process. Coordination of hearing and voice, tonal sense, vivid sense of rhythm, love of music and desire to sing should be formed in preschool age.

Thus, the main provisions of the Bulgarian method «Column» – a preparatory course of singing by ear promotes the development of hearing and the need to sing; initial skills are based on singing in major major (starting with K); actively use visual aids; rhythmic education is a way of reflecting the meter and rhythm; students must acquire skills of independent solfeggio; the practice of «auditory singing» increases. Let's consider these provisions in more detail.

### **Basic principles of B. Trichkov's «Steps» method**

The basis of B. Trichkov's system is purposeful, step-by-step mastery of choral singing by children, starting from preschool age (in kindergarten and family), where each subsequent form of work is a new step in mastering choral work.

Among the main tasks of forming choral culture in preschoolers, the teacher included: education of love for singing and music, development of «living» rhythmic feeling and tonal auditory representations, which are based on the peculiarities of European and folk music. He stressed that purposeful and methodically correct teaching of choral singing at a certain age will be a solid foundation for conscious singing at school.

In order to get acquainted with the system «Steps», you need to find out some issues related to this system. As a natural way to achieve the correlation of hearing and voice, he recommended singing by ear (hearing-imitation singing). The researcher noted that one of the goals is to create in students a «tonal sense of major classical scale, in particular C major», after which we can assume that this song «fulfilled its task», (Trichkov B. «Stairs», 1st ed., 1923). It ends where the «conscious singing» begins on the notes (Trichkov B. Collection of Initial Songs», p. 5.) Here the scale is the «starting point», the «technical basis» of singing.

Trichkov called his method «Steps» (we believe that «Steps» is a system of methods), given the position that each approach, each form of work is a new, next step of the method.

Speaking of the coordination of hearing and voice, he introduced a new category: «throat identification» and «hearing identification», which means «building the singer's ability to sing absolutely» exactly «the main tonal ladder».

From the 30's of the twentieth century and there are still discussions about the correctness of this technique. Trichkov's method had a significant influence on the development of solfeggio in Bulgaria and Hungary. «Steps» play an important role in the development of theory and practice of teaching singing in primary school.

### **Music-pedagogical methodology and analysis of musical activities by Boris Trichkov**

B. Trichkov's «Steps» states that it is necessary to conduct a preparatory course in singing by ear. This course is especially important because peasant children have musical talents that reflect the peculiarities of folk music, and the presence of such talents would complicate the achievement of «technical basis» in singing – approval in the ear of the main Western European scale in C major. Singing by ear is the «first natural method of learning», which aims to perform certain tasks: to develop students' hearing and voice so that they can sing the main Western European major scale (here and below in quotation marks we present the text from «Steps» by B. Trichkov). In different classes of primary school singing by ear should be carried out taking into account the preparation for understanding certain elements of music. In the second grade, along with singing on the notes, you need to learn songs by ear, which have elements that students will consciously learn in the third grade. In the third grade, along with music singing, you should learn songs by ear, which have elements that students will consciously perceive in the fourth grade.



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Summarizing his research in the field of singing by ear, the author noted that it is advisable to develop the musical material that will be studied next year.

When children beat the beat, they develop a «strong, positive view of rhythm».

Using this technique at school, children develop rhythm, musical hearing, plastic expressiveness of movements. Before learning notation, children need to be accustomed to «measuring the duration of tones, that is, so that they can use the accepted unit of measurement in this case».

Preferring the method of «reflecting the beat with a blow», B. Trichkov noted that to develop a sense of rhythm should be «incorporation» of rhythm. This can be done with the help of the hand, where it is a metronome and helps to get a full sense of rhythm.

Contrasting this method with the figurative one (the definition of the beat is «silent» and lacks the «most important element of rhythmic perception for the musician – auditory sensation»), the researcher identified its advantages: good study of rhythmic groups – syncope, fourth note part of the bar.

B. Trichkov was critical of the fascination of some teachers with «rhythm mania», which arose under the influence of the Dalcroze method. The author preferred hand gymnastics, motor activity, although he somewhat «absolute» the shock definition of tact.

Concluding the «Steps», Trichkov differentiated the tasks, forms of work, educational content in accordance with the age characteristics of children. Working on the issue of preschool music education, he determined that it can take place at home and in kindergarten, that is, it is necessary to develop children so as to begin conscious school singing.

This means:

1) complete the musical coordination of children's hearing and voice;

2) to develop a tonal sense of native folk music, as well as a tonal sense of Western European music, ie to create «both psychological foundations», which will begin the future «conscious singing on the notes»;

3) develop a living sense of rhythm; cultivate a love of music and singing, as well as an active desire to sing.

B. Trichkov came to the conclusion that if preschool music education is conducted methodically correctly and purposefully, then in school «conscious singing» is built on a solid foundation.

### Methods of teaching music in junior classes

#### Singing in the first class

Learning in the first grade is a transitional preparatory stage of auditory singing, which is a bridge from preschool to school singing. The teacher must take into account the age of the students, ie always link the learning of songs with the game form.

During the first hours of classes, each teacher must determine the «musical diagnosis» of students: performing songs in a semitone above or below, identify the upper and lower limits of the range of voice. In the process of group performance of the song, the teacher must identify «bugs» («bugs» Trichkov called children who can not sing properly, which may be due to underdeveloped voice range, poor coordination, etc.), listening carefully to the singing of each student separately .

«Beetles» need special attention: to conduct exercises to strengthen and develop the voice, and a permanent place in the classroom to choose them next to more «vocal» children.

Studying songs by ear, the author of «Steps» recommends:

- a) singing with a closed mouth – helps students to master their voice, to subordinate it to themselves;
- b) quiet singing – with which students get used to singing "decently»;
- c) performance of songs with a whistle – adds variety to the lesson;
- d) clapping in the palm of some light places of the song to its complete learning.

Learning on a song basis can give the desired results only when the songs are organized according to the peculiarities of their melody, lyrics and tone.

For the practical teaching of singing by ear, B. Trichkov published «Initial Songs» – a collection of music for primary schools that work on the method of «Steps».

The collection «Initial Songs» includes 146 folk songs (Bulgarian and other peoples), which are grouped by range, starting with songs in three steps and ending with gamble-like song melodies. These included folk songs in which the author replaced the original text with his own to be used in schools. In these texts, B. Trichkov, unfortunately, violated the musical and artistic properties of Bulgarian folk songs.

Two-part songs are especially placed: independent arrangement of voices in separate melodies (the second voice is a third lower than the first), because (according to the author's explanation) in Bulgarian folk songs the

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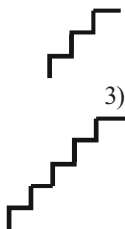
first and second voices are equal components. Bulgarian folk songs are mostly monophonic, and two-voiced is characterized by diaphony (from the Greek – polyphony; biceps such as the ancient organ) and movement in parallel seconds, not in parallel thirds.

Another feature of this collection is the initial rhythmic exercises that must be performed before learning «triton» (three-stage) songs. The sizes of these rhythmic exercises are  $2/4$ ,  $3/4$ ,  $4/4$ ; one part of them is performed without «tone» – walking, clapping, knocking, etc., and the other part – with one, two, three «tones» with elements of sound: bell, cuckoo, etc. It is necessary to form a metrorhythmic sense of students in accordance with age features (so that children feel the metrorhythm through different sensations and visual methods) and clearly reproduce the rhythmic constructions available to them, given the simplest development of their vocal volume (one, two, three «tones»).

The purpose of the collection «Initial Songs» – to learn the major scale, studying the songs arranged by volume – is that any expansion of the volume is the accumulation of musical and auditory representations due to the new, next step of the major scale. During the memorization of songs by ear and even after that, the teacher should conduct the following analytical work with students:

1) understand the direction of the melodic line with the help of hand movements;

2) expression of the direction of movement of the melodic line with the help of graphic drawings, depending on the tonal volume of the song. If the third, then the graphic drawing takes the following form:



3) if a fifth, the drawing will look like this:

The preparatory course of auditory singing in the first grade promotes the timely musical development of the child. B. Trichkov identified

the best time for «conscious singing on notes» is the second grade. Children have the strength and ability to work at the highest level.

## Music pedagogical concepts of the twentieth century

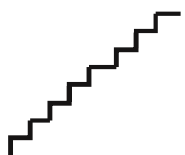
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Conscious singing on notes is mastered in two main stages: the first – mastering the scale – step movement, singing without jumps and the second – learning the scale – singing with jumps on the steps of the scale.

In the second grade they study the mastery of the scale, improve singing with jumps to do, salt and me.

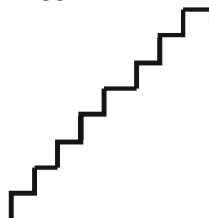
Significant at the beginning of the second grade is «abstraction» – extracting gamma from gamma-like songs, in which gamma is presented not with the name of tones, but with interesting and accessible to children text.

This happens when children sing gamma songs with their mouths closed. First the teacher, and then the children move their right hand up and down, following the drawings of the stairs. This is how the tactile clarity of the scale – motor and visual – is acquired.



The next important stage: a) singing scales, naming the steps and the realization that the last learned songs are the scale itself», these songs can be sung with a «new text» – to, re, mi ...; b) drawing of steps («gamma-shaped drawing») on a board and singing of scale which is shown by the teacher according to drawing B. Trichkov the name at this stage «singing on notes without notes».

Drawings-steps, unlimited opportunities to perform one- and two-part exercises. The exercises performed on the steps are a supplement for solfeggio, which is so often lacking and which cannot be completely included in singing textbooks. (In modern practice, the system of «Steps» at a certain stage perform exercises on a music note with a scale written on it).



After performing exercises to stimulate children's activity, conduct musical – pedagogical games: 1) «teacher's game» – students show on the steps the same exercises that the teacher showed; «Playing the piano» (or «live scale», living stairs») – eight children line up in a row. Each student is given a tonal name from the scale. Teacher or student – «teacher» stands in front of the «piano» and points to individual children («keys»), where each child sings a predetermined tone. Such games are successfully conducted in singing lessons for almost the entire initial course. Note that at this stage, singing on the steps and in games is only consistent, without jumps, because only such singing corresponds to children's abilities.

What is the essence of consistent singing? This is a system of elementary exercises, with the help of which the whole idea of the scale will

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be broken down into smaller and smaller parts until the realization of a certain tone of the scale is achieved. In essence, this is an analytical process to which gamma is subjected in order to master it «consciously».

Thus, «conscious» singing on notes consists of two stages: 1) step singing (without jumps); 2) singing with jumps.

Step-by-step singing creates favorable conditions for the development of students' hearing and voice. It consists of five stages, which are gradually becoming more complicated.

Consider them.

1. Step-by-step gamma singing up and down. (These and the following exercises are taken from the manual: Trichkov B. «Notarche», book I. Sofia, 1936).

The teacher sings the main tone of the scale (tuning), then shows on the stairs, and the students sing exercises similar to the following:



1. Step-by-step singing with a break.

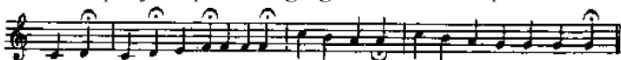
After a break in any tone, further movement always begins with the tonic:



2. Step-by-step singing with a delay in any tone. After a delay in any tone, further movement always begins with the tonic:



2. Step-by-step singing with repetition of any tone:



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Move up and down from any tone and return to it («zigzag»).

It is achieved by a delay (fermata) on a given tone and repetition (so that it is remembered), and then return to the same tone:



The last stage is the most important in consecutive singing; flexibility and accuracy of such exercises indicate that it is time for the second stage of singing with jumps.

To deepen the participation of «consciousness», Trichkov at the stage of successive (step) singing introduced "musical dictations», using two techniques:

1) oral dictation. Students sing with their mouths closed melodic constructions, which are shown by the teacher or student on the «steps», and another student guesses and sings these constructions with tonal names very effective «musical dictation game», it supports the interest and activity of children);

2) written dictation.

With the help of dictations, a connection is made between the musical idea of the tone and its name: the tonal name is the pitch (such a connection occurs when singing on the «steps»); and vice versa: the idea of pitch is the tonal name (communication takes place in oral dictation).

B. Trichkov criticized Western methods («digital», «Tonic – sol-fa», «Tonic – K-method», Tonworth») because they come from the triad, not from the scale. His reasoning is as follows: the idea of triad depends on the tonal sensation and the sense of scale, the «product» of which it is; the feeling of melody historically precedes the feeling of harmony. In the West, children go to school with a developed harmonious tonal sense, which allows them to achieve good results in learning to sing. In Bulgaria, children come to school with a melodic tonal feeling, which is based on folk songs (in structure it is radically different from Western European). In other words, the Western European system is built on a «psychological basis», ie it is identical to the technical basis (gamma). Bulgarian children need two basics – a tonal feeling developed under the influence of folk songs, and a tonal sense of Western European scale, which should become a «technical» basis for learning conscious musical singing.

### **Two-part singing**

In the «Steps» system, two-part singing occupies an important place.

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Two-part singing is performed on the steps, which the teacher points to with two pointers. You can also perform hand movements: one hand leads the first voice, the other very – the second. This skill is developed through five systematic and consistent actions: 1) pedal in the left hand (in the second voice), free step movement in the right hand (first voice); 2) the pedal in the right hand (sustained tone in one voice, against which as on a harmonious basis the second voice leads the melody); 3) singing in parallel thirds; 4) singing in parallel sixths; 5) combined singing with the mentioned four actions; 6) strict and free simple polyphonic two-part series.

Along with the second stage of mastering the scale (singing with jumps to different degrees), two-part singing becomes more difficult. Here are examples of constructing some exercises that introduce two-part singing:

1.  $\frac{\text{I до}^1, \text{ре, ми} - \text{i} - \text{i} - \text{i}}{\text{II до}^1, \text{ре, до} - \text{o} - \text{o} - \text{o}}$  ||

2.  $\frac{\text{до}^1, \text{ре, ми, ми} \quad | \quad \text{ми} - \text{i} - \text{i} - \text{i}}{\text{до}^1, \text{ре, ми, ми} \quad | \quad \text{ми, фа, со} - \text{оль}}$  ||

$\frac{\text{до}^1, \text{ре, ми, ми} \quad | \quad \text{ми, фа, со} - \text{оль}}{\text{до}^1, \text{ре, до, до} \quad | \quad \text{ми, ре, ми} - \text{i}}$  ||

Examples according to «Steps».

Two-part singing uses «teacher's game» and «piano playing», in which children participate with enthusiasm and curiosity.

Many teachers (non-specialists) study two-part songs and exercises in advance and then show them on the steps. They try to avoid stereotypes at work.

### About «conscious singing on notes» from the textbook

After passing the stage of gradual mastery of the scale, it is necessary to proceed to singing on the notes from the textbook (according to B. Trichkov). To sing on the notes, so that the notes are signals for the appropriate pitch in the scale, you need to have a preliminary auditory perception of them. Singing with the names of the tones should be brought to automatism (to sing «from the letter», seeing the page of the textbook). B. Trichkov found that singing songs with lyrics is especially problematic. He identified the processes of this problem: 1) singing on notes with names; 2) singing in pots without names to distinguish the appropriate «melody» of the song; 3) chanting on the same «neutral» composition; 4) singing a song with lyrics.

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Fixation of tones at the second stage of mastering the scale (singing with jumps).

Trichkov considers a separate tone as an «organ» with its exact place and «permanent function», which is its constant tonal quality – an individual feature by which the singer distinguishes it from other tones of the scale and can sing accurately. To do this, students must develop auditory perception, linking it: 1) with the auditory verbal perception of the name of the tone; 2) with a visual representation of the note as a written, conditional sign.

Trichkov defined the following order of degrees in the process of understanding the scale of C major: I, VIII, V, VII, II, VI, III, IV. His reasoning to put after V not III, VII degree is dictated by the opinion that to outline the tone is more important VII, not III degree.

Fixation comes down to clarifying, identifying and affirming knowledge about the stages of gamma in the minds of children. This is the memorization of the specific sound of the step based on the relative duration of perception and the frequency of its repetition.

Fixing is carried out using the following moments (example of fixing the tone of sol1):

a) discovery of the tone sol1 (in a song that was studied in advance by ear, in which there is only a jump on the salt), performing only the construction where there is a jump on sol1, ie recall and clarify its sound. After that, students are told the purpose of the lesson: they must learn to find the tone of salt1 by jumping from any other tone of the scale, that is, learn to sing it whenever students want it. At the same time, students are told that the tone of salt1 is easiest to find due to the gradual movement from to1;

b) visual emphasis: emphasize its name in the steps on the board;

c) auditory emphasis: singing of all tones of scale quietly and only sol1 – loudly, and then on the contrary – scale loudly, and sol1 quietly;

d) emphasis with the help of the game «live piano»;

e) connection (melodic) with other tones of the scale by singing on the steps and on oral dictation. Jump from the first step on sol1 Then the movement is stepwise:

до1, ре, ми, фа, соль, соль, со — о — о — оль; до1 — о . . . , со — о — о — оль; то1, salt | до1 — соль | то1 — salt, salt, salt || до1 — о | до1 — о | до1 — о — о — о ||; до2 — о | со — оль | то2 — salt | то2 — salt | до2 — о || то1, re, mi, salt ||; до1, ре, соль, фа, ми — и, до1 — о ||;

e) harmonious binding. Conducted by two-part singing on the steps and with the help of hand



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movements:

I 4 до <sup>1</sup> , ре, ми, фа	со - о - о - оль	соль, фа, ми, ре	до <sup>1</sup> - о - о - о	
II 4	до <sup>1</sup> , ре, ми, фа	со - о - о - оль	соль, фа, ми, ре	
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до <sup>1</sup> - о - о - о				

I 4 со - о - о - оль	со - о - о - оль	соль, фа, ми, ре	ми, ре, до <sup>1</sup> - о
II 4 соль, фа, ми, ре	ми, фа, со - оль	со - о - о - оль	со - оль, до <sup>1</sup> - о

I 4	до <sup>2</sup> , соль	соль, фа	ми - и	ре - е	ре - е				
II 4 соль, фа	ми - и		до <sup>2</sup> , соль	фа, соль	фа - а				
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f) written dictation;

g) singing from the textbook.

Having mastered the above-mentioned techniques, which are used for 8-10 school hours, students are better and easier to intone the voice of the step they are learning, that is, they act automatically. When the teacher is convinced that the students «automatically» determine the level, they then work on singing according to the textbook.

In the Trichkov system, distance is important – preparatory work on the steps should be preceded by singing in the textbook for as many hours as needed to ensure that the subject (fixed step, relative note duration, rhythmic group, etc.) can be «assimilated» so that the child was able to sing it completely freely if it happens in the textbook.

B. Trichkov defined a certain measure: singing according to the textbook can be passed when the first stage of mastering the scale (step singing) is completed, ie the second stage has begun. This distance must be maintained continuously during operation.

The harmonious meaning of gamma degrees is worked out in «Steps». Awareness, which first occurs melodically, is later carried out harmoniously. After fixing mi1 tone is realized in triads to, mi, salt; after fixing re1 and re2 the triad salt, si, re appears; and after fixing fa - fa, la, to, so they introduce exercises to understand the connections between them.

Theoretically clarifying the structure of the main triads, Trichkov introduced the three-part choral chant as «breathing gymnastics». At first it is performed with the help of a tonic triad, and later (gradually) with the help of sequences from the main triads and special didactic songs».

Fixing reveals an important feature: having mastered the tones of salt, salt and re, it is recommended to conduct intonation exercises on the steps with a deviation of C major – G major; when fixing A and C – A

minor; when fixing the F and C – F major, but provided that the exercises will not be F sharp in G major, G sharp in A minor and B flat in F major, (in fact, it is an intra-mood variability and «tonicity» of the degrees of the system). The meaning of all these exercises is the technical actions in which the student must feel the change in the function of this tone. For example, the tone of salt was dominant in C major, and in the new conditions becomes the tonic of G major. This feature can be interpreted as the search for a new way (method) in an effort to achieve an accelerated study of tonalities, break the pattern and quickly free students from «enslavement» in C major.

The second stage of mastering the G major scale ends with the fixation of the IV degree. Children acquire skills, abilities, dexterity in order to sing «consciously, independently and accurately»; they have become «musically literate» and can «read» musically – sing them from a letter» in a textbook just as they read letters.

### **Singing in the third grade**

Goal:

- 1) to continue musical education, singing folk songs by ear;
- 2) to continue singing in C major in the extended singing range: la small octave – fa<sup>2</sup> (salt);
- 3) continue to develop a sense of rhythm;
- 4) to fully develop the skills of two-part singing;
- 5) start conscious singing of altered degrees in K-major to transform into a full chromatic range and initiate a «sense of chromatism» and modulation.

In «Steps» Trichkov clarified the content of educational work in the fourth grade. Due to the untimely death of B. Trichkov, the second volume was not published.

There are many interesting starting points, approaches and forms of work in the Steps system.

We summarize the positive aspects of Trichkov's «Steps».

1. The preparatory course of singing by ear helps to develop students' melodic hearing and cultivates a love of song and singing.
2. Initial skills start from the major key (first objectified in C major).
3. The presence of a visual aid that allows you to sing tone names without notes in one or two voices.
4. Impact measurement and determination of tact is preferred over figured determination of tact (in work with beginners).
5. Acquisition of independent solfeggio skills by students.

6. Expanding the narrow framework of the practice of «auditory singing» only.

7. Stimulation by various methods of activity.

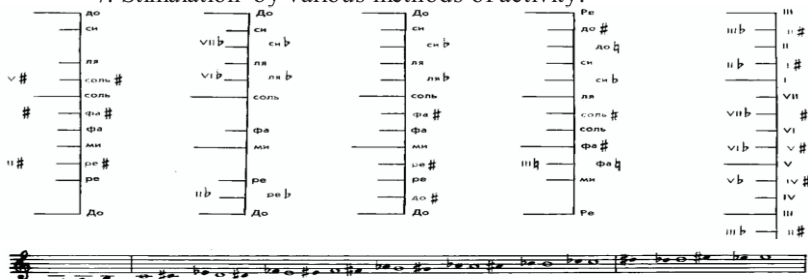


Fig.1. Graphic representation of the system «Steps» B. Trichkov

2.7. Methods of B. Trichkov teaching music to adolescents  
Singing in the fourth grade

In the fourth grade there is a study of the key of A minor (natural form). The «discovery of tonality» takes place after students have mastered many songs by ear, they have accumulated musical and auditory ideas about the natural minor key, developed skills of recognition of major and minor sound. Opening the key, they compare two songs – the first in C major, the second in A minor. Then students determine the modes and basic degrees of tonalities. After singing a new key, write on the board its scale and «step guide», compare the tonal structure of A minor with the tonal structure of C major.

In modern Bulgarian school practice, singing in A minor is studied using the «Steps» method – the way of fixing degrees is almost the same as in C major. Given the characteristic intonation features of Bulgarian folk songs (Aeolian style) and teaching folk singing, this degree is not associated with all degrees of tonality, but only with those degrees with which it has melodic-interval relations inherent in folk intonation style. Thus, the melodies that the teacher shows on the «Steps» have a folk basis.

When studying the key of A minor, attention is focused on understanding the melodic connections between VII, II and IV degrees.

Examples of folk melodies for recording unstable degrees: IV degree:

Folk song



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If the degrees in A minor are well recorded with appropriate melodies, then solfeggio in the textbook is without difficulty at a good technical and musical level.

### Assimilation of tonalities

In the program of the secondary school the study of tonalities is planned in all classes.

The order of study depends on the fifth and quartic range of scales – tonalities. For example, after C major, G major is studied using a tetrachord common to both tones. After Solmajor master the parallel minor, etc.

The teacher wants the students to understand and connect the exercises to the degree-level representations with the corresponding tonal names in the studied tonality. In each of them (as in C major and A minor), conduct the «first assimilation» (step movement), «second assimilation» (movement with jumps), using the already mentioned forms of work.

Exercises for self-intonation with the voice are carried out with the help of a graphic manual, which illustrates the degrees of order, located similar to the scale.

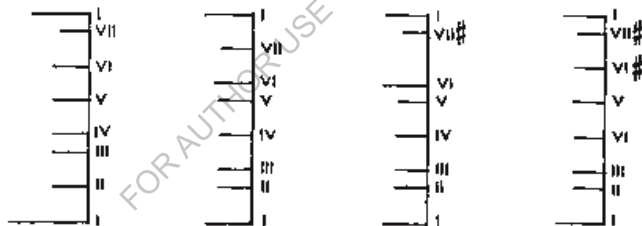


Fig. 2. Visual step-by-step manuals illustrating:

- natural major scale;
- gamma of natural minor;
- the range of harmonic minor;
- scale of melodic minor

After introduction to the studied tonality, exercises for intonation by voice are carried out on a music note on which the scale is written, and the center of work falls on this manual:



### Modulation

In the «Steps» method, modulation is introduced to study the degrees of the dominant triad. The exercises are designed so that students feel that the V step was first a fifth tone in the tonic triad, and then acquired the functions of the main tone of G major. Similar exercises are performed

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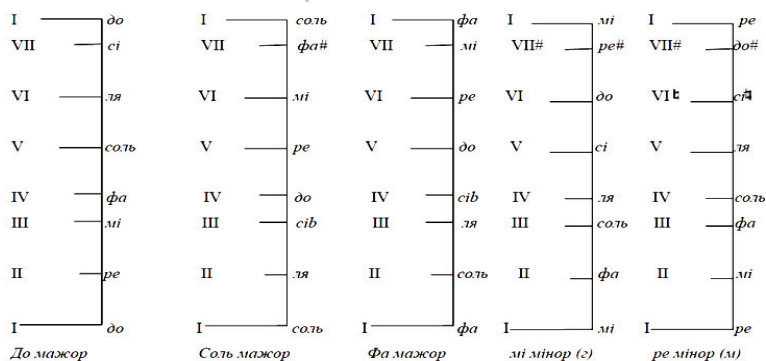
with subdominant triad. Therefore, according to the method of «Steps» use exercises with modulation deviations and modulations in G and F major. On the same basis, recording III, II and VI degrees, the «Steps» show melodies with folk intonation in the Aeolian system, starting with la, in Dorian – with re, in Phrygian – with mi.

### From «Steps» to solfeggio

B. Trichkov's method is used only in elementary school. Solfeggio has an important place in singing lessons in schools. With the help of solfeggio, students get acquainted with samples of musical literature.

The main forms of work with solfeggio are singing according to tonal names dictated by the teacher, singing according to manuals (on a ladder and a music stand with a scale written on it) and solfeggio. These forms of work, theoretically substantiated and practically developed in the method of «Steps», are the basis of work on solfeggio from the second grade of primary school to the conservatory. In modern practice, they have been supplemented by new types of work borrowed from the technique of solfeggio – singing on dictated scale steps, intervals; singing on the «step guide». These types of work give excellent results in self-intonation, starting with the most basic (in the second grade of primary school) and ending with the most complex intonation material in vocational school.

According to the curricula and the level of development of students, the textbooks are supplemented by the designation of altered degrees. The manual («Steps») is used separately for each key:



Introducing alterations, the names of the altered steps are marked on the steps.

The step-by-step guide allows you to graph a 12-step half-tone. This guide performs exercises and shows melodies in the right key. It is advisable

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to use the step-by-step guide to work on ladotonal hearing. Graphic representation of all chromatically altered degrees without specific constituent names provides a step-by-step guide to all tonalities.

Use manuals consistently. For example, fixing a certain step is first on the stairs and then on the music stand. If students have a good solfeggio technique, the exercises are performed only on a music stand, and then solfeggio on the textbook.

Simultaneously mastering two or more than two tonalities, intonation exercises are performed first on the steps of the manual, and then on the music note, on which the chromatic scale is written. Some notes in it are given in enharmonic transcription.

According to the chromatic manual, voice intonation exercises are performed in different tonalities: mastering diatonics and modulations (taking into account enharmonic ones – in professional music schools).

There is a strict sequence between the manuals and solfeggio exercises, ie the study material is pre-prepared according to the textbooks (a few lessons earlier) and only after developing the necessary skills of self-intonation is solfegued by voice in the textbook. Preliminary exercises not only provide stable and strong connections between musical-auditory and motor-vocal representations, but also develop the skills of free, independent solfeggio.

### **Two-voice solfeggio**

The skills of two-part solfeggio are developed by a system of exercises based on manuals and with the help of dictated tonal names. Note that working on two voices in parallel with unanimous solfeggio. The educational content of each lesson is realized in a monophonic melody (exercises, solfeggio and songs) and in a duet. Like solfeggio melody, two-part singing is pre-prepared according to the schemes of the method. Therefore, at the same time produce ideas and the ability to solfeggio melody and duet.

Two-part singing, skillfully conducted by the teacher, develops the necessary choral skills of the system and the ability to ensemble. The textbooks allow you to teach singing and solfeggio at each stage (in professional music schools), to conduct exercises in a simple two-part counterpoint with imitation in a strict and free style, in the folk spirit. This is due to the musical training of the teacher, his ability to show appropriate and musically sound examples of duet. The manuals help you learn new two-part children's and school songs, as well as recall previously learned songs.

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Two-part singing according to textbooks is a specific and characteristic feature of the Bulgarian method of singing and solfeggio. Two-part examples from the teaching material of textbooks for grades 6-10.

In Bulgaria, the subject of singing in the late twentieth century, introduced into the plans of secondary schools from 1 to 10 classes.

It should be noted that in the Bulgarian school, except for some isolated attempts to use other methods, there has always been a single method, namely «Column» («Steps»).

Today, this method can be specified as follows.

1. In the initial year, it is advisable to work completely on the «Steps», laying the foundations of elementary mood and ladotonal feeling, introducing listening to music to accumulate musical hearing and develop the vocal range of students.

2. In the eighth grade, it is necessary to continue the work of the elementary course, to study the tonalities on the basis of fret feeling, connecting friction-degree representations with a large number of tonalities, that is, as it happens in music schools. Classes on listening to music are deepened through the acquaintance of students with musical styles, with the work of the greatest composers.

3. In eleven years of study, the educational work is similar to the work in eight years.

Thus, first, «Steps» had an impact on the technique of solfeggio, which was just emerging, and then solfeggio began to influence the process of restructuring «Steps». This is how the unity of the teaching method takes place – from the initial course to the conservatory. Areas of detection and forms of deepening of this method are different, they are due to specific conditions: age characteristics of students, curricula, etc.

The most effective methods of Trichkov's «Steps» include: the method of the «first» and «second» stages of mastering this key; development of skills of independent intonation of a voice by means of singing with tonal names and on notes of manuals; method of recording degrees of ladotonality; two-part singing according to the schemes of clarity of the method; strict systematicity and consistency in teaching.

**NIKOLAI G. YU.**

Doctor of pedagogical sciences, professor

**FEATURES OF THE SWISS METHODOLOGICAL SYSTEM OF  
EMIL JACQUES-DALCROZE**

**ОСОБЛИВОСТІ МЕТОДИЧНОЇ СИСТЕМИ  
ЕМІЛЯ ЖАК-ДАЛЬКРОЗА**

**Genesis of the system of music and rhythmic education**

**E. Jacques-Dalcroze**

The system of musical and rhythmic education of the Swiss pedagogue and composer Emile Jacques-Dalcroze originated at the turn of the XIX-XX centuries. At that time, a special dance genre was actively developing in choreography, which was spread by the so-called sandals. In the 1920s, Isadora Duncan headed the plastic dance school in Russia, which, in protest of the classical ballet school with its conventional gestures and postures, sought the natural expressiveness of movement in ancient art. Dalcroze paid tribute to Isadora's desire to renew the art of ballet, but blamed her for the lack of a proper school. Composer and educator, he looked at Duncan's work through the eyes of a musician, believing that it is necessary not to dance to music, but to embody it in dance.

Emile Jacques-Dalcroze was born in Vienna.

On July 6, 1865, his real name was Emile Jacques, but the music publisher suggested that the young musician change his last name, as there was another composer, Jacques. From an early age, Emil was surrounded by music – the whole of Vienna circled under the waltzes of Johann Strauss. There was also constant music at home: my grandfather loved to play the violin, and my uncle was a pianist. At the age of 12, Emile Jacques became a student at the Geneva Conservatory, where his family moved in 1875. The rebellious nature of the future creator of an alternative system of music education forced him to resist school from an early age. Dalcroze was outraged by the teachers' reluctance to explain the meaning of the tasks – exactly what he loved to do in his teaching.

At the invitation of his cousin, director of the troupe of the Lausanne Theater, in 1883 Emile Jacques went with the troupe on a tour of French cities. When the nineteen-year-old Dalcroze arrived in Paris, he began attending not only music but also theater courses, considering the possibility of his acting future. In 1886 Emil was invited to Algeria as a



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conductor. African music with its complex rhythmic combinations later became the starting point in Dalcroze's pedagogical quest.

Returning to Europe, the musician improved his professional skills in Vienna and Paris, and in 1892 became a professor at the Geneva Conservatory in the class of harmony and solfeggio. Dalcroze's lectures were popular: the students admired the cheerfulness and ingenuity of the professor, who loved humorous musical genres over the years. The composer became a member of the fun café «Jpou» – the center of Geneva's artistic life, where he performed his humorous verses and wrote witty poems. At the same time, the professor of the conservatory was looking for ways to form absolute hearing and a sense of metrorhythm in solfeggio classes. He first introduced a conductor's gesture, and later added steps, runs, and jumps to his hand movements to illustrate the rhythmic pattern.

Dalcroze was an extraordinary teacher, full of creative inspiration, and was constantly looking for new methods and tools, new ways to develop students' musicality, bringing music closer to its listeners. Thus arose «Ip Jqu» – «Jacques' steps», which corresponded to the pulse of musical works. From these steps developed a whole system which was originally called «Rhythmic Gymnastics», and later – abbreviated «Rhythmics. This system consisted in the motor realization of the meter and the rhythm of music, as well as dynamics, agogics and phrasing. However, in the first place remained the rhythm and its reproduction. Jacques' Steps was like the first step on a wonderful new road. More precisely, as it turned out later, on various new paths: on the path of music education, motor education, on the path of renewal of performing arts, medical pedagogy and general education.

Dalcroze came up with a brilliant idea: not to tap and clap his hands to the rhythm, but from the beginning to train him with the best tool that a person has – with his own body.

The Conservatory did not understand the search for connections between motility and auditory perception, the justification for the need for the whole body to participate in the reproduction of the elements of musical expression used by Dalcroze. He complained that he had acted as a «thief to an outraged Areopagus» who accused him of compromising the school with his «satanic fabrications». Everyone rebelled against Dalcroze: doctors claimed that his exercises were exhausting; choreographers rebuked for the lack of ballet technique, and musicians – for overloading variable meters; artists did not like black training suits, and parents considered extravagant and even obscene bare hands and bare feet, not understanding the interpretation of the body as an instrument of wisdom, beauty and purity.

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Dalcroze responded to all these criticisms with a smile, saying that it is harder to fight superstitions than for new ideas, if a person is in the dark, you need to give him a lighted candle. The creator of rhythmic gymnastics needed extraordinary energy, perseverance, fanatical faith in his own rightness to defend the new system of education and training of musicians, choreographers and actors.

Dalcroze acknowledged that his system was not yet fully established and understood that the exercises he had developed could not convince everyone of their importance, especially since rhythmic gymnastics was a matter of personal experience. This was testified by one of his students – the artist Paul Perrele, who argued that one cannot judge rhythm without taking part in it, that he himself first criticized it as an artist who perceives it purely visually, until he got acquainted with it all his body. The joy that Perrele experienced left unforgettable memories.

The tasks and goals that Dalcroze set for himself during this period were very modest. He wanted to introduce an element of art into the existing gymnastic systems, to establish an internal connection between «psyche and physics», for which he proposed to use music in which all the nuances of sound movement in time are determined with unconditional accuracy. Dalcroze denied allegations of a desire to create a new art of dance (like Isadora Duncan) or of desideratism rejecting old classical rhythms in music. In his numerous publications, he expressed a desire to simply return to the naturalness of expression, inner expression, as well as to destroy the musical and physical virtuosity, pseudo-technique and return to the psychophysical mechanism of simplicity of action.

During these years, Dalcroze wrote extensively on music education, arguing that music teachers care only about technology, neglecting the very art of music. Dalcroze proposed his priorities – rhythm, sound, musical instrument. This corresponds to: 1) exercise; 2) exercises for hearing and voice; 3) search for connections between body movements and the mechanism of a particular instrument. He emphasized that before embarking on music, one must learn to perceive and feel it with all one's being, to absorb the feeling that generates rhythm and sounds. Dalcroze was a supporter of children's musical education and general aesthetic education. Emphasizes the importance of rhythm for children, because movement is a biological need of their body. Dalcroze did not tire of emphasizing that by introducing rhythm into school education, we direct the child to learn about art in general, because rhythm is the basis for any art – music, sculpture, architecture, poetry.

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In order to implement his innovations, Dalcroze had great difficulty renting a room in which he began rhythmic gymnastics. He had 46 devoted students and the help of his closest colleague – the Dutch Nina Gorter, who devoted her entire life to the development of the Dalcroze system.

During the years of struggle for recognition of his system, Dalcroze organized numerous demonstration classes in Switzerland, Austria, Germany, Holland, England, France and other countries. In 1909, in Germany, Dalcroze met Wolf Dorn, and this brought him closer to realizing his dream. Dorn invited Dalcroze to move to Dresden and promised to find funds to build the School of Music and Rhythm (also known as the Dalcroze Institute) in Gellerau, which meets all his requirements.

Wolf Dorn, the second son of the founder of the famous aquarium in Naples, a well-educated man, called himself a dilettante. He studied economic and legal issues, participated in the creation of a working settlement in Gellerau, near Dresden, built for workers in the factory of applied arts «utcht Wktättn». Prince Sergei Mikhailovich Volkonsky, one of the passionate propagandists of the Dalcroze system in Russia, believed that Dorn could actually be called a man of a new formation, who dreamed of creating advanced living conditions.

Dalcroze first began teaching rhythmic in Dresden itself, and a year later the School of Music and Rhythm was inaugurated in Gellerau, where on April 22, 1911, Wolf Dorn delivered a keynote speech outlining the goals and objectives of the new school. He said that the School of Music and Rhythm is the embodiment of a certain idea of restoring the rhythm lost by people, that Dalcroze is consciously working to revive rhythm as an educational force, as a disciplinary principle. Dorn stressed that elsewhere Dalcroze could only set up a music school, while in Gellerau he could raise the School of Music and Rhythm to the height of a social institution, where the house itself testifies to its purpose. The look of its interior will be in order in everything. The education of a harmonious personality will be provided with diverse content, which is clearly reflected in the curriculum, which included the following subjects: rhythmic, Swedish gymnastics, plastic arts, solfeggio, piano improvisation, harmony and music theory, choral singing, lectures on anatomy and physiology.

The architecture of the main building, designed by architect G. Tessenov, was distinguished by noble simplicity. Four tall quadrangular columns supported the pediment, which depicted the emblem of the School of Music and Rhythm – a symbol of balance. Four glass doors opened onto the lobby, from where a double symmetrically arranged staircase led to the second floor. There are three entrances to the concert hall. In the auditoriums

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of the first floor, where rhythm lessons were held, there was only a grand piano. The floor was covered with linoleum. One of the classrooms had a gallery from which you could watch the lessons. From this gallery, freshmen often watched the exercises of senior comrades. Guests invited by Jacques-Dalcroze also arrived. For example, in 1914 the famous ballerina Anna Pavlova watched the Dalcroze lesson from this gallery. On the ground floor there were heated showers and foot pools. On the second floor there was a reading room, classes for solfeggio and piano improvisation.

In a spacious concert hall (for 800 people) the audience was located in the amphitheater. The venue was separated by an orchestra pit, which was closed with shields if necessary, which made it possible to enlarge the stage. There was no curtain. The scenery consisted of a two-tiered staircase covered with a rough canvas. The possibilities of any combination with such, at first glance, savings were unlimited. The lighting system was interesting. Dalcroze called light a new element of artistic life, the orchestration of movements. Under the ceiling was complex equipment that regulated the intensity of light and allowed to use all sorts of lighting effects. The walls and ceiling were covered with a transparent white cloth soaked in wax, behind which were placed countless light bulbs. The lighting was turned on gradually, intensified or softened as needed. It was possible that the lighting was separate, and the lighting was colored. By the way, the creation of the lighting system was the merit of the Russian artist Alexander Salzman.

The main task of his activities in Gellerau Dalcroze considered the training of teachers of rhythmic in his system for a wide world network of schools and institutes, which he dreamed of creating. It should be noted that Dalcroze extended his pedagogical activity to the children of Gellerau workers.

The activities of the School of Music and Rhythm brought Dalcroze worldwide recognition also thanks to the massive spring festivals that took place in Gellerau. In 1911 there was a public demonstration of rhythmic exercises and a performance of the second act of Gluck's opera «Orpheus». This play was the first experience of Dalcroze's application of his rhythmic principles in the theatrical realm. With his staging, he sharpened the issue of rhythm on stage and significantly increased interest in this issue. In Orpheus, Dalcroze was able to express his attitude to theatrical art, the importance of rhythm in mass action on stage, because he was in charge of the orchestra, choirs, soloists, choreography of shadows and fury, which played the role of students of the School.

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Among the visitors to the Gellerau Festival are Stanislavsky, Diaghilev, Reinhardt, Volkonsky, Pitoev, Nizhynsky, Sinclair, Bernard Shaw, Claudel and many others. They all published enthusiastic reviews in the press. Here is Bernard Shaw's response: «The Dalcroys Rhythmic School, like Plato, believes that students need to be saturated with music. They walk, work and play under the influence of music. Music makes them think and live. Through it, they acquire such clarity of mind that they can move different limbs simultaneously and to different music. Despite the fact that Jacques-Dalcroze, like all important teachers, is a great tyrant, his school is so attractive that it elicits shouts from visitors, men and women: «Oh, why was I not brought up this way!», And old men they rush to enroll and entertain other students with futile efforts to beat «two» with one hand and «three» with the other, and take two steps back each time Mr. Jacques shouts «Hop!».<sup>4</sup>

Addressing his friend Patrick Campbell, he wrote: «We were present at the student exam. The students wore «n-n» leotards that looked like sleeves or trousers. Each of the students had to lead a chain of other victims. They had to decipher a musical theme of impossible complexity, written on the board, and immediately harmonize it, improvise, modulate, and then conduct the choir with a stick, and then his whole body. It was extremely expressive and especially surprising that everything was done very easily, although it might be crazy. I should teach someone that. I will buy you a leotard and teach you. And then you will organize demonstrations of this new method».<sup>5</sup>

For the School of Music and Rhythm in Gellerau, 1914 was a fatal year. Wolf Dorn bravely met any difficulties, had all the qualities to become an organizer, inventor, leader, but, unfortunately, died in 1914, falling into the abyss while skiing in the Swiss mountains. His brother, Harald Dorn, briefly replaced Wolf as director of the School of Music and Rhythm, and died at the hands of the Nazis during World War II.

The beginning of World War II put an end to Dalcroze's activities in Gellerau – he signed a protest against the destruction of the Reims Cathedral and was forced to leave Germany. Emile Jacques returned to Geneva, which was then experiencing the difficulties of a military blockade. Only after the end of the war did Dalcroys open the Institute of Rhythm on the shores of Lake Geneva.

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<sup>4</sup> «Ритм» / Ежегодник Института Жак-Далькроз. 1 том. Берлин, 1912. С. 125.

<sup>5</sup> Pasternak Anetta. Pdgogczno-tytycznkonpcmtody... Суми: СумДПУ, 2005. S. 152.

### **Conceptual principles of rhythmic E. Jacques-Dalcroze**

A significant milestone in the development of Western European music pedagogy of the twentieth century, became integral systems of mass music education, created by musicians, teachers and composers of different countries. Note that chronologically the first of them was the concept of Dalcroze, and it contained most of the innovative ideas of music pedagogy of the last century, some of which later became the basis of the concepts of Karl Orff and Zoltan Kodaly.

In Ukraine, the concept of the rhythm of the famous Swiss is known only in general terms. Its theoretical and methodological principles are practically unexplored. Some scholars even erroneously claim that today rhythmic has lost its deep educational meaning, the spirit of joyful, exaggerated communication with art, and the Jacques-Dalcroze system itself has gradually dissolved into many other concepts of music education. The falsity of this judgment is easily proved by the factual list of educational institutions in Europe (from preschool to higher) that specialize in rhythmic education, as well as highlighting the scale of the Dalcroze concept by his followers in modern aesthetic education and choreography.

In modern art pedagogy emphasizes the importance of music education, because it helps to form a diverse and harmonious personality. Its task – is the general education and development of the child's abilities by means of musical art, through musical activity, as well as the formation of its musical and choreographic culture. In the twentieth century, in the forms, means and methods of music education the influence of many concepts of modern psychology and pedagogy became noticeable, first of all the idea of an active school, the theoretical foundations of which were:

- the principle of conformity to nature and the idea of free education of Jean-Jacques Rousseau;
- J. Dewey's pedagogical theory, which emphasizes learning through activities based on children's spontaneous interests and personal experiences;
- Celestine Frenet's «techniques» (S. Fnt), which focus on the interests and needs of the child in the educational process, and in the methods are based on problem-based learning;
- the theory of autogenetic development of the child, stimulated, guided and supported by pedagogical activities, created by Jean Piaget (J. Pgt);
- theory of learning by means of imitation and play;

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- psychology of personality, according to many representatives of which music education should be an integral part of the overall process of learning and education;

- modern aesthetic and sociological thought.

Emile Jacques-Dalcroze was one of the first teachers of the twentieth century, who noticed the possibilities of musical and rhythmic education for the formation of positive traits of the human personality. The system of music-rhythmic education of the Swiss teacher and composer, his concept of personality development «in motion, movement and through movement» became the opposite of the traditional «singing» concept of music education, a response to one-sided intellectualism of music teaching at school when the body is inactive. However, the main thing in the search for Dalcroze, who sought to educate the individual through involvement in art and thus enrich its spiritual life, was the humanistic orientation.

### **Dalcroze's ideas resonate with the ideas of the folk school**

J. Pestalozzi and his student H. Negel, the psychological theory of stage movement by A. Delsart, the theory of Lucy's rhythm, the concept of free dance by A. Duncan and popular at the turn of the XIX-XX centuries. Swedish gymnastics. Thus arose a new musical and pedagogical discipline – «rhythmic gymnastics». Enriched by the so-called pl tq u nm é (gestures and poses derived from Greek models, taken from everyday life, etc.), as well as deepened from a pedagogical point of view, the influence of active school and new education E. Clapèd (E. Clpèd) and O. Decroly (coly)), the rhythm of Dalcroze spread in music education and training of actors and dancers, and today is also part of general education programs, used in music therapy, special pedagogy, motor rehabilitation and other areas of treatment.

Among the conceptual foundations of the system of music education Jacques Dalcroze include the following:

- connection of theory and practice, mental and sensory spheres of personality, psychophysical and intellectual development;
- advanced nature of practical training;
- priority of development of musical perception, accumulation of experience of listening to music;
- return to the process of musical education of emotions and the development of true musicality;
- development of musical abilities by means of rhythm.

Consider them in more detail.

Rhythmics arose in the process of searching by Dalcroze for the most effective ways to form a sense of rhythm, the development of

vulnerability to elements of music, as well as the musical imagination. As a result of his pedagogical work, Jacques-Dalcroze concluded that the main shortcomings of the traditional method of training a musician are the isolation of activities and the division of the process of understanding music into a number of disciplines, depriving music education of its essential basis – emotionality. Relying on his experience teaching at the conservatory, he said: «A piano course does not come into contact with a harmony course that is not related to a music history course. The latter does not address the general history of peoples and individuals... There are no connections in education... Each professor is limited to his narrow field, very little communication with his colleagues who specialize in other areas of music science».<sup>6</sup>

The most important positive quality of the Jacques-Dalcroze system is its ability to stimulate the process of self-knowledge of the individual, the development of his creative potential as a basis for communication and expressive self-expression. Man learns music by relating it to his own being, but at the same time he knows himself in relation to music, verifying his thoughts and emotions. Creative personality is not limited to the repetition of established patterns, but, having an awareness of their habits, emotions and goals, seeks to transform the existing reality. On the one hand, excessive technologicalization of life hinders the development of the creative position of the individual, on the other – obtaining information from the outside world requires it to constantly test the meaningful content in the process of creative selection. The concept of Dalcroze fully takes into account the need for the formative impact of education on the individual so that through thinking and creative activity he was able to ensure a dignified existence and the right to self-realization.

Rhythmics as a polysensory method is a perfect type of training of the sensory sphere of personality, and also contributes to its intellectual and spiritual development. As a musical-motor discipline, rhythmics uses music as a factor that stimulates and «evaluates» (integrates into a single whole) all spheres of human existence. The mechanism of harmonization of bodily, mental and spiritual functions is contained in the influence of the Jacques-Dalcroze method on the sense of order and inner balance, without which the creative development of personal loses meaning.

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<sup>6</sup> Куш В., Фролкин В. Предмет «Ритмика» в музыкальном воспитании (к истории и теории) // Художественное воспитание подрастающего поколения: проблемы и перспективы. Новосибирск, 1989. С. 197–205. С.197.



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The starting point of creativity in rhythm is the creative mind, which is subject to the body and vulnerable soul. This is the essence of the deeply humanistic concept of the creator of rhythmic Emile Jacques-Dalcroze. Rhythmics, based on the movements that flow from music, actively uses a variety of sensory organs, using the language of sounds, shapes and colors. The influence on the imagination of a person who is actively developing in the interaction of musical, motor and plastic spheres is comprehensive and diverse. According to Dalcroze, this method not only plays an educational role, but above all is able to prepare the individual for active activity within other artistic disciplines.<sup>7</sup>

The group nature of classes is essential for the formation of social relations in rhythm. Working in a group develops the ability to conduct a dialogue, giving a special chance to those who have problems with nonverbal communication.

The main principle of Emile Jacques-Dalcroze's concept is the inseparable connection between theory and practice, the mental and sensory spheres of personality. The author of the system of rhythmic education emphasized that the formation of psychophysical vulnerability of the individual is the basis for achieving harmony between the physical, intellectual and spiritual spheres.

Therefore, special attention should be paid to the fact that rhythmic exercises not only train the musculoskeletal system, but also improve the functioning of the entire nervous system. According to Dalcroze, music with its specific rhythmic organization is the most effective tool for human improvement, because «music is a significant mental force», which «through its ability to excite and organize can regulate the activities of all its vital functions».<sup>8</sup>

The basic position of Dalcroze's concept can be considered: the practice should precede the theory, the rules of which should be given to students when they have already experienced the phenomena from which these rules are derived. Dalcroze said: «The purpose of my teaching is to make students say not» I know «but» I feel «after graduation, and then awaken their desire to express themselves. My whole system is based on music, because music is a powerful mental force that has arisen as a result of

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<sup>7</sup> Pasternak Anetta. *Pedagogiczno-tytucznykonceptody... Суми: СумДПУ, 2005. С. 121. С. 9–10.*

<sup>8</sup> Там само. С. 40.

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our spiritual activity and self-expression, which due to its ability to motivate and regulate can organize our lives».<sup>9</sup>

An important basis of the concept of Dalcroze – the priority of the development of musical perception of the child, his ability to listen to music. According to Dalcroze, the return of the process of musical education of emotionality and the development of true musicality is possible only through the aesthetic comprehension of music and its means of expression. He believed that the most important thing in music education is the preliminary and concomitant comprehension of music, the education of musicality is impossible without sensory musical perception. «Music education should be based entirely on listening or, in any case, on the perception of musical phenomena».<sup>10</sup>

Only full-fledged auditory perception lays the foundation of a child's musicality, only on this basis is possible learning and further musical development. The teacher argued that it is useless to start teaching a child to play a musical instrument before the natural or acquired sense of rhythm and sound.

Dalcroze sought to educate musicality as the basis of music, to restore the trinity of music, words and movement as a means of forming a harmoniously developed personality. He considered the development of only reproductive and imitative abilities in children to be unacceptable. The teacher noticed that it is much easier for children to memorize a song when singing is accompanied by movement. The harmony of movements with the rhythm of music causes them special joy, aesthetic pleasure, a sense of freedom and freedom.

That's why Dalcroze began to use special exercises in direct connection with music, its tempo, rhythmic pattern, phrasing, dynamics and strokes, which included a variety of movements. The ability to quickly engage in movement, interrupt or change it was nurtured through exercises designed to form a quick reaction. O. Rostovsky considers important the opinion of Emile Jacques-Dalcroze that the muscles and nervous system should be accustomed to the reproduction of various rhythmic movements,

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<sup>9</sup> Ludwikiewiczowa A. Mtodołżu Eml Jqu-lcoz': Mty nformcyno-dykuyn. // Jqu-lcoz E. w 100-lc uodzn. Wzww: COPSA, 1965. N XI Z.87. S. 92–104.

<sup>10</sup> Куш В., Фролкин В. Предмет «Ритмика» в музыкальном воспитании (к истории и теории) // Художественное воспитание подрастающего поколения: проблемы и перспективы. Новосибирск, 1989. С. 196–205. С.196.

and the ear – able to correctly perceive the music that stimulates these movements.<sup>11</sup>

According to Dalcroze, the development of musical abilities should take place by means of rhythm. Any rhythm is a movement, and movement has a material basis. The movements of a small child are only bodily and often unconscious, while our consciousness consists of materials of physical experience. By bringing order to the child's movements, cultivating in her a sense of rhythm, we prepare her for life and, in particular, musical activities. Our hearing, voice and body are in direct dependence on each other and on our mental qualities. In the rhythm of Jacques Dalcroze, the starting point was music, as expressive movements were to reveal the emotional side of the musical work.

Although the system of rhythmic education of E. Dalcroze in its pure form is aimed at training musicians, but like the system of Orff, it has a «general» nature, as it helps to develop and shape the musical abilities of each person, regardless of the quality of these abilities. This statement arises, on the one hand, from the basis for the development of a sense of rhythm inherent in all spheres of human life, and on the other – from the theoretical foundations, according to which educational goals come first.

Dalcroze emphasized that in order to be a musically educated person, one must first have hearing, that is, be able to memorize sounds and perceive their various lengths; secondly, to have a body capable of reproducing sounds and their duration. «If a pianist has never had purely bodily sensations of rhythmic duration, if these sensations have not penetrated into his whole being, have not affected the activity of his members and respiratory organs, then he has no idea of the meaning of accent, of all phenomena associated with various the distribution in time and space of our muscle strength and their impact on the rhythmic vulnerability of performance... We perceive music only with the ear, but do not feel it with the whole body, do not tremble at its power, we feel only a faint echo of its true nature».<sup>12</sup>

Without worrying, like other educators, about the development of technology, virtuosity, Jacques-Dalcroze nurtured musicality as the root cause of music, considering it unacceptable when, for example, all the attention of the teacher-instrumentalist is focused on developing imitative abilities. The teacher was convinced that playing a musical instrument itself

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<sup>11</sup> Ростовський О. Я. Лекції з історії західноєвропейської музичної педагогіки: Навч. посібник. Ніжин: НДПУ ім. М. Гоголя, 2003. 193 с. С.159.

<sup>12</sup> «Ритм» / Ежегодник Института Жак-Далькроз. 1 том. Берлин, 1912. С. 125.

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has very little effect on the auditory organs and brains of children with disabilities.

According to Zofia Burowska, the concept of Dalcroze shows maximalism from the point of view of pedagogy, because the forms of activity adopted by it, based on selected and appropriately selected musical material, create opportunities for broad educational impact. Thus, the effects of music education that are not aesthetically optimal may be optimal from the point of view of education.

Thus, the main foundations of the concept of Emile Jacques-Dalcroze became an inseparable link between theory and practice, mental and sensory spheres of personality, psychophysical and intellectual development, where practical training was advanced. An important basis of the concept of Dalcroze – the priority of the development of musical perception of the child, his ability to listen to music. According to Dalcroze, the return of the process of musical education of emotions and the development of true musicality is possible only through the aesthetic comprehension of music and its means of expression, and the most effective means of developing musical abilities is rhythm.

### **Basic components of the system of music and rhythm education**

Emile Jacques-Dalcroze's music education system contains three interrelated basic components – rhythm, solfeggio, and improvisation. Rhythmics plays a major role, reproducing musical development through body movements. That is why the Dalcroze technique is generally called rhythmics. Solfeggio forms hearing, on the basis of which the vocal and motor activity of the person improves. Improvisation not only activates the musician while singing and moving, but also becomes the main form of mastering musical instruments.

The close relationship and interaction of the basic components of the system of music and rhythm education E. Jacques-Dalcroze – rhythmics (eurythmy), solfeggio, improvisation – has its own specifics depending on the type and level of education and learning objectives. At the first, elementary level, where mass music education takes place, rhythmics is a new and, in fact, the main link of the musical-pedagogical system of Dalcroze, giving it specific features. It reveals deep origins that originate in the ancient (syncretic) system of aesthetic education.

At the second level, where vocational training is leading, much attention is paid to solfeggio. In the Dalcroze system, solfeggio was aimed at the development of perfect musical hearing, the acquisition of musical literacy, which meant the ability to «see what you hear, hear what you see».

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Dalcroze expanded the boundaries of traditional solfeggio, supplementing it with rhythmic and motor activities. At the third, professional musical level, piano improvisation and plastic-motor interpretation of musical works become the leading ones.

As the abstract temporal nature prevents the average listener from perceiving musical works, rhythmic becomes an interpreter, translating the sound series into sign language. Among all the elements of musical language, E. Jacques Dalcroze chose rhythm as an element equally inherent in music and body movements. However, the purpose of rhythmic is not only and not so much mastering the rhythm, but «coverage» of music as a whole phenomenon.

In addition to metrorhythmic training in its purest form, there is a more complex type of exercises that aim to develop the musical expression of movement. Note that rhythm forms a specific type of movement that is completely subordinated to music, and their expression is aimed at conveying all the nuances of musical development. This is the difference between rhythmic movements and dance movements. The choreographer interprets music as the background of the dance action, and Dalkorozov considers the musical work as a script of all motor activity, the purpose of which is the interpretation of the content, form, reproduction of stylistic features of specific music.

The development of musical expression of movement takes place with the help of the following exercises: reflection in the movements of musical development of dynamics, agogics, articulation, timbres; reflection in the movements of the form of the melodic line, musical phrases; motor improvisations. All these exercises develop extraordinary coordination of movements, as well as the ability to instantly slow down and start anew motor activities. They form the sensations of your body in time and space, making it vulnerable to all the relationships between them. The most difficult exercises are related to the transfer of movements not only rhythmic pattern, but also metric fractions of different weights.

The purpose of all exercises is to master the plasticity of movement. They are realized on the basis of improvisation, which is the basis of creativity in rhythm, and, in the figurative words of Leon Schiller, «allow music to realize its noble power» by becoming a «form in space».<sup>13</sup>

The second component of Emile Jacques Dalcroze's system of music education was solfeggio, because without perfect musical hearing it is

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<sup>13</sup> Przychodzińska Maria. Wychown muzyczn – d, tśc, kunk ozwou. Wzw: WP, 1989. S. 121.

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impossible to achieve the integration of plastic art with music. For Dalcroze, the starting point for the formation of musical hearing were a variety of musical modes with different sequences of tones and semitones. To form absolute hearing, Dalcroze created complex exercises that were not associated with folk, popular, and classical music. However, his exercises for the development of relative hearing proved to be the most effective, although, given the significant level of complexity, they are more suitable for use in the training of musicians.

The method of forming high-quality musical hearing in the Dalcroze method is based on motor activity, a combination of singing and movement. It is worth using all the methods and experience gained by students in rhythm classes. Like rhythmic, solfeggio is built on improvisation.<sup>14</sup>

The special method of teaching solfeggio is the result of Dalcroze's search for effective ways to form inner musical hearing, as well as the development of sound and musical imagination through exercises that form absolute, relative and functional (ludo-harmonic) consciousness of sound. Active formation of hearing occurs not only in the process of reading notes by voice (traditional method), but also closely related to the development of emotional vulnerability, memory, musical imagination. It is worth emphasizing the word «active», ie one that requires constant attention, quick reaction, active participation of the individual with all his being (body, emotions, thoughts and will) in the exercises. We are talking about the use in solfeggio classes of all possible human reactions to music, and especially to the metrorhythm: walking, clapping, knocking, stomping, speaking, singing and more. And all this in order to enrich the imagination of the individual and to form appropriate psychomotor reactions.

The last element of the system of music education of Emile Jacques Dalcroze was improvisation, which not only serves as a basis for motor and vocal activity of the musician within the components already considered, but also is a method of mastering the art of piano.

The evolution of art education systems in the twentieth century, taking into account music, as well as the development of forms of movement, modern dance, a variety of compositional techniques that often seem mutually exclusive, the use of metrorhythmic factor, etc. to introduce in the process of studying the Dalcroze method a larger number of special

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<sup>14</sup> Maciejczyk A. Ztoown wybnych ćwczń mtody Emil Jquz-lcoz' w pcy nd głom dzck // Muzyk w zkol XXI wku. Tdyc wpól czność / Pod d. L. Mkwcz. Ktowo, 2005. S. 116–322. C.116.

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subjects aimed at one specific problem. An example is the author's program of piano improvisation by Alexandra Bilinska from the Music Academy named after Karol Szymanowski (Katowice, Poland), where students learn to imitate various musical styles and compositional techniques.

Speaking about the possibility of introducing piano improvisation in the training of choreographers, it is worth mentioning that the essence of instrumental improvisation in the Dalcroze system is the implementation of various «rhythmic themes» – rhythmic sequences based on harmonious functionality. Choreographers need to do these exercises as they learn to play the piano, and then use the skills they have acquired in practical music and rhythm classes, gaining experience in conducting rhythm lessons for the teacher-student role-playing game.

It will be appropriate to mention another form of improvisation, when students create rhythms according to the teacher's recommendations. His directives should outline the general limits of improvisation, as well as determine the individual elements of the expected work of students, a lightning change on the team of the teacher, for example; creation of two phrases separated by caesura; creation of several measures with change of a metrorhythm; creating multiple bars using syncope; introduction of variational changes of rhythmic theme, etc.

In this case, freedom, which is an inherent property of improvisation, concerns mostly the possibility of creating elements, their application, rather than selection.

In the original idea, rhythmic, together with the formation of hearing and improvisation, was an inseparable whole. In practice, the concept has changed, mainly due to the separation of goals in each of these disciplines. Without rejecting the pedagogical possibilities of hearing and improvisation, rhythmic has become a discipline that aims to have a holistic impact on personal development. At the same time, the other two disciplines (solfege and piano improvisation) due to the high level of complexity of educational material, the need to have professional piano skills and developed musical hearing, can be included in the list of subjects specific to special musical training.

It should be remembered that improvisation as a basic component of the Dalcroze system exists not only as a separate activity – piano improvisation. Any action to music should be improvisational. It becomes an effective factor in stimulating the development of creative positions of the individual, breathes life into standard rhythmic exercises and is a factor that affects the development of imagination and creative imagination. The ability

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to express oneself artistically makes it possible to integrate art with life, and then creative dialogue with the environment becomes a way of life for a young person.

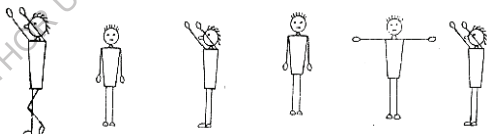
### Classical rhythmic exercises of Dalcroze.

#### Implementation of temporitum (theoretical aspect)

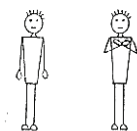
The classical rhythmic exercises of E. Jacques-Dalcroze include: motor realization of musical rhythm and rhythmic realization of music, exercises for the formation of rhythmic phrases, exercises to increase and decrease rhythmic durations (argumentation and diminution), their motor realization, exercises for independence and coordination of movements, auditory exercises, improvisation, conducting, rhythmic filling, free exercises, motor interpretation of music elements. The basis for the implementation of rhythmic movement are motor schemes, separate for arms and legs. The hands usually play a musical meter (timing), and the feet – a rhythmic pattern.

**Hand movements.** Starting position (preparation for timing). The weight of the body is transferred to the right leg, the left is slightly bent, slightly set back. Hands and palms outstretched.

Двудольний метр.  
Перший рух.  
Останній рух.



Тридольний метр.  
Перший рух.  
Прямі руки розставлені убік.  
Останній рух.



The first and last movement in the clock at any meter is the same. The first movement – vigorous lowering of the hands down. The last movement – raising your hands up (to the starting position).

Dalcroze also introduced the realization of seven or more metric shares. Movements 1-4 (one or four) remain unchanged, as in the 6-part clock, as well as the last two movements. Between the fourth and last two movements, the movements are repeated, starting from the second. Because seven-part and complex meters are not used in school, we do not provide appropriate schemes.



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**Leg movements.** The main rhythmic duration with which the learning process begins is considered to be the fourth. It is a model, a measure by which the sound time of shorter and longer durations, respectively, is calculated.

The quarter is realized by a marching step.

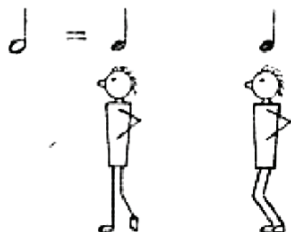
Eighth is twice as fast as quarter steps.

Sixteen is four times faster than quarter steps.

Half (two metric units).

For «once»: step forward with the left foot.

On «two»: the left leg is slightly bent, the weight of the body is



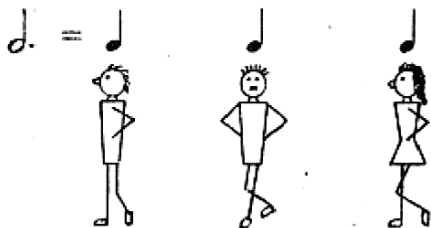
transferred to it.

Half with a dot (three metric units).

For «once»: step forward with the left foot.

For «two»: bending the left knee and simultaneously moving the right leg in front of the left (there is a slight crossing of the legs), body weight on the left leg.

On the «three»: straighten the left leg, the right leg remains easily bent at the knee, the toes touch the



floor.

Integer (four metric units).

For «once»: step forward with the left foot.

For «two»: bending the left knee and simultaneously moving the right leg in front of the left (there is a slight crossing of the legs), body weight on the left leg.

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On «three»: straighten the left leg, at the same time straighten the right leg and move to the side.

On «four»: the right foot is easily bent at the knee, put to the left, the toes of the right foot of the right foot touch the



floor.

An integer with two dots (five metric units).

For «once»: step forward with the left foot.

On «two»: moving the right leg in front of the left (there is a slight crossing of the legs), body weight on the left leg.

At «three»: bend the left leg.

On «four»: straighten the left leg, at the same time move the right side.

On the «five»: the right foot is easily bent at the knee, put to the left, the toes of the right foot of the right foot touch the



floor.

Integer with a dot (six metric units).

For «once»: step forward with the left foot.

On «two»: moving the right leg in front of the left (there is a slight crossing of the legs), body weight on the left leg.

At «three»: bend the left leg.

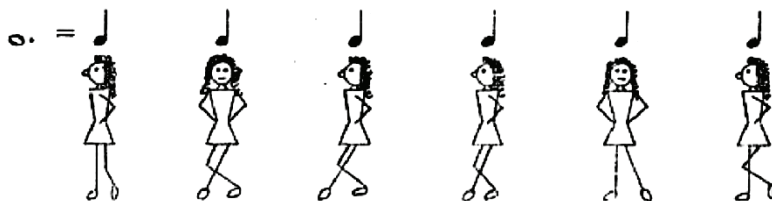
At «four»: do not fully straighten the left knee.

At «five»: straighten the left leg while moving the right side.

At «six»: the right foot is easily bent at the knee, put to the left, the toes of the right foot of the right foot touch the

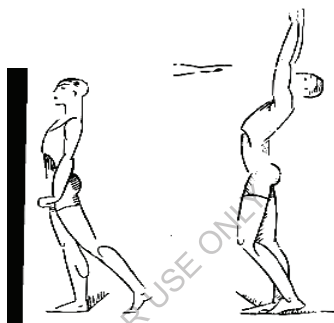
## Music pedagogical concepts of the twentieth century

floor.



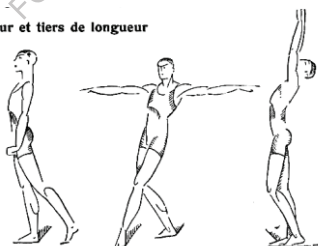
Combination of clocks and durations of length in the whole measure

In the amount of 2/4



In the amount of 3/4

ur et tiers de longueur



In the amount of 4/4

## Music pedagogical concepts of the twentieth century

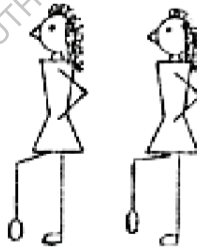
pesante.



Pause display. Lifting up bent at the knee leg. The toes are about 10 centimeters away from the floor. The pause is performed by the leg that is preparing for the step.

### Execution of durations formed by the league.

Prolongation of rhythmic durations does not change the basic movements, but makes some addition to the duration of the lengthening itself. Rhythmic durations extended by the leg (shorter than half) are reflected by exposing the straight leg to the side and touching the floor with the big toe of the outstretched foot.



The point near the pause is reflected by the movement of the vertically extended foot, which touches the floor. The starting position is the «pause position», to which the foot immediately returns.

The combination of the eighth with a point with shorter durations (dotted rhythm) is performed by jumping, which account for a shorter duration.

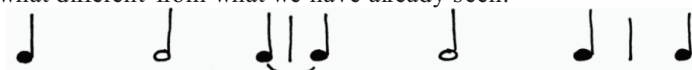
The stroke is performed by stepping back. The number of steps depends on the number of notes in the stroke. During the last step, the second leg is raised at the same time, bent at the knee (preparation for the steps forward, which fall on the first strong part of the bar).

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Dalcroze allowed a different way of reflecting the rhythm, not only with the same movements of the legs, which reflect the durations that fill the beat. Rhythmic themes can also be performed with the help of special movements of arms, legs, head, body.

Syncopation. Rhythmic groups, in which syncopated rhythms appear, are displayed as well as other groups, with the help of legs, in which each step lasts as long as the duration lasts. Their method of execution is somewhat different from what we have already seen.



Step ahead left foot	Step forward with your right foot; the left foot is getting ready to put foot, moving it from back to front	Fixing the position of the left leg; the right leg, like the left before it prepares the next step	Consolidation of the position of the right leg; left foot prepares the next step	Fixing the position of the left foot step forward
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### Methods of music and rhythm education

Rhythmic realization of music presupposes that the performer has a complex set of psychophysiological connections, which are formed by systematic exercises, which are constantly complicated. Dalcroze argued that in order to accurately reproduce the rhythm, it was not enough to «grab» it intellectually and have a trained muscular system. First of all, you need to get a quick response of the body to the commands of the brain, which analyzes and determines actions. All rhythmic exercises are aimed at developing the ability to concentrate and prepare the body and mind for an active position in anticipation of the next instructions, to consciously penetrate the unconscious, increase subconscious abilities. All rhythmic exercises should be aimed at the formation of numerous motor skills, mastering movements, to achieve maximum effect with minimal effort to satisfy the mind, strengthen the will and restore harmony and order in the body.

Motor realization of musical rhythm and plastic (motor) interpretation of musical works in the system of E. Jacques-Dalcroze rely on a group of

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constantly repeated exercises, with increasing levels of complexity. Let's remind them.

Marching, which reproduces the pulse of music with or without time.

Exercises to highlight phrases through gestures and movements.

Exercises to increase and decrease rhythmic durations, which are part of rhythmic themes (argumentation and diminution).

Exercises for the motor implementation of variable meters.

Exercises for relaxation (breathing exercises).

Exercises that promote the formation of independence of movements (so-called dissociative exercises).

Exercises for inhibition-excitation (inhibitory-incitational).

Auditory exercises.

Exercises for improvisation. Conducting exercises.

Exercises in the field of rhythmic polyphony (contpoint ptqu).

Free exercises.

Consider some of the classic rhythmic exercises of high difficulty.

### Sparkle

It aims to set students up for classes, active listening to music, activate attention and muscles, establish contact in the group.

The exercise is to transfer the «spark» by clapping your hands. The clapping itself should be performed clearly, with eye contact, adding plasticity of movements: the clapping hand extends in the steam of the person to whom the «spark» is transmitted, the head and body should turn in the same direction. The burst usually reproduces the pulse of music that sounds or at a given tempo (only strong parts, quarters, eighths, all parts of the bar, etc.).

Students stand in a circle. The first bars of the music are tuned to the tempo. The presenter «releases the spark», the student who «catches» it, passes it on in a circle.

When the clapping becomes rhythmic, students can be allowed to change the direction of the «spark» transmission. This will bring to the exercise an element of play, surprises.

The next step in complicating the exercise may be to pass a «spark» through the middle of the circle, which requires even more attention from students, because now the direction of the clap is arbitrary. Usually the pace of this exercise in a circle is twice as slow as the pace in a circle.

You can complicate the exercise by combining slow and fast «sparks». To bring order to the game leader (teacher), it is desirable to use commands, ie code words such as HOP, CHANGE.

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This exercise can also help students to master the space in combination with the «steps» and «strong destiny» exercises described below. Krasilnikov. Polka pizza.

### Steps

This exercise is one of the main elements of classical rhythmic exercises. At the initial stage, students play in steps of duration, which form the pulse of sounding music. Thus, quarters perform marching steps, eight perform fast, run-like steps, and half perform half-squat steps on a supporting leg, swaying from side to side to feel the duration «stretch».

Initially, each duration (type of steps) is processed separately. March 1-4, 8-10, 17, 18, 19, 55-56, 70-71.

After mastering the steps at the elementary level, this exercise becomes part of other exercises.

### Strong destiny

By developing the concept of strong destiny, students learn to define it, reproduce it, and determine its place in tact. In practice, the students perform a splash in the palm of their hand in front of them, while the other parts of the bar sound, the arms are spread apart, describing vertical circles. The more beats in the beat, the more gradual, slower the movement of the hands in a circle.

To feel the pulsation and determine the number of beats in the measure, students move (in a circle) in steps. To a strong extent, a step is made with greater support, and the body is slightly tilted toward the supporting leg.

### Clocking

At the initial stage of training rhythm rhythm is a separate type of exercise. Musical material should be selected by the method from simple to complex. New timing schemes are introduced under rhythmic marches or equivalent harmonic improvisations, in which the pulse of music is equal to the rhythmic pattern. It is necessary to achieve a uniform, clear execution of basic gestures. Timing schemes are introduced gradually, no more than one per lesson. After mastering the new material, it is necessary to diversify the musical material at the expense of works that have different tempos, dynamic shades, register and timbre color. The nature of the movements performed should correspond to the musical image (expressive), but should always remain clear about the fundamental points of the timing scheme.

### **Rhythm display**

At the initial stage of training you need to train the ability to reproduce monotonous rhythmic sequences. Depending on the main duration of the exercise is divided into: quarter steps; accelerated walking by eight; easy running of the sixteenth and other short durations.

### **Display extended durations of sound length in full measure.**

The next stage of training may involve the reproduction of simple rhythmic groups with a length of 2-4 parts. Each timing scheme uses its own set of rhythmic groups most often used in music.

After mastering rhythmic groups, it becomes possible to display more complex rhythmic sequences. The principle of attracting new elements remains the same: from simple to complex.

Options for complicating the exercise: diversifying the rhythm of the drawing; introduction of metro-rhythmic canons by delaying one or more parts of one of the hands in the timing scheme; rhythmic canons teacher-students; rhythmic counterpoints between groups of students; inclusion of the set rhythmic groups in the uniform drawing on the set commands (HOP, RHYTHM, etc.); creating themes for a given rhythmic pattern; use of variable meters in different variants.

### **Exercise with gymnastic circles**

Gymnastic circles are laid out on the floor in a checkerboard pattern. Students stand in a column one by one. During the sound of short fragments, students take turns playing simple rhythmic sequences: eight or two sixteenths; sixteenth: four sixteenth – two eight; four-sixteen is a quarter.

**Creating a «theme» and then an eight-bar period of two or three basic rhythmic durations**

### **Two rhythmic durations**

(caesura occurs on the basis of the use of a whole note).

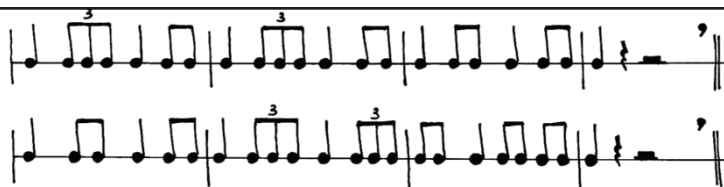


Three rhythmic durations

(caesura occurs on the basis of pauses).



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It should be emphasized once again that the use of caesura always necessitates a change of gesture and movement in the next phrase within this period.

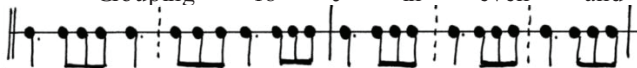
### Exercises for the motor implementation of variable meters

Exercises are created on the basis of comparison of different meters.



Variable meters also arise on the basis of various groupings of rhythmic durations in composed measures. Here are some examples.

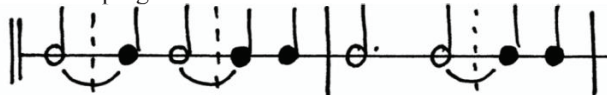
Grouping 18 in even and odd bars.



Grouping of rhythmic durations in the amount of 6/4.



Grouping of durations in the amount of 7/4.





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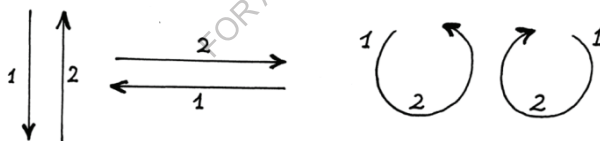
Motor implementation with a delay of two of different variable meters.

Execution of the theme for rhythmic filling in the rhythm of the sixteenth

Dalcroze also included motor implementation of auditory exercises: intervals; two voices; various harmonic phenomena.

### Exercises for serviceability and coordination of movements

The simplest exercise is to perform movements in the same direction with both hands, arm and leg, arm and head, head and leg.



Example:

In the motor implementation, one metric unit per movement.

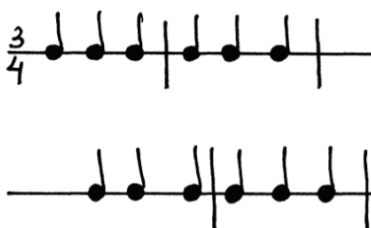
### Defining a circle – two units.

It is a bit more difficult to perform movements simultaneously in the opposite direction, or to perform different figures.

Independent coordination of movements is influenced not only by their different direction. This is also due to the performance of movements with different dynamics, amplitude and with different duration.

A typical exercise is the realization of two types of meters at the same time with both hands.

A similar effect can be achieved by performing rhythmic groups in the canon.



**Comparison of contrasting movements of the head, arms and legs**

Нахиляння та підведення голови	
Плескання у долоні	
Маршування на місці	
Права рука	
Ліва рука	
Маршування на місці	
Руки	
Ноги	

**Methods of musical-rhythmic teaching and education**

The end result of mastering the rhythmic course by future music teachers and leaders of children's choreographic groups is the use of appropriate didactic methods. The definition of methods and forms of organization of music education in the history of music pedagogy is subjectively arbitrary. The authors who defined these categories tried to explain their methodological actions in words that often did not have a clear scientific terminological and semantic justification, and this is not surprising.

K. Stanislavsky, who for the first time laid out the process of teaching acting «on the shelves», wrote: «Art should be talked about and written simply, of course. Wise words frighten the student. They excite the

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mind, not the heart. From this, at the moment of creativity, the human intellect displaces the artistic emotion with its subconscious, which is assigned a significant role in our field of art.<sup>15</sup>

This statement explains the fact that, in defining some concepts in the field of education and training in the arts, the authors used terminology that used in the practice of their creative work. This approach led to the fact that the form of organization and methods of education and training in their theoretical definition have acquired the same meaning, and sometimes mixed with the types of artistic activity.

The authors of one of the last Russian textbooks «Theory and Methods of Music Education» P. Khalabuzar and V. Popov, believe that music education takes place only in the forms of musical activity: listening to music; practical creative activity (performance); educational activities (musical literacy); community service, which is expressed in the active promotion of musical art.<sup>16</sup>

Well-known Ukrainian pedagogue-scientist O. Rostovsky identified the main methods of music education of schoolchildren on the basis of laws of music-educational process, among which we name the most important: educational influence of music is possible only when children learn to really hear it and think about it; aesthetic influence of music on the spiritual world of the student is possible only when the musical work brings him artistic pleasure.<sup>17</sup>

This approach reveals the prospect of subjective (creative) definition and application of methods of music education, taking into account the specific content of musical material, which is offered to students for acquaintance and study.

In accordance with the conditions of the modern pedagogical process and the generally accepted requirements O. Mykhailychenko divides the general methods of music education into the following groups: methods of formation of musical and aesthetic consciousness; methods of organization of musical and aesthetic activities and formation of experience

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<sup>15</sup> Станиславский К. С. Работа актёра над собой. М. : Искусство, 1951. С. 3.

<sup>16</sup> Халабузарь П. В., Попов В. С. Теория и методика музыкального воспитания: Учеб. пособие. 2-е изд., перераб. и доп. С-Пб, 2000. С. 6–13.

<sup>17</sup> Ростовський О. Я. Лекції з історії західноєвропейської музичної педагогіки: Навч. посібник. Ніжин: НДПУ ім. М. Гоголя, 2003. 193 с. С. 8–10.

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of practical musical creativity; methods of stimulating practical musical activity; methods of musical self-education.<sup>18</sup>

In our opinion, all these methods fit organically into the method of rhythmic education of Dalcroze.

Polish researcher Jan Zborowski proposed his classification of general pedagogical methods, noting that the educational process uses methods that help to master new material, consolidate and test learning outcomes. In his opinion, the first of them are the most diverse, and the criterion for their classification is the place (position) of the student in the learning process.

Based on this list, Zofia Burowska, who adapted the Dalcroze method on Polish soil, identified a list of methods that can be used to introduce rhythmic in music education of schoolchildren: explanatory and informative; search methods; research methods of independent work of students; fastening methods.<sup>19</sup>

**Explanatory and informative methods** are used to transfer finished knowledge. The role of the student in this case is limited to memorizing educational material, and if necessary – reproduction of the information provided.

Although this method does not develop the ability to think independently, but its application in rhythmic classes is necessary because the assimilation of ready-made information by the student (for example, on musical notation) makes it possible for teachers to use other methods, including those aimed at is the formation of a creative position.

**Search or partial search methods.** They are used to learn how to solve problems and are a transition to research methods. Application is possible only if students have received a certain stock of knowledge from the processed educational material.

Note that in high school students search methods provide information in dialogue with the teacher who manages the process of observation and thinking. These methods can be used as a heuristic conversation or as a partial conduct of a statement experiment in the process of preparing a thesis or master's thesis, drawing up a research plan, discussion, etc., which provides an active position of students.

**Research methods of independent work.**

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<sup>18</sup> Михайличенко О. В. Основи загальної та музичної педагогіки: теорія та історія.... С. 133–134.

<sup>19</sup> Burowska Z. Wpółczn ytny wychown muzycznog. W-w, 1976. 354 c.

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Application, according to Z. Burovska, due to the full activity and independence of students who (according to the problem before them) put forward hypotheses and verify them, trying to find the right solution.

It should be noted that these methods can be used in rhythmic classes in the choreography class in the process of preparing students' own plastic-motor interpretations of music. This involves an independent search for the appropriate musical work, a detailed analysis of its content and form, careful selection of means of rhythmic and motor expression.

Consolidation methods should help consolidate students' knowledge and skills. First of all, it is a variety of exercises aimed at developing practical skills.

Note that bulk material is assimilated, repeating it each time in different versions, different situations and at different times. This is especially true of classical Dalcroze exercises, which must always be improvised, which is provided by the constant change and variability of «rhythmic melodies», which the teacher offers to implement students (students) by means of plastic-motor interpretation.

Zofia Burovska believes that in working with students it is necessary to use not only some, the simplest elements of rhythmic, but all three components of the system of musical education Dalcroze – musical – motor and vocal (solfege) exercises and elements of improvisation. According to her, regardless of the sequence of implementation of the material, the type of exercises, selection of forms and means of music education, during the development of new educational material Dalcroze method uses explanatory-informational and exploratory methods. Thus, the use of explanatory and informative methods for the transfer of ready-made knowledge (concerning musical notation, metrorhythm, strokes, agogics and dynamics, modes and tonalities, musical forms, etc.), which are practical classes should be supplemented by search methods.

At school in rhythmic classes should be particularly emphasized on the methods of consolidation, because in the musical education of children in the didactic process includes exercises that serve to: identify musical abilities; development of these abilities; formation of skills that allow the transition to the next, more complex stage of music and rhythmic education; development of other, non-musical abilities through musical activities.<sup>20</sup>

It becomes clear that in the Dalcroze method, the methods of education are inextricably linked with the methods of teaching. Thus, there is a contradiction between the definition of the system – educational or

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<sup>20</sup> Jaques–Dalcroze Emil. Pm wybn. W-w: WP; 1992. 152 p. P.17–18.

training. According to the name of the system (music-rhythmic education), researchers' research is focused only on the educational aspect, and the main content of rhythmic classes is special didactic exercises, the purpose of which is to form practical skills. Therefore, in the implementation of the Dalcroze method, we distinguish two groups of methods: teaching methods (informational, informative, explanatory, problem-solving, creative, as well as methods of consolidation and game methods) and methods of education (methods of artistic and aesthetic impact on consciousness, feelings and will of students), methods of organizing group activities and the formation of experience of social behavior).<sup>21</sup>

Information-communicative and explanatory-illustrative methods are used to transfer ready knowledge (musical notation, musical meter and rhythm, agogics and dynamics, frets, tonalities, intervals, strokes and phrasing, musical forms, polyphony, sound palette of the work), but the most important method consolidation through exercises. Problem-searching methods should be used at the stage of free exercises, and creative – during the motor interpretation of musical works. Game methods are most often used in work with children of preschool and primary school age. The method of artistic and aesthetic influence on the consciousness, feelings and will of students is through their communication with musical works, which are specially selected by the teacher, taking into account the artistic value. Without the use of methods of organizing activities in the group aimed at the socialization of the individual, collective improvisation and plastic interpretation of musical works is impossible.

### **Methods of motor interpretation of music elements**

The system of musical and rhythmic education of Emile Jacques-Dalcroze is characterized by integrity, integrity of the influences of any element. The practical implementation of each of them requires participants to simultaneously mobilize the auditory, motor-spatial, emotional, intellectual spheres. Rhythmics effectively develops musical hearing, memory, sense of rhythm and meter, time and space, independence and synchronicity of movements, speed of reaction, motor-spatial imagination, analytical-synthetic dexterity, ability to concentrate and distribute attention, as well as emotional vulnerability. Believing that only «holistic» pedagogy can bring up a «holistic» musician, Jacques-Dalcroze spent his life searching for ways to restore the lost unity of music education, integration of musical material, revealing various semantic and structural connections.

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<sup>21</sup> Гончаренко С. Український педагогічний словник. К. : Либідь, 1997. С. 206.



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The Jacques-Dalcroze system is sometimes called eurythmy, emphasizing the connection between music and movement. Rhythm becomes a leading educational factor and is understood in a broad sense as a temporal and accent element of melody, harmony, texture, theme and all other elements of musical language. Dalcroze took into account that the development of a sense of rhythm creates the conditions for the formation of other components of musical activity.

It will be recalled that classical Dalcroze movements are analogs of the movement of sounds, their duration, pitch, dynamics, strokes, phrasing, and especially tension and decline, which arises on the basis of vertical and horizontal structures and forms of the work. Therefore, the analysis of the elements of the musical fabric of works and their form becomes a necessary component of the course of rhythmic.

The connection of rhythm with all other elements of musical language, with the structure and form of the work, and most importantly – with the expressive nature of all elements and relationships, helps to learn the basic properties of music, develop general musicality and artistic taste. Defining rhythm as the basis of music, Jacques-Dalcroze stated: «Without bodily sensations of rhythm... musical rhythm cannot be reproduced».<sup>22</sup>

Speaking about the perfection of the plasticity of the human body, he often repeated to his students that they themselves are works of art and called for the discovery of art in himself, in his body. Due to the use of the human body as a kind of musical instrument, rhythmic feeling, singing voice and motor coordination are developed at the same time, conditions are laid for the formation of other components of musicality.

Improvisation is inherent in the motor interpretation of musical works. It should be noted that improvisation in the pedagogical system of Dalcroze has always served as the main method of understanding music. The tasks were set not only to master individual rhythmic patterns, but also to master metrorhythmic, melodic-harmonic and polyphonic elements of music, and on this basis to develop skills of free music making, creative imagination. The tasks of mass and professional music education were combined within one music-pedagogical system. This gave the Dalcroze system a special integrity and breadth of complex impact on the individual.

Closely related to improvisation is conducting, which has acquired a new meaning in the Dalcroze system. Conducting is also related to the

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<sup>22</sup> Куш В., Фролкин В. Предмет «Ритмика» в музыкальном воспитании (к истории и теории) // Художественное воспитание подрастающего поколения: проблемы и перспективы. Новосибирск, 1989. С. 197–205. С.198.

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studied study material. In the process of realization of certain elements of music – metrorhythm, agogics, strokes, phrasing – participants in turn become a conductor who directs the motor-rhythmic improvisations of others. From the beginning you need to be able to play *cndo* and *dmundo*, acceleration and deceleration. With the acquisition of knowledge and skills, the requirements for students increase. Showing *auftacts*, involving all participants in certain tasks, showing pauses, argumentation, diminution, marching forward, backward, jumps, accents, dividing larger groups of performers into smaller ones, resizing, conducting two groups that reproduce different metric schemes – all this examples of exercises that integrate individual skills with acquired knowledge.

The most important quality required by the motor interpretation of musical compositions is the feeling of continuous pulsation, which fills the time continuum and allows you to rhythmically withstand long durations and pauses, and ultimately allows you to effortlessly engage in the interpretation of specific music at any time. When in most exercises the gesture and movement reproduce the rhythm and meter of the performed music, there are exercises for rhythmic filling, which Dalcroze himself called «plastic counterpoint». Their essence is that with the help of movements certain rhythmic units are realized, which arise due to the division of larger durations into smaller ones. For example, a whole note, half, half with a dot can be filled with shorter durations, ie quarters, eighths, sixteenths, etc. ; quarters – eighth and sixteenth; eight to sixteen.<sup>23</sup>



Such filling can be realized with the help of movements of hands, palms, head, singing, even a loud sigh. There is a double filling, in which, for example, the movements of the hands act in counterpoint to the basic rhythmic units, and the movements of the legs – fill the time with shorter durations. Free filling is also used within improvisation.

On the way to the plastic interpretation of musical works – the ultimate goal of rhythmic training of future music teachers and choreographers – a means of integrating the experience of motor implementation of individual elements of music, are free exercises. The degree of their complexity

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<sup>23</sup> B. – teacher, Y. – student.

depends on the level of processing of musical material by means of other exercises. In most free exercises, in addition to the implementation of the meter and rhythm, take into account those elements of music and movement classes that arise in the process of group interaction. More often than in other exercises, vocals are used, which significantly enriches the arsenal of means of interpreting music.

Free exercises include the so-called chains of rhythms, which are implemented by students on specific instructions, mostly for delayed performance. An integral part of these exercises is singing: in the form of scales of different frets, intoned with strokes that change instantly on the teacher's command.

The degree of complexity of free exercises, especially those that use argumentation, diminution, filling or joining late, is significant. This is due to the fact that their proper performance depends on the availability of musical and auditory skills to sense rhythm and musical memory, motor skills (ability to respond quickly to auditory pathogens), as well as proper coordination (ability to combine auditory pathogen with its motor embodiment).

The motor interpretation of individual elements of music in the coordinates of classical exercises cannot fully convey the sound form and figurative richness of musical works. Preservation of classical movements, which reproduce rhythm and meter, limits the ability to «transfer» the movement of the melody, the time of its sounding, tension and the relationship of the elements of the musical work on the movement of the body. More opportunities in this area are created by the «plastic» of Dalcroze, which expands the palette of gestures to twenty. The order of application is arbitrary, and they can be performed standing or kneeling, as well as lying down. The combination of gestures with various steps, jumps, jumps (six types of jumps), turns of the body, head, etc. allows you to find movements of the whole body that would best convey the emotional meaning that arises from the interaction of elements. This is an aesthetic interpretation of music as an expression of subjective experiences.

It is around the plastic (motor) interpretation of musical works that the development of Emile Jacques-Dalcroze's ideas in our time has been concentrated. It is important to remember that in the motor interpretation of music, given the large number of elements that can be used, there is a risk of distortion and vulgarization of its content. Therefore, this form is usually used in the educational process at the professional level, including in the process of choreographic training. Note that the skillful introduction of plastic elements in rhythm can protect it from formal reproduction in standard movements of only elements of musical fabric, which threatens the loss of emotional and aesthetic load.

### **Methods of conducting practical music and rhythm classes**

Practical music-rhythm classes should promote the mastering of the main music-theoretical concepts, develop musical hearing and memory, sense of rhythm, activate the perception of music. The main task of these classes, especially in the choreography class – to change stereotypes – you need to learn to move not to music, but in the nature of music, conveying tempo, dynamic, metrorhythmic features. With the help of movements the nature of music, embody the figurative content of musical works. In the process of working on movements to music, students' artistic taste is formed, their creative abilities, sense of beauty in art and reality are developed, attention, concentration, desire to achieve goals are nurtured, and the actions of the whole team are coordinated.

In his search for E. Jacques-Dalcroze always remained a musician, using rhythmic sculpture he tried to conduct his own musical education. Therefore, music is a leading element of rhythmic activities.

Dalcroze's musical and rhythmic education is based on improvisation as a special form of artistic creativity. Since the music in the classroom must be constantly changing, it supports the auditory attention of the participants, the needs of dynamic emotional and motor-plastic response. Dalcroze believed that frequent use of music itself prevents spontaneous, individual manifestations of motor activity, promotes the formation of stamps of motor forms of emotional response to familiar music, and perception itself loses the sharpness and tension of auditory attention.

Jacques-Dalcroze paid special attention to individual manifestations of musicality. «My goal», he stressed, «is to awaken in the student, through auditory perception, a sense of his own rhythm by means of special gymnastics, which is manifested in his physical nature».<sup>24</sup>

Noting the difference in the forms of emotional and, consequently, motor response to music in different people, Dalcroze wrote in his letters: In other words, there are significant differences in the interpretation of the same musical rhythms. These differences correspond exactly to the personal characteristics of different people and this can always be observed in the classroom. Regardless of the collective form of musical-rhythmic classes, it is always necessary to identify the unique personality of each participant and develop his musical abilities in accordance with the psycho-physiological characteristics of each.

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<sup>24</sup> Куш В., Фролкин В. Предмет «Ритмика» в музыкальном воспитании (к истории и теории) // Художественное воспитание подрастающего поколения: проблемы и перспективы. Новосибирск, 1989. С. 197–205. С. 201.

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The method of conducting practical music and rhythm classes involves certain stages of organization. Let's consider these stages in more detail.

Practical classes usually begin with a special warm-up (first stage), which aims to activate the participants: sharpening their attention, hearing, updating already acquired musical and rhythmic skills, as well as establishing interpersonal communication in the group. The most commonly used exercises to reproduce the pulsation of musical fragments:

- «spark» – the transmission of the pulsation of music that sounds, by clapping your hands;
- «Jacques steps» – display of musical pulsation with the help of legs.

It should be noted that in the rhythm of Dalcroze the sensation of pulsation becomes basic. It is from him that the awareness of the metrical organization of music and the mastery of the basic durations that make up specific rhythmic patterns begins. The pulsation becomes the starting point in the development of metrorhythmic abilities and a sense of continuity of musical development.

The second stage of classes – the display of the meter. Its assimilation begins with the metrical step to the measured accompaniment of the piano and the allocation of a strong fate by hand gestures to form the inner feeling of the meter.

When all participants have learned to accurately feel the metric pulsation and determine a strong fate, you can proceed to the timing of the hands to understand the metric organization of musical tissue (form). Participants learn elementary movements to schematically display the metric size of musical fragments performed by the accompanist, and later – orchestral musical works in the phonogram.

The third stage – mastering the rhythm – is performed by displaying the steps of the rhythmic pattern, which is performed on the piano, in combination with the timing of the hands. At the initial stage, the rhythmic pattern consists of homogeneous durations and is almost indistinguishable from the pulsation. They are replaced by rhythmic motives (one strong fate), later – rhythmic phrases, whole sentences. To master the basic durations and master simple rhythmic formulas at the initial stage, it is advisable to use exercises with the use of elementary children's poems, and even better – songs whose rhythm consists of eighth, fourth and half durations. It is desirable to perform these exercises without the help of an accompanist.

Note that most of the basic classical exercises are performed to piano accompaniment, the essence of which is rhythmic and harmonic

improvisation. In addition, orchestral sound recordings are used. In this context, the selection of appropriate musical material becomes very important, where at the initial stage of learning the durations of the quarters/2 are considered to be those that correspond to a quiet march. In the first part of the march of soldiers from Tchaikovsky's ballet «The Nutcracker» the syntactic elements of different pulsations are clearly traced. In the first, marching, the pulsation occurs in quarters and is reflected in measured steps, in the second, dance – in the eighth and is reflected in accelerated steps, close to running.

Walking with simultaneous hands, students are logically aware of the difference between durations (one quarter is equal to two eighths). In addition, since the playing time of the two main elements (the formal structure of this piece of music is not square) is constantly varying, students develop a set of skills that is associated with instantaneous plastic response to changes in the musical process.

In practical classes on rhythmic, you can use another block of exercises, the purpose of which, together with mastering the metric pulsation is the development of coordination and accuracy of movements. The content of these exercises is as follows: transfer to music objects (soft balls, shakers, keychains, sandbags) in a circle in different ways (for example, with acceleration, with a change of direction, etc.); execution of basic gestures of timing with the delay of one of the hands (ie the timing scheme is a kind of canon); transfer of accent steps to the weak share of the scheme (syncope).

Gradually, all the exercises are complicated by combining different elements: timing, metric gait, displaying a rhythmic pattern in the legs with steps and jumps, singing, reading poetry, elementary melodic improvisation based on pentatonics and more.

As new exercises (gestures, steps) become learned, organic, comfortable, students begin to feel joy and satisfaction from their actions to music. The atmosphere of classes is noticeably changing – from passive and non-emotional – to sublime, friendly, creative. Noticing that the proposed tasks can be mastered quickly enough, participants enthusiastically perform increasingly complex exercises and enjoy interacting in a group.

We specify the methodological features of the basic musical and rhythmic exercises that must be mastered by future teachers of music and choreography.

### **The main movements in the exercises according to the method of Dalcroze Improvisation**

The rhythm teacher must have the technique of improvising melody and harmony. He must reproduce the



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rhythms of the body with the movements of the body and, conversely, translate the movements of the body into music.

### Dexterity of the body

Since the method is based on rhythmic physical (physical experience), it is important that the student performs gymnastics. Such exercises should be performed every lesson, or during additional lessons, regardless of the system, because they are designed not only to relax and strengthen the body, but also to explain to students the laws of muscular activity and physiology. The teacher should help students develop flexibility of arms, legs and torso, dexterity of steps, running, jumping on the spot and in space. The Dalcroze system includes special rhythmic gymnastics, which corresponds to the stated tasks.

### Lines of movement

The vertical from point 1 to point 2 is the first movement. The duration of the sound from the first point to the second is one fate.

The downward vertical motion ↓ is the most energetic and leads to point 1. It lies in the plane between 2 points in the bipartite size, between 3 in the three-part size, ie between the last point and the first of any size.

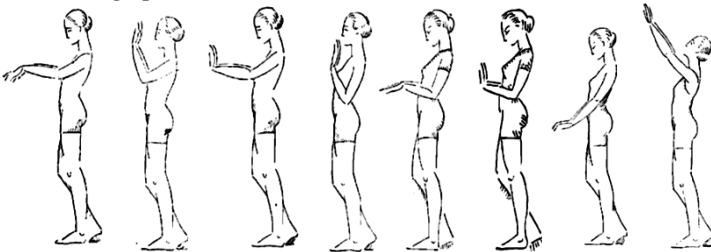
Depending on the pace, strokes, dynamics, the nature of the movement may acquire a certain style.

Types of movements Five types of vertical movements

The lines we see can be of different lengths. To classify gestures, Dalcroze relied on the principle: from one point to another, the movement is as long as possible.

Movements in the wrist joint. The shoulder is free, in a vertical position, and the forearm – in a horizontal position.

Movements in the elbow joint. Shoulder free, upright, forearm and hand change position.



### Style

It depends on the nature of the music being interpreted by the movements. There are checkpoints for sending and completing movements. They must be more important than the movements themselves.

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Reproducing the strokes of *legato*, *tactato* and *tratto*, the main role in creating the style is played by checkpoints. The nuances of *piano*, *f*, *crescendo* and *decrescendo* affect the nature of the lines of motion.

Of course, style is also influenced by tempo and other nuances of agogics.

Analysis of movements during walking (marching).

Dalcroze singled out the «heavy» leg, which takes a step and holds all the weight of the body, and the «light» leg, which causes the body to move.

«Heavy foot». As soon as the foot lands on the floor, the muscles cause the joints to move. Energy spreads from the bottom up.

1. Hip joint.
2. Knee.
3. Ankle joint.
4. Toes. Legs.

«Easy leg». The weight is not transferred to it when walking. The foot lands first on the toe and then on the sole, slightly raised on the toe, not on the «high heel». Starting point in the hip joint. Knee, foot, toes remain passive.

### **Traffic in place**

Eight horizontal segments that form a circle in the center of which is the human body. The body rests on a «heavy» leg, the other leg can be freely directed in eight different directions, fast or slow, in place or in space.

### **Transfer of body weight with slow or fast walking**

Jog. When walking slowly (forward or backward), the working muscles in the back and front of the body keep the back straight.

Fast walking (running). When walking fast (forward or backward) the upper part of the body leans forward or backward; the contractions of the back muscles become stronger when moving forward, the abdominal muscles tense more when moving backwards. This is very important for preparatory exercises at each stage of acceleration and deceleration.

### **Didactic work «Rhythm»**

In working with children, the maestro demanded to take into account their age. His slogan: «Learn and learn happily, with pleasure». In his famous work "Rhythm» the author answered the most pressing questions: how rhythm shapes the human body and spirit, heals from physical and psychological complexes, helps to realize their strength and get inspiration through creativity. The book is built in the genre of lectures.



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In the first lecture «Rhythm, its significance for society» the author noted that the main disadvantage of modern music education system – early learning of an instrument on an instrument up to eight years, when he is not able to agree with other people's rhythm and express the author's content. Most piano teachers neglect the art of music itself and pay full attention to technique. Therefore, music education should begin with the education of the senses, not with the production of the hand.

According to him: «Natural talent can be compared to the sap of a plant, and education can be compared to light, sun and heat, which are necessary for the buds to bloom and the spring flower to bloom in full bloom. Without them, the best flowers will die».

The author proposes to teach on the following principle: the division of the art of music into separate elements and gradually acquaint students with them. This will facilitate assimilation.

The order should be as follows: rhythm, sound, instrument. It corresponds to: 1) physical exercises; 2) exercises for hearing and voice; 3) elucidation of the interaction between the movements of our body and the mechanism of this instrument, the development of hearing perception to the tone of this instrument.

This is the only way to awaken the student's desire for music. This is necessary for low-gifted and gifted children.

It is known that children get great pleasure from rhythm, regardless of music. Therefore, the author of the system draws attention to the fact that the sense of rhythm will be fully developed and comprehensively transferred to the flesh and blood of students only if the rhythm will be perceived separately, completely independently of music.

Our self-consciousness is formed and strengthened by spiritual work. Sense of rhythm develops on the basis of systematic exercises. Physiologists and psychologists emphasize that at the age of six the child's consciousness and muscles are ready for rhythmic work and assimilation of rhythm.

The second lecture is devoted to the education of useful habits. The brain, in his opinion, is the leader of our actions; the will gives rise to the idea of the brain, and our thought is the mother of our actions. The child's sense of rhythm should be awakened by the rhythmic movements of all parts of the body. Muscle activity successfully affects the brain. Gestures that we unconsciously make: sing, conduct, play an instrument, help us find the right sound, word, movement. Only then will he be able to subdue them to his will. Thus, the whole course of rhythmic gymnastics, according to the author, is successfully implemented in the relationship between thought, will

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and muscular strength. This connection should be clear to the teacher and the educator.

In the third lecture, the author draws attention to the development of a child's muscular sensation from the first years of his life. This requires the gradual development of vision. With the help of exercises, the eye correctly determines the distance and size of objects. These regular exercises help children feel the direction and strength of muscle movements.

Respiratory function is an important factor in successful muscle function. Accidental mental and physical shocks often paralyze breathing: the shock experienced by the nerves of the brain or nerves of the skin cause a reflex movement, the center of which is in the spinal cord, which paralyzes the work of the respiratory nerves. According to Dalcroze, systematic exercises can nurture the nerves and muscles of the respiratory system so that you can run a long distance without fatigue without suffocation. Along with body exercises you need to do special breathing exercises.

The motto of the fourth lecture is the movement is the essence of life. Inaction, slowness, according to the author, indicates atrophy of organs, the general decline of vital forces. Movements give rise to a person's physical and moral sensations: a sense of vitality and the realization that this force is subject to our will. From this we can draw the following conclusions.

1. It is necessary to develop the child's physical strength by means of physical exercises, to improve them with the help of rhythmic gymnastics.
2. The nature of classes should correspond to the characteristics of childhood and be guided by his mental state.

The feeling of joy affects the child's condition. Optimism, good feeling, good mood, feeling of strength have a positive effect on the brain, pleasantly awakens the nervous and muscular systems. The purpose of a rhythmic gymnastics lesson is to give children joy, to activate their imagination, to create their own world of ideas.

The role of play, which, on the one hand, is the child's expression of his natural need for activity, on the other – the expression of children's joy.

The main mistake, according to Dalcroze, of the modern system of teaching – its abstraction, we do not pay enough attention to the combination of mental and physical activity. «Our whole life is a game. Life is an art, the realization of what was created by imagination before».

### **The child must know the extent of their capabilities**

The purpose of rhythmic gymnastics – to reveal the natural abilities of the child, to teach independence. The result of rhythmic gymnastics classes

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is a feeling of joy and satisfaction with life, the development of students' will to translate their own ideas into action.

The content of the fifth lecture analyzes the features of the construction of any musical, coinciding with the plastic rhythm. I came to the conclusion that such a coincidence cannot be achieved, because there is a significant difference between the nature of isolated musical expression and the plastic moment of the same duration. In the first case, the author believes, the beginning is more shaded: the first sound attracts more attention than the last. In plastic, on the contrary, is the sharpest last moment. This is because movement is never preceded by a state of complete rest. Muscle tension occurs earlier and the whole body noticeably revives in preparation for movement.

Each movement can be divided into two parts: tact and accent, that is, we can see some analogy between the musical weaknesses and strengths. If we want to find a correspondence between bodily and musical rhythm, we will need to study the properties of movement, which will precede in a certain plastic position and the so-called stroke.

Raising a child is learned through examples and imagination. The brain is extremely receptive to external impressions and pictures. They are extremely clever and able to imitate what they see. At the same time, some impressions are easily replaced by others, and often completely erased and disappear.

That is why the direction in which we will influence children is important. The author believed that there are many problems in raising children in the field of art. His dream is to introduce a child to the temple of sacred art and give the necessary knowledge: to show the beauty of lines, to explain the harmony of movements, to awaken a living feeling of rhythmic, polyphonic music. Let art constantly speak to the child, penetrate his soul, filling it with truth, pure beauty.

In the last sixth lecture, the author argued that the purpose of art – not only the creation of works of art, but also bringing them closer to the human soul, to the artistic reincarnation of all life. He believed that: Our vocation is not to be the pole to which all phenomena are directed, but an actor who participates with his nerves and mind in the existence of the whole. Then the sound becomes the embodiment of rhythm, and rhythm – the embodiment of sound. But in order for people to understand this, we need to explain these relationships, so we will first focus on the nature of the rhythm that our body will have when our muscles transmit to our secret selves a sense of time and space.

### **Adaptation and functioning of Jacques-Dalcroze rhythemics in foreign countries**

Today, the rhythm of Dalcroze is embedded in the art education of many countries. In addition to special schools, it is practiced in kindergartens, junior high schools, theater and ballet schools, special schools for children with mental retardation, for deaf and blind children, as well as in hospitals as a therapeutic tool.

The Dalcros Institute in Geneva remains the world center of the Dalcroze Methodology, a place where students, courses and congresses, publications of Dalcroze methodological and scientific materials, including the magazine «L Rythm», are constantly studied. In addition to the Dalcroze Institute in Geneva, there are many other similar centers in Europe and the United States. Let's name the most famous.

Austria – Institute for Physical Education and Music Therapy, University of Music and Fine Arts in Vienna, as well as the national association «Ötchch Bufvbnd».

Germany – Rhythm Departments at the Karl Maria von Weber High School of Music in Dresden and the Higher School of Arts in Berlin, the Higher School of Music and Fine Arts in Hamburg, the Hamburg Conservatory, the Higher School of Music and Theater in Hanover, the Higher School of Music in Hanover music in Trossingen, the State Higher School of Music in Freiburg, the Institute of Rhythmics in Gellerau, the Academy in Remscheid. In addition, Wolfenbüttel publishes the magazine Rhythmk n d Ezhung.

Switzerland – Jacques-Dalcroze Institute in Geneva, rhythemics and music therapy course at the Higher School of Arts in Bern, faculty II at the Higher School of Music in Lucerne, Institute of Music and Movement at the Higher School of Music and Theater in Zurich, branches of the National Rhythmic Association in many Swiss cities.

Among the most famous centers of Jacques Dalcroze Rhythmics in other European countries are the Royal Nordic College of Music (UK), the Jacques Dalcroze Rhythmics Institute in Brussels (Belgium), the Juan Longuieres Institute in Barcelona (Spain, Italy), Zagalo (Italy), Zagalo).

Since 1926, the International Association of Teachers of Jacques-Dalcroze Methodology (Aocton Intntonl d Pofu d l Méthod Jqu-lcoz) has its headquarters in Geneva and has branches in many countries in Europe, North and South America and around the world.

The best national system of rhythmic education was created in the second half of the last century in Poland, where the Dalcroze method was introduced by his students before the First World War. Today it is used in

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music development classes in preschools, in music education in primary and music schools, and is a separate specialty or specialization in higher education (music academies in Gdansk, Katowice, Lodz, Poznan, Warsaw) and various postgraduate courses. The rhythms of Dalcroze are also widely used in ballet and theater schools. As a separate subject, it is included in the training of teachers in Polish educational institutions (faculties of preschool and primary education, special pedagogy, music education).

The popularity of the artistic and pedagogical concept of Emile Jacques-Dalcroze in Poland is due to the fact that it remains the most original approach to music and aesthetic education at all levels of education. Maria Pszyhodzinska called the Dalcroze method the direction of music education, the main principle of which is to use music as a means of comprehensive development of the child – physical, motor, intellectual, emotional, and, ultimately, musical. Anna Shchepanska is studying the issue of introducing rhythmic into integrated early school education. Elżbieta Kilinska-Evertowska investigates the effectiveness of rhythmic exercises in the rehabilitation of children with speech disorders.

The Dalcroze concept is an integral part of professional music and music education in Poland. It is studied by researchers: M. Brzozowska-Kuckiewicz, A. Bilinska, A. Maciejczyk, A. Pasternak, G. Shendzelozh, F. Shchepanovska. Rhythmics as a system of music education and upbringing has been operating in the Polish educational system for about a hundred years. Usually the countdown is from 1912, when the first Polish music teachers received diplomas from the School of Music and Rhythm in Gellerau. In Galicia, the rhythm began to introduce S. I. Hlovatsky, who was born in Ternopil and created the first center of rhythmics in 1908 in Lviv.

Dalcroze rhythms are used in Poland in various fields – in the field of vocational music education and within secondary schools. The viability of this system of music education is evidenced, for example, by proposals for its active use in such a new field of Polish education as integrated learning in primary school.

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**MUSIC AND PEDAGOGICAL CONCEPT OF ZOLTAN KODA**  
**МУЗИЧНО-ПЕДАГОГІЧНА КОНЦЕПЦІЯ**  
**ЗОЛТАНА КОДАЯ**

Zoltan Kodai (1882–1967) – Hungarian composer, folklorist, teacher, musician and public figure, born in Kecskeméti. From the age of 14 he composed music and sang in the school choir. He studied piano, violin and cello in Nodson (now Trnava, Slovakia). He studied with J. Kessler at the Budapest Academy of Music, at the same time graduated from the Faculty of Philosophy of the University, his research was aimed at collecting and studying Hungarian folklore. In 1906 he began collaborating with B. Bartok. They sought to lay the foundation of professional music true pentatonic folklore sources.

He lived in Paris (1906–1907), studied the work of C. Debussy, wrote critical and analytical articles, using ancient folklore, created musical works. The Hungarian version of Psalm 55 for tenor, choir and orchestra (1926) brought world fame to Zoltan Kodai. In the same year he wrote the heroic-comic opera «Harry Janos».

Cheering for the revival of national musical culture, he organized choirs, popularized folk and song sources, developed his own musical and pedagogical concept.

Zoltan Kodai is the author of numerous scientific works, wrote two operas, three works for soloists and choirs, symphony, founded chamber and instrumental ensembles, arranged folk and original songs (solo and choral).

**National and cultural-historical conditions for the creation of the Hungarian music and educational system**

Z. Kodai's musical and pedagogical concept is the result of the composer's many years of activity in the field of improving music education in Hungary. Its basis is the historical conditions of the country's musical culture, the experience of famous specialists – teachers, musicologists, composers.

The emergence of the concept was preceded by a kind of historical conditions – active study in the early twentieth century. ancient sources of Hungarian musical culture (folk songs, which are based on pentatonic scales).

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From the history of Hungary it is known that after 1526 it lost its independence for three and a half centuries (only a small part of the country – Transylvania retained relative freedom). At the end of the eighteenth century, the country became part of the Austrian Empire, where German was the state language. Waves of the national liberation struggle of the late eighteenth century led to the short-lived recognition of the rights of the Hungarian language, but this did not last long, and the German language and culture again (until 1860) became dominant in society. Circumstances of almost four hundred years of foreign oppression – Turkish, German, Austrian, and even earlier the planting of Latin – could not but affect the development of Hungarian national culture, the growth of their national literature and music (the first known Hungarian poetry belongs to the sixteenth century no example of folk music V-XV centuries). In the middle of the XIX century, Hungarian poet Janos Aran (Oron) wrote bitterly: «we only know from stories about the songs that were sung at the tables of Arpad, Endre, Matyas, but we can not reproduce a single sound of these songs» (Arpad – the first Hungarian prince, under whose leadership the Hungarians conquered their territory in the ninth century.).

At the end of the XIX century, Hungary was part of the Austro-Hungarian monarchy. National contradictions in the country were temporarily suppressed, but not finally resolved. The history of music and literature of this century reproduces the activities of leading cultural figures in preserving national traditions, their study of national folklore (Sandor Petofi, Mihai Vereshmarty, Yokoi Mor, Ferenc Erkel, Ferenc Liszt).

Hungary has always been rich in folk songs and dances, but in the late nineteenth century, it was music not of real ancient folk songs, but melodies in the style of «verbunkosh». This style combined the music of verbunkosh, chardash and songs created in the folk style.

The time of origin of this style is the 17th-18th centuries, when music accompanied the recruitment of volunteers to the Rakoczi National Liberation Army. Songs and marches of this style became the basis of bright in nature Hungarian music, which won the national, and because of the attention to this style of famous Hungarian composers (F. Liszt, F. Erkel) – and world fame. «At the end of the XIX century, it was this style that became the musical face of Hungary in the world and the basis of the musical style of national romanticism, which the famous Hungarian composer B. Bartok described as «professional folk music».<sup>25</sup>

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<sup>25</sup> Сабољчи Б. История венгерской музыки / Сабољчи Б. Будапешт, 1960. С. 83. С. 20.

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«Verbunkosh» is a broad concept: it is both the manner of performance and the composition of the music. This style differs from the ancient Hungarian song, it is more close to the musical styles of the Slavic and Balkan peoples, and these features were adopted through the Gypsies (virtuoso violinists). Characteristic of this style is the comparison of a wide melody of sad character and fiery-lively, rhythmically-sharp dance (improvisations, passages, decorations, gypsy scale» with two increased seconds).

In the early twentieth century this musical style exhausted itself, it was not satisfied at least by not taking into account the peculiarities of the musical language of real ancient folk treasures, those ancient layers of Hungarian folk songs that were brought by Hungarians from their ancient homeland – between the Volga and Urals. Pentatonic melodies (especially children's songs and Christmas carols close to them in structure) belonged to this ancient layer of folk music. The ancient peasant song lived only in the countryside and could not actively influence the development of professional art, as it was persecuted by the nobility and clergy. As a result, real ancient folk music has faded from memory, even in the music industry.

In the late nineteenth – early twentieth century, the creative rise associated with the work of composers F. Liszt and F. Erkel ended with a crisis. Hungarian musicologist B. Sobolci wrote about this period of development of Hungarian music: «Since 1880, national romanticism was no longer at the forefront of musical life. One can even trace how, as a result of the activities of salon composers, he gradually degraded, becoming a fashionable genre of «Hungarian fantasies», «Gypsy transcriptions».<sup>26</sup>

Hungarian musical culture was strongly influenced by Germany, due to common political reasons and the attraction of most of the intelligentsia to Vienna, to the art of late Romanticism. This influence brought a lot of value to Hungarian culture, but at the same time hampered the development of national culture and traditions. Z. Kodai wrote about this period: In Hungary, a foreign ruling dynasty never supported the development of national culture. The rich people of the country were fascinated by foreign art. The middle classes and the peasantry, left to fend for themselves during the turbulent centuries of endless wars, did not have the conditions to enable them to create great art on their own. Later, when the middle class began to «rise» to foreign cultural ideals, it increasingly lost its national features, and gaps in its ranks were filled by immigrants from

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<sup>26</sup> Музыкальное воспитание в Венгрии / Составитель Л. А. Баренбойм. М. : Советский композитор, 1983. С. 3–50. С. 3.



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other countries, and as a result the real musical treasure was concentrated among the Hungarian peasantry...

«Not to break with the past, but to reconnect with it, to make it more intense – that was the intention when we wanted to enter its atmosphere, preserve it and build a complete structure from its bricks. We are the epigones of these ancient songs, their long-dead authors are our musical ancestors».<sup>27</sup>

In the early twentieth century, public opinion in Hungary needed national, Hungarian in all spheres and industries. In 1910, the protest movement against foreign oppression intensified in the form of a struggle for the adoption of the Hungarian language and national customs and traditions. Demands for independence were voiced, and revolutionary sentiments were maturing in society. «New themes have appeared in literature (Andre Odie, Sigismund Moritz), in painting – works of art of the Nodbat School. Z. Kodai, at this time of urgent need to study the peculiarities of native folklore, wrote his first serious work – a master's thesis entitled «The strophic structure of Hungarian folk songs». In this work, using all available at the time musical material (about a thousand folk songs), Kodai revealed the problem of the strophic structure of Hungarian folk songs: melody structure. I only studied the structure of the melody, it was the most reliable element of the old editions.»<sup>28</sup>

According to Kodai, the musical life of Hungary in the late nineteenth century, consisted of three layers. For the first, the most subtle, the national musical character was manifested in the works of Erkel and Liszt. The second was far from understanding the art of music and, if it was combined with music, he considered it foreign and incomprehensible, hiding his musical ignorance under the «national cloak». The third layer is «the mysterious unknown people of the village». Nobody knew, but from several well-known musical examples it was possible to guess that it is in it that unknown wonderful songs live».<sup>29</sup>

At the turn of the two centuries, Hungary lived a very intense musical life. Kodai recalled this period of German dominance in music as

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<sup>27</sup> Вейс П. О методике ритмического воспитания в первом классе общеобразовательной школы. В сборнике статей «Вопросы методики музыкального воспитания детей». М. : Музыка, 1975. С. 3–49. С. 35–36.

<sup>28</sup> Obzy Lázló A népdal zrtntntábn. 1969. 93–100 oldl. P. 328.

<sup>29</sup> Тайнель Е. З. Музичне виховання за методом відносної сольмізації / Тайнель Е. З. Дрогобич. : Коло, 2001. С. 5–148. С. 148.

follows: «In this great German world, we are overwhelmed by a terrible longing (boredom) for the real Hungary».

Studying at the Budapest Academy of Music, meeting with B. Bartok, further close cooperation are important milestones in their creative biographies. Studying together in the class of Professor Kessler, who honestly taught them the traditions of German and Austrian Romanticism, Kodai and Bartok increasingly understood the need for an independent way of developing «new» Hungarian music: «We got acquainted with the scores preserved in Liszt's documents. Looking at the page with interest and looking for traces of Liszt's hands and spirit, we found a large number of Russian works, out of print».<sup>30</sup>

Kodai and Bartok's artistic erudition and courage to develop the national traditions of the Mighty Bunch composers interested them.

Decisive in the work of Z. Kodaly was 1905. After traveling abroad, studying the works of French composer C. Debussy, acquainted Bartok with his works: surprised by the great importance played by pentatonic structures similar to those found in our folk music. Undoubtedly, they should also be attributed to the influence of the music of one of the East Slavic peoples, probably the Russians. Similar tendencies are found in the works of Igor Stravinsky.

In the early twentieth century, two composers – Z. Kodaly and Bartok – began collaborating using folklore sources of the native land. Bartok later recalled this period: «We have a picture of Hungary reborn from its people. We have dedicated our whole lives to making this picture a reality».<sup>31</sup>

The most important task to be solved was to collect, record and systematize ancient folk songs. For the first time in the city of Challock, then in his native Galant, Kodaly recorded the first 150 ancient folk songs. They captivated him with their beauty and originality of style: «Hungarian people sing folk songs, imprints of which in the music of the XIX century. no. And these are the songs that interest us!».<sup>32</sup>

An important step in the history of new Hungarian music was the publication of the first collection of ancient folk songs entitled «20 Hungarian songs for voice and piano» (1906). The preface to the collection

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<sup>30</sup> Szöny Ezébt Kodály pdgogá. Bu Jáno. Kodály – mélg 1982, Gondolt, Budpt, 1982, 289–300 oldl. P. 235.

<sup>31</sup> Тайнель Е. З. Публіцистична та дидактична спадщина Золтана Кодая / Тайнель Е. З. Дрогобич : НВЦ «Каменяр» ДДПУ, 2003 С. 9–70. С. 70.

<sup>32</sup> Obzy Lázló A népdl zp á hly zntntábn. 1969. 93–100 oldl. P.18–19.

stated that the general public should be acquainted with the ancient folk song, processing it (as a choral or instrumental) and leave the original melodies authentic.

Folk songs from northwestern Hungary (1907–1909), Transylvania (1910–1912), and Bukovina (1914), collected in folklore expeditions, were published to introduce the practice of chamber music into «new» Hungarian folk music.

In the article «Revival of Folk Song» (1918) Kodai concluded that there are two main directions of Hungarian folk song: songs of rural art and works of later origin, which were still considered folk. After repeated sifting, according to Kodai, among the folk songs stood out a layer common to almost all peoples – the poetry of the primitive, basic spiritual period, which emerged in the childhood of nations before the creation of social structures.

In an article entitled «Hungarian Music» (1925), Kodai noted that for many Hungarian music is in tune with Gypsy music, which has been exported to other countries for 100 years through various channels: than deep, but it is also quite sentimental. This music belonged to the pen of semi-amateur composers of the XIX century, and has almost nothing to do with the ancient tradition of folk music. The collection of folk songs, which began with Bartok in 1900, consisted of 3,000 basic melodies with options. The following publications gave access to a wide audience of these songs:

1) «150 Transylvanian folk songs» are examples of the oldest and most valuable pentatonic folk songs. Comparing them with Chinese and Indian pentatonics allowed us to conclude that each type of pentatonic is a special world;

2) B. Bartok's «Hungarian folk song», which provides a systematic review of musical material and an attempt to distinguish between styles of folk songs of different eras.

In 1937 Z. Kodai's book «Hungarian Folk Music» was published. In this thorough work, the composer gave a historical overview of the features of Hungarian folklore, classification of its main forms, identified patterns of development: the basis of Hungarian music style is a peasant song: «This is a national heritage, let's turn to organic music culture, and it is this song treasury that must become the property of the whole nation again and as soon as possible».<sup>33</sup>

Kodai developed the principles of systematization of folk songs based on the method of comparative musicology: «the only approach that satisfies the requirements should be based on the characteristics of music, its

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<sup>33</sup> Там само. С.140.

main typical forms, consisting of different groups of sounds related in origin».<sup>34</sup>

The author noted that some territories have lost their originality in folk art, in others it has just begun to manifest itself. Folk art is a variable phenomenon: there are profound differences in folk songs, given the age of the singers, their religious beliefs, level of civilization, regional characteristics and social status. Kodai concluded that it is the young and the oldest generation who have preserved folk songs, thanks to which it is possible to imagine the features of ancient song treasures, to compare them with the songs of fraternal peoples. In the same work, Kodai drew attention to the peculiarities of Hungarian folklore in its sound composition: «It can be studied not only on the basis of ancient folk songs, but also on modern ones. At first glance, the song reveals 7 stages: major and mixolidian frets. But more often than not, it's just a 'ghost.' However, many modern folk songs are built on only five stages – and this scale is the most characteristic of modern folk songs.»<sup>35</sup>

When Kodai proved that the basis of Hungarian ancient and modern folk songs is pentatonics (five-bar scale), the composer began to study the folk songs of Cheremis (Mari people, who at that time were at the initial stage of recording and studying his folk song: «There is a fraternal people Mari (Cheremisy), the musical material of which has been studied, points to its resemblance to a particular layer of Hungarian folk art. This ancient stratum is characterized by a five-step scale and a motif repeated by the fifth quintet».<sup>36</sup>

On the basis of this study, Kodai managed to reveal close ties between the ancient stratum of Hungarian folk peasant song and the folk music folklore of the fraternal people of the distant homeland – the Cheremis; to prove that the ancient song treasures, which are based on pentatonics, are the real musical roots of the Hungarian people, and it is on its basis that national professional music should be created.

Having studied the problems of folk songs, the relationship of Hungarian folk songs with folklore of other nations, the connection of modern folk songs with historical music, Kodai in his book «Hungarian folk

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<sup>34</sup> Музыкальное воспитание в школе. Сборник статей под редакцией А. Л. Островского. Л. Музыка, 1975. 246 с.

<sup>35</sup> Obzy Lázló A népdl zp á hly zntntábn. 1969. P. 93–100 oldl. P. 334.

<sup>36</sup> Тайнель Е. З. Теорія і практика загального музичного виховання за методом відносної сольмізації / Тайнель Е. З. Львів : Видавничий центр ЛНУ ім. Івана Франка, 2007. С. 9–134. С. 9.

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music» made another important conclusion: «folk music will outgrow science, it is an organic part of life in a healthy society: it is present in art, in general education and upbringing, in various manifestations of social life. At all times, a sign of regression was that the folk song was removed from the foreground».<sup>37</sup>

In the article «What is «Hungarian in music?» (1939) Kodai wrote that the national character can be felt in music only on the solid ground of folk music. The composer suggested that Hungarians were not a homogeneous mass during their migration from their homeland – it was a military, political and cultural organization of different tribes, they spoke different languages (perhaps their music was different). According to Kodai, the formation of a single language and music took place through the convergence of formal principles. One of them is pentatonic, the other is the principle of parallel structures. These characteristics are present in all areas where indigenous Hungarians live: «Hungarian music, like language, stinging, lapidary, is a series of masterpieces of small volume, great weight. Melodies of several sounds, as if carved in stone, they have withstood the storm of centuries, their form is as complete as if it had never changed. Some melodies have analogues in the folklore of fraternal peoples. It's as if only yesterday they stopped singing together».

Noting the peculiarities of Hungarian folk music, Kodai added: «it is more active than passive, it expresses more will than emotions, its rhythm is sharp, definite, diverse. The melodic movement is wide, free, it does not grow from a pre-thought harmonious basis. The form of the folk song is short, slender, clear and transparent».<sup>38</sup>

From the elements of ancient songwriting, picking up the ancient and original musical tradition of his people, interrupted by Gypsy dance music and «verbunkosh-style» song literature, Kodai and Bartok revived it in professional Hungarian music: nature, the air of the Transylvanian coniferous forest, among which is preserved part of the powerful flow of life, which in the past covered the whole country.

The time came when this «new» music sounded, but it turned out that it did not have a listener. On this occasion, Kodai wrote: «I believe that people still recognize the style of several hundred songs composed around 1850 as the only national music, they do not» feel «new music in Hungarian. But while this semi-amateur music has some value, Hungarian music is so

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<sup>37</sup> Obzý Lázló A népdl zp á hly zntntábn. 1969. P. 93–100 oldl. P. 298.

<sup>38</sup> Вейс П. З. Кодай. Избранные статьи / Вейс П. М. : Советский композитор, 1982. С. 45–46.

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superficial, it is associated with inn, wine and gypsy associations that it must remain at the gates of high art».<sup>39</sup>

The main task set by Kodai and Bartok is to reform vocational music education, to use its provisions for some changes and additions in the reform of music education in secondary schools.

Studying the history of the concept of music education and upbringing in Hungary under the direction of Z. Koday, «it is worth quoting the composer's statement on this occasion: everything possible is being done, and those who do not have musical abilities are still not created for music lessons».<sup>40</sup>

The beginning of the twentieth century, or rather the 1920s, was a time for Kodai when official circles continued to treat the composer and his work with suspicion, but critics, who until recently accused him of lack of independence, began to recognize the outstanding musical work «Hungarian psalm» is the most significant achievement of Hungarian music during its entire existence. The melodies of the 16th century, which are used in this musical work, together with the historical text, helped Kodai to get acquainted with the mood of the distant past, which is connected with the historical traditions of the native culture. It is no coincidence that the composer thought about the democratization of art at this time: «Music should belong to everyone. But how to make it common property? I've been thinking about this ever since I reached the «middle of the road».<sup>41</sup>

Dealing with the state of Hungarian national culture, Kodai wrote in the article «What is» «Hungarian in music?» (1939), that for the emergence of national culture requires: first, folk traditions; secondly – individual talent; thirdly, the general high spirituality of all people who could understand the manifestations of this talent: «At that time we did not have a single musical consciousness, musical unity. It was at that time that we reached the culmination of half a century of imports of foreign music (Italian, German). The atmosphere of foreign culture filled everything, and national initiatives looked very uncertain. There was a gap: national music began to be opposed to classical, educated people did not want to know Hungarian music, and everyone else – high, classical. This gap could be

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<sup>39</sup> Obzyl Lázl A népdl zp á hly zntntábn. 1969. 93–100 oldl. P.12–25.

<sup>40</sup> Szöny Ezébt Kodály pdgogá. Bu Jáno. Kodály – mélg 1982, Gondolt, Budpt, 1982, 289–300 oldl. P.1–3.

<sup>41</sup> Obzyl Lázl A népdl zp á hly zntntábn. 1969. 93–100 oldl. P.363-364.

closed only by making educated people more Hungarians and the people musically educated».<sup>42</sup>

So, Kodai came to the conclusion that the first thing to do is to raise the level of music education in the school by reforming it. Ahead of the well-known methodological elements of the musical and pedagogical concept of Z. Kodai, they found that the generality of music education was the main principle of his concept.

Carefully studying the history of music pedagogy, it is easy to see that the great teachers of the past expressed similar views with Kodai. It is known that the outstanding teacher of the past Heinrich Pestalozzi (1746–1827) has the upper hand in expressing the opinion about the need to teach music to all children without exception.

To better understand the formation of the concept of Z. Kodai, we must mention another prominent figure in the history of pedagogy.

Comenius. In Hungary in the HVP century popular was the legacy of the great Czech teacher, who during 1650–1654.

In 1654 he worked in the Hungarian town of Sharosspotok, where he established his gymnasium («light workshop»). Kodai often referred to the famous work of the teacher «The world of sensitive things in pictures». As is well known, Comenius also paid serious attention to music education, applying various methods of his experience: joint singing of students, making music and solmization. Comenius' command: «Learning should not be a torment, but a real wonderful miracle!» – Kodai remembered and often reminded his students. Kodai's ideas, goals, and basic principles were very close to the German reformer of music education, Leo Kestenberg (1882–1962), who tried to unite music educators into an international community. In the period from 1905 to 1933, the main goal of the society was "education of humanity through music, through music». These were the years before fascism, and it was during this period that an attempt was made to establish contacts between teachers-practitioners, theorists and organizers of music-educational work on an international scale. Kodai's ideas interested the society created by Leo Kestenberg.

The activities of children's choirs, organized by Z. Kodai in 1929, played an important role in initiating radical changes in the mass music education in Hungary. The composer spared no time to organize amateur choirs throughout the country, involving his students in this work.

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<sup>42</sup> Вейс П. З. Кодай. Избранные статьи / Вейс П. М. : Советский композитор, 1982. С.44.

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In the article «Children's Choirs» (1929) he presented a plan to improve the content and forms of musical education of children in school. He stressed the importance of the work of a music teacher in the village. Folk music should «touch» a child aged 6 to 16, because later the action will be ineffective. Kodai called for urgent reforms, for the organization of systematic music education by the state: «It is necessary to educate such an audience for which higher music will become a vital necessity. And this business should be started only at school».<sup>43</sup>

Similar views were expressed in the article «What is Hungarian in Music» (1939): «It is necessary to snatch the Hungarian public from the current primitive state of perception of music. Because today a Hungarian is not able to understand, comprehend or carefully follow to the end the musical structure, which is larger than a short song. Is this our national feature? No, it's just musical ignorance, a musical virginity that the school should raise».<sup>44</sup>

In a report to the Hungarian Association of Singing and Music Teachers (1940), he stressed the need to overcome musical illiteracy by promoting symphonic music.

In Budapest he taught Solfeggio at the Academy of Music. With his lectures he sought to deepen students' knowledge of music theory, using new effective pedagogical techniques. Kodai himself said «that the real purpose of music literacy classes is not to learn concepts, to teach knowledge, but above all to practice. The most important thing is to thoroughly master the ability to sing and record the melodies heard by all possible methods of helping our pupils».<sup>45</sup>

Z. Kodai mentioned in his works his predecessors: Kerverna, Bertalotti, Guido d'Arezzo and others. Speaking about the basic method of the concept of Hungarian music and pedagogical education – relative solmization, we must present the history of its origin – mention the name of its creator Guido d'Arezzo and the anthem «Ut gucant laxis», which became the basis of the names of steps (solmization compositions) – ut, re, mi, fa, sol, la, sai. Note that in the XVII century. the syllable ut was replaced by the syllable do, and it was named si. In Hungary, the syllable sol is pronounced as szó – without the last consonant. This is done for easier pronunciation of the syllable that ends in a vowel.

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<sup>43</sup> Там само. С. 257.

<sup>44</sup> Там само. С. 47.

<sup>45</sup> Тайнель Е. З. Публіцистична та дидактична спадщина Золтана Кодая / Тайнель Е. З. Дрогобич : НВЦ «Каменяр» ДДПУ, 2003 С. 9–70. С.70.



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In «Historical Origins, which became the basis of Hungarian musical education», the follower of Z. Kodai E. Seni noted: – c, d, e, f, g, a, h. In some countries, solmization has developed on the basis of symbols of the absolute pitch of sounds. Today, the notation of sounds by letters is accepted in countries where English and German are used, and solmization (constituent) notation – in countries with French and Italian languages of communication. These types of symbols (names) in both cases indicate only the absolute pitch of the sounds, they should not be confused with relative symbols.<sup>46</sup>

According to Jenő Adam, the main source of the Hungarian musical-educational concept was the work «Methods of teaching singing based on relative solmization» by John Spencer Kerven (1816–1880), which used a method that helped bring beginners to music, marking the pitch of sounds with solmization compositions (without rulers). This method became the basis for the development of the choral movement in England. In addition, a great merit of Kerven can be considered the introduction into the

practice of musical learning of hand signs (symbols of the steps of the system), which greatly simplified the reading of notes and contributed to pure intonation while singing. It is also known that this experience was used in Switzerland in the last century by Rudolf Weber. In France, Emile Cheve (1804–1864), in addition to the solmization names of steps, also introduced their numerical designation. Kodai borrowed from Sheva the compound names of the durations of the sounds. In Sheva it was a rather complex system of constituent names of each duration. Hungarian teachers use this method only partially, at the initial stage of learning, to facilitate the reading and perception of the recording of a rhythmic pattern:

Kodai was interested in the works of Emil Jacques-Dalcroze (1865–1950), a professor at the Geneva Conservatory, who used various elements of movement (applause, knocking, and walking) in his early musical education. Kodai considered this method very useful for the practical assimilation of various rhythmic figures.

In the Centennial Plan, Kodai very clearly defined the purpose of his many years of activity: «The goal is Hungarian music, the means is to achieve general musical literacy through school. Awakening of the Hungarian view of music both in the education of musicians and in the education of the public. Raising the level of tastes of Hungarian society, a gradual movement for the better and national. Transformation of

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<sup>46</sup> Obzý Lázló A népdl zp á hly zntntábn. 1969. 93–100 oldl. P.93.

masterpieces of musical literature into the public domain, bringing it to all segments of the population. The combination of this will create a shimmer in the distant future halo of Hungarian musical culture».<sup>47</sup>

Kodai believed that until 1906, Hungary was aware of the ancient Hungarian song as the main layer of folk music culture: in 1905 it was finally understood that the future can be built only through the upbringing of children in school; In 1936, György Kerény's «Singing Alphabet» was published, which included ancient Hungarian folk songs. The «School Collection of Folk Songs» in 2 volumes was soon published.

The development of the new curriculum «Singing and Music» took place in 1945-1946, as well as the organization of daily music education in 130 schools in Hungary. Kodai wrote at the time: «We can't predict, but if the principle of teaching singing and music by teachers with special music education is implemented before 1968, then a hundred years after the primary school law was passed, we can hope that by 2000 every child who will finish school will be easy to read notes. This is not a great achievement, but it is only an outward sign of what will be called the «halo of Hungarian musical culture».<sup>48</sup>

Summarizing the creative activity of Z. Kodai, we can conclude that his concept consists of the following elements:

- 1) «music should belong to everyone»;
- 2) to give music education in Hungary such importance as it was in ancient Greece;
- 3) to raise the musical culture of the Hungarian public, to eliminate its musical ignorance;
- 4) to recognize the early age as the most favorable for «pre-vaccination» against low-quality music;
- 5) a significant role belongs to the common choral singing, which cultivates a sense of collectivism, musically educated people – patriots;
- 6) the task of the school – to give children deep musical impressions, skills and consistent knowledge;
- 7) daily music development develops children spiritually, physically;

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<sup>47</sup> Вейс П. З. Кодай. Избранные статьи / Вейс П. М. : Советский композитор, 1982. С. 23.

<sup>48</sup> Тайнель Е. З. Публіцистична та дидактична спадщина Золтана Кодая / Тайнель Е. З. Дрогобич : НВЦ «Каменяр» ДДПУ, 2003 С. 9–70. С. 23.

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8) with children it is necessary to study only perfect in content and form musical works (folk children's songs) and it is through them that children should be brought to the treasures of musical classics;

9) the native musical language of a child should be Hungarian ancient folk music, only having mastered it can study the musical heritage of other nations;

10) the most accessible instrument is the human voice. Singing is a natural means of developing a child's body and soul;

11) the organization of systematic music education – a matter of state. Funds need to be allocated for this.

### **Music education by the relative method in junior classes**

Restructuring of all spheres of life requires enrichment of forms and methods of aesthetic and educational work in secondary schools, taking into account the regional peculiarities of multinational Ukraine and advanced foreign experience. The well-known music system, recognized all over the world, is the music-pedagogical concept of the Hungarian composer, teacher and folklorist Zoltan Kodaly. In the western region of Ukraine, it has gained recognition and is successfully implemented in schools with in-depth study of music (Honored Teacher of Ukraine Z. Zhofchak, Uzhhorod, Zakarpattia region and teacher-methodologist

L. Bilas, Stebnyk, Lviv region).

The main principle of Z. Kodaly's music pedagogy is to form musical abilities on the basis of the traditions of the native people with the use of the most effective method of relative solmization during the active singing activity of children in the classroom. Prominent Ukrainian scientists and cultural figures have also repeatedly emphasized during their historical development that education should have a national character (T. Shevchenko, M. Drahomanov, I. Franko, Lesya Ukrainka). Figures of Ukrainian musical culture as the basis of the concept of music education recognized only folk songs (M. Lysenko, M. Leontovych, K. Stetsenko, J. Stepovy, M. Verbytsky, O. Nyzhankivsky, F. Kolessa).

In many countries of the world today the method of development of musical abilities on the basis of adaptation of the Hungarian musical and pedagogical concept is already made and successfully put into practice. Textbooks and methodical manuals have been published: in Estonia – H. Kaljuste, in Lithuania – E. Balchitis, in Latvia – A. Silins, in Russia – P. Weiss, G. Rigina, in Moldova – A. Popov, in Armenia – Yu. Yuzbashyan, in Ukraine – V. Kovalev, A. Vereshchagina, Z. Zhofchak.

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The purpose of music education at school is to create the basis of children's aesthetic perception of the world around them by means of musical art. In the process of learning music, students are exposed to the relationship between man and music.

The world around us is full of living and non-living things. In addition to people and the relationships between them, it is filled with works of art of human genius, which in artistic form conveys reality. It is through the knowledge of these works of art and the generalizations contained in them that we are able to study the surrounding reality more deeply than it will be through everyday experience. Therefore, a deep, holistic way of life of mankind and the world around us can not be imagined without acquaintance with highly artistic works of various arts.

If in the fine arts it is possible to reproduce reality as a static picture, then music reflects reality in time, in development, showing complex relationships, feelings of people, which are expressed in artistic form by means of musical art. Music, influencing a person's feelings, allows to form his worldview, to enrich knowledge, sensitivity, desire. Music is a concentrated reflection of reality, it is a «microcosm», a general picture of the world in miniature. During the perception of music, we learn a set of ethical norms.

Musical material and methods of its study give the general development of students' personality. At the initial stage of education should be dominated by national children's folk art, only after its assimilation can use the author's works. Most of the songs that children learn in junior high school are game songs, which, without a doubt, best meet the natural needs of younger students in active movement.

As a result of listening to instrumental and vocal arrangements studied by children of folk children's songs, their timbre musical hearing develops.

Folk song in the educational process should have a dual function: 1) to form in children the signs of the native musical language; 2) to equip students with knowledge of folk masterpieces. The musical material of music lessons should include folk songs of other nations, not only to diversify curricula, but also to foster respect for world music culture and the development of the ability to distinguish stylistic features of folk treasures. The best examples of regional folklore should be studied in music lessons according to the age characteristics of junior schoolchildren - this will help to cultivate respect for the ancestral sources of the people and revive the musical traditions of the native land.

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Care should be taken to ensure that folk songs do not turn into dry musical and didactic material during their studies, but remain in the memory of children as a favorite. Any piece of music that students study should primarily be considered as a source of artistic and emotional impressions.

The basis of the lesson – the development of children's singing culture: education of vocal and physiological functions (breathing, sound production, articulation); expand the children's singing range and common intonation for all students in the class.

The purpose of school music education is conscious literacy, perception of music, acquisition of knowledge of basic musical concepts, which will undoubtedly increase the general musical culture of students (but the means to achieve it is the development of skills and abilities of students).

Mastering the reading and writing of notes with the help of the method of relative solmization and techniques that complement it, will improve the orientation of children in the musical coordination system of space and time. On the basis of well-mastered folk children's songs, students will learn the rhythmic and melodic elements of musical works, as well as the relationship between the concepts of «sound-sign» and «sign-sound» (using hand signs-symbols of the steps). Hand signs, simplified recording of rhythm and pitch of sounds will make learning interesting and exciting. However, it is important to remember that the practice and mastery of reading and writing notes should always be subject to the needs of the music that will be played in the lesson.

### **Development of vocal skills**

The human voice is the most accessible natural musical instrument, the use of which facilitates the assimilation of the basics of general musical culture.

The selection of musical material, on the basis of which the process of developing vocal skills will take place, is based on the following principles.

1. Every nation should learn about world music culture only after a perfect mastering of the peculiarities of its national folk heritage. National music should be the basis of music education in primary school age.

2. The process of musical education includes a five-bar semitone scale (pentatonic), because according to many folklorists it is recognized as one of the stages of development of the system organization of Ukrainian folklore. Acquaintance with it will provide a natural sequence of development of mood sense of schoolboys.

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3. The most natural musical manifestation of man is singing, and for children of primary school age the most organic is the combination of singing with play, movements.

4. For elementary school music material should be selected according to the age characteristics of children.

Music education begins with the study of children's play songs (in the beginning, children move in a circle, singing a song). The teacher must remember that the main task at this time is for the children to get aesthetic pleasure and love the folk song, which sounds first performed by the teacher and then by the students themselves. It is necessary to repeat this or that song-game many times with younger students and it is not necessary to spare time for this work. In the process of such a song-game, children get rid of insecurity, shyness and then more and more boldly participate in the joint singing and playing activities of the class. These first attempts (even if not successful enough) should not be judged too harshly by the teacher. The first significant achievement is that over time, children will begin to move and sing more boldly. Only after some time, when the song with the game becomes a natural habit of children, the teacher can make his tactful remarks about mistakes or errors in performance. Repeated repetition of children's folk songs and games will help to master the melody of songs by ear.

It is very important at the initial stage of learning to develop children's ability to concentrate during the perception of small musical works, gradually increasing the time to listen to songs performed by teachers and later classmates. The first children's songs that students study and listen to are mostly based on two-part motifs that are repeated many times. The priority of their study is due to the peculiarities of children's musical folklore.

The next stage is singing songs while splashing the rhythmic pattern, singing the melody alternately to different groups of children as instructed by the teacher, identifying a familiar children's song according to the splashed rhythmic pattern or according to a simplified recording. After acquainting children with the first stages of the system, the songs are sung by solmizing (compound names) with the help of hand signs. During such game exercises it is possible to correct rhythmic and melodic errors in the performance of songs.

The song, after its full performance by the teacher, can be studied by ear, dividing it into lines (musical phrases). After the teacher repeats one line of the song, the children, stepping (jumping, clapping), repeat its rhythmic pattern. Despite the mistakes in the performance, the teacher continues to perform the second line of the song, which is also accompanied

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by the reproduction of the rhythmic pattern. Only after completing the last line can the teacher draw students' attention to the mistakes they have made by correcting and analyzing them. After mastering the song, children are asked to feel the metric pulsation of the melody with the help of uniform movements of the body or hands, as well as to determine the stressed and unstressed parts of the beat. When children learn a number of musical concepts, they will be able to learn a new song partly by ear and most by recording.

The song is studied in the following order: the rhythm of the melody is read according to a simplified recording, the melody is studied by ear, perception is constantly associated with movements, and metric pulsation can be depicted in notebooks, on the board, body and hand movements. If the song has complex motives, they should be studied separately with the help of hand signs, or by ear, splashing rhythmic pattern. During the whole performance, the children determine a pre-learned motive, which further facilitates the assimilation of the song as a whole.

Singing by ear can be combined with creative tasks: the teacher, illustrating the song to students, does not sing it to the end, offers students to do it. The essence of this task is to support and encourage children's creative activities in the classroom, so that they can boldly and freely experiment on the material of children's songs. After this stage of work it is necessary to holistically illustrate the song by the teacher and the final study of it by children. You can also learn a new song by skipping the middle part of its melody along with the lyrics. The purpose of this type of work in the classroom is to develop attention and involve children in creative activities.

These techniques are the stages of learning songs by ear, as a result of which children seem to involuntarily, without undue effort quickly and easily learn a new children's song. It is important to remember that the explanation of the lyrics should not hold the children's attention for a long time, because due to the rhythmic pronunciation of words, they perceive it as a whole group song in primary school, without dividing it into lyrics and music. However, there is a need for the teacher, if necessary, to correct the incorrect pronunciation of words, to explain incomprehensible words. A very important task at this stage of learning is to prepare children for the perception of the content and nature of the song. Instead of a long verbal explanation, it is better to use a picture similar in content to the song, or to stage it together with the children, intensifying the activities of the whole class.

Using the types of musical activities in the lesson, the song gradually becomes closer and more familiar to children. Subsequent performances of the song should become a school of literate and good

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singing, clear pronunciation of words, pure intonation, proper singing breathing.

The children will want to perform their favorite song in the best possible way and, without a doubt, a good joint performance of a favorite song by the whole class for the rest of their lives will be etched in their memory as an unforgettable childhood experience.

Development of skills in reading and recording music. An illiterate person is one who cannot write down his thoughts, cannot read them, and then tell them. In music, he is a person who can neither read nor record a melody he hears. You can learn to write and read notes only after the appropriate preparatory work. Preparatory work can be considered complete only when children at children's music games have learned to express their movements the nature and mood of music, play rhythmic patterns, sing simple melodies, feel like direct participants in children's music games. The effectiveness of logically constructed lessons, filled with impressions, skillful organization of the acquisition of musical knowledge depends on the pedagogical skills of the music teacher.

On the basis of studying songs by ear and during joint play, it is possible to learn elements of musical language. To do this, you need to study the song material in a certain logical sequence. The teacher should be aware that learning a song in class can be a preparatory step to create those musical experiences that will eventually be the basis for learning new musical concepts, and musical knowledge should be the result of long-term accumulation of musical experiences during learning.

The most important problem of the initial stage of learning music is the development of children's ability to observe similar phenomena in the sound of songs known to them, expressing them by clapping, walking, movements and singing. Perception should be intensified through the enrichment of lessons with different types and variants of musical games. Only after the children feel their body free in movement and can recognize such phenomena in songs, the teacher should explain their own observations, give a specific name to musical and rhythmic elements, explain their recording and meaning in a piece of music. Such an explanation should take only a few minutes in the lesson, but it should lead to qualitative changes; children's subconscious, sensory assumptions must grow into convincing knowledge.

The next period of study is already conscious practice and deep consistent acquisition of knowledge in different variants.

It is worth noting that the structure of the music lesson allows the teacher to build the work so that children are prepared to learn a new musical concept, consolidate what has been learned, prepare for the realization of a new musical concept.



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Lessons in junior classes consist of short fragments of different types of musical activities: general singing of students, individual singing of children, rhythmic games, movements in a circle, musical riddles, listening to melodies, teaching rhythms and melodies, musical staging. They should take turns in class, keeping and maintaining the children's attention. Children do not need to know the purpose of the lesson, they need to feel the interesting, exciting atmosphere of the music lesson, filled with singing, playing, listening to music, improvisation. The success of students' creative activity will depend on the teacher's ability, on his skill.

### First class

Metric pulsation during the sound of music involuntarily prompts us to appropriate movements. In childhood, this is even more natural (appropriate movements of arms, legs, head and body to the nature of the music that sounds). Already during the learning of the first toys, children feel the metric pulsation, clapping or tapping it when singing. Later, these observations lead them to understand that in songs, poems, proverbs there is a similar to the heartbeat, the so-called metric pulsation. In the future, we recommend accompanying the songs with children in two versions: 1) reproducing the metric pulsation with different movements; 2) reproducing the rhythmic pattern of the song by splashing. The simplest way is when the simultaneous singing is accompanied by a splash of the rhythmic pattern, but the performance will be truly rhythmic when the children are still able to tap the metrical pulsation to the song at this time. A more complicated option is to perform the song when children are asked to sing the song with their inner ears and sing the rhythm aloud. An interesting version of the performance is as follows: when one group of children taps the rhythmic pattern of a song on a triangle or a drum, and the other is given the task of determining the name of a familiar song. During rhythmic games, children learn new songs better by ear, observe and find differences in the durations of individual sounds. Awareness of these differences is facilitated by the fact that the teacher can choose similar rhythmic patterns from children's chalk familiar to children and prepare the definition of a new rhythmic element (duration): fourth and even eighth – yes, – those.

The use of rhythmic cards, which show different variants of the combination of the mentioned durations, helps to master the durations. Rhythmic cards are used by children to teach rhythmic drawings of familiar songs, or create new rhythmic exercises that are performed by the whole class.

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It should be remembered that when pronouncing a rhythmic pattern of a rhythmic composition (yes, ti-ti), there is a danger of inaccurate rhythmic reproduction.

Often a long, long – or very short pronunciation – does not correspond to a single pace of performance. The teacher should set the children to a uniform tempo and show by their example a clear pronunciation of the rhythms, supporting them by playing children's percussion instruments (triangle, tambourine, cymbals). In the initial stages, the rhythm recording is depicted on a board between two horizontal lines without a musical notation.

The next task that the teacher sets for the children is to determine in familiar songs by ear the stressed and unstressed parts of the bars. To do this, in the rhythm record above the stressed particle put the appropriate mark «>»:

The stressed part is called «commander», and the unstressed part is called «subordinate». In the record, these groups of durations of one measure are separated by vertical lines, which are called «clock dashes». The number «2» at the beginning of the recording will indicate the number of durations "YES» in the clock

The melody, which is repeated several times without change, children learn to record with the help of a reprise sign:

By learning the motives of children's songs by ear, students have the opportunity to hear the difference in the sound of high and low sounds, to notice the relationship between them. Children should be encouraged to show the difference in pitch by using appropriate hand movements at different heights. So, we lead them to determine the solmization (constituent) names of these sounds and manual signs and rules of recording.

The children should be told that the sounds «ZO» / V step of the order / and «VI» (III) are located for recording on five parallel lines (music), and they should be counted like the floors of a multi-storey building from the bottom up. The structure of the musical state is very similar to the palm of a human hand on the palm, where the fingers are the lines of the musical state, and the spaces between them are the fields. Children can demonstrate this similarity by showing the location of sounds on a natural musical note with the finger of the other hand.

In the first grade, it is better for students to use non-traditional simplified notes, as well as to use a variety of visual aids (magnetic board and other images of the musical condition). Students must clearly learn the following pattern in the recording of sounds: if the sound «ZO» is placed on the ruler, then the sound «VI» is also placed on the ruler, which is located

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below; if «ZO» is written on the field, the place «VI» is written on the lower field. Teaching and reading these first two sounds should take place in a variety of and interesting ways for children to perceive.

Recording and reproduction of sounds «ZO» and «VI» with children is performed at different pitches, using known durations of sounds in different sequences.

Singing accompanied by metrical pulsation always allows children to understand that stopping the melody does not mean the end of the work. Sometimes the cessation of the melody with the continuation of the pulsation of the meter, a kind of silence prepares us for further development and is called «pause». Determining the name and recording the pause continues in the various exercises in which it is present. When reading a rhythmic drawing with children with a quarter pause, we call it the composition of «SA» in a whisper, and then – about yourself, spreading your arms to the sides.

While singing children's songs by ear, children learn the sound of the new stage of «RA» (VI), they will be able to conclude that it is located above the «ZO» in sound and recording. Assimilation of this step continues by determining its sound by ear and studying the place of its recording, as well as the corresponding hand sign.

When children learn the three stages of the system, the opportunities for play activities in the classroom increase. Children need to understand that the sound of «RA» is closer to the sound of «ZO» than to the sound of «VI». The relationships of these sounds are represented by various drawings, movements, and three-dimensional images. Children should be aware of the following pattern: if the sound «ZO» and «VI» are placed on the rulers, the place of the sound «RA» – in the upper field and vice versa.

Reading notes according to a simplified letter notation should always be accompanied by a reflection of the metric pulsation – this will help to organize the whole class to work at one tempo. Using sets of cards with a picture of a rhythmic pattern and letter names of sounds, children have the opportunity to learn rhythmic and melodic elements in different ways. It is important to remember that during the game we teach music, which consists of pitch and duration of sounds, so reading the rhythm should be accurate, rhythmic, and the performance of the melody intonation clean.

### Second grade

During the second school year, students also learn most of their songs by ear. They learn new musical concepts based on the motives of the studied children's songs. Such rhythmic elements will be half note (TA-A) and half pause (CA-A). The definition of new durations is prepared by listening to

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two similar melodies, which begin with the same rhythmic pattern, but end differently.

The difference between the duration of TA and TA-A over time, children will feel better if the set of words suggested by the teacher will be able to compare one-syllable words that are pronounced short – honey, grove, meadow, ice, forest and those that are pronounced longer – people, sense of smell, hatch, ate, meow.

It is worth drawing children's attention to the pronunciation of half the duration of TA-A, where each «A» should be equated in time to the sound of the duration of TA. During the reproduction of the half note, the children clap the first TA, and the second is shown with the closed palms of both hands and oscillating them forward silently. The teacher should closely monitor the appropriate reproduction of durations or pauses to the metric pulsation rate set before the exercise. New rhythmic elements related to already known children allow to expand and diversify the exercises with which they consolidate their knowledge in the next stages of learning.

The «YO», «LE» (I, II) and lower «RA» (VI). Following the methodological sequence to the already familiar to children sounds 3O-BI-PA, first add a new sound YO. The motives of the songs will now cover four sounds, they should be related to the studied durations. This is done with the help of a magnetic board, simplified letter writing. Determining the location of the IO sound requires children to get acquainted with the recording of an additional line under the music, as well as with the IO key. When teaching melodies that consist of the sounds RAZO-VI-YO, it is necessary to explain to children the following pattern: if ZO and VI are placed on the rulers, then IO will also be on the ruler, if ZO and VI are in the field, IO moves to below them. Only the location of the RA will differ from the location of the previous sounds

The sound of LE is studied on the basis of children's songs, which consist of three sounds. The place of a new sound is easily determined by children on a musical note, because between the two sounds already known to them VI and YO, there is only one place, which, without a doubt, belongs to the sound LE. At this stage of learning, the scale expanded to five sounds allows you to read the motives of children's songs in a wider range. This work is carried out according to a simplified letter writing using hand signs. It is important to remember that in preparation for learning a new musical concept, the musical sample should be so accessible to children that they can identify a new musical phenomenon.

Lower RA is studied on the basis of a motif from small-range sounds with a simple rhythm. The manual sign of the RA step, its name and location should be studied with students separately, because together with the sounds

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of VI-LE-YO it creates a completely different, unique motif with the upper RA (VI).

During this period of learning, children begin to prepare for the ability to sing polyphonically. Increasingly, classes offer appropriate tasks:

a) two groups of children alternately (according to the teacher) perform rhythmic exercises;

b) two groups of children pass a melody to each other as a relay race, which they also sing alternately;

c) one group of children sings a melody, and another constantly repeats one supporting sound.

### Third grade

In the third grade, a wider range of song material is selected for study, and many new musical elements unfamiliar to children are studied. Simultaneously with mastering the two-part size, children are introduced to dance songs in four-part size, children should feel the alternation of stressed and unstressed parts, only now the «commander» is accompanied by three less stressed parts that make up the four-part measure.

Rhythmic features of four-part melodies are also studied by children on the basis of written tasks (recording of rhythmic dictation).

Performing a whole note (TA-A-A-A) requires more thoughtful thinking. The point is that it sounds in time according to the four metric particles. The clapping of the first part is accompanied by three soundless rhythmic oscillations of the closed palms, which should correspond to the 2nd, 3rd and 4th parts of the bar.

The opposite, to the long whole duration at the end of folk songs is the short duration (TI). The end of the song with a quarter duration can be replaced by an eighth duration and an octal pause (TI). The children are already guessing about the existence of the eighth duration, because they used it during rhythmic games, and now it is possible to combine the eighth duration and the eighth pause in different versions (TI-SE, SE-TI).

The children also had the opportunity to observe the cheerful and inspired rhythm of syncope in counters, poems and songs. The very name of the word sin-ko is very convenient to illustrate its originality. The next rhythmic pattern that children learn is a pair of eights divided along the edges of the bar, which are united by a quarter duration (TI-TA-TI). The definition of syncope, its image should be perceived as a single rhythmic formula, its combination with new and studied elements should improve the ability to read rhythmic patterns. It is not enough for a child to recognize and name recorded or heard rhythmic elements. The benefit of learning will be only if all the studied rhythmic elements children can combine, play according to the record and record by ear.

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After mastering the lower stage of RA, children study the next stage – the lower 30. After some time, having mastered the lower ZO perfectly, they study the sounds in the ascending direction, namely, the upper stage of the YO is mastered. As in the case of mastering rhythmic elements, a positive learning outcome will be only when children can read, write down the sounds learned, and this knowledge will help to understand them as components of music.

In order to consolidate the acquired knowledge in skills and abilities, it is necessary to systematically follow the sequence in the selection of exercises from year to year, to show ingenuity in play activities that would help maintain the attention of children in the classroom. When correcting children's mistakes, the teacher should build his work so that they do not lose the desire to communicate with music. Music games are the most natural manifestation of children's musical activity, they should be used in educational work with younger students as often as possible. Children are prepared for polyphony by singing canons, playing «Questions and Answers», singing rhythmic and melodic ostinato songs.

### Fourth grade

In grades 1–3, children should learn the main rhythmic elements, paired sizes, elements of bichord, trichord, tetrachord, pentatonic frets on the material of native folklore, which will help them learn their native musical language. Having learned folk children's songs (colloquialisms, counters, songs, toys), children learn the true source of national music.

In the fourth grade, we recommend starting the study of the three-part meter, where the stressed first part will be accompanied by two unstressed ones. This will give the music a different character. Students should learn to distinguish between louder and weaker. Gradually, the constituent names of durations (TA, TI-TI, TA-A, TA-A-A-A) should be replaced by playing rhythmic exercises on musical instruments and reading the rhythm of a whisper, and later «about yourself».

The durations (half with a dot) are based on the material of the children's songs studied by ear, or their motives. Children need to realize that a long sound sounds from the first stressed part to the next stressed part (in three parts) and fills the whole beat with its sound. Performing a metric pulsation during the sound of this duration, students must conclude that half with a dot sounds for three parts, it is longer than half, but shorter than the whole note, its duration is accurately reflected by a combination of durations (TA-A) + (TA), and the dot next to the note only simplifies its recording.

Assimilation of the three-part size and duration should take place in the classroom during active practical activities (clapping, singing, hearing determination), in any case not limited to oral explanations of the teacher.

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This academic year is also distinguished by the fact that by studying the stages of NA (IV) and TI (VP) it is possible to move to the development of diatonic modes.

Children learn the sound of NA on the basis of songs, ie the pentachord – ZO-NA-VILE-YO.

The sound of TI is studied in the same way as the pentachord VI-LE-YO-TI-RA and on the melodies that build on this scale.

Steps NA and TI are learned while singing narrow-range melodies with smooth voting. Studying the location of these sounds on a musical note will not be difficult for children, because between the already learned sounds of IO and RA lower, they easily determine the location of TI by ear and according to the record on the note.

Assimilation of lower and upper TI should be carried out separately: on the basis of familiar folk songs, in which they are repeated several times and easily identified by ear.

The dance melodies of folk songs are characterized by sharp and dotted rhythms, which are formed during the merging of short eight durations. They are studied through exercises: children are given the task to sing, clap or recreate this interesting rhythm with movements. When performing a sharp inverted dotted rhythm, you need to be careful, because the short duration of the eighth note can be performed too short, and the longer duration (quarter with a dot) – not sustained to the end. Only the emphasis on the exact performance of this rhythmic pattern gives the music a proud and solemn character.

(TI - TAI)

Children should understand that after the first eighth duration, the next three are combined or merged in their sound, and the dot next to the note is just a simplified entry.

Dotted rhythm – the opposite of sharp rhythm. His study and awareness are conducted similarly. The first long duration (TAI) also requires very precise execution, which emphasizes the characteristic feature of this rhythmic pattern (TI-TAI).

New musical and rhythmic elements of music have been studied, their use in various exercises should develop children's musical skills and deepen their knowledge of folk songs, music, help develop the basics of highly artistic musical taste.

### **Musical creativity**

The process of music education must «grow» from music and end with it. The stages of this process are as follows:

1) awareness of the specifics of a particular style of music while listening to instrumental and vocal works;

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2) acquaintance with the content, title of the work and determining its role in the development of musical style, identifying the characteristic stylistic features of the work; 3) the inclusion of stylistic features in the creative tasks of students.

Creativity is not a goal, but a consequence of a musical impression, which arises only on the basis of deep, thorough observation. Improvisation can be an independent musical work, or a part of collective creativity, its essence is instantaneous. Children should be prepared for improvisational activities in advance. Although improvisation occurs while playing or making music, it is the result of a certain level of knowledge achieved by students, creativity, abilities, diversity of ideas and richness of ideas. The development of improvisation skills is closely related to other elements of educational work, they are a manifestation of active student activity through creativity. Improvisation in lessons should be connected to the preparation of new knowledge of students, and to mastering. While learning a new song, the teacher, skipping a certain motive, allows students to create it on their own. An option is possible when children are asked to replace this motif with their own options. As a result of such activities, children should understand that improvisation can enrich the creative potential of musical language.

Improvisation can be spontaneous (intuitive), but it can also be based on learned elements, it can be conscious. The most natural form of improvisational expression is considered to be the elementary form of creation inherent in children: young children are full of desire to move freely and sing in an atmosphere of cheerful playful mood. It is necessary to satisfy this natural need and give children the opportunity to create their own game.

A certain accumulation of musical knowledge allows you to create more consciously, but there is some danger – knowledge can «kill» natural improvisational abilities. Therefore, during training, new musical elements should be used in play activities with already mastered, forming and strengthening knowledge during improvisation. Children are asked to create a melody for small reasons, encouraging them to sing the best options for the whole class.

During conscious improvisation, children should be given the opportunity to express their intuitive creative imagination in an improvisational form. The rhythmic basis of children's motives can be based on a conscious form of improvisation. Solmization singing also requires knowledge of musical form, size and arrangement.

Unfamiliar to students elements of melody, rhythm, which can be created by children spontaneously to a certain text, give grounds for the



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emergence of intuitive improvisation, which should take place in a free and relaxed form, without any restrictions.

Gradually, with the enrichment of knowledge, students become more aware and this inevitably affects their musical creativity. The unity of knowledge and feelings, conscious creativity – is the goal of creative activity in the classroom.

Despite the fact that creativity is a manifestation of the personality of each individual child, it rarely develops outside of collective action. The influence of the team on the positive assessment of the creativity of each student contributes well to the development of creative personality. Conversely, a creative personality has a positive effect on the creative activity of the class team, presenting new ideas and encouraging active expression. Most children in the class can take part in improvisational games, but in this case each student will have only a part of the work: by connecting to one idea, they create together. Children can create many options for the same rhythmic pattern and melody heard. Improvisation, as an expression of an individual, arises through the joint activities of all students in the class.

The success of improvisational activities largely depends on the teacher's understanding of his guiding role. Deep knowledge and awareness of the teacher with the theme of improvisation have a significant impact on creating vivid impressions in children's imagination. Remarks, suggestions, ideas, statements of the teacher should direct the improvisational creativity of children in the right direction. If the teacher is not familiar with the topic of improvisation, he will not be able to interest children in the peculiarities of musical style, it will only lead to uncertainty and may negatively affect the development of musical taste of students.

The effectiveness of improvisational games in the classroom will increase if the interest of children is supported by the teacher with a new idea, creating a cheerful atmosphere, bright illustrations, reading poetry, organizing appropriate movements.

Diverse improvisational activities are due to interdisciplinary connections, often even mathematical knowledge of students helps in solving musical-improvisational problems.

Recommendations for teachers:

1) based on their musical observations, each child can create a simple melody, similar in style to the studied;

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2) improvisation is a game of thoughts, embodiment of ideas, so you can learn to improvise only in a relaxed atmosphere;

3) improvisational activity can only be encouraged, but in no case forced;

4) to stimulate creativity should be praise, you should never be too strict to evaluate the failed attempts of the student who improvises;

5) it is not necessary to start improvisation without carrying out preparatory work. The learning process must be filled with the idea of creativity. A few easy tasks done in class will eventually lead to the expected success;

6) with the correctly formulated improvisational task, conducted in the form of a game, any student can easily cope;

7) the teacher, demanding timely performance of the improvisational task, should not give students too much time to think about it.

### Improvisational tasks for students

#### First class

The first attempts of children to improvise should begin with movements to music. During this period, children do not sing on their own, but listen more, developing confidence in movements and enriching their musical performances. At the next stage of learning, students are given the task to invent movements appropriate to the metrorhythmic structure of music. Familiarity with the quarter duration of notes, with a quarter pause, even eights allows you to create a large number of options for improvisational games. For example, the teacher says the motif in rhythmic compound names and throws the ball to one of the students at the same time. This means that this student must continue to improvise. The child continues the rhythmic exercise and returns the ball to the teacher. This game continues until someone drops the ball. Whoever misses the ball owes something. The game continues. To repay the debt, the student must complete an additional task. If the conditions of the game need to clap, then the sign for its continuation may be a certain movement. Rhythmic dialogue can have many options: the teacher performs a rhythmic motif, and the student must repeat it so that in one part of the beat the rhythm was changed.

With the help of rhythm cards or cubes, children, composing them in turn, can create different versions of rhythmic patterns

ti ti
ta

ti ti
ta

ta
ti ti

ta
ti ti

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ta		ti ti		ti ti		ta
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The rhythmic drawing written on the board with the missed measure is read aloud by the whole class, and some students are asked to fill in the missed measure on their own, without delaying the set tempo.

The sounds ZO-VI, and later ZO-VI-RA are fixed during the creation of motives from them, as well as in the game «Questions and Answers».

Similar to the rhythmic games described above, it is a recording of a small melody in which 1-2 sounds are missed. They offer children to create.

The main requirement of melodic improvisation is the singing of a solmization sound at a certain pitch, pure intonation. Only a child who can already hear the melody, solmizing, repeating, will successfully cope with such a task. Those students who are not yet able to do so should be protected from failure by entrusting them with a rhythmic improvisation that they can successfully handle.

The game «Echo» is publicly available for children, allows you to increase the interest in improvisation due to the rich variety of rhythms

With the help of improvisational games, learning new musical elements and developing children's musical skills will be interesting and productive in the lesson.

### **Second grade**

In the second year of study, children read a rhythmic pattern of exercises in several versions. They are offered a rhythmic pattern to "dilute" or "thicken», and later combine these techniques that change the rhythmic structure of the exercises.

3. Kodai, exercise from the collection «333 exercises for reading notes» (333/43)

The task will be more difficult, in which the rhythm of the vocal exercise should be «thickened» or «diluted» by students during improvisation.

Another variant of improvisational work in the lesson is to create a rhythmic ostinato to familiar songs, or to perform a rhythmic accompaniment while singing together by one of the students in the class.

An interesting type of improvisation is a proposal to perform a rhythmic motif with compound names and simultaneous clapping of the rhythmic canon by several students in the class. All this can take the form of an improvisational duo, where children are asked to change the volume, tempo, timbre during improvisation.

A new kind of improvisation – creating a melody for a given rhythmic pattern

Z. Kodai 333/41

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The task, which requires feedback, will be in an exercise where children need to create a rhythmic pattern to the sounds of the melody.

3. Code 333/31

RA, YO, LE, YO, RA, LE, YO

### **Third grade**

The number of melodic and rhythmic elements studied on the basis of folk songs, which is gradually increasing, makes it possible to create different versions of improvisations. It is clear that improvisation is interesting primarily for the student who performs it, but the teacher must organize the work so that it is of interest to the whole class, because it is the students who must determine what specifically has changed in the process of improvisation.

Discussing the results of improvisation, developing a melody or rhythm with other improvisers, crystallizes students' improvisational skills and their musical taste.

The teacher must remember that in addition to the difficult tasks in the lesson, there must be simpler ones for the weaker students. Children's favorite improvisational task is to perform a free rhythmic pattern to marching melodies on children's musical instruments, as well as to perform a rhythmic ostinato to the learned song.

An interesting task for classmates can be set by a student who, reading the rhythmic pattern written on the board, will change the rhythm of some parts of the measure. The student, who will determine the place of the change of rhythm, is offered to read the rhythmic drawing completely and accurately on the record.

The main requirement of melodic improvisation remains pure intonation: if the created melody sounds wrong, or solmization compositions do not correspond in height to the sung sounds, then such improvisation will only harm.

### **Fourth grade**

In the fourth grade, students can be offered a version of improvisation in which even sizes need to be turned into odd ones.

Melodies recorded in two parts can also be converted into odd ones, and vice versa.

In the second grade, the children were already singing according to a simplified letter notation with the addition of a rhythmic pattern. This task is now complicated: children are offered to sing a melody written in a simplified letter notation in even-partial and odd-numbered versions.

3. Code 333/242

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3O, 3O, PA, PA, 3O, BI, 3O, 3O, PA, PA, 3O, BI, JIE, JIE, 3O, 3O, BI, BI, LE, LE, ZO, ZO, YO

The improvisational task ends with the singing of the whole class.

The next type of work can be splashing one student's rhythmic pattern with the reproduction of the constituent names of the rhythm. The class should clap or tap this rhythmic pattern with the canon. The canon's perception, memorization, and performance of the exercise facilitates its division into parts (the improvising student performs it intermittently). A student who improvises:

During the exercises, in which there are steps ON and YOU, the teacher can offer students a task: to come up with an answer to a musical question.

The teacher can plan improvisational musical activity as a preparatory stage for listening to music – such work can be carried out in the form of improvisational movements, rhythms, intonations, timbres during well-thought-out play activities.

While listening to music, students are encouraged to use rhythmic and melodic elements, tempo-dynamic shades to enrich and diversify musical experiences.

### **Listening to music**

The direct connection of a person with music takes place while singing and listening to music. Unfortunately, nowadays technical media predominate and we listen to music more than we play, and listening often remains a very passive process. For this reason, school music education should take on a responsible task – to teach children to actively perceive music, distinguishing real from low-quality, confidently understand and navigate its features. Such work can prepare students for the daily interaction with music, turning their sensory perception into an active, conscious skill.

Music lessons will fulfill their purpose when listening to music will be a perceptual activity, singing, writing and reading notes – reproductive, and improvisation – creative. None of these musical activities should be neglected – they can disrupt the integrity of art education. Therefore, it is very important to ensure the right balance between these activities in a music lesson. Note that while leaving time to listen to music and improvise, the lesson should be dominated by singing.

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Children start listening to music in kindergarten and continue in school. This process requires them to be able to concentrate, and it is possible to develop it only through consistent and careful practice. The most favorable period for this is the age of 6-10 years. Given the inherent sensitivity of primary school age, the most significant results can be achieved.

### **The purpose and objectives of listening to music in junior classes**

Listening to music in the learning process is important.

1. While listening to music, children have the opportunity to receive, deepen spontaneous or conscious musical experiences.
2. Listening to music develops not only the inner conscious activity of students, but also their ability to concentrate.
3. In the process of listening to music, children develop musical memory, thinking, discovering in their sound similar and different.
4. Thanks to a well-thought-out selection of musical material, children have the opportunity to discover the relationship between vocal and instrumental music by listening to numerous instrumental arrangements of children's folk songs, which are easily performed vocally.
5. Listening to music helps to develop students' timbre hearing (learning timbres by ear will be more effective if the timbres of each instrument are learned by children separately and in advance).
6. Listening to music enriches children's imagination through acquaintance with various musical images of works (at the initial stage of learning on the material of author's or program music with the text, children gain skills to determine musical images, the nature of music).
7. Perception of music helps to deepen the knowledge and skills of younger students to sing, read, record music. This is due to the discovery of the studied elements of melody and rhythm during the observation of the musical development of works.
8. Musical material that children listen to in junior classes, prepares them for a deeper and holistic perception of these works in senior classes, lays the foundation for the ability to determine musical styles.

Psychological aspects of listening to music. Listening to music is a rather complicated process. He imagines the components of a musical work and the form as a whole. If the hearing is not preceded by an explanation of some specific phenomena, the work is perceived as a whole, and its division into musical elements occurs later. After listening to the work in parts, we again build in the imagination a complete work. The next meeting with the work is a conscious impression.

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You can divide a piece of music into particles (components) from different positions. The most important is the division into melodic, rhythmic, dynamic, timbre elements, but possible harmonic, fricative analysis, or analysis of musical form. Only one musical element (concept) can be analyzed from each individual position. Such an analysis will allow you to develop a certain type of musical hearing. It follows that musical hearing must be developed.

Musical hearing not only controls the exact intonation and correct performance of singing durations, but also performs a complex mental and cognitive function. This is especially true of the ability to listen to music, because this type of musical activity requires internal active work of the intellect (musical thinking).

An important prerequisite for successful listening to music, especially for not very experienced listeners, is the teacher's determination of a specific object of attention. This requirement primarily applies to primary school age. In order to draw children's attention to a certain object, it must be directed to some feature of music. It can be timbre, melody, rhythmic structure. Children's attention, focused on a particular feature of musical language, will help while listening to the work to accompany his attention, identifying possible changes in musical development.

Didactic forms and methods of development of timbre musical hearing. New musical observations of students should be superimposed on previously acquired ones. This principle of teaching in the first grade is based on the study and mastering of familiar to children folk children's songs performed by the teacher, on various children's instruments (flute, metallophone), and later performed by students. The basis of the method of development of timbre hearing is the method of comparison (comparison). To do this, use the timbres of at least two different musical instruments so that children can compare them.

### **First class**

The first stage: an acquaintance performs a song twice on different instruments unanimously.

Define:

- 1) what song sounds?
- 2) what familiar instrument sounds?

The second stage: a familiar song in live performance sounds in two voices, or sounds in two voices in the recording.

Define:

- 1) the number of voices that perform the song.
- 2) which voices sang the song? (children, men, women);

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3) in what voice did the melody sound? (lower or upper).

The third stage: a friend's song with lyrics is performed vocally accompanied by a musical instrument familiar to children.

**Determine:**

1) did the song sound in the performance of only one voice?

2) what voice sounded? (children's, men's, women's);

3) in which instrument did the accompaniment sound at the same time as singing? 4) how many voices sounded in the performance of the instrument? (one or more).

Fourth stage: listen to a friend's song with lyrics in two or more vocal performance and accompanied by a friend or familiar instruments.

**Define:**

1) the number of singing performers;

2) timbres of singing voices (children, women, men);

3) the number of notes;

4) did you hear only vocal voices?

5) what instruments sounded?

6) did the instruments sound unanimous or polyphonic?

7) the combination of vocal voices is called a choir, and instrumental timbres – an orchestra.

**Second grade**

S. Prokofiev's musical work «Petryk and the Wolf» is very convenient for the further development of timbre hearing. Children first listen to this work as a whole, and then retell its content. During the next listening, individual parts of the work are selected, the timbres of different instruments heard in the recording are compared.

The first stage: the whole class listens to the musical characteristics of the bird.

**Task**

1. What hero did we hear in the listened work?

2. What is this bird? What is her voice, movements?

The second stage: in the performance on the flute sounds an unfamiliar piece of music with a similar character to the previous «bird» (this may be a cadence from a concerto for flute of the classical model).

**Task**

1. Are you familiar with this music?

2. What hero of the musical work «Petryk and the Wolf» is she like? Why?



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3. The name of this instrument – flute (it is desirable to demonstrate the type of instrument, size, techniques of playing it).

The third stage: a familiar song is performed unanimously on the flute.

Task

1. What song did you hear?
2. What instrument performed it? What's his name?
3. Which hero characterized this instrument in the musical work of

S. Prokofiev?

The fourth stage: a familiar song sounds in two voices: the upper voice is performed on the flute, the lower – a child's voice. Task

1. How many voices did you hear?
2. Which of them performed vocally?
3. What voice performed the song? (children's, women's, men's).
4. In which instrument did the second voice sound?

It should be explained to the children that the character of a bird in music can be conveyed not only by the sound of the flute, but also by other instruments. For example, you can play JF on the piano. Rama «Song of the Birds».

Fifth stage: a familiar song in a two-part instrumental performance: the lower voice performs the bassoon, the upper – the flute, it is desirable that children were acquainted with the sound of the bassoon. ).

Task

How many voices did you hear?

Which instrument performed the upper voice? 3. What instrument did the lower voice perform?

Sixth stage: the flute is accompanied by a string orchestra (this may be a work by JS Bach Suite in B minor).

Task

1. Which wind instrument do you hear?  
2. What instruments do you hear besides the flute?  
3. Who played the main (leading) role: flute or orchestra? Who accompanies whom?

4. Do you know this music?  
5. What rhythmic pattern from the heard music can you reproduce by clapping?

6. Try to sing an excerpt from the music you listened to.

Note that students' singing activities and listening to music while studying should be complementary.

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Acquaintance with timbres of other musical instruments is carried out in the following classes also on the basis of the described stages of development of timbre hearing of children. The number of questions in the senior classes is increasing, but it is worth remembering that each new task requires a new listening to the work. After listening to music, children can be asked a maximum of two questions, ie to draw their attention to the observation of two musical elements. Depending on the task and complexity of the piece of music, you may need 3,4,5 (or more) one-time listening.

You can move on to the tasks of distinguishing timbres when you have studied women's, men's and children's voices, musical instruments, individually and unanimously (solo). This principle is also applied to acquaint children with the sound of the orchestra and choir.

It is clear that when listening to music, children should pay attention not only to the timbre, but also to other means of expression that will help to understand the nature of the music offered for perception.

### Third grade

The two-part arrangements of folk songs that children will listen to this school year will require developed auditory control. They should be created to be performed on two musical instruments already familiar to children (for example, flute and bassoon). The tasks that will promote the development of the ability to determine the timbres of musical instruments are described above, they should be used in the future.

Listening to music, children should come to the conclusion that not in all cases the same type of song will sound the same music: a similar character in music can be conveyed by different means of expression and in different musical genres. The teacher should draw students' attention to the features of musical works, on the basis of which they become similar, despite the different forms of presentation.

Works of program music with a fairy-tale plot promote the development of interest and imagination, children perceive them with interest, without much effort. Listening should be accompanied by the definition of means of expression and the nature of the work (tempo, rhythm, melody, timbre, method of performance).

### Fourth grade

The quality of perception of music that children listened to in class, the teacher can check with the help of images of the heroes of musical works made by children themselves: it can be drawings, cards. Showing pictures while listening to music helps the teacher to find out if the children are closely following the development of the piece of music. A similar technique

can be used to test children's determination of the timbres of various instruments, voices in the music offered for listening.

It is difficult for children to perceive program music without lyrics, but the title of the work helps to reveal the character and content. K. Saint-Saens's work «Carnival of Animals» is very convenient: while listening to it, children clearly define the musical characteristics of different animals.

The main features of the method of initial teaching of music proposed in the manual are the development of musical abilities of junior schoolchildren on the basis of the relative (relative) method of solmization. Experience has shown that the transition from relative to absolute solmization (approximately in the 4th grade) depends on the quality of children's auditory assimilation of the stages of the system. Therefore, the transition period should be determined by the teacher depending on the specific successes of a particular class.

Before going on to explain the absolute recording of notes, children should sing familiar songs, songs, exercises at different pitches (in different tones), calling the sounds of compound names (YO, LE, VI, NA, ZO, RA, TI). After that, the children record the melody of the melody to a friend at different heights (with several options for the location of the key IO).

This will remind them that the system can be placed at different heights.

The next stage of the work is the teacher's explanation that each sound, like each person, has two names (surname and name), ie a constituent relative name (YO, LE, VI, NA, ZO, RA, TI), which children already well mastered, and the absolute name, which does not change due to the height of the system (to, re, mi, fa, salt, la, si). On the instrument (piano) children play an acquaintance of the singer, which is already recorded on the key IO, only before the key IO still added a treble clef (salt).

Having mastered the absolute names of sounds – K, RE, MI, FA, SALT, LA, SI, children begin with a special scheme to learn to build frets (major and minor) from each sound with an absolute name and pitch.

The two extreme columns of the scheme are made so that they can move down and up, fixed at the height of any sound with an absolute name.

It is these different positions of major and minor that allow children to understand that frets can be constructed (sung) from any absolute sound. The middle column of the circuit is made fixed, it shows the absolute (constant) pitch of the sound.

Assimilation of absolute names and recording of sounds should take place at the initial stage of learning by writing two keys in parallel and practicing first with children in reading relative and then absolute names of

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sounds. Then you can offer the melody of a song or song to sing with absolute names.

After confidently mastering the absolute names, children will be able to read (sing) the recorded melody immediately with the absolute names of the sounds.

### **The purpose and objectives of music education in senior classes of secondary schools**

The purpose of music education by means of musical art is to develop students' aesthetic attitude to the world around them. As one of the subjects of the aesthetic cycle, a music lesson should illustrate the connection between man and art, man and music, which children should be convinced of during active forms of musical activity. Music lessons in adolescence should leave in the minds of students vivid impressions, as well as generalizing knowledge and beliefs. Music should be an integral part of every person's life.

Carefully selected musical material and effective forms and methods of work will help the comprehensive development of personality. Highly artistic musical material is divided into: a) folklore samples;

b) original works.

In the junior classes, students studied children's game musical samples, illustrated with cheerful, cheerful movements. In the senior classes, more and more of the musical material will be occupied by songs about nature, man's place in it, as well as songs of historical and patriotic content. They must be performed excitingly and emotionally. At this age, children should additionally submit samples of regional folklore, which celebrates the beauty of the native land, which will strengthen the love for the Motherland and respect for national traditions.

It is important to present students with original works by composers based on folk songs, emphasizing that folk songs are an invaluable treasure that must be perpetuated by the author's music. Listening to arrangements of folk music allows you to actively develop children's musical hearing. In the method of music education there are two main functions of folk songs in the educational process:

1) getting acquainted with the folk song material of the native musical language, learn and develop a sense of beauty in the process of communicating with him;

2) to study folk songs – which would be happy to sing in children and adults.

Additional material for singing can be folk songs of other nations – and not to diversify learning, but to cultivate respect, the ability to determine

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the characteristics of native national music and other musical cultures. Such songs should be studied in a relaxed emotional atmosphere. The figurative performance of the song should be illustrated by the teacher. It is necessary to determine in advance which songs children can learn by recording and which by hearing. The main purpose of singing activities is a collective emotional performance that leads or creates a high mood, pleasure from joint singing activities.

Author's songs should be carefully selected. In addition, such musical material covers many learned and new concepts and phenomena, as well as the relationships between them. The introductory conversation of the teacher can contain only such a number of musical and historical facts that would allow children to understand the place and significance of the work in the history of musical art. Inform students about the features of musical language, means of expression, musical form and other unique features of the proposed work.

The study of a musical work and the assimilation of new concepts will take place auditory (based on listening and perception). Consolidation of new concepts related to the development of singing and perceptual activities of students. Some musical concepts are revealed only during active activities. Identity, similarity or difference of song material was determined in junior classes at the level of skills, (rhythmic patterns in different songs, melodies; their similarity in height, but the difference in rhythmic basis). Another option is when there is no similarity in the rhythmic basis and in the height of the steps.

The development of timbre hearing also occurs in the methodological sequence. The use of effective methods leads to the automation of timbre hearing, creating sustainable skills and abilities. Most of the original music of the twentieth century – is the music of national composers, namely folk songs in two, three-part arrangements. Music of national romanticism of the XIX century – grateful material for educating patriotic feelings of high school students. It is important to acquaint students with examples of classical style, as well as music of the Baroque period. The purpose of such a study – not only awareness of the characteristics of a particular compositional style, but also awareness of the characteristics of musical-historical styles and genres.

Creative activity is defined by aesthetics and psychology as one that arises as a result of active perceptual, reproductive activity. This is a natural way, it promotes improvement through optimal educational influences, taking into account the interrelationships in different areas of activity. An

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important stage of the lesson is the ability to create independently, using the material studied.

In junior classes it was important to teach children to sing properly (breathing, sound, articulation). In the senior classes it is necessary to pay attention to the ability to subdue the singing apparatus to certain expressive problems of a musical work (song) and to expand the singing range, smooth sound, pure intonation in singing, appropriate sound production. Children should be aware that singing is a collective form of activity that requires harmony with the metrorhythm of the whole singing organism, all students in the class. Students need special attention and tact in the pre-mutation and mutation period of voice development.

It should be borne in mind that the psychological state of such children leads to a reluctance to sing in front of the whole class. But the development of their vocal data to a limited extent in terms of dynamics and pitch, given the individual characteristics of each, is needed during this difficult period. The teacher has a double goal: on the one hand, he must maintain a mutated voice, on the other – to achieve high sensitivity of children's musical hearing to dynamic changes in music, to reproduce strokes (accents), accurate execution of durations, tempo deviations and more. Performing two-part songs and exercises is the ability to share attention, to correlate the sound of one's own voice with the singing of comrades. Rhythmic games, exercises, performing rhythmic ostinato – these are activities that take into account the natural needs of students in movement, they develop a desire to be agile and attentive, the teacher should use them to enhance the learning process.

The development of the ability to write and read music should not be the goal of music lessons: it is only a means to an end. The goal is conscious singing activity and perception of music, equipping students with the necessary knowledge and concepts. The ability to read and write allows you to understand the system of coordination of time and space, rhythmic and pitch relationships. Musical material is selected so that children can pre-learn the rhythmic and pitch features and comparisons available in the song.

The relationship between «sound-symbol» and "symbol-sound» can be consolidated in game forms, later transforming this understanding into stable skills. Important in this process is the use of hand signs, simplification of writing notes, exercises for reading from a sheet. The ability to read music develops in students only in the proportions in which it will serve conscious music.

When listening to music, there is a connection between a person and a piece of music, the moment of perception or the process of perceptual

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activity prevails. Visually, it is less noticeable, it is harder to control than reproductive (reproductive) or improvisational-creative. As for reproductive and creative activities, they are quite easy to trace, evaluate, adjust, intensify. It is by activating perceptual activity through singing and listening to music that it is possible to raise the level of inner awareness, focus of attention, strengthened by the mental activity of students. The development of the ability to listen to music (work of imagination, thinking) depends on the skillful organization of this type of activity and is one of the main tasks facing the music teacher. It is very difficult to focus children's attention on certain concepts while listening. Isolation, separation of individual components, their definition provide a conscious activation of this type of activity in the classroom. Melody, temporal (metrorhythmic) relationships, musical form, style, variability of motives - these are the features that require a certain level of intelligence. On the basis of representations there are auditory images that help to understand the content of a musical work and musical styles. The content and form of related arts are very important because they shape children's artistic taste and way of thinking. By means of musical art it is possible to achieve such a goal in a music lesson only partially. You can't impose meaning and imagery on students during the introductory conversation – we can't deprive children of the opportunity to think for themselves.

In senior classes, the teacher must reveal the history of music, features of the compositional style, historical and social conditions of a musical work.

Senior students should already be able to perceive a few points regarding the definition (assessment) and further synthesis. In parallel with the process in which children's reproductive singing activities, as well as the ability to record and read music from creative reproduction, will grow into convincing knowledge and skills, listening to music is the perception of musical works in general.

The development of creative skills occurs during improvisations, creative tasks. The teacher should help the children understand the relationship between music and words. In the game situation on the basis of mastered height and rhythmic formulas to reveal the richness of children's imagination (game «Questions – Answers», creating a melody to the poem, creating a melody to the rhythmic pattern).

In the process of reproductive, receptive and creative activities, external and internal activation is achieved (the ability to solve problems, create new ones). The best option for these actions is to hold games and competitions. Music due to its imagery, dynamics of development affects the feelings and emotions, thinking, creating associations, developing the personality of the

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student. Different activities develop musical abilities, sense of rhythm, pitch hearing, sense of dynamics, timbre hearing, musical memory, imagination, thinking, emotional response. The teacher's work is not limited to music lessons, extracurricular activities should deepen students' emotional impressions and knowledge. Musical taste and development of musical abilities largely depends on the forms and methods of work chosen by the teacher, on the personality and professional level of the teacher.

### **Development of vocal skills and musical material for singing**

Folk song should continue to be the main musical material of the singing repertoire. Genre in high school is spread and enriched with historical themes, as well as author's songs. Singing should interest students, instill in them a love for folk songs, develop vocal skills, enrich the emotional world, form a musical taste.

Learning new musical concepts should be closely related to singing. Only on well-mastered material it is necessary to explain those musical concepts which children study for the first time.

The school year begins with a careful study of the singing development of each student (if the class is new, unfamiliar to the teacher). Singing activities can be collective, individual. The teacher should know which of the students intone well, as well as those who have less developed musical hearing. Singing should develop a sense of responsibility, supporting the weak in individual and collective forms of work. It is necessary to celebrate even small successes, encouraging students in every possible way, which will give them confidence and desire to continue to improve.

Mutation as a sign of adolescent development in the tactful attitude of the teacher to students should not prevent the improvement of singing skills. This period requires limiting the dynamics of singing and refusing to use high and very low registers. After the mutation, guys with low notes should be included in the baritone party. Experience shows that it is during this period that the attitude to singing changes to positive. In girls, the mutation period is less noticeable, but individual forms of singing should be replaced by collective, without stress and the use of extreme registers.

The task of a music lesson is not only to learn songs, but also to teach children the correct highly artistic performance. The teacher should not force the sound, because children learn the correct sound production during the illustration of the song. The next goal is to achieve technically competent singing, taking into account breathing and sound production. Singing activities should be preceded by well-thought-out melodies. Its height and



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convenience depends on the season, the time of day. The teacher is responsible for preserving children's voices, developing them correctly and consistently.

Singing activities should take into account the time of the lesson. In the morning it is more convenient to sing in the middle registers, at lunchtime, when the voices are already sung, they can sound higher, developing the vocal range of students. In order for students to enjoy singing folk songs, it is necessary to take into account their age interests – songs of cheerfulness, the tempo and rhythmic basis of which corresponds to the temperament of adolescents. Students should be told about the genre of ballads, which reproduce the traditions of the people, raised issues of adult life. Children need to understand that folk songs are not obligatory musical material, but an integral part of the daily life of the people, their thoughts and emotions.

Songs of other nations are best sung in the original language. R. Schumann also wrote: "Pay attention to folk songs, they reveal the peculiarities of the national folklore of different peoples and contain the best melodies». Hungarian folk songs, according to Z. Kodai, reveal the depth of national musical thinking, allow to develop the basics of inner hearing. Folk songs, which are studied in grades 1-8, should become for children native, close, as well as a basis for learning the musical language of the native people.

Z. Kodai wrote: «Ever since I became convinced that folk music is a folk song for children in music, my constant concern has been to bring them closer to it».

How to learn songs? First by ear, by the voice of the teacher until the children learn to read the music, because it is thanks to oral tradition that our ancestors preserved and passed on the invaluable treasure of folk art. The success of mastering a song largely depends on the quality of its illustration by the teacher. This should be done in a good mood, the song should be performed completely to create a vivid impression of its content and character. The difficulty and volume of a song determine the way it is studied by motives or sentences. Regardless of how the song is studied (by ear or by recording), the time allotted for its study in the lesson cannot exceed 5-6 minutes! We should not forget that the change of activities activates the perception of students. When learning a song, the teacher should not sing it at the same time as the students. He needs to pay attention to the quality of singing: errors in intonation, pronunciation, breathing. You need to learn a new song in the first half of the lesson. In case of difficulties with the intonation of certain melodic inversions by ear, solmization (singing

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with the constituent names of the steps of the system) can play a positive role. Learning in the lesson should be diversified, using visual aids: rhythm cards, magnetic board, slide projector, music image of the song on the board (posters). Help to learn the song and available in the classroom textbooks, didactic collections of songs, printed text.

The process of pure intonation will be facilitated and revived by hand signs of the steps of the system, with the help of which intonation will be significantly improved.

Polyphonic exercises, canons, two-part songs with their harmonious sound enrich students with new experiences, as well as promote the development of inner hearing. According to Z. Kodai, one who sings only in unison all the time cannot sing! Two voices that sound at the same time need immediate correction of intonation, balance each other. Singing canons before the definition and study of sounds in pitch can be very useful, but it should be remembered that the duet will take place only if the quality of each voice is reproduced separately. The implementation of the canons also has its preparatory stages in the methodology. Their observance, especially in the junior classes, is very important. The beginning of such preparatory work will be the performance of the first voice of the canon by students, and the second - by the teacher. It is better to offer this version to the best students in the class. The next stage should be the performance of the first voice by the teacher and the second by the students. These forms of work lead to the ability to independently perform the canon by students, who are divided into two groups. This requires the teacher to pay even more attention to the pre-tuning of the key than singing in unison. The purity of the canon's intonation can be ensured by the fact that its first performance will take place by means of solmization. Two-part rhythmic exercises play a preparatory and consolidating role in the development of the sense of polyphony. At the first stage, children are asked to perform a rhythmic ostinato to the exercise or song. Write ostinato on the board. The teacher first performs it rhythmically and at the same time as singing – this performance helps to perform the two voices of the whole class at the same pace.

Simultaneously with the development of the ability to perform rhythmic duet and the study of the height of the steps of the system, it is necessary to begin the development of skills of performing melodic duet in the following sequence:

- a) by manual signs of the steps of the system;
- b) by letter (simplified);
- c) on a musical notation (traditional).

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It was during this period that Hungarian teachers used Z. Kodály's didactic work «333 exercises for reading notes» to develop a sense of polyphony, from which the following two-part exercise can be sung on the basis of the steps of LE, YO, RA:

1 vote LE - - -

2 votes LE YO RA ZO

Step LE (II) in the first voice is first sung by the teacher, and the second voice will be performed by students. Over time, the roles change, but attentiveness and clean intonation are very important. Interesting are the exercises created by Z. Kodály to develop a sense of polyphony in the didactic work «Let's sing clean!». Performing them in a music lesson can be very helpful. Mastering the ability to sing polyphonically requires a strict methodological sequence of stages of work and the ability to facilitate and simplify tasks. This form of work is the study of two-part exercises from a simplified recording (image of rhythm and pitch without a music player). In this exercise, the pitch of both voices is determined for the student, which requires the ability to adapt to the exact reproduction of rhythm, tempo and pitch in accordance with the other voice. To develop this skill, it is necessary to study with children 8-10 exercises from the collection of Z. Kodály called «BICINIA HUNGARICA» in a simplified entry.

At the initial stage, the more complex voice is performed by the teacher, and the simpler – by students. The next step is to change the functions. The class is divided into groups and he performs the exercise independently. Such exercises lay the foundations of the ability to sing polyphonically, and the further development of these abilities continues with melodies that have seven-scale scales. Exercises created by Z. Kodály are very convenient and appropriate for the development of the sense of polyphony. These exercises can be performed with syllables, words, where the correct pronunciation of the text is important. Musical material for singing should be supplemented by regional folklore and author's songs. For the 5th grade they are vocal works by J. Bach and G. Handel; in the 6th grade – J. Haydn, W. Mozart, L. Beethoven. All these samples are chosen by the teacher, taking into account the age interests of students and their singing abilities. The result of studying songs depends on the highly professional illustration of vocal works by the teacher, on the possibility of performing them with accompaniment – literate, highly artistic.

Modern music education is impossible to imagine without a well-tuned piano, but you do not need to learn the melodies of songs to the sound of the instrument. After all, singing without accompaniment allows you to

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more effectively develop independent musical thinking and all kinds of musical hearing of children.

The illustration of live works creates a vivid impression, however, when teaching music, it is worth keeping a balance between acquainting students with vocal and instrumental music. Outstanding works, complex in content and form, are offered to children to listen to on record. The teacher has the opportunity to demonstrate them in their own performance.

### **Assimilation of musical literacy, development of skills of writing and reading notes**

The curriculum for grades 4-8 provides for the mastery of seven-step music and compound names of sounds by the absolute method of solmization. In the senior classes, students learn the seven-step system in full.

Hungarian Methodists clearly adhere to the opinion of Z. Kodaly on the sequence of studying the stages of the system: «closed system of order» [«Look into the past», p. 209].

Assimilation of seven-scale friative constructions takes place on the basis of appropriate melodies (which were previously pentatonic, but at this stage the training ends at the level of RA, VI, LE, ZO). Only after that you need to choose purely major samples. The transition to seven scales will be natural if pentatonic cadences are converted to diatonic ones, and vice versa. Example,

The most difficult part of the seven-step exercises is the half-tone distance between the steps. It takes a long time to practice their pure intonation. For this period of study is relevant the work of Z. Kodaly «333 exercises for reading notes», in which the pentatonic cadences contain changes in one of the stages:

The use of samples from the collection «seven-step exercises for reading notes» will help to master the seven-step exercises (read and write). It is advisable to pre-learn songs that contain new levels of hearing, and then children are invited to sing them, singing. This procedure for defining and studying new concepts extends to intervals, modes, formative concepts. Methods of work should be changed, improved, but in no case turned into purely mechanical exercises.

### **A variety of methods for developing the ability to read music**

After the preparatory stages for the study of rhythmic and melodic concepts, a step-by-step study (mastering) of skills and abilities to read music should begin. In the first lessons, rhythmic and melodic elements in

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the motifs are salmed by the teacher, and the simpler ones are entrusted to the students. Eventually, the roles change, after which the students read the whole motive on their own. The pace is slow, even. Solmization occurs with the simultaneous reflection of the meter.

1. The next more difficult stage of the work (alternate reading of the note) can be solmization, where the function of a teacher can be performed by one student or group of the class.

2. One of the students determines the number of motives in the exercise before reading. Another student determines the form on the basis of differences or similarities, saying it in words or symbols on the board (ABA, etc.).

3. Students are asked to determine by ear which exercise the teacher performed on the instrument (metallophone, flute). After determining the exercise, it is performed alternately (teacher – children), but if it is available for the class – students salt on their own.

4. Exercises, which in their second half sound on the fifth above or below, are performed alternately by girls and boys. Another option is to sing the exercises alternately in high and low voices.

5. If the motives of the exercise are repeated several times, the second time the melody can be sung with vowels (A, I, O) or in certain syllables (MA, MO, MU).

6. Complicating the task, you can read the exercises competing (boys and girls, between rows, between individual students). Remember to encourage the winners.

7. Children are asked to determine those parts of the measure in which the following steps sound: Y-R, V-Y, V-Z and change to unstable – TI, LE, NA.

8. Before reading the exercise, the teacher determines the motives in which during the singing you need to change the rhythmic pattern to syncopated, sharp or dotted.

9. After reading the exercise, students are asked to repeat the last motif from memory. Subsequently, the same task is performed on the first motive. For example, in the AABA exercise, children need to memorize the melody of the "B» motif.

10. Students are asked to repeat several times the last motive of the exercise, during which the teacher performs «mormorando» the following sequence:

Task for students: after several performances to identify and sing, naming the steps performed by the teacher. The next stage is to change the roles in the exercise.

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11. Simple exercises with the form of AABA after repeated reading, children are asked to salt by heart, and then sing «Mormorando».

12. At the edge of the board lay out the exercise written on the cards in a simplified version of the measure, which is depicted in the collection as a whole. The task of one of the students is to determine the structure of the exercise. After that, it is read according to the motives or bars in turn by the whole class.

13. The simple exercise written on the board is performed by the teacher several times on an instrument (metallophone, flute). Performance can be divided into motives or measures. Children are asked to sing the melody of the exercise in separate syllables or vowels, and then prosolmizovat, naming steps. The next stage is the teacher writing down the steps sung by the children under the rhythmic pattern on the board. The task is completed by performing the exercise in a group after tuning in a comfortable key.

14. The teacher, solmizing, writes the melody of the exercise without a rhythmic pattern on the board. After that, based on the motifs on the metallophone, he rhythmically performs it several times. The students' task is to determine the duration of the steps by height for writing on the board. The task ends with the tapping of the meter and the singing of the melody by the whole class, soloing.

15. Exercises by Z. Kodai are easy to read and vary шаблів №333/161.

The same exercises are used for alternative change of steps №333 / 39.

Creative work while reading music can not be an end in itself, it must be associated with the development of a certain type of musical ability. Exercises should be interesting, accessible, their duration should take into account the age of children.

If the teacher takes into account the described sequence of using different forms and methods of work in the educational process, then over time it is possible to achieve such a level of development of musical hearing that learning songs from the record will not cause any difficulties in class. Hence the conclusion that songs from music can be studied only after reaching a certain level of development of inner hearing.

The teacher must teach writing and reading notes constantly. This can happen during short-term tasks, the volume of which will gradually increase. Students have to master more complex tasks in shorter exercises. With this approach, difficulties do not accumulate and it is possible to facilitate learning. It is very convenient to study the singing of the diatonic

inversion on the exercises of Z. Kodai from the collection "Let's Sing Purely».

Р З Р Н В

Р Т Й Л В

Such training is close to performing a melodic duet. If we teach children to rhythmic independence in exercises, working alternately or sharing tasks between teacher and students, between groups of children or individual students, then by the age of 9-10 it will no longer be a difficult task. The next step is to perform a duet, followed by other types of polyphony.

In the 5th grade the study of pure intervals begins, namely the fifth, the sound of which is natural and characteristic of Hungarian folklore. To determine this interval, children are reminded of songs they studied in junior high school and started with the fifth. You can illustrate the sound of the interval by sounding two adjacent violin strings. It is suggested to determine this interval on the basis of exercises from the collection «333 exercises for reading notes», «Five-step music» and «Let's sing clean!» З. Кодая.

During the simultaneous harmonic performance of the interval, its lower sound should be sonorous, saturated. It is in the folk song in the ascending and in the descending direction. Assimilation of a pure octave occurs similarly. We must not forget that the study should be methodical and harmonious – it will help in the future to identify them and perform in exercises and choral works.

Determining and mastering small and large intervals is possible only after a qualitative study of the half-tone ratios of the scales. The semitone, characteristic of seven-stem frets, is an acoustic phenomenon. To master it, you need to sing the following sequences:

Their sound is similar, only the names of the steps differ. Very useful are those forms of work that cover the options for comparing small and large seconds. This is why Z. Kodai's exercises from the collection «333 cheers for reading notes» can be used №147, 172.

Confident intonation of semitones allows children to understand the structure of major and minor scales. When studying the two varieties of the third interval, it is necessary to pay attention to the difference in sound, comparing them first in descending motion in the same key, and then from sounds of different pitches. It is necessary to begin work on mastering of intervals with definition of them on hearing, and then to solmize them from record on a music note that will promote better understanding, ability to write and read from a musical condition. It is necessary to read such record, naming absolute names of steps.

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In 5th grade, children learn the treble clef, the absolute names of sounds. The order of study is as follows: in the 5th grade – the sounds of 's-s', in the 6th – this knowledge is extended to altered notes, the structure of the major scale and the meaning of the signs of alteration in the record. Tonality of up to two signs is studied in the 7th grade, up to three – in the 8th grade. To do this, in 7th grade, the teacher explains the relationship between the last sound of the melody and the key signs of alteration. Singing with absolute names requires thinking in a certain tone and more careful attention to the range of children's voices.

Most of the rhythmic concepts are learned by children in the lower grades, and the study of the sixteenth durations takes place in the fifth grade (the share of the measure is divided into four short durations instead of the fourth). In the sixth grade, acute and dotted rhythms are studied in different variants of combination with previously learned durations. To do this, use exercises from the collection of «five-step music». The study and mastering of the sixteenth is as follows: the teacher writes on the board the song in which they are, but a simplified record of them is not yet submitted.

After performing the song in the version without sixteen, the teacher marks the durations in the recording with stars (these are durations that will be replaced by sixteen) and sings the song in the original.

The difference in recording and sounding children determine by hearing, the recording changes, the song is performed in a new version with sixteen. Later on the board write the ratio of the fourth to the sixteenth.

Assimilation of new durations on the basis of songs learned by ear and listening to musical works in which they are, is with the help of rhythmic cards, as well as musical-rhythmic exercises and games.

The option of mastering the sixteenths is quite successful, when the exercises suggest replacing some eight durations in the melody with the sixteenth. Such forms of work activate students' attention and require precision in reproducing the rhythmic pattern of the exercise. When learning dotted and sharp rhythms, which include sixteen, use compound names of durations

Ri-tim Tim-ri.

At first they are read at a slow pace to develop a sense of this rhythmic formula, and later in the version combined with quarterly durations.

Assimilation of trios will help to use a compound name, which will facilitate its perception and study based on the songs in which they are. The best option is to combine the trio primarily with eight durations. B. Bartok's musical work from the cycle «Microcosm» contains a sample with the following formula:



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There is a similar rhythmic pattern in many works, but it is important to consistently study first the levels of the trio for each part of the bar and only then combine them with the eight durations and quarters.

The above-described durations are later combined with pauses in Z. Kodaly's exercises.

### **Musical creativity. Improvisation**

Music education and training must begin and end with music – it is a closed process that consists of the following stages:

a) definition and deepening of the style during the vocal or instrumental sound of music;

b) selection of a musical phenomenon from the whole work, its title and role in musical development;

c) the combination of musical phenomena, concepts into a single piece of music, the creation of a musical image in the imagination.

Creativity is a reflection of musical waves (oscillations), not a goal, but a consequence. Its driving force is the musical impression, an activity that is identified with deep observations.

Improvisation is an independent, involuntary, spontaneously voiced work, which can be manifested in a collective form. Its essence is unpredictability, suddenness. This skill is developed, prepared in advance, and in no case at the time of creation.

No matter how creative (through play or performance) – it reveals the level of awareness of musical style, creative idea of the individual, the wealth of ideas, flight and vividness of imagination. The ability to improvise is associated with several types of musical activities. Through improvisation, a creative task can be a preparatory step before learning a song. At the stage of assimilation can ignite new ones, otherwise it will help to highlight certain musical phenomena due to the varied tasks. Improvisation is able to reveal how musical language (means of expression) becomes the basis of musical creativity. Often a variant of a certain model is an example of improvisation, it can also serve as a preparatory stage for listening to music. After the preparatory stage, children can solve the creative tasks that inspired them to listen to music. In other cases, improvisation makes it possible to understand how to creatively use certain musical means, concepts, phenomena.

Creativity can be intuitive or based on acquired knowledge, ie conscious.

The child's creativity begins during a kind of mugging, which is repeated many times, expressing the inner state, good mood, joy. It all

happens in a playful way, with your own ideas, reproducing the creativity of the child.

Z. Kodai wrote: Every child needs to improvise and be creative, if there are conditions for it. The need to move to music – has long been a way to express joyful creativity. The biggest drawback of today's school is that its activities do not provide for movement, on the contrary, it is restrained. The child is full of motor ideas, happy playful mood, so the teacher's task is to form it all into a game in which movements will be appropriate and useful. Let each of us bring to the children what they can: music, play, joy, another problem is what they will perceive – they will draw their own conclusions. And only those spiritual riches will become the property that is most desirable for children.

Enrichment of knowledge naturally leads to conscious creativity, forming the child's abilities. There may be a danger here: knowledge can kill the immediacy of creativity. During classes, children should be allowed to use musical elements in a playful way, change them, which will help create melodies, and during conscious creativity, you need to leave the possibility of spontaneous expression of imagination. Without a certain amount of knowledge, rhythmic creativity and solmization singing, which have a certain shape, volume, size, order, are not possible. Z. Kodai wrote about the relationship between creativity and the level of knowledge in his work «Music in Kindergarten»: There is a point of view that a child should improvise only on his own subject. This principle is especially popular in America. But this is reminiscent of a situation where a child is not taught a language, but is allowed to create his own. Of course, a child can do it, but who will understand it, except for a narrow circle of others? For this reason, the formation of her musical worldview should not be left to its own devices.

Thanks to the process of enriching the knowledge of music, it becomes closer and clearer to the child. The common goal of teachers and students is to create unity between knowledge and emotions during successful improvisation and conscious creativity.

Creativity is a product of each individual, it depends on their own experience, and is rarely formed regardless of its collective form. Creative inspiration is born due to the general influence, encouraging, creating a favorable environment for this, evaluating the result. There is also a feedback: the creativity of an individual who is able to arouse the imagination, to interest others in the embodiment of certain ideas into musical creativity can also affect the group.

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The whole class can take part in improvisational games. In this case, everyone has a piece of creativity, where everyone connects to the implementation of common ideas, creating something new. For example, each student creates his own options for a given rhythm, heard melody, or any other idea. This is how improvisation manifests itself in the form of general creativity. The success of improvisational games depends on the knowledge of the teacher.

The teacher should offer children only the type of improvisational tasks for which they are ready, directing creativity in the right direction. It is easier to create a favorable atmosphere of understanding in the classroom if new ideas are used to activate, create a cheerful mood, offer active motor activity, illustrate works of art and literature, attract students' knowledge of various subjects.

Methodists have developed some tips for conducting and performing creative tasks in a music lesson.

1. Each child can create a melody of a certain style, based on previously acquired knowledge.

2. Improvisation is a game of thoughts, the embodiment of ideas, so it should be taught in a playful, relaxed way.

3. Improvisation can only be encouraged, not forced.

4. The teacher should not allow those who improvise to be ridiculed.

5. You should not improvise without some training. It is necessary to plan 1-2 improvisational tasks in the lesson.

6. To any student the task will be feasible if it is carried out in the form of a game. The accessibility of the task should be such that everyone can take part in it without exception, without turning from active participants into spectators.

7. During improvisational tasks, it is not necessary to spend too much time thinking, determining the required minimum for performance (for example, 5 minutes).

### **Improvisational tasks**

#### **5th grade**

During the task, one of the students improvises a small motif in volume or range, and the whole class is asked to sing it a quarter or fifth lower or higher.

Two students sing the sounds of the interval in two voices (harmonically), the first student sings the main sound, naming it, and the other adds, singing the upper sound, or in the downward direction. This consonance must be corrected until it sounds completely clear. The rest of the students, listening carefully, determine the interval that sounds.

In the rhythmic exercise, which consists of eighth and fourth durations, children are asked to make a replacement for smaller ones: replace the fourth with eighth, eighth – sixteenth. It is possible to offer to increase duration of exercise. The next stage – the creation of a melody to the rhythmic drawings ends with the performance of the best version of the creative work of the whole class.

Similar tasks can be performed on the basis of exercises by Z. Kodai from the collection «333 exercises for reading from a sheet», which propose to change the duration of exercises during singing.

An interesting task is to create a melody to a famous poem. This work involves recording a rhythmic pattern, to which is added a melody from certain stages, which is then performed individually or collectively, but always after tuning in a comfortable tone.

Creating a melody from four motifs, which can be played with a fifth lower or higher, can be one of the options. One of the students creates a melody from the steps of RA-ZO-VI-LE, and all the others sing this motif with a fifth above or below (LE-YO-RA-ZO). After such preparatory work, four students take turns improvising a melody with four motives. This task can be facilitated if the illustration of the first line is made by the teacher and only after that the students continue to sing, or the student for whom it will be a feasible task.

### **6th grade**

Before defining rhythmic formulas, children are asked to create words that should consist of three syllables corresponding to the rhythmic formulas SYN-KO-PI. Similar tasks are offered for sharp and dotted rhythms. These can be lines from well-known poems, to which a melody is later added, which is sung by the whole class at the end.

The melody is salmed by the sounds of the minor key. Two students sing it in the form of a musical question and answer. One student improvises a melody in the form of a period, four students, improvising in turn, create a melody from four motives. The task of the class is to evaluate this creativity and compliance with a certain musical style.

The importance of preparatory exercises that are conducted before listening to music or after listening to it in 6th grade is growing.

The musical form of the works that are listened to can be reproduced in drawings, colors, poems, determining the rhythmic patterns and the height of the steps of the melody.

### **7th grade**

Children have to improvise melodies on given rhythmic patterns, which they then perform, soloing or with words created to the rhythm.

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The sequence of steps is proposed to improvise in certain, predetermined, sizes.

Rhythmic drawings, which begin with unstressed particles (hints), removing the first word of the poem, turn into a rhythmic pattern without hints, and vice versa. To these rhythmic drawings create melodies that are performed by the whole class.

Children in 7th grade have to improvise in different musical forms, frets, styles, tempos.

### **8th grade**

Improvisational tasks should cover all mastered musical concepts and phenomena. This is the creation of rhythm to melodies and vice versa, the creation of movements to rhythm. All this should help to better learn new musical concepts. Students at this stage of learning should not only understand musical language, but also master it, easily operating on its elements during creative tasks.

Perception of music opens to students a new and interesting highly artistic world of music. They learn to study the patterns of development of musical art and to reproduce the simplest musical phenomena in tasks.

### **Perception of music. The goal is to listen to music in high school**

The purpose and objectives of this activity - the continuation and development of skills and abilities acquired in junior classes. The main tasks of listening to music.

1. This type of activity on the basis of listened to music allows you to get spontaneous or conscious impressions. Conscious impressions are connected with knowledge, which does not exclude spontaneous impressions.

2. Listening to music should further develop the ability to concentrate, focus, and activate musical thinking.

3. Perceptual activity develops musical memory and thinking by comparing components, identifying similarities and differences on more complex musical material. The process of remembering and thinking involves the internal activation of consciousness.

4. When listening to music, children understand the relationship between vocal and instrumental music. This is helped by musical material, which consists of arrangements of vocal samples known to children from junior high school programs. On the other hand, there are such instrumental works that can be easily sung by children, ie vocalized.

5. The development of timbre hearing continues. Orchestral works and arrangements of folk music are perceived better if students are aware of the variety of timbres of different instruments.

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6. In the process of perception continues to develop the ability to distinguish between musical images, characteristics, their varieties. The

understanding and experience of the origin of vocal music and its imagery is deepening.

7. There is an opportunity to reveal and improve the skills of reproductive activity (singing, reading notes). This process begins with the study, definition and conscious reading of the musical notation, followed by vocal solmization.

8. Having studied the samples of music of different epochs, the peculiarities of the styles that children learn to distinguish by ear are revealed. It is important to be able to distinguish between features of national music and music of other nations, modern music and previous eras.

9. Listening to music is based on musical material (children's auditory experience) and on musical concepts learned in junior high school. This musical material is repeated, defined and embedded in the more complex relationships of voluminous musical works.

10. Listening should generate interest and desire to communicate with music in the future – listening to the recording and «live» performance.

### **Psychological bases of listening to music**

During training, children get a variety of impressions. Musical impressions also remain in their memory. They create the auditory experience that, when repeated, ensures the coincidence of what is expected and desired, as well as the joy of meeting acquaintances. A certain setting is made to combine the desired with the proposed, requests with the proposal. This phenomenon is called auditory prediction. If the proposed musical work contains many well-known elements (style, genre, sound), it satisfies auditory predictability, becomes part of it, creates positive emotions and feelings. This psychological aspect is taken into account when it comes to the development of musical hearing through the use of listening to musical works known to children from an early age.

The purpose of teaching in junior classes – to create auditory impressions (musical experience), listening to age-accessible, small-volume works or particles of large forms. In the senior classes, the teacher's task is to present the pieces of musical material studied in grades 1-4 to the students as a whole. For example, A. Vivaldi's «Seasons», L. Beethoven's «IX Symphony», W. Mozart's «Magic Flute», D. Verdi's «Aida», M. Mussorgsky's «Pictures from the Exhibition», Z. Kodai's «Harry Janos», I. Stravinsky «Parsley».

Listening to music is an extremely complex, complex process, the development of which reveals the relationships and structure of musical material. If the purpose of listening to music is determined by the analysis of

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its components, the work must be listened to as a whole to understand the holistic process of its development. After that, you can draw children's attention to the components of the musical work.

The division of musical works into components can take place from different positions. The most typical is the interest of students in the rhythmic, melodic and dynamic features of music. It is possible to analyze by musical form or interval structure. Each of these options develops one of the types of musical hearing, which gives grounds to conclude that comprehensive development is necessary. After all, its function is not only to control the purity of intonation during the performance of songs, memorization, determination of longer and shorter durations and formulas. Musical hearing must perform a more complex mental and cognitive function.

An important basis for conscious perception is a clear definition of a particular object of attention. This requirement applies to students of all ages. To do this, you need to attract attention and highlight one of the components of the musical work and direct it to a predetermined subject of interest. Such an object or object of attention can be timbre (or timbres), features of melody, rhythmic pattern, etc. If the attention has something to «catch», it will not be distracted, and the child will be able to closely monitor the development of a particular element in the process of listening to music. It is necessary to take into account certain age capabilities of students in the class.

The teacher's ability not to overload children with the number of suggested elements is very important. Two positions are enough for this. If listening to a piece of music requires more features, you need to increase the number of listens in the lesson. Repeated listening allows you to recreate in children's imagination a complete and coherent palette of sound.

### **Pedagogical conditions for choosing musical works for listening to music**

The selection of musical material is determined by the following factors. A. Be sure to consider the principle of continuity.

1. New musical material must be built on previously mastered.

2. Learning should be from simple to complex.

3. Musical material for listening should be studied on the principle of «concrete to abstract».

B. Given the stylistic features, the musical material should correspond to the level of intellectual and emotional development of adolescents.

In grades 5-6, the development of timbre hearing continues, which began in junior grades. Children learn the timbre of the clarinet, trumpets,

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listening to familiar and new musical works. Work continues on determining the vocal timbres and sounds of instrumental ensembles.

Instrumental works, especially software, are easier to understand – their names help to understand «what music is about» or «what it wants to express». For example, it is easy to perceive the whole parts of the «Pictures from the exhibition».

M. Mussorgsky. Students should perceive and understand non-program instrumental works that belong to the category of absolute music – before listening to them offer a program to develop imagination. This approach is wrong, it contradicts the aesthetic nature of music, which does not necessarily reflect specific things, colors (colors), phenomena, it has more relative connections with the outside world. It is better to entrust children's perception of their experience, ensuring integrity and spontaneity. Every child may involuntarily have certain associations, they must be allowed to work freely and sovereignly, because the inner world of each is a feature of the already formed personality. You should not interfere in the creation of external associations during the perception and emergence of impressions. Each work has its own specific character and mood, and understanding depends on the depth of knowledge of the components of music.

Program works provide an opportunity to gain experience that will help to understand which pictures of the surrounding reality reflect the works of non-program music.

Instead of imposing associations, students should be given information about the work or part of it: information about the composer, about his work, about the socio-historical conditions of creation. Such information directs perception into a certain system of relationships in music, to the understanding that music is created depending on certain conditions, and is not detached from life, has a definition of objective and subjective substance.

In the process of perceptual activity it is important to take into account the age characteristics of children in grades 5-6.

1. Students of younger and older adolescents are more receptive to music, which often changes, is bright and colorful (for example, in the 5th grade – the bright sound of trumpets in Gavotte from the suite in B major by J. S. Bach).

2. Mobility, rhythm, marching, temperament and heroism – these are the moods that teenagers join with the greatest pleasure (especially boys). These are the following works: J. S. Bach, V. Brandenburg Concerto, W. Mozart extreme parts of the «Little Night Serenade», F. Liszt «Mazepa», excerpts from operas by D. Verdi.



3. Although the teenager does not want to show his sensitivity and often shows rudeness during group listening, subjectively he tends to perceive the following works: A. Vivaldi's «Seasons» part of «Spring», W. Mozart romance from the Little Night Serenade».

4. In adolescence, students seek to listen to musical works that convey the struggle for justice, unity, patriotism. These are the works of L. Beethoven, D. Verdi.

5. The teacher should remember to gradually increase the time to listen to music in class. If in the junior classes at the initial stage of study this time covered from 30 s to 3-4 minutes, in the senior classes listening can take place within 10-15 minutes. Such training makes students educated listeners to music.

Listening to music should help to develop children's musical hearing, to understand that music is a language of feelings and emotions, through which the historical, social variability of life is passed from generation to generation. The choice of effective methods that would successfully develop the ability to perceive music depends on the teacher, but knowledge of the program material is mandatory for him, although the music material outside the program should also be the property of the music teacher. Only deep knowledge and personal preferences will excite the imagination, interest in highly artistic examples of musical art.

### **Ability to test and evaluate knowledge in the process of listening to music**

During the collective perceptual activity it is most effective to use visual pictures with different symbols. This allows the teacher to make sure that there is active internal intellectual and auditory work of each student in particular. Determining the timbres, the images on the cards can be in the form of musical instruments, their names, types of orchestras and ensembles. If the task is to find out the musical form of the work, then the designation of particles (A-B-A, GP, PP, ZP, Development) can also be written and shown to students to determine the appropriateness of the sound of music. The nature and mood of the work to determine is also very individual, so depicted on the cards will be completely inappropriate.

An option for control may be the correct answers that students will write in notebooks. Such written assignments, which deserve high marks, should be noted by the teacher orally or in writing, encouraging children to further self-improvement through appropriate assessments.

To enrich children's associations, they should be encouraged to collect postcards depicting cities where famous composers lived and worked, ancient musical instruments, and artistic images similar in content to familiar musical works.

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You can start recording the titles of the songs you have listened to, the number of concerts you have attended and their content, as well as your impressions of music programs on radio or television.

These types of work will help to stimulate children's interest in music in parallel with other forms of musical activity at school and at home.

### **The role and place of perception (listening) of music in the classroom**

Because listening is often associated with singing in class, it can be suggested after singing or exercises for reading and writing notes. It can refresh the imagination of children. When the lesson is dedicated to a solemn event, the hearing, of course, should include appropriate music or even a musical block, which emphasizes the festive mood. This lesson will not discuss definitions, it can be done in the following lessons. Spontaneous perception should be the basis for creating a festive mood of students.

You need to listen to music regularly, cultivating a willingness to perceive. Re-listening is also needed – it helps to direct children's attention to new features and important components of a piece of music.

### **Methods of development of perceptual activity**

In the senior classes, the methods of developing music listening are broader, especially when they continue the work started in the junior classes. In the initial period of study, much attention was paid to the development of timbre hearing and the ability to determine the nature of music. In the senior classes, where the musical material is complicated, it requires the use of different methods of processing. In the future, the principle of continuity in learning should be used and new musical material should be studied synthetically or analytically.

If the work in the lesson will sound no more than 3-5 minutes, it should be listened to as a whole, actively supporting the emergence of individual emotions, impressions and ideas (aesthetic pleasure). Analysis of a piece of music can begin with a well-thought-out question, after which the piece is listened to as a whole. After certain observations, special views, to summarize the work is listened to again. This is how synthetic listening takes place at the level of sensations, during which separate parts of the work are distinguished, which are analyzed in the way of mental (intellectual) - synthetic processing.

Thanks to the method of analytical acquaintance with the musical material and efficient use of time spent listening, children's attention is drawn to the following features of the musical work: rhythmic and melodic motifs, timbres, instrumentation, dynamic effects, interesting melodic and harmonic inversions, their impact on musical form. . It helps to understand the meaning and imagery of music.

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What becomes the object of attention depends on the characteristics of the musical work. If it is a rhythmic or melodic motif, it should be illustrated in the recording and performed vocally. Other components of music (timbre, dynamics, harmony) can be identified only auditory (by ear). Individual passages of the work can be shown by the way of stopping the sound in a certain place of the work. After that, the work should sound in general without instructions, which will focus on the analysis of musical development and conscious perception. Listening in general should give students a deep understanding of the work and intellectual satisfaction from perception.

Using the described method of acquainting students with musical works, rhythmic and melodic features (motives) during listening can be distinguished in two ways:

- a) auditory;
- b) visually.

Under the auditory method we understand the display (illustration) by the teacher or in the record. A specific motif is repeated for students to memorize and perform (singing, moving, clapping, or tapping). This method can be used in the case when the selected illustrated motif exceeds the requirements of the program and requires a higher level of development of musical abilities, skills and abilities.

If the requirements coincide with the proposed difficulties, then on the basis of the record you can study the motive in the form of reading, sounding and practicing to a level of understanding of the work, which is equal to several listening. In this case, we can talk about the use of visual-auditory method of bringing students closer to understanding a piece of music. Which of the methods will be more appropriate is not easy to determine, but this conclusion can be made by analyzing the musical material and the level of development of reproductive activity of a particular class. The ability to read, record and, singing, playing music, determine the level of development of reproductive activity. It is clear that the mastery will be deeper, and attention will be better if the motive is sung than if it remains in the memory after the auditory acquaintance. Note that listening to music in class is effective only when the teacher focuses the students' attention when analyzing the subject. These are specific components, a well-defined «musical object» that is offered to children. This approach ensures listening and perception of music in its dynamic development.

Due to the fact that among the musical material in the senior classes there is a lot of knowledge from primary school, the particles of great works are restored in memory and it remains to introduce them into the holistic development of the musical work. This provides, on the one hand, the unpredictable joy of definition-remembrance-surprise, and on the other hand,

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children's attention is drawn to the components of music that act as components in new relationships.

It is important to form students' historical awareness, which can be done in this way.

1. Musical material in senior classes is combined according to stylistic features. The teacher needs to draw students' attention to historical information, the conditions in which musical works were created. The new material in the children's imagination should be connected with the socio-historical development and the characteristic features of the art of music at that time.

2. On the other hand, it is necessary to take into account the peculiarities of the development of certain styles, genres, forms of musical art. For example, dances, marches and their varieties, which will be convincing material for comparing similar and distinctive features of these genres.

Every student who eventually leaves the walls of the school must gain some auditory experience, supported by awareness, and most importantly – a sincere need and desire to communicate with highly artistic examples of musical culture of mankind.

### **Choral singing**

The activity of a teacher as a choirmaster in organizing regular and fruitful work with children's groups is the most difficult. It requires the ability to hold the attention of a large number of students of different classes while working on parties, controlling the purity of intonation, correcting mistakes, processing the work or part of it, achieving artistic and emotional performance at rehearsals and concerts. This requires full commitment of physical and spiritual strength, appropriate training and natural abilities. To achieve the desired sound at the concert, you need to consider a few important guidelines.

### **Choir organization**

Children who will sing in the choir should be selected so that all parties have students from different classes. This approach allows you to sing excerpts from choral works studied at choir rehearsals in a music lesson. The approximate distribution of students by voice (60 people) may look like this: soprano – 23, mezzo-soprano – 14, viola – 23. In each part there should be boys, especially in the soprano (treble), to ensure the sonority of the sound. The mezzo-soprano part should include students who sing in the purest intonation and have good natural vocal data. It is desirable to hold rehearsals of the choir in the hall, sitting in a semicircle in 3-4 rows. It is desirable to bring the rehearsal atmosphere closer to the concert, and the hall should be well ventilated before and between rehearsals.

### **Requirements for choral educational music repertoire**

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It is advisable to start the work by singing simple monophonic folk songs, continuing with the performance of two-part canons. The mezzo party, if necessary, is divided depending on which party needs reinforcement. Then simple two-part folk and author's songs are worked out. In the initial stages, this must be done unaccompanied, so that the tempered instrument does not harm the purity of sound.

Two-part works later become more complicated, the study of three-part works begins. Complex choral compositions by Z. Kodaly, B. Bartok is sung only by choirs that have many years of experience.

You need to carefully choose the students who will perform the parts of the soloist. Only students with well-developed musical hearing, vocal apparatus, stage endurance can be appointed to this role. After all, the success of the performance of the whole ensemble largely depends on the quality of the solo part's sound, a feeling of confidence is provided, and the desire to participate in the next concert programs increases.

The possibilities of the ensemble to overcome the difficulties of the chosen musical repertoire should be considered during the preliminary study. It can happen that during the rehearsals the inconsistency and unbearableness of the work for the members of the choir becomes clear. In this case, the work and its study will be postponed to a later date, so as not to receive «low-grade» products, spending a lot of precious time on processing. The teacher needs to remember that participating in a choir should bring students as many musical experiences as possible that will leave a deep imprint on their minds.

### **Singing the anthem**

The novice choir can perform the anthem only in unison. The program of its study in the lessons is provided only in the 4th grade, before that the melody and words should be repeated from time to time, correcting diction and intonation. The performance of the anthem in the original can be planned only in 2-3 years, when the children in terms of musical development will be ready for this. Performance during performances should be of high quality, because the solemn mood can not be overshadowed by uncertainty and mistakes.

As for the songs that are planned to be performed as the final number of the program, their study can be part of the lesson, and during rehearsals the younger members of the choir will sing them together with more experienced senior students-choristers by ear. An effective option for studying is to listen to the work repeatedly in the recording, where students involuntarily learn the melody, rhythm and text of the choral work.

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It is very effective to sing the anthem in the same choir with teachers and parents. Active participation in such singing should arouse in children's souls a great patriotic feeling and national dignity!

### **Vocal education**

Choir classes can begin with 6-8 minutes of singing. These should be exercises to develop the ability to breathe properly while singing. Inhalation should ensure complete filling of the lungs with air, first the lower part, and then the upper. To do this, children need to be taught to properly train the appropriate muscles. According to Methodists, regular exercise should lead to the automation of such actions. Proper breathing, which occurs through the nose and mouth. Air is inhaled through the diaphragm and lower ribs. The lungs are filled with air from the bottom up. By placing their hands on their waists, each participant can experience this process in their own body. Often breathing is not quite right due to inappropriate movements of the shoulders, collarbones and upper chest. Air does not enter the lower part of the chest (lungs), the work of the diaphragm is not elastic enough. As a result, only one-third of what is possible and needed is inhaled. Important exercises that will help gradually increase the time to inhale and exhale. This exercise is performed by pronouncing the sound «C», and then other sounds (from lighter to darker in sound): mi-me-ma-mo-me-ma. Only proper breathing in combination with appropriate singing posture can ensure competent singing and voice development.

The singing position behind the desk requires a vertical position of the torso, not too tense, the hands should be in a comfortable position. Keep the head straight as an extension of the spine. When inhaling and exhaling, children should be warned against stress, too deep breathing, which can lead to undesirable results in the not yet formed body. Calm shoulders and the ability to properly distribute air during exhalation are important.

Successful performance of musical works will help the correct and clear pronunciation of words, ie the appropriate articulation. Developing the correct pronunciation helps to get acquainted with the rules of sound production, the peculiarities of pronunciation in stressed and unstressed syllables. Children need to be taught to open their mouths properly by personally illustrating this. The muscles should be soft and unstressed, the tongue should not make any independent movements. To practice this, the most convenient is the composition of «MA». The exercise should also be performed with the mouth closed – «mormorando» (teeth should not close). The vowel «O» is sounded with the mouth open, although it should be opened a little less than the sound «A». The darkest vowel «U», with the pronunciation of which the mouth is most compressed. There is an «E»

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sound in the singing, which can be sung very «openly». The position of the tongue should not be too tense. The vowel «I» should be pronounced with open, «naked» teeth and covered mouth, and the tongue should touch the lower row of teeth, lips are free, because their tension can damage the casual sound.

The pronunciation of consonants differs from vowels in that an obstacle is formed in the airway. Consonants that sound through vocal cords, calls, the rest are deaf.

Calls: b, c, d, c, w.

Deaf: n, f, t, k, c, c, h

From the standpoint of sound production, consonant sounds are more convenient for singing (especially – m, n, v, z). Therefore, in the initial stages of learning they are more often used for practice in the correct sound production. It is necessary to begin such work with a sound of average height:

In the future, the syllables are combined into small motifs, they should be sung correctly forming vowels.

Each of the written exercises can be transposed in semitones up and down. Particular attention should be paid to equalizing the sound of the initial sound, which is easier to do, starting with singing for a long time.

In the future it is necessary to sing, pronouncing different syllables and sounds on several steps (melismatic, syllabic way of singing).

If so far more attention has been paid to the vocalization of steps and correct articulation, then the next period should be a time of practice, combining syllables into words, words into sentences. Excerpts from folk songs with lyrics, author's songs (particles) and episodes of instrumental works can be used to consolidate these skills. Warning – do not use very often for didactic purposes excerpts from musical masterpieces (to leave the opportunity to get aesthetic pleasure from their sound, and not to turn them into dry educational material).

Excerpts from great works that have some difficulty can also be identified as an exercise. Such work should be carried out not only during the development of vocal data, but also during other activities. At the same time, the teacher must control the quality of intonation, avoiding false sound, because it can become a bad habit, significantly reducing the quality of choral performance.

The purity of intonation depends on internal and external factors. The most important of these are acoustic influences. The sound of an experienced choir may be harmed by the fact that the members of the choir will not hear the sound of other voices. Singing is negatively affected by hot

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air (not ventilated room), adverse weather conditions (fog, high humidity, heat), forced long wait for a performance, or singing immediately after a long move, after dinner, lunch, early in the morning.

Singing activities can be negatively affected by an incorrectly thought-out sequence of works in the concert program. The teacher must take into account:

- What event is the concert dedicated to?
- How much time is left to prepare for the concert?
- what composition of the choir can perform (it depends on the size of the room, stage)?
- what is the content and level of musical and aesthetic needs of the audience?
- What is the distance between the choir and the audience during the performance?
- the presence of the piano, its location. Will the choirmaster see the accompanist on stage?

It is important to consider the following:

- Is it possible to rehearse at the venue?
- Are there «machines» for the choir, a stand for the conductor?
- Will it be necessary to cross the cold corridor into the yard before the performance, or will it take a long time to wait for the performance (these circumstances should be avoided)?

The teacher-choirmaster must know the level of musical development of students. It is better to put students with more developed vocal and auditory abilities in the extreme vocal parts. The stronger ones will stand next to the weaker ones, the boys next to the girls, the more mobile ones next to the calm ones, and vice versa. We should not forget about the growth of students. Before the performance you need to study the acoustic capabilities of the hall. If the hall absorbs the sound, the best place for the choir will be the outside of the stage. It should be noted that the participants must see the conductor well during the performance. The placement of the choristers on the stage can be neither too tight nor too wide. If there are no «machines» for the choir, they are placed in a semicircle, which will help to hear and see each other even if the number of choristers reaches 50-60 people.

Children should know that during the performance their attention should be focused on the movements and facial expressions of the conductor, and not on those present in the hall, which can negatively affect the overall ensemble and the quality of sound in general. It is more difficult to perform works without accompaniment. You must pause during the performance.



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Everything described refers to external factors that affect the intonation and quality of performance of the choir. Without internal factors, they cannot guarantee complete success.

First of all, it is the quality of the choir, as well as the choice of effective methods of vocal and choral work by the leader of the team. These factors cannot be separated, given that the personality and professional qualities of the teacher-choirmaster determine the success of the school choir (experience, pedagogical skills, demanding, well-developed vocal and choral skills and musical hearing).

Consistent, methodical work, which aims to achieve pure intonation, allows over time to complicate the repertoire, preparing children to overcome difficulties through appropriate exercises.

### **Pure intonation and methods of achieving it**

The purity of the intonation depends on the relationship between the ability to sing in a group and unison. Unanimous singing is the first stage in the development of this skill, which leads to pure intonation. Without achieving pure unison (in the initial stages it is singing in one sound) about competent singing, vocal culture can not go. To begin with, choose the equalization of the sound of each individual sound (interval – pure prima).

Experience has shown that the movement of the melody better supports the intonation of unison sound, ie it is easier to align the sound if the sound is repeated for shorter durations. The next stage is the unanimous execution of the descending small third in different variants.

Observations give grounds to conclude that in singing step-by-step movement or in jumping up, some counteraction slows down overcoming this distance. The downward movement is related to the opposite effect, where the lower sound can sound below the desired pitch, as if to fail. These tendencies in singing are called gravity, in which everything we sing upwards has a movement towards gravity, everything downwards corresponds to the direction of its action. It is these phenomena that prevent at the initial stage from singing exactly at a certain height, and then make uncertain singing sounds in the direction of the downward jump. Gravity affects all sound ratios – the closer the distance between the steps, the more effective the action.

The action of gravity especially affects the sounds, which in their temperature are located in the opposite direction. For example, in the upward direction, tempered consonances are subject to greater gravity than in descending gravity. The following intervals are considered to be wider than tempered consonances: m.2, m.3, part 5, m.6, wide m.7.

Narrower than tempered consonances are: narrow v.2, v.3, ch.4, v.6, v.7.

To achieve pure intonation in singing and taking into account the described, it is proposed to mark this phenomenon in the record with arrows (wider than tempered – in the upward direction, narrower – in the downward direction):

↑↑  
TO – SALT; LA – WE.

In the descending direction, narrower intervals do not create difficulties during intonation, because there is a natural tendency to underestimate the upper sounds. The descending interval tends to expand, deepening the sound below, so it is not necessary to indicate the arrow in the descending direction.

Pure prima and octave in acoustic and temperament systems are clearly «pure», they simply are not tempered.

Pure fifth and fourth are very little different in sound from their tempered version. The pure fifth is slightly wider, and the pure fourth is narrower than the tempered options. It is because of such a subtle «sensitivity» of consonance that the intonation must be very carefully intoned (a fifth up in the antigravity direction – slightly higher, and a quarter down – slightly narrower):

Minimal deviations in the intonation of large and small intervals are very significant. This means that intonation should be taken into account in singing: small ones with a tendency to expand, and large ones to tend to narrow. Acoustic version v.3 is problematic, especially when intonation down.

During intonation it is necessary to contrast the natural sound of the intervals of increasing gravity:

If we draw certain conclusions, we can say: the upper sounds of small intervals and lower large are intoned with a tendency to increase (expand).

During the intonation of jumps in the melody in different directions, the influence of gravity is possible and this should be taken into account when determining the «critical» intervals on which the sound quality of such consonance depends:

It is difficult to intone the jumps in the melody, which is narrower in the direction narrower than the tempered, and wider – wider, they must be sung directly one after another.

Varieties of second intervals are divided into three subspecies.



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To perform a pure fifth with violas requires determination, which will help to overcome the «transparent obstacle» of the sustained sound in another voice, going to «jump» it. This exercise should be sung, repeating each interval separately:

TO SALT TO SALT TO

The next interval of pure octave in the descending direction when intonation is important not to «fail», the imagination should be the desire to bring the lower sound to the upper. This ability is very convenient to develop, performing the exercise Z. Kodai №17.

After the intonation of v.3, the next interval will be part 4, which should be sung narrower than the tempered version. In the descending direction it is not easy to do:

Singing octaves up and fifths down are interrupted by soprano sustained MI sound. This difficulty can be overcome by purely intonation intervals.

Similar difficulties are laid down in exercises № 22 and № 23 by Z. Kodai:

A complicated option is the simultaneous crossing of voices in singing. The upper voice becomes lower for a while, and vice versa. There is a danger of losing confidence, which takes some time to restore orientation in the right sound. Exercise № 61.

For a soprano voice, the sound K can be critical. The intonation of the interval m.6 needs confidence when both voices will sound part 8, the upper voice should sing quieter!

As already mentioned, the intonation of a narrow big second in the descending direction can cause difficulties (exercises №№32, 33 from the collection «Let's sing clean!»). They are very convenient for gaining confidence in the performance.

Two jumps in the soprano part should be detected during intonation, and the descending second (LA-SALT) of narrow intonation, as well as the second between the sounds of MI-RE.

The course of the melody in the alto voice on the sounds TO-LA-MI should not be too deep, keep the balance for the intonation of the descending quartet:

The interval m.3 (MI-SALT) is intoned widely. If the exercise is pre-sung by voices, it can be performed in general:

The movement of the melody in the soprano voice to the sounds of MI-LA-K is sung decisively, so that the position of K remains high enough. The greatest attention is paid to sound K!

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### 4.4. Didactic and journalistic works of Z. Kodai

List (articles and literary heritage, speeches) Z. Kodai on the problems of music education. Based on a two-volume collection of articles, reviews, speeches by Z. Kodai «Viszatekintes» («Look into the Past»), Zzenemukiado vallalat Publishing House, 1964, compiled by Ferenc Bonisch.

- 1940 – Music in kindergarten;  
Mdy Zn Zml, Budpt;  
Music in kindergarten (radio talk);
- 1941 – Kodai in kindergarten (performance);
- 1943 – On the Hungarianness of our children's song;
- 1945 – General music education;  
Let's become Hungarians in music as well;  
Hungarian music education;
- 1946 – Performance at the celebration of the beginning of the  
1946/47 academic year at the Higher School of Music;
- 1947 – On today's tasks of the Hungarian school;  
National significance of workers' choirs;  
Century plan;
- 1950 – To young people who love music;  
Performance for Children's Day;
- 1951 – Children's Games (introduction to Copu Mucl Popul Hugc  
It);
- 1952 – Music at the opening of the exhibition of Soviet  
musicological literature Hungarian-Soviet ties in music;
- 1954 – On the reforms of our music education;  
Methods of reading and recording music (preface to the  
book by E. Seny);
- 1956 – Uncles in charge of education! Let the children sing!
- 1957 – Education of the public (listeners);
- 1960 – Songs of little people;
- 1961 – Clarification of the new curriculum and a few words about  
the curriculum;
- 1962 – Open letter to the Minister of Finance;  
Didactic works of Z. Koda;
- 1937 – Bcn Hungc (I notebook);
- 1940 – Let's sing clean!
- 1941 – 15 two-part exercises for singing;
- 1941 – 333 exercises for reading notes;
- 1943 – School collection of songs I-II vols.;

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- 1943 – 1945 – «So-mi» – a textbook on music for schools I-VII;
- 1945 – Five-step music II, IV notebooks;
- 1947 – Five-step music I part – Hungarian folk song, II part. – 100 small marches, IIIh. – 100 Mari melodies;
- 1954 – 55 Two-part exercises for singing;
- 1954 – 33 Two-part exercises;
- 1954 – 44 Two-part exercises for singing;
- 1954 – Tcn, 23 three-part vocal exercises;
- 1958 – Book for singing (1st grade);
- 1960 – Songs of little people;
- 1961 – 22 Two-part exercises;
- 1965 – 1968 – 77 Two-part exercises.

### **The main directions of preschool education**

A quote from Z. Kodai from his speech for Children's Day in 1951: When I was asked when I should start, in my opinion, the musical upbringing of a child, I replied: Nine months before birth.

At first it was perceived as a joke. The mother not only bears the child's body – she gives it a piece of her soul... so today I would go even further and say: musical education should begin 9 months before the birth of not the child, but her mother.

Kodai believed that the initial musical impressions were the most thorough. What a child learns before the age of six cannot be changed in his psyche later. From this we conclude that it is too late to start at school. A large number of impressions a child receives in preschool age. If these impressions are negative, then musical development can be distorted for life.

Kodai noted that music lessons in kindergarten are not just a minor problem, it should be considered as one of the factors in rebuilding the country.

He defined the tasks of Hungarian preschool education as follows:

- to arouse interest in music, to form musical tastes and aesthetic perception;
- instill a love of singing, develop skills of pure intonation;
- to develop musical hearing, sense of rhythm, to get used to the plasticity of movements;
- to prepare for mastering the native musical language.

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Success in solving these tasks will develop a sense of confidence, removal of inhibitions, the formation of self-discipline, a sense of collectivism and conscious behavior.

Hungarian children's songs and song songs are the main part of the repertoire used in the process of musical education of preschoolers.

Themes for games children find in what surrounds them (nature, animals, plants). The musical features of these specimens are related to intonations and accents in speech. In Hungarian children's songs the motif is repeated at the same height, in other nations – sequential repetition of motifs, the rhythmic basis consists of alternating quarter durations and paired eights in two parts. The range of these samples reaches the interval of the sextet. Through small structures, the child gradually enters the art forms, the world of professional music.

In the younger group, the educator first plays and sings, the children listen to or accompany the singing with playful movements. By the end of the year, they learn to walk in a circle, squat. In the middle group are added applause, turns, walking in pairs, snake movements in a spiral. In the senior group you can still exchange roles, freely choose a partner, build two concert circles, play goal. Example,

- the child sits on the lap of an adult, facing him;
- two concert circles move in opposite directions;
- the child in the center of the circle moves in the opposite direction;
- choosing a couple, children circle, before parting – thank each other with a tilt of the head.

These movements may not be very perfect, but they are designed to develop motor skills to children's sense of rhythm.

Songs with movements should be 70%, and 30% before the holidays and the appropriate time of year.

Listening to music is the initial stage in the development of musical taste. Musical material should correspond to the season, the purpose of music lessons and the mood of children. It is better to illustrate music in live performance, emphasizing its character with facial expressions, gestures.

The principles of music education of preschool children in Hungary include the following:

- you need to sing more, even outside of music lessons;
- sing cleanly;
- sing clearly with character, pronounce words clearly;

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– the result should be expressive singing, love of singing, the ability to improvise.

Teaching to understand the laws of music is the task of the school, on the basis of musical receptivity, creative activity, knowledge of songs and the ability to coordinate singing with movements.

Awareness of rhythm in songs and chants occurs only after children confidently begin to feel a steady pulsation, to transmit it with movements (applause, tapping). Pauses should be shown with different movements from durations. The work on determining the song according to its rhythm is carried out in the following sequence:

- choose musical material with a characteristic rhythm;
- play it with game movements;
- splash the rhythm;
- sing a certain song, emphasizing the rhythm.

The development of pitch hearing begins with the perception of high and low sounds:

- children are offered to sing songs at different heights, play an instrument in different registers;
- children show height by raising or lowering their hand. The direction of movement of the melody, the interval between the height of the performance should not exceed a third of a quarter. Each child must learn to sing a song at different heights.

As for learning to listen to music in preschool age, it can take place not only in music lessons, but also during free games. Children can listen carefully for no more than 2-3 minutes. It is worth drawing children's attention to the march, the lullaby, but without unnecessary clarifications and the imposition of specific images.

A preschool child is very receptive to beauty, seeks to gain knowledge. It depends on the upbringing whether the child will be engaged in music in adulthood and love it. As Z. Kodai noted: «Culture cannot be inherited. The culture of the ancestors will soon die if each new generation does not begin to revive it again and again. We have only those cultural goods for which we have worked and which may have suffered. But music will only penetrate us and live, in us, if we inspire our souls with work – frequent music».

It can be concluded that music lessons in kindergarten are not just a minor pedagogical problem, it should be considered as one of the factors in rebuilding the country.



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**MUSIC-PEDAGOGICAL SYSTEM OF CARL ORFF  
МУЗИЧНО-ПЕДАГОГІЧНА СИСТЕМА КАРЛА ОРФА**

**Carl Orff** – born July 10, 1895 in Munich in the family of an officer. Music in the family was very popular, it accompanied all family events. His parents' music and impromptu concerts undoubtedly influenced the formation of the future musician. The Bavarian officer's family was involved in the affairs of the German army. His father's regimental orchestra often played the works of young Orff.

Orff learned to play the piano at the age of five. At the age of nine, he was already writing music for his own puppet theater.

In 1912–1914, Orff studied at the Munich Academy of Music. From 1916 he worked as a conductor at the Munich Chamber Theater. In 1917, during the First World War, he volunteered for the army – the First Bavarian Field Artillery Regiment.

He was invited to work as a conductor at the National Theater in Mannheim under the direction of Wilhelm Furtwängler, and later he began working at the Palace Theater of the Grand Duchy of Darmstadt. Earlier, Orff's musical works were creative experimentation, the desire to combine several different arts under the auspices of music. He did not find his compositional handwriting immediately.

K. Orff studied classical music with interest, sought to know everything about musical culture, mastered other arts to find his individual style. He was interested in drama and opera theater, musical life, ancient Bavarian folklore, national instruments of Asia and Africa.

In 1920, Carl Orff married Alice Solch, a year later the only child was born – the daughter of Godel, and in 1925 he divorced Alice.

In 1923 he met Dorothea Günther, and in 1924 together with her he founded the Günterschule School of Gymnastics, Music and Dance in Munich. From 1925 until the end of his life, Orff headed the department at this school, where he worked with novice musicians. Constantly in contact with children, he developed his theory of music education.

During the Nazi regime, Orff was the only composer to respond to an official call to write new music for Shakespeare's *Midsummer Night's Dream*, as Felix Mendelssohn's music was banned and other composers refused. K. Orff already worked on the music for this play in 1917 and 1927 (long before the fascist regime).

The premiere of the stage cantata «Carmina Burana» (1937) was a real success and recognition. This is the first part of the triptych «Triumphs». The basis of this work for the choir, soloists, dancers and orchestra were poems to a song from the collection of domestic German poetry of the XIII century. Beginning with this cantata, K. Orff persistently developed a new synthetic type of musical and stage action, which combined elements of oratorio, opera and ballet, drama, medieval mystery, street carnival performances and Italian comedy masks. This is how the following parts of the triptych «Catullus of Carmine» (1942) and «Triumph of Aphrodite» (1950–1951) were solved.

The genre of stage cantata is a stage of the composer's work, who created innovative in theatrical form and musical language operas «Moon» (based on the tales of the Brothers Grimm, 1937–1938) and «Clever» (1941–1942) satire on the dictatorial regime of the Third Reich»).

During World War II, Orff withdrew from public and cultural life. The opera *Bernauerin* (1943–1945) was a peculiar reaction to the tragic events of the war. The composer's musical and dramatic works also include *Antigone* (1947–1949), *King Oedipus* (1957–1959), *Prometheus* (1963–1965), which are a kind of ancient trilogy, and *The Mystery of the End of Time*. (1972). Orff's latest works are «Plays» for the reader, choir speaker and drums based on Brecht's poems (1975).

The special figurative world of Orff's music, his appeal to ancient, fairy-tale plots, archaism – is the discovery of artistic and aesthetic trends of the time and the humanitarian ideals of the composer.

K. Orff sought to create a universal theater that will be understood in all countries. «Therefore», the composer emphasized, «I chose eternal themes, understandable in all parts of the world ... I want to penetrate deeper, to rediscover the eternal truths of art that are now forgotten».<sup>49</sup>

The composer's musical and stage works are «Orpheus Theater» – an original phenomenon in the musical culture of the XX century. «This is total theater», wrote E. Doflein. It especially expresses the unity of the history of European theater – from the Greeks, from baroque drama to modern opera».<sup>50</sup>

Orff approached the solution of each work in a unique way, despite the genre and stylistic traditions. Orff's creative freedom is due to the scale of his talent and the highest level of compositional technique. In the music of

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<sup>49</sup> Горюнова Л. Певческое музицирование как творческая деятельность на уроке музыки // Музыкальное воспитание в школе. М., 1972. Вып. 8. С. 56.

<sup>50</sup> Там само. С. 6.

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his works, the composer sought the utmost expressiveness by the simplest means. Only a careful study of his scores makes it possible to understand what an unusual, complex, sophisticated and at the same time perfect technology is used.

Orff is the greatest master of modern orchestra. «The orchestra is the sound flesh itself, not the coloring, capable of evoking a naturalistic or impressionistic illusion. There is no pencil sketch under these brush strokes», said Orff Keller, an Austrian musicologist, educator and composer.

Orff's music is never the background sound. It is a playful element of the imagination, always associated with the movement of the performer. The musicians celebrated the hypnotic power of Orff's music, which made the author's name world famous. Karl Orff's works have entered the repertoire of theaters in many countries in Europe, Asia and America.

Orff is known not only as a composer. He made an invaluable contribution to children's music education. Having founded a school of gymnastics, music and dance in Munich, Orff was obsessed with the idea of creating a pedagogical system.

The basis of his creative method – improvisation, free music of children in combination with elements of plastic arts, choreography, theater. «Whoever the child becomes in the future», said Orff, «the task of teachers is to cultivate in her a creative beginning, creative thinking. «Vaccinated desires and the ability to create will affect any area of the child's future activities».<sup>51</sup>

K. Orff founded the Institute of Music Education in Salzburg (1962) – the largest international center for training music educators for preschools and secondary schools. The Orff system has spread to many European countries, the United States, Latin America, Canada, Japan, and some African countries.

Orff's achievements in the field of musical art have gained worldwide recognition. He was elected a member of the Bavarian Academy of Arts (1950), the Academy of Santa Cecilia in Rome (1957) and other reputable music organizations around the world.

Orff did not stop writing music. In the last years of his life (1975–1981) the composer was busy preparing an eight-volume edition of his own materials. K. Orff died on March 29, 1982.

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<sup>51</sup> Куришев Є. В. Теорія та практика музично-естетичного виховання за системою К. Орфа / Куришев Є. В., Куришев Л. К. К. : ІСДО Міністерства освіти України, 1994. 199 с. С. 199.

### **Historical conditions for the creation of K. Orff's musical and pedagogical system**

The main element of K. Orff's musical and pedagogical system is improvisation, free music making of children in combination with elements of plastic arts, choreography, and theater.

The educational activities of the organizers and instigators of school music reform – Leo Kestenberg, Ebehard Preussner, and Fritz Jodi – created favorable conditions for Orff's pedagogical «experiments», became the foundation on which the new system of music education gradually grew. Its formation lasted about 50 years and took place spontaneously under the influence of various ideas.

Karl Orff's system of musical education was created under the influence of the ideas of such thinkers and musicians: J. Pestalozzi – sought to develop the creative imagination and independence of children's thinking; G. Negeli – a contemporary of Pestalozzi (Negeli proved that the basis of music education is rhythmic education); J. Herder – wrote that music, word and gesture in the relationship open a new path to artistic creativity; E. -J. Dalcroze – created a system of musical and rhythmic education; B. Bartok, who re-used folklore, folklore and rhythms.

K. Orff's system arose on the basis of the reform reforms in the school, which were carried out in Germany during the Weimar Republic. School reform affected the subjects of the aesthetic cycle: music, painting and sculpture.

The creation of K. Orff's music-pedagogical system became a practical realization of the ideas of humanistic education in the field of music. Its general humanistic orientation made it possible to focus on the creative development of the child, the formation of personality and the assertion of his right to uniqueness, subordinating all others to these tasks. Orff sought to create conditions for the child in which the realization and awareness of the needs for creative self-expression through elementary music is achieved.

Thus, the result of almost half a century of efforts of K. Orff and his colleague G. Keetman was a streamlined system of revival and education of natural musicality of man, rational organizational forms of its implementation, found and improved means of implementing the pedagogical plan.

The first attempts to implement the system of Karl Orff date back to the 20-30s of the twentieth century. He conducted various experiments in schools in German cities (in particular, in the schools of Salzburg and Munich). Dorothea Günther, Leo Kestenberg, Gunilda Keetmann, Georg Waldmann, and Werner Thomas called Karl Orff's experiments an epigraph to the creation of his major work, *Schulwk*.

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Addressing the roots of world music culture and finding a common foundation for the development of different cultures – all this became the basis of Orff's fundamental ideas. The composer analyzed the deep historical unity of world music culture, and in the end the system was based on samples of folklore from many European countries. Carl Orff built his system based on the rhythms of biological life, the voices of nature. He believed that rhythm, body movements – are the primary, archaic elements of culture.

During the existence of «Orphic pedagogy» (over 80 years), it has become a real world empire with its Institute in Salzburg, educational publications, seminars and conferences in 40 countries. Among the countries in which Karl Orff's system has received well-deserved recognition are Germany, England, the United States, Sweden, Denmark, Finland, Portugal, Japan, Spain, the Czech Republic, Korea, Australia, Italy, Canada, South America, Thailand, China and etc.

The Karl Orff Institute (Off Intitut) was opened in 1962 specifically to teach teachers the principles of creative music pedagogy. For a long time, Carl Orff himself worked there with his closest associates and colleagues – Gunild Ketman and Wilhelm Keller.

After the composer's death, the Karl Orff Foundation was established, headed by his wife Liselotte Orff. The Foundation supports the Institute in Salzburg and assists teachers from different countries in their education by sponsoring seminars.

### **Basic principles of music-pedagogical system Karl Orff**

1. The training is based on the «principle of active music making» and «learning in action». According to the teacher-musician, children need their own music, specially designed for making music at the initial stage. Own children's creativity, even the simplest, own children's discoveries, even the most modest, own children's thoughts, even the most naive – that's what creates an atmosphere of joy, forms a personality, nurtures humanity, stimulates creative abilities – this is the main idea of music and pedagogical system K. Orff. Another idea is related to it – to lay a solid foundation of musicality, which means musical-rhythmic sensation and musical hearing, which allow you to experience and understand music, freely navigate and create in it.

Orpheus' progressive ideas include:

- general musical and creative development;
- children's musical creativity as a method of active musical development and formation of creative personality;

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– connection of children's musical creativity with improvisational traditions of folk music making.

K. Orff's music-pedagogical system is integrative, it is based on the organic interrelation of music, language, movement, promotes the most natural creative self-expression of man. It has undoubted advantages:

– the system is easily combined with other methods of early childhood development due to its versatility and cost-effectiveness, in addition, the high ability to adapt to different national conditions helps to use the best examples of folk culture;

– the system takes into account the individual characteristics of the child and allows children to interact effectively with different abilities, skills and needs;

– the system has a huge potential for the development of young children for their further creative activities.

The essence of K. Orff's system is free musical development, not bound by the conventions of perception and attitude to the art of music. Having gone through his own work, learning the laws of elementary music, we can assume that the listener will be prepared to communicate with music culture in general, where he will enter as an integral part of it.

Believing that the child in his development is going through all the stages that humanity has previously gone through, K. Orff concluded that music education should begin on an ancient pentatonic basis.

K. Orff believed that the individual can not be brought up on random and arbitrary material. In his opinion, the best material for raising children are children's counters, teasers, sayings, colloquialisms, appeals, lullabies, carols, spring songs, etc.

When working with children, K. Orff advised to use such rules. Teaching children to play simple musical instruments, which does not require much work, gives a feeling of joy and success. To do this, Orff came up with some simple tools and used existing ones. The main tool of the child – she herself: arms and legs. The child is free to try to clap, stomp, click, tap, etc.

Collective classes of young children. The minimum group consists of two participants, each of whom is provided with equal participation in musical activities.

Giving children conscious freedom in the classroom: the opportunity to clap, stomp, move.

Pay attention to the elements of conducting so that each student can manage the performance.

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Work on the rhythm of texts, the language basis of which – names, counters, the simplest children's songs. In addition to musical goals, a subconscious sense of harmony and harmony of the native language is nurtured.

Improvisively grasp the meaning of intonation and choose the most accurate for a particular context.

Playing within a five-point scale for one school year may be longer. The organic feeling of the students of the five-level scale provides a soft entry into the seven-level scale.

Thus, we can identify the basic principles of the musical and pedagogical system of Karl Orff:

- from practice to theory;
- from the whole to the details;
- from simple to complex;
- from spontaneity to set;
- from voluntary to control-volitional;
- from the center to the periphery (development of hand activity – 1) shoulder (drum); 2) elbow (xylophone); 3) piano or other melodic instrument (brush).

### **Methods of music and pedagogical system of K. Orff**

K. Orff sought by means of music to emerge into the spiritual world of the child, to promote the harmonious development of personality, to cultivate emotional sensitivity and musical abilities, to master music as a specific language of human communication. K. Orff was convinced that the education of musicality is impossible without musical perception, that learning to play and sing on the notes should be preceded by the experience of live communication with music.

The revival of interest in Ukrainian spiritual culture, folk songs, the search for new ways of music education encourage a thorough study of the methodological system of K. Orff, the possibility of using his approaches, methods and techniques in secondary schools of Ukraine. Some methodical findings of Orff are practically spread:

- combination of relative and absolute solmizatsii;
- development of creative imagination and improvisation skills;
- use of recitation exercises and musical-motor games on a folklore basis;
- involvement in individual and collective music making on simple children's musical instruments.

K. Orff's ideas opened a real way to solve the following fundamental problems of music pedagogy: education of interest in music, passion for it; determining the basis of music education, its goals and objectives; achieving the integrity of the music lesson despite its traditional fragmentation into unrelated parts (singing, music literacy, listening to music, etc.); overcoming contradictions between the content and structure of education, the gap between the declaration of high ideas and the specific content of the program, etc. They became the basis of the methodological system, which is able to practically ensure the disclosure of universal values in music and on this basis to form the spiritual sphere of the individual. This is a qualitatively new stage in the development of problems of musical and creative development of children.

The ultimate goal of musical education K. Orff considered the education of the individual in the spirit of humanism, the liberation of its natural forces from the oppression of civilization and the development of its creative abilities.

### **Analysis of types of musical activity according to the musical-pedagogical system of K. Orff**

K. Orff's music-educational system lays down the preconditions for children's participation in various musical activities, as it is based not only on instrumental, but also on rhythmic-plastic, dance, and singing music making. It accumulates advanced humanistic ideas of harmonious development of personality, awakening of its creative potential. Orientation to the natural forces of the individual, to elementary music making, to folklore as the basis of musical culture determine the progressiveness and fruitfulness of K. Orff's pedagogical research.

In the classroom, children play a variety of children's musical instruments, as well as light children's dances, turn poems into musical pieces, compose music for fairy tales, make noise instruments themselves, and play in a children's orchestra.

Movements to music. Movement is the source of all human activity and the tool of thinking that is present in every Orff class. Dance is an organized movement in space – time. Dance is used in two types:

- 1) traditional and social;
- 2) artistic.

Singing activity. In his musical and pedagogical system, K. Orff paid considerable attention not only to singing but also to language, in particular the recitation of words. He shifted attention from the content of words to the musicality and color of their sound. Words become vibrations



and rhythms that affect the energy of the human body. Voice is the richest instrument that is always with us. In everyday speech, we use a tiny fraction of what our voice can do. The lesson uses three versions of the language text: native language, languages of other cultures and fictional language.

He suggested selecting folk song samples so that they lead from a two-tone melody to a pentatonic one: Names, counters and the simplest children's songs became the language basis. «It was a world accessible to all children. I did not think about raising especially gifted children, but I meant upbringing on a national basis, which would allow to include low-gifted children».<sup>52</sup>

The composer focused on children's singing (many of the plays by Carl Orff and Gunilda Keetman are sung by children). He did not consider singing as the most important form of musical development, but wrote that music education should begin with rhythmic education, and then teach children to sing.

Exercises for vocal education, developed by K. Orff, have the following structure:

a) imitation of the «call»: performed mostly on the small third (imitation of cuckoo forging) and pure quartet (imitation of the sound of a hunting horn);

b) chants that begin with a zafakt (created the following chants under the influence of German names: Wilhelm, Johannes);

c) other tact songs like «Hello!» etc .;

d) language exercises aimed at speech development, as well as diction (without diction vocal education is impossible).

**Musical diploma.** To study the basic concepts of musical literacy K. Orff proposed to combine two methods: relative and absolute solmization. All musical-theoretical concepts must be mastered through their practical application, ie on the principle: from practice to theory.

For example, children, imitating the cuckoo's singing, sing a small third of the 30's, helping themselves with hand movements. Then they find this intonation on musical instruments, see its recording (simplified and traditional). This is how auditory and visual impressions gradually accumulate. As for the education of a sense of rhythm, the live rhythmic

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<sup>52</sup> Дебелая Ж., Черноіваненко Н. Пошуки шляхів формування духовного світу людини засобами музики // Музика в школі. К. : Музична Україна, 1980. Вип. 6. С. 137.

language helps to assimilate the metrorhythm of music and musical recording without any reference.<sup>53</sup>

This work begins with splashing the rhythm of children's poems, names and mastering certain rhythmic blocks, which are then used for singing by the children themselves. They are asked to continue the rhythmic construction performed by the teacher, to continue the first or final bars of the heard rhythmic construction and come up with their own. Thus, children awaken a sense of form, balance of rhythmic structures that are formed.

**Game.** It is the language spoken by children, a way of self-organization inherent in childhood and traditional culture. Having set the rules of the game, it is not the teacher who organizes the process, but the game itself. Having grasped its rules, children can offer their own options for its development, entering into a dialogue with the teacher.

Improvisation is easier for children than for adults. In view of this, K. Orff rightly noted the following: nothing requires such careful preparation as conducting creative and improvisational exercises, which do not give the teacher the right to improvise.

Children's creative improvisations should be supported by reliance on movement and playing elementary musical instruments, language, musical recitation and singing. The composer paid special attention to the word – an element of language and poetry, its metric structure, melodic-intonational pronunciation, its sound (light or dim, transparent or saturated, etc.). In the unity of words, gestures and melodies, he saw the foundation of music.<sup>54</sup>

**Theater.** History, fairy tale, myth – are needed to complete the integrity of the process in time, without them no meaningful work cycle is possible. At a certain stage of the process, all these activities (rhythm, movement, etc.) need a plot that would unite them into a meaningful whole. In the process of working on the material (song, dance, fairy tale, story), different activities are united around a fairy tale or story. There is a play, a theatrical action that involves the audience. The group is divided into several parts, some show, others watch.

The theater crowns the entire building of Shulverk. The course of primary music education ends with a performance. In German and Austrian

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<sup>53</sup> Князева М. М. Опыт музыкального воспитания за рубежом // Эстетическое воспитание в современном мире: Теория и практика эстетического воспитания за рубежом. М., 1991. С. 139.

<sup>54</sup> Дмитриева Л. Т. Методика музыкального воспитания / Дмитриева Л. Т., Черноиваненко Н. М. М. : Академия, 2000. С. 9.

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schools, this is usually a Christmas mystery that children today look forward to, as they did in ancient times.

Playing children's musical instruments according to the system of Karl Orff is a unique opportunity:

- to develop children's individuality, their ability to improvise, creativity, the ability to fantasize, see and hear the world around them.
- to educate and develop musical abilities in an exciting aesthetic game with instruments;
- show attention to the emotional world of children, the ability to empathize;
- develop skills of communication and cooperation in a group;
- train different types of attention, ability to listen and actively perceive.

Karl Orff created a special set of instruments for the musical upbringing of children – the so-called Orff set. They are divided into melodic (pitch): xylophones, metallophones, glockenspiels and noise (different types).

The variety of noisy coloristic instruments used in harp lessons is difficult to even list: triangles, tambourines and bells, bracelets with bells, finger plates, tambourines and tambourines, wooden boxes, hand drums and bongos, timpani, hand plates and more varieties.

Children's interest in Orff instruments is inexhaustible. The technical ease of playing, the ability of instruments to immediately reproduce sounds attract and motivate children to play them, and then – to practical improvisations.

The set of Orff instruments allows you to play in an ensemble with any group of children, regardless of their musical abilities, because everyone in it can get a task according to their abilities.

### Methods of teaching music lessons

According to the musician-teacher, primary and music education should be based on positive emotions and a joyful feeling of the game. Comprehensive teaching of music in the classroom gives children ample opportunities for creative development of abilities. Karl Orff believed that the most important thing is the atmosphere of the lesson: the enthusiasm of children, their inner comfort, to feel like active participants in a music lesson.

The innovation of the German teacher and composer was manifested in the thoughtful use of «elementary music». The word «elementary» means: original, initial, simple, main. Elementary music is not

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primitive music at all, it is based on the folk music and language sources that gave rise to it. Elementary music is not music in itself: it is about movement, dance and words; it must be created by oneself, it should be included not so much by the listener as by its participant, wrote K. Orff.

Elementary music in its simplest form can convey meaningful meaning and is by no means a primitive, secondary art.

Trying to penetrate into the mysteries of natural musicality of man, K. Orff took into account the fact that every step in the comprehension of the spiritual in art is the assertion of its elementary basis. He considered the source of music to be a rhythm that cannot be taught, but which can be released in man as a living force of the organism and of all biological life.

According to Orff, music education should not be limited to the development of hearing, rhythm, listening to music, learning to sing and play instruments. The task of music education is to stimulate and direct creative imagination, the ability to improvise, to create in the process of individual and collective music making. This work should be based on the connection of music with gesture, word, dance, pantomime.

Elementary music, elementary instruments, elementary verbal texts became for K. Orff the main means of raising children. The essence of «elementary music» (K. Orff's term) is the synthesis of music and language. Music is associated with movement, pantomime, theatrical play.

He wrote: «Elementary music, word and movement, games and everything that awakens and develops spiritual forces, create the basis for the development of personality, the basis without which we will come to spiritual devastation. It should be emphasized that elementary music in school should not be something additional, but fundamental. It is not only about one's own musical education, but also about the formation of human personality: in educational work it goes far beyond the so-called lessons of music and singing. Imagination and the ability to experience should be developed at an early age. Everything that a child experiences, everything that is awakened and brought up in him, will be revealed throughout his life.<sup>55</sup>

The teacher believed that for effective music education it is extremely important that the child from an early age can get to the living sources of art, learn from words, rhythm, movement to make music. Therefore, he abandoned the use of composer's music in the first stage and chose the path of intensifying children's musical activities through their own

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<sup>55</sup> Ростовський О. Я. Методика викладання музики в початковій школі / Ростовський О. Я. Тернопіль: Навчальна книга – Богдан, 2001. 216 с. С. 8.

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music, thus encouraging them to improvise and create their own music. With the development of the child, musical compositions are increasingly moving away from elementary music making and lead to the values of great art.

K. Orff came to the conclusion that if music is performed on classical musical instruments, then mastering the complex technique of playing them will require considerable effort, long exercises, will certainly distract children from music, improvisation. He preferred basic tools that children could relatively easily master. For the children's orchestra K. Orff chose melodic percussion instruments (metallophones, xylophones, glockenspiles), non-melodic percussion instruments (children's timpani, drums, cymbals, etc.), simple wind instruments close to folk pipes (recorders of different ranges), bowed instruments for playing «Empty» strings.<sup>56</sup>

Xylophones, metallophones, rattles and drums are not required for children around the world. The choice of historical and ethnographic material (song, dance, tools) should be independent in each country. Note the softness, purity and pleasant sound of Orff instruments, which he developed with musicologist K. Sachs.

Free improvisation became the starting point of the Orpheus lesson. Although the simplest rhythms and melodies were available elementary material, improvisation required the imagination to be awakened.

K. Orff believed that the individual can not be brought up on random and arbitrary material. In his opinion, the best material for raising children are children's counters, teasers, proverbs, colloquialisms, appeals, lullabies, carols, spring songs and more. Folk verbal art always affects children directly and without fail, so the teacher was convinced that the ancient ritual poetry and fairy tales can not be excluded from the world of childhood. Importantly, the world of simple forms of poetry does not need a «composer» to put it to music. He himself is full of inner sound, children involuntarily become the creators of such simple music. Ritual texts evoke the intensified work of the imagination, activate the musical thinking of students.

The Orff system creates the preconditions for participation in various musical activities of modern man. This includes all forms of music, from simple examples of European classics, choral singing, dance music and music in jazz ensembles and pop groups. This includes listening to music built on a diatonic basis, up to the serious modern music, where the basics of diatonic thinking are expanded and brought to the limit of what is possible within this type of musical thinking. Schulwerk provides a basis for

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<sup>56</sup> Там само.

understanding the music of non-European traditions: African, Oriental, Latin American.

K. Orff considered folk art, song and dance not only as the best examples for performance and listening, but also as music for children's performance and staging. Therefore, he selected for work such works that would allow children to participate in their reproduction. In this context, «Shulverk» is like a small anthology of world folklore.

### **Methodical manual «Shulverk» by Karl Orff**

K. Orff's pedagogical principles are embodied in a textbook called «Schulwk» («Schulwk» – the name comes from the two German verbs «wkn» and «chuln» – «act and «teach», ie «teach in action»).

It is a five-volume collection of the simplest scores for children's instruments, songs for choral performance with instrumental accompaniment, exercises for pronunciation and recitation, rhythmic exercises, theatrical scenes. The collections are based on folk songs, folklore texts (proverbs, riddles, counters, teasers, etc.), as well as in several volumes of «Shulverka» the author used the works of Sophocles, Goethe, Shakespeare as the best examples of folk poetry.

The manual covers the sources of children's musical folklore in many countries. He added folk songs, rhythmic games, exercises, song repertoire, theatrical scenes, etc. to the musical and game material.

We highlight only the main directions of «Shulverka»: 1) from pentatonic to major and minor, Dorian and Mixolidian frets; 2) gradual complication of the musical form; 3) the combination of folklore material of different peoples and countries with the national German folklore.

Another important conceptual component of the manual is the trinity of music, words and movement. Carl Orff borrowed this idea from Emile Jacques Dalcroze, but in contrast to the Swiss teacher's methods of rhythmic education, his interpretation of music through movement, he tried to «derive elementary music and elementary dance from their common source. According to this method, children learn to select appropriate movements for music or appropriate music for elementary forms of movement and dance.<sup>57</sup>

Scores are not written for children to learn and demonstrate their skills. Given this emphasis, it can be concluded that «Shulverk» is a play-model, created by the talent of a great master on the basis of folk material

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<sup>57</sup> Келлер В. «Шульверк» Орфа и его международное значение // Музыкальное воспитание в современном мире. М, 1973. С. 198–200. С. 141.

and designed to stimulate the musical creativity of children, gifted and less able. This likens «Shulverka» to folk music, the participants of which also often continue to create on the basis of patterns already composed in folk traditions. The manual also provides recommendations for involving children in music, active creative activities that would bring joy and satisfaction.<sup>58</sup>

The attempt to create «Schulwerk» began in the mid-20s during the heyday of German musical and pedagogical thought. During the reforms of 1931, the first version of «Shulverka» was created, but soon, as K. Orff said, «the political wave washed away the ideas of «Shulverka» as undesirable». Almost two decades later, the second version of «Shulverka» appeared. The meaning of the first system can be described by the words: «From movements – music, from music – dance», then in «Shulverka» 50's Carl Orff also, given the rhythm, relies not only on the basis of movement and playing musical instruments, but also on pronunciation, musical recitation and singing. He paid special attention to the word as an element of language and poetry, the word from which singing is born; its metrical structure, its sound – light or resounding, transparent or sad, light or dim.

Shulverka's recorded plays cannot be considered works of art intended for concert performance. These are models for making music and learning the style of elementary improvisation. They were written by Orff to give a boost to the teacher's imagination to «vary the sound attire» to give the recorded plays new shapes and colors, for creative, improvisational work with the model.

Score notes in Shulverka are a teacher's guide, not notes for children. The «Shulverka» model record gives only the «execution method». Elementary music is not intended for reproduction, but for children's creative self-expression.

Orff was against restricting the child's musical hearing to the limits of classical music and major-minor harmony. He considered this unjustified and sought to create conditions for children to perceive the multinational music of the past and present. This was Orff's main task: to cultivate «open to the world» hearing and taste, not to lock the child in the circle of European musical classics of the eighteenth and nineteenth centuries.

Carl Orff was convinced that children need their own special music, specially designed for making music at an early stage, should correspond to

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<sup>58</sup> Князева М. М. Опыт музыкального воспитания за рубежом // Эстетическое воспитание в современном мире: Теория и практика эстетического воспитания за рубежом. М., 1991. С. 141–166. С. 128.

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the psychological and emotional state of the child. This is not pure music, but music that is inextricably linked to language and movement: singing and dancing at the same time, shouting a teaser and ringing something.

Alternating language and singing for children is as natural as just playing. Music for children is available to all peoples of the world. Children's music of any nation is genetically inextricably linked to speech and movement. Orff called it elementary music and made the basis of «Shulverka».

«Shulverk» was created in the middle of the twentieth century, and absorbed the trends in the development of musical culture of his time: the desire to get rid of the self-sufficient meaning of classical harmony, the search for new in the well-forgotten old folklore and music of the pre-classical period; interest in timbre; priority of rhythmic beginning; search for the lost culture of free improvisational music making.

According to the author's plan, the initial musical education should be based on national musical roots, based on the deepest layers of intonation consciousness, laid down in folklore. These bases may differ significantly for different national cultures. Therefore, the appearance of national editions of «Shulverka» is always not just a text translation, the search for intonation parallels between the logic of the Orff system of music education and the national intonation dictionary. Carl Orff compared «Shulverk» to a plant that takes root where the right soil is found and where there are conditions for germination.

Creating «Shulverk», musician-teacher Orff cared not only about the development of music education, he raised the question of the education of creative personality. Carl Orff suggested looking at music education more broadly than the traditional involvement of children in the perception and reproduction of music. He emphasized the development of imagination, independence of thinking, the ability to find new unexpected ways to solve problems.

In each country, «Shulverk» must be significantly enriched in verbal and musical heritage, including children's folklore. The task is not to add something new to the models of «Shulverka», but to find this new in their national wealth, to breathe modern life into it.

### **The main directions of preschool education according to the musical and pedagogical system of K. Orff**

Musical skills, knowledge and abilities children acquire in the process of various activities. The following are used in preschool age:

- singing and movement to music;



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- language recitation and rhythmic exercises;
- dramatization;
- listening to music;
- playing basic children's musical instruments.

According to K. Orff, in early childhood it is natural to turn to language forms of communication that spiritually correspond to the early stages of development of consciousness. Names, vocations, rhyming consonances, riddles, spells, fairy tales with their magic, myths – this is the best material for early humanistic education. Texts that are passed down from generation to generation, Orff believed that do not require updating, always affect children directly and without fail.

Experience shows that a child is not inclined, not biased against any style. Primary education itself should not be a «style» exercise. Samples of folk art best meet the natural needs of the child and serve his education.

From the very first day of music lessons, children in the preschool learn Karl Orff's musical instruments. They have the same names as ordinary instruments: xylophones, metallophones, etc., but markedly different from them. Carl Orff adapted his instruments especially for children. For example, on his xylophone, the box with the keys is larger, it serves as a resonator, and the instrument sounds deeper and longer. This gives it a certain feature: the sound of the xylophone does not drown out the voice of the performer. Playing, the child hears himself. Another uniqueness of Orff's xylophones is removable keys. You can leave only those that need to be mastered by the child at this time. You can also play Orff's instruments with a two-year-old child-there are small xylophones and a metallophone especially for this age.

Children gradually master the theory of music, from the first day playing in a kind of orchestra. Not only Orff's pitch instruments are used, but also a whole scattering of noise instruments – rattles, maracas, tambourines, bells, homemade cockroaches. This allows each child, regardless of their level of ability, to find their place in the ensemble. If the child does not cope with the melody to be played, he is offered another instrument. After a while, all the children play flutes or xylophones. In individual lessons, optional, learn piano, guitar or flute.

In order to develop everyone's musical abilities, which to one degree or another absolutely everyone has, it is necessary to allow the child to be a figure. Classical methods of teaching music in preschools are often ineffective. The tutor plays the piano, and the children sit and listen without moving. If you give the kids children's instruments in the first lesson and ask them to tap the meter of the song, the effect will be much better. This is exactly what teachers who work according to K. Orff's system do. They are

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sure that the more different tools, even homemade ones, to offer children, the better.

Ask, for example, a two-year-old to pick up a plastic bottle filled with cereal and show how a mouse runs. Or use two wooden sticks to draw a jumping goat. Even just shaking maracas to music, getting in time – there will be no limits to admiration! It would seem that the kids are playing: shuffling, knocking and nothing more. But in fact they develop a sense of rhythm, a sense of meter, a sense of dynamics, that is, their natural musicality.

**BOLHARZKPJ A. G.**

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### **SYNETIC SYSTEM OF MUSICAL EDUCATION OF SINITI SUZUKI СИСТЕМА МУЗИЧНОГО ВИХОВАННЯ СІНІТІ СУЗУКІ**

#### **Principles of Siniti Suzuki's music education system**

The experience of the Japanese system of musical education of children is special. World-famous violinist and teacher Siniti Suzuki was born in Nagoya in the family of the founder of the violin factory. For eight years he studied in Germany with Karl Klingler. In 1928 he returned to Japan and began to give concerts, teach music. Together with his brothers he founded the Suzuki Quartet. He founded the Institute for Talent Education. His methods of work are actively used around the world. Professor Clifford Cook used them at the Oberlin Conservatory, Ohio.

The general education system of music education in Japan has contributed to the introduction of a classical approach to the education of talent.

The peculiarity of the Japanese traditional system of music education is its organic connection with the national culture, the example of which is the way of following the Master, entering the world of his spiritual values. In Japanese mythology, in particular in Buddhist treatises (especially in the Zen tradition) use a theoretically sound concept called *uzn* – meditation on the sound of the flute *hkuhch*. This concept originated in the 17th century, when for the first time in Japanese history compositions for traditional instruments entered the canon of ascetic monastic practice of the

Foucault sect, where the idea of transmitting musical experience adequate to the transmission of sacred knowledge from a spiritual master was realized. An analogue of such a system of music education is motodo. It began to take shape from the time of the appearance of court ceremonial music ggku and has survived to the present day, ie the time of its existence over 1300 years.<sup>59</sup>

The concept of moto includes two hieroglyphic signs: – house, moto – the basis, do – translated from Japanese means system. Historically, Japanese art has been passed down from generation to generation, children have inherited family traditions, and the husband, the head of the family, has led the performing school. Then the space expanded, and this house became a vocational school as a special field in art. Not only members of the same family studied at this school. All performers who belonged to this school, of course, gave the name of the master who headed this school. This is how traditional schools were formed, each of which has its own characteristics in the field of teaching methods, preservation of the canons of musical experience, which is passed down from generation to generation.

### **S. Suzuki is the founder of the Institute for Talent Education**

Preserving the traditional system of music education, which reflects national characteristics based on philosophical and ideological positions, master teacher S. Suzuki successfully developed it, relying on a single and main postulate: every child is talented. He believed that every child has the potential to have talent. Therefore, good instincts at birth are just the ability to quickly adapt to the environment. Here are the conditions that determine his abilities and talents.<sup>60</sup>

Effective implementation of the principle of emotional learning by the master allowed Suzuki to take into account the interests of the child. For example, create favorable conditions for her development so that she enjoys the game, because it does not matter what you offer her: a violin, a drum, paints or a hammer. The main goal is to support the child, to rejoice with her. This is the education of talent.

How does the essence of Simiti Suzuki's technique help? In his opinion, the best teacher for a child is parents. When did a young child learn to speak his native language? Only when communicating with parents, by

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<sup>59</sup> Гводзевская Г. А. Традиционное музыкальное образование в Японии: историкотеоретический аспект // Музыкальное искусство и образование. Вестник кафедры ЮНЕСКО при МПГУ. 2013. С. 151.

<sup>60</sup> Образцова Л. Н. Академия раннего развития. Методика Синити Судзуки. Воспитание творчеством / Образцова Л. Н. М., АСТ; СПб.: Сова, 2007.

imitation. The natural method of developing a child with the help of the mother tongue gives her a sense of satisfaction and is extremely effective. If the child does not know arithmetic, it, according to the master, does not indicate that she has below average intelligence. She speaks her native language perfectly. Doesn't that make you think?

The principle of clarity applies: on the basis of the living perception of the «mother's voice», constantly repeating the first sounds, usually the sounds «ma..ma .. mama», etc. In such conditions, the child shows amazing abilities: he feels the mother's intonation with his heart, imitates her movements. S. Suzuki called this method – the method of «Mother Tongue».

The next stage in Professor Suzuki's method is to adapt this method in the process of children's musical education. In his opinion, the musical education of a child should begin immediately after his birth, in the process of repeating play activities on the basis of the same musical accompaniment. Such are, for example, musical works: «Brandenburg Concerto» or «Serenade» by Tchaikovsky, Beethoven Quartet. Of these works, Suzuki chose only one phrase that the child listens to all day. In about five months, the author said, the child would remember the tune. This method is also used to raise unsurpassed nightingale singing. Nightingales, which live at home, have to get used to captivity when they start taking food from people, they are planted with a «teacher" who plays his trills all day. This method has been used in Japan since ancient times. It is believed that if a good teacher», the chick follows his experience, but if a player will be used for training, the bird sings similarly, mimicking even the sound of a needle moving on the surface of the plate.

Therefore, it is necessary to teach not children, but their parents. First, for three months, the mother comes to class with the child. During this time, she learns songs, including «Worlds, worlds, stars», learns the violin light play, watching the correct posture of the body and hands. Following the mother's experience, the child is actually brought up at home and in the classroom with the teacher. While the mother learns to play one piece, the child is not allowed to play at all. The main purpose of such classes is for the child to enthusiastically declare: «I want to play?» So, thanks to communication with the mother, the child not only speaks fluent Japanese, but also successfully learns to play a musical instrument.

On the other hand, if the mother, for example, sings falsely, the child also sings incorrectly. Suzuki suggested in this situation: «The child must listen to singing, but offer to sing in the family to those who have a musical ear. If not, use a technique – let the child listen to the recording. This will help preserve her musical hearing without damaging natural data».

When a situation of success is created and the child begins to successfully master the voice, the instrument – plays a melody, sings children's songs – parents ask: does she want to play, sing with other students. Of course, we hear a positive answer: «Now I can play, sing with other children».

After 40 years of teaching young children, S. Suzuki considered the problem of motivation – the main one for parents and children. He advised that if the teacher and the mother manage the child competently, praise from them will not hurt. The main formula of Suzuki's praise: «Very good. Can't you do even better?» That is, the principle of humanism operates, which consists in a deeply human attitude towards children, respect for their dignity.

In the conditions of play, singing, through observation, imitation and joint activities, ideas are enriched, children's musical and creative development takes place and is most effectively realized according to the master's system – the principle of joy.

Suzuki insisted that the mother arrange demonstration concerts for the father and other family members every week to demonstrate her recent success. In the first stage, the child is just going to an impromptu stage with a violin and a bow in his hand. He looks at his father, proudly bows and leaves the «stage». Such actions stimulate and motivate the student to succeed. The next step was when the concert, organized by the prefecture of the city, was attended by about four hundred students. The children took the stage solemnly with a violin in their right hand and a bow held by their fingertips. After they lined up, a piano chord sounded, they all bowed, waiting for applause, and happily ran off the stage.

Famous musicians and artists were often present at such concerts. Prominent musician and cellist Pablo Casals witnessed the performance of 400 children aged 5-12 on the stage of Tokyo's Bunkyo Hall, where children played a Vivaldi concert, a Bach concerto for two violins. He was particularly impressed when the 16 children taught cello by Casals's pupil Yosio Sato performed the Swan of Saint-Saens and Burre Bach. In his speech, 75-year-old Pablo Casals said with excitement: «How important it is that from the very beginning of children's lives they are accompanied by noble feelings and deeds. You teach them to play and understand music that will save the world».<sup>61</sup>

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<sup>61</sup> Там само. С. 177–178.

**The role of family education in the musical development of the child**

Emphasizing the role of family upbringing, Suzuki formulated ten wishes for parents.

Listening to musical works is the most important mechanism for the development of the musical-sensory sphere.

The mother-teacher reproduces high-quality sounds on the instrument (very important).

Find the sound quintessence – a special vibration of the strings – only after finding the sound «point" of saturation.

It is necessary to cultivate a sense of rhythm in keeping the right pace of the work by preventing acceleration and deceleration of the game.

The intonation of the instrument should be improved in the first position. Take the time to tune each note.

Improve the trills gradually, accelerating the tempo of the game on one sound and then adding other notes. Each note should sound clear regardless of the tempo.

From the first musical phrases, it is necessary to develop the expression and temperament of the performer. This is more effectively achieved through demonstrations and illustrations than verbal explanation.

It is worth emphasizing the importance of placing the string E for the right hand.

The role of home preparation is the task of the mother – it is a practical demonstration, expression on their own example. Therefore, teachers need to work not only with children but also with mothers.

To teach each child, stimulating his desire to make music, without giving up a weak student.

Much attention was paid to S. Suzuki, along with individual, group activities, which are important in stimulating the child's learning. The master suggests that such classes be held twice, at least once a month. Their content can vary from group practice and just learning, to mini-concerts, where children perform the studied repertoire. Group classes bring a lot of joy from interacting with older, better prepared students. At such concerts, the child can hear pieces of music and plays that he will play in the future.

Note that Suzuki previously planned a method of group classes, in which the learning process combined with entertaining moments. If students are not prepared for individual lessons, then group lessons lose their pedagogical value. Teachers should not work according to the established model during group classes, they should be constantly updated. It is

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important for group learning to have a professional accompanist who feels the artistic and emotional content of the performed works.

In addition, the author suggested the following types of work in group classes.

The performance of each musical phrase with appropriate comments should be the focus of all students.

Preparation for a concert performance with all the necessary musical requirements applies to absolutely everyone. It is extremely important that children realize that the quality of musical sound depends on each individual. This will develop children's ability to play in an ensemble.

It is important to perform complex technical fragments by each student individually. This is due to the technique of fingers and bow work (trills, vibrato, etc.).

Attention should be paid to the achievement of ensemble, coordinating their own play with the play of a neighbor in the group, the orchestra.

The method uses performances of solos, duets, trios, etc. to prepare children for solo rehearsals and public games.

Study of the basics of theory and notation.

Reading musical notation.

S. Suzuki has developed a series of games to improve students' performance skills, which are popular not only in Japan but also in the United States and other countries. In such games, the teacher must be confident, approach them creatively. The following games can be distinguished:

Children stand still. Clap your hands in time with the piano accompaniment.

Children stand still. Raise and lower the right and left hands alternately in time with the piano accompaniment.

Stepping on the spot to the sounds of the piano.

Children stand still. The teacher shows how to hold the bow correctly, the children repeat. Slowly move the left foot to the left, turn the head to the left, leaving the body still, raise the left hand to the position for the game, simulating playing the violin.

Students hold violins in their hands in a resting position. At the request of the teacher, the children quickly and silently put the violin and bow on the floor. When the teacher claps, the child quickly takes the violin and bow, holds them in a position to play.

Children learn to listen to the teacher's commands first without a violin: «Raise your left foot», «Touch the tip of the nose with the index

finger of your right hand», «Touch your right ear with your left hand» and others.

Children hold their bows in front of them. To the sounds of marching on the piano, bows are lowered and raised to the full arm.

**Game «Windmill».** Children twist bows in their hands, imitating the movements of windmill wings.

**«Freeze» game.** The children jump on the spot, and at the teacher's command: «Freeze», stop in the correct position for the game. The teacher checks the correctness of the position.

**«Visual Attention» Game.** The teacher waves a bow, and the children watch the bow.

Japan does not imagine an educational system without extensive aesthetic education. It is the active development of the sensory sphere that is the basis of education in this country. Japanese parents understand that the foundations of education should be laid in early childhood. Therefore, from the first years of life, children begin to attend classes in rhythm, music, drawing, physical education. The child's ability to enter a prestigious school and later a university depends on the level of the child's acquisition of skills and abilities. Although kindergartens in Japan are private, the vast majority of parents send their children to these institutions. After all, here with the kids not only engage in aesthetic activities, but also instill in them the skills of communication in the team, which teaches discipline and generates a desire for self-improvement.

During this period, the most actively formed abilities of the child, his emotional sphere, accumulate ideas about the world around him, develops hearing, vision, motor system. Instead, the media and the music environment offer easy-to-understand, primitive, entertaining clichés that do not require emotional or mental effort, so children learn them automatically.

That is why the introduction of the Sinita Suzuki system in the field of music education of young children is extremely important in the computerization and informatization of modern education, because it convinces that every child is talented, and creativity is the basis of emotional development.

Along with the development of hearing, visual perception is improved, coordination of the child's movements and concentration are improved. Regular classes with positive emotions form the ability to self-control. The situation of success that a child receives in music lessons is transferred to other spheres of life. The child becomes more confident in his abilities, eager to take on other tasks, because he wants to succeed there.



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Thus, Siniti Suzuki's talent education system will be based on love, on systematic work that will protect against many problems in the future and will have a beneficial effect on the formation of a healthy, harmonious personality.

The outstanding humanist teacher V. Sukhomlinsky was close in spirit and content to the concept of the Japanese master. They created in one era, in the twentieth century, but in different parts of the world. The Ukrainian educator believed that beauty is inextricably linked with the human soul, its work, behavior, language, appearance. The creative soul of mankind, including the Ukrainian people, has created true masterpieces of raising a child's sense of beauty: from the mother's lullaby to complex arts that can be mastered during life, if their foundation is laid at an early age. All the beautiful things that exist in the world around us and created by man for other people should touch the child's heart and ennoble it, – said V. Sukhomlinsky.<sup>62</sup>

It is no coincidence that the program of music for primary school, developed by the composer, academician, Doctor of Arts D. B. Kabalevsky, begins with the epigraph of V. Sukhomlinsky «Music education is not the education of a musician, but primarily the education of man».

Symbolically, at about the same time, Siniti Suzuki wrote on the other side of the world: «If such a national policy could be pursued in as many countries as possible (no doubt, I see Japan as a leader in this matter), then in 20-30 years the world would change positively. The love that parents show for their children would be sown in their souls. With the help of specially trained instructors, both good character and great abilities would penetrate into every home. I believe that this would save a large number of children on earth. When you realize that children can be brought up in different ways, it becomes clear that the problem of child development lies in the minds of all adults in the world».<sup>63</sup>

In Ukraine, the Suzuki technique is becoming increasingly popular in the system of music education of preschool children. In particular, the music director from Khmelnytsky region Iryna Trofimchenko developed a system of working with children according to the Suzuki method. The teacher follows the following recommendations.<sup>64</sup>

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<sup>62</sup> Сухомлинський В. О. Вибрані твори: Т. 5. Київ, 1977–1980.

<sup>63</sup> Скрипаль за методом Сузукі або Школа виховання талантів (від 2-х до 15 років). Посібник. К. : АДДЕВ, 1993.

<sup>64</sup> Трофімченко І. Як навчати музики найменших (за методикою «Виховання талантів» Сініті Судзукі) // Дошкільне виховання. 2010. № 2. С. 24–26.

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The child should be allowed to listen to as much good variety of music as possible. Music can sound like a background in everyday life: during classes, games, preparing for lunch or sleep at home and in kindergarten. You need to choose the music according to the mood you create. A. Vivaldi's «Seasons» and W. Mozart's symphonies are good for quiet classes. He advised to use A. Dvorak's «Slavic Dances» to lift his spirits.

It is advisable to give your child to listen several times a day to works that he learns or will learn in the future.

The kid constantly needs to be interested in employment. It is difficult for young children to concentrate for a long time, so daily lessons should consist not of one lesson of 30 minutes, but of several mini-lessons of 5-6 minutes each.

Starting with the first musical phrases, you should start developing the expression and temperament of the performer.

It is good to organize group music lessons: singing with accompaniment (one sings, one plays), four-handed piano, playing the violin ensemble (2-3 and up to 10 instruments).

Joint music making (especially with small children) can also be performed with the help of children's instruments (xylophone, metallophone, tambourine, drum, etc.).

The method of music education according to the principles of S. Suzuki gives each child a huge impetus for the development of musical and all other abilities.

**CHERKASOV V. F.**

Doctor of Pedagogical Sciences, Professor

### **CONCEPT OF MUSICAL AND AESTHETIC EDUCATION OF DMITRY BORYSOVYCH KABALEVSKY КОНЦЕПЦІЯ МУЗИЧНО-ЕСТЕТИЧНОГО ВИХОВАННЯ ДМИТРА БОРИСОВИЧА КАБАЛЕВСЬКОГО**

Dmytro Borysovych Kabalevsky (1904–1983) was an outstanding Soviet composer, doctor of art history, teacher, educator, public figure, and People's Artist of the USSR. He graduated from the Tchaikovsky Moscow State Conservatory in 1929 with a degree in composition from M. Myaskovsky and in 1930 with a degree in piano from A. Goldenweisser. From 1932 until the end of his life he taught composition at this school. In

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the postwar years he was the editor-in-chief of the magazine «Soviet Music», a member of the Union of Composers of the USSR.

D. Kabalevsky wrote music in various genres. The composer's creative output includes five operas, ballet, operetta, four symphonies, orchestral poems and suites, cantatas and instrumental concerts, and a large amount of piano music. In addition, the artist wrote music for theater productions and movies. The most popular among the composer's works are the operas Cola Brunion and The Taras Family, the cantata Requiem based on the words of R. Rozhdestvensky, written on a heroic and patriotic theme, as well as songs for young people: «Our Land», «School Years», «Song about school», «School waltz».

The artist dedicated some of his work to young people, including a triad of instrumental concerts, a series of piano pieces and songs, Shakespeare's Ten Sonnets, and a large number of songs for children of all ages. Some of these works are included in the school program «Music», they are performed at concert venues, competitions and festivals, unite and enrich young people from around the world.

D. Kabalevsky (1962) headed the commission on aesthetic education of children and youth. He was also vice president of the International Union for Music Education (ISME). The artist constantly took care of the musical and aesthetic education of young people. At his initiative and direct participation in the Column Hall of the House of Unions (Moscow) were held «Musical Evenings for Youth» or «Evenings of Peers», where young people got acquainted with symphonic music written by composers in different historical periods.

D. Kabalevsky was a member of the jury of the First and Second International Competitions of Performers named after P. I. Tchaikovsky, whose concerts took place in the Great Hall of the Moscow Conservatory. Written by the composer «Rondo for Piano» and «Rondo for Piano Violin» became mandatory for the contestants.

Dmytro Borysovych founded the methodical magazine «Music at School» (1983), on the pages of which the best developments of music lessons, scenarios of extracurricular educational activities of artistic and aesthetic orientation, present the experience of leading specialists in music and pedagogical education, publish music, songs and musical works written for children.

### **Historical conditions for creating a new concept**

In the late 60's of the twentieth century. D. Kabalevsky was convinced that it was necessary to reform the system of mass music

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education, which in its fifty years of existence had fulfilled its role and needed urgent renewal. This was felt by teachers, organizers of the music education system, as well as children who lost interest in music. Music and singing lessons, which organically combined choral singing, learning the basics of music literacy and listening to music, needed to update and create a system that would meet the needs of young people in the world of music, spiritual culture and musical worldview.

Based on many years of experience and observation of the organization of the national music education system and teaching «Music and Singing» in secondary schools D. Kabalevsky concluded that it is necessary to create a system or concept that would introduce students to the world of music, taught them to love and perceive music of various forms and genres, brought up students' musical culture, formed their inner spiritual world.

It was necessary to develop and implement a methodology that would significantly affect the content of lessons and would contribute to the formation of students' interest in music, the desire to be actively involved in musical and creative activities. It was necessary to interest young people in the content of educational material and the process of learning the values of musical art. D. Kabalevsky was deeply convinced that students need to develop interest and desire to engage in music, and the teacher to create all the conditions for the full development of musical and creative abilities of children in any kind of musical activity.

Given the above, in the 70s of the twentieth century. D. Kabalevsky developed, tested and scientifically substantiated a new concept of musical and aesthetic education of youth. An experiment in the development and testing of this concept began in 1973. To do this, created a laboratory of music education, which included specialists in musicology, pedagogy, psychology. The staff of the laboratory headed by Dmytro Borysovykh developed several versions of the Music program, which was tested at the Moscow School № 209. E. Abdullin taught music lessons with D. Kabalevsky in parallel classes. It was an experimental test of students' perception of the content of the program and a test of the leading approaches and principles underlying it.

The first version of the program on «Music» and lesson methodological developments were published in 1980. Scientists from different republics of the former USSR were involved in its adaptation. Under this approach, 14 versions of the program were created, taking into account the national characteristics and musical folklore of each republic.

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The program became the basis of a new concept of musical and aesthetic education of schoolchildren.

Video materials of lessons conducted by Dmytro Borysovych with students of this school have been preserved. Thus, we have the opportunity to follow how the great teacher and famous composer of the twentieth century worked with children. These lessons are considered an example of a high level of pedagogical skills and the ability to communicate with music and its creator. The approaches, methods and techniques of cognition of the laws of musical art, which D. Kabalevsky used in his lessons, enabled the pedagogical community to observe how music changes the atmosphere in the classroom and fills the lives of children with its content.

### Basic principles of building a new program

Conceptual approaches became the basis of a new program in «Music». The program is built on a thematic principle, where the study material is related to the theme of the lesson. Thematic construction allowed a combination of different types of musical activities. It is expedient to try to unite all types of work into a single thematic unit, D. Kabalevsky emphasized. Musical works, their interpretation, discussions and debates on problematic issues, collective music making, choral works and music that students create in the process of improvisation should reveal the content of the lesson topic. «Combining all the elements that make up a lesson, subordinating them to the main theme of the lesson, quarter, year, the whole school year» – is the main task of a music teacher.<sup>65</sup>

The proposed principle of thematics grows out of music and relies on music, naturally linking the possibility of achieving the integrity of the educational process not only within one lesson, but during the quarter and the entire course. The thematic construction of the program creates the conditions for achieving the integrity of the lesson. «A music lesson should always be holistic, combining all its elements into a single concept: music, musical art» – said D. Kabalevsky.<sup>66</sup>

The integrity of the music lesson is considered the main principle and opportunity to reveal the theme of the lesson. The lesson in the minds of students, in their mastery of different types of musical activities should be holistic. Instead, it should be borne in mind that each teacher identifies individual structural components of the lesson, which are built on certain

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<sup>65</sup> Кабалевский Д. Б. «Ровесники»: Беседы о музыке для юношества. Вып. 1. М. : Музыка, 1980. 120 с. С. 21.

<sup>66</sup> Там амо. С. 25.

principles and constitute a lesson scenario. These principles should be a guide only for the teacher, and in the minds of students the structural components of the lesson should be aimed at disclosing the stated topic.

The next principle and feature of the new program is its focus on the previous life experience of students, which is gradually enriched, allows you to accumulate, develop and consolidate the acquired musical impressions. Starting forms are song, dance and march. «The reliance on the 'three whales' determines the natural connection between school music lessons and the daily lives of schoolchildren», said Dmytro Borysovych. By learning music, children understand, they learn and understand the principles of life, and music is life itself. D. Kabalevsky presented song, dance and march as three whales in music, which allow to combine great musical art with school music lessons. He is credited with the pedagogical understanding and methodological implementation of this idea in the practice of music and aesthetic education.<sup>67</sup>

The most important principle of the new program is the principle of relying on «three whales in music». «Just as the foundation connects the house with the earth, with the ground on which it stands, so song, dance and march connect the building of music with large masses of people, with the people's soil», wrote D. Kabalevsky. The three whales are the main areas of music. Art critics who studied the basics of professional music also focused on this.<sup>68</sup>

Song, dance and march combine the school subject «Music» with great art, expand and deepen the musical culture of students. «Relying on the» three whales «allows you to enter any field of music, in particular, the most complex genres – opera, ballet, symphony, instrumental concert» – she said L. Khlebnikova.<sup>69</sup>

Therefore, it is likely to say that the pedagogical concept of D. Kabalevsky is the crown of music pedagogy of the twentieth century, because it absorbed the ideas of his predecessors and is based on a solid methodological foundation of modern science. The concept of the scientist is based on mastering the laws of musical art in the formation of musical

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<sup>67</sup> Кабалеvский Д. Б. Воспитание ума и сердца: Кн. для учителя. 2-е изд., испр. и доп. М. : Просвещение, 1984. 206 с. С. 20.

<sup>68</sup> Кабалеvский Д. Б. «Ровесники»: Беседы о музыке для юношества. Вып. 1. М. : Музыка, 1980. 120 с. С. 11.

<sup>69</sup> Ростовський О., Хлебнікова Л., Марченко М. Програми для загальноосвітньої школи / Ростовський О., Хлебнікова Л., Марченко М. К. : Пед. думка, 1986. С. 5.

perception and musical culture of students as part of their spiritual development.

It should be noted that for the development of pedagogical concepts and a new program of «Music» Dmitry Borisovich gave a certain place to «calendar songs», and not only songs but also music dedicated to significant events in society. These are songs and musical works dedicated to the Great Patriotic War, for example, the «Leningrad» Symphony № 7 D. Shostakovich. «Themes combined with the name» calendar «are extremely important, filled with great civic, ideological, political and emotional content», said D. Kabalevsky. The scientist emphasized their social significance, focus on the education of patriotism, social activity, tolerant attitude to the musical cultures of different peoples of the world.<sup>70</sup>

This shows that the outlined principles of building a new program have become a guide for students and teachers, as well as scientists who research and develop strategic directions for the development of music education, theory and practice of music education.

### **Methods of music education and upbringing**

Analysis of the concept of music and aesthetic education, proposed by Dmitry Borisovich, shows that it reveals some special teaching methods that have become the basis of specific types of musical activities. They significantly affect the organization of the educational process and the quality of knowledge acquisition, skills and abilities of students.

The method of running ahead and returning to the past was introduced by D. Kabalevsky and scientifically substantiated

E. Abdullin in the process of working on a new program in music in the 70s of last century. The introduction of this method in music education is due to both organizational and substantive characteristics, namely:

- in order to activate the cognitive interest of students;
- conscious perception and reproduction of musical phenomena and facts;
- improving the quality of knowledge;
- creating a holistic picture and ideas about the patterns of development of musical art.

These circumstances made it possible to prove the feasibility of the components of this method. Thus, it is quite natural that running ahead not only stimulates the cognitive activity of students, but also promotes the

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<sup>70</sup> Кабалеvский Д. Б. «Ровесники» : Беседы о музыке для юношества. Вып. 1. М. : Музыка, 1980. 120 с. С. 22.

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consistent assimilation of educational material that ensures the quality of music education. Running ahead helps to specify and clarify the musical phenomena and facts around which the discussion arose, or which became the object of self-knowledge and determine the guidelines of independent work to achieve the expected result.

Return to the past is due to the logic of the educational process aimed at the strength of knowledge and quality of artistic and aesthetic education of youth. Recalling the knowledge needed to learn new musical material makes the process of learning and communicating with works of music consistent and stable. While working on the school song repertoire, the teacher is constantly working to improve vocal and choral skills. The mechanism of their practice requires taking into account previous experience: sound production skills, purity of intonation, sense of ensemble, development of harmonious hearing, etc. In addition, to work with a school song, you need to have music-theoretical training, and this requires the teacher to constantly turn to previous material.

Given the above, the method of running ahead and returning to the past promotes the consistent assimilation of musical material, allows you to specify and clarify musical phenomena and facts, ensures the stability and integrity of the educational process.

Method of musical generalization. It, in combination with other methods of music pedagogy, was actively introduced by scholars at various stages of the history of music education. Back in the early twentieth century. V. Shatska in the children's colony «Vigorous Life» offered children to listen to music and summarize musical phenomena. In the 70s of the last century D. Kabalevsky and E. Abdullin actively used the method of musical generalization, developing and implementing new concepts of musical and aesthetic education of youth.

Against the background of historical trends in the development of music pedagogy, the mechanisms of action of methods of music education are revealed. When describing the method of musical generalization, it should be remembered that it has certain mechanisms and is the result of mental actions, which include comparison, analysis, synthesis, abstraction, classification and systematization. Observing the development of the drama of a musical work, we focus on certain means of musical expression. After comparison, analysis and synthesis, we single out their parts, aspects, elements, features and properties.

By means of abstraction of a musical image, isolation of its characteristic signs and properties in a brain of the child there is a classification and systematization of means of musical expression that as a



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result allows generalization of a musical image. Such mental operations contribute to the organization of musical-theoretical knowledge required for qualitative generalization in the interpretation of works of musical art.

Therefore, it is quite natural that the generalization of signs and properties, parts and elements of musical language is a complex, dynamic and multifaceted process. This requires consistent and systematic mastering of music-theoretical knowledge, experience in using acquired skills in interpreting works of musical art, knowledge of the history of music culture and purposeful pedagogical guidance in this process.

It is worth noting that the method of musical generalization is a complex mechanism of speech action, which helps to reveal musical phenomena and images on the essential features common to them.

D. Kabalevsky interpreted the method of emotional drama as a method by which the lesson is directed, a plan summary of the scenario of the educational event is drawn up. Depending on the preparation of each individual student and the class as a whole, the teacher prepares different lesson scenarios for each parallel class. When in the process of vocal and choral work students show good results, sing intonation cleanly, clearly, adhere to the required sound and sound, respond to the teacher's comments, do not interrupt this type of work and move on to the next, which is planned according to the syllabus. It is advisable to continue working on a school song or choral work, and in the next lesson to pay more attention to improvisation or listening to music.

Thus, these teaching methods are special in the system of music education, which affect the quality of the learning process and the acquisition of knowledge, skills and abilities in certain types of musical activities.

### **Analysis of musical activities**

D. Kabalevsky's concept is based on the formation of musical culture as a component of the spiritual culture of the individual. Under musical culture, the scientist understood the socio-artistic experience in the field of musical art and the assimilation of artistic values of mankind. The formation of musical culture takes place in the process of mastering the main types of musical and creative activities, including: listening to music, vocal and choral work, learning musical literacy, playing basic musical instruments, improvisation and movement to music.

Positively perceiving the pedagogical concepts of his predecessors, Dmitry Borisovich believed that the basis of musical and aesthetic education and development of musicality is an active perception of music in all its

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forms: listening, performing (choral and solo singing, playing musical instruments), improvisation, movement under music, music creations. During the perception of music, children form musical and artistic images, associate relevant events and situations, which are transformed into norms and rules of behavior. Emotional impressions determine emotional experiences that have a positive effect on the consciousness of the individual and encourage young people to active creative activities in the environment.

D. Kabalevsky stressed that the skills of perception and acquisition of musical and auditory experience are actively formed in the process of listening to music. «The auditory experience gained by students during the first two years of studying music allows them to bring students to a sense of style of a composer, to form in them the ability to identify the author of new, previously unfamiliar music».

The composer wrote a lot of music for young people, which he presented to students in his lessons, organized a lively discussion with them, encouraged to discuss works of musical art through the means of musical expression and experience of communication with masterpieces of world music.

Analyzing the musical works that are the basis of any topic of the school curriculum, Dmitry Borisovich tuned students to the perception of music as a living, visual art, born of life and directly related to life. He tried to teach children to distinguish real music from bad, developed the ability to hear the nature of music, to feel the inner relationship between the nature of music and the nature of its performance, to identify the author of the work, to recognize the work itself.

It was important for the author of the concept to select the importance of selecting the repertoire for listening. He believed that highly artistic works of domestic and foreign classical composers and contemporary authors have significant educational potential. They are able to cause a positive emotional reaction in the audience, contribute to the formation of universal aesthetic qualities and spiritual culture of the individual. Folk music was also relevant for the composer, which he considered a source of inspiration for composers and a powerful means of cultivating a sense of patriotism and love for his native land.

Perception of music in the process of choral and solo performance has a positive effect on the involvement of children in vocal and choral work. «Every class is a choir», he said

D. Kabalevsky. This indicates that the teacher attached importance to the choral and vocal education of young people. It is no coincidence that the content of the program «Music» includes works by children's composers

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and arrangements of folk songs made for children of different ages. Dmytro Borysovych also wrote many songs for young people. Along with songs by other composers, they were also included in the program.

Vocal and choral work is considered to be the most accessible and widespread form of making music, during which there is a perception, reproduction and assimilation of works of musical art. In the process of combining music and poetry, children develop an interest in music and artistic performance, form vocal and choral skills, develop musical and creative abilities, self-expression and self-realization of the individual.

Vocal and choral work involves mastering vocal and choral skills. «By skills, we mean repetitive repetitions of certain actions without conscious control».

Vocal skills include: singing posture, breathing, sound production, sound science, diction. The skills of formation and ensemble, as well as the skills of singing on the teacher's gestures are considered choral skills.

It should be noted that D. Kabalevsky focused on the fact that the formation of vocal and choral skills takes place in a complex. This is due to the fact that the whole child's body takes part in the singing process, and first of all the central nervous system and voice-forming organs. When the teacher works on the purity of intonation, be sure to take care of sound, articulation, focus on chain breathing, and so on.

It should be emphasized that the mechanism of formation of vocal and choral skills in children will be more successful when students learn to analyze, record changes that occur as a result of joint vocal and choral activities, compare sound with their own auditory-visual and spatial sensations.

The composer gave a prominent place to the study of musical literacy, emphasizing that children should have the basic categories and know the basic theory of music. This is necessary in order to interpret the intonational and figurative content of the music they perform or listen to. With this approach, the compilers of the school program, starting from the second grade, introduce concepts that allow to understand the laws of musical art.

Experience shows that mastering the basics of musical literacy brings students to a higher level of perception of music. But this should not be an end in itself, said the author of the new concept. Mastering the basics of music theory will provide students with further quality communication with the art of music at any level. «Musical literacy is essentially a musical culture, the level of which is not directly dependent on the level of mastery of musical (musical) literacy, although it requires knowledge of this

literacy» This shows that the outlined principles of building a new program have become a guide for students and teachers, as well as scientists who research and develop strategic directions for the development of music education, theory and practice of music education This shows that the outlined principles of building a new program have become a guide for students and teachers, as well as scientists who research and develop strategic directions for the development of music education, theory and practice of music education This shows that the outlined principles of building a new program have become a guide for students and teachers, as well as scientists who research and develop strategic directions for the development of music education, theory and practice of music education – said D. Kabalevsky.

Paying attention to the development of artistic and creative imagination, the author of the concept emphasized the need to develop children's mental abilities.

D. Kabalevsky recommended that teachers set children up for dialogue with music. Interpretation of the intonational and figurative content of music should take place using musical terminology. With the help of means of musical expression, children must characterize the musical images and content of the musical work.

In addition to learning the school song repertoire from the teacher's voice, children learn the melody on their own according to the musical notation. To do this, you need to develop the skills of reading notes from a letter. Mastering musical literacy will help to learn your favorite song, analyze a piece of music, prove your own views on the impact of music on human life.

He considered the involvement of children in playing elementary musical instruments (tambourine, drum, triangle, metallophone, xylophone, etc.) to be a component of musical and aesthetic education. These are percussion and noise instruments, as well as instruments with a certain pitch.

Playing these instruments requires appropriate skills and abilities, has a positive effect on the development of musical performance and creative abilities of students. Dmytro Borysovych offered various forms of work with the use of musical instruments. This can be an accompaniment to a school song, movements to music, as well as ensemble music.

The author of the concept envisaged the creation of small ensembles in music lessons and providing opportunities for each child to show individual abilities, master the skills of playing musical instruments. It is advisable to continue this work in extracurricular activities, to pay more attention to children in mastering a certain musical instrument. Ensemble

music contributes not only to the formation of aesthetic values of young people, but also cultivates in students a sense of responsibility and collectivism, teaches to overcome difficulties, to enjoy creative self-realization.

D. Kabalevsky gave an important place to the development of creative abilities of schoolchildren in all types of musical activities, in the process of involvement in various forms of music making. One of these activities, the artist considered improvisation or music creation. The most accessible types of improvisation in music lessons are rhythmic and vocal improvisation. The author suggested certain types of rhythmic improvisation in creative tasks to create an accompaniment to a school song or rhythmic accompaniment to an instrumental miniature performed by a teacher. Students can use percussion and noise elementary instruments to organize an ensemble, create different versions of rhythmic improvisation according to the proposed melody.

Note that students are interested in vocal improvisation.

D. Kabalevsky developed different versions of creative tasks for vocal improvisation. The author of the school program suggested to continue the melody recommended by the teacher (instrumental or vocal) and to finish it on a tonic of the set key. It is expedient to offer the student to go beyond the major-minor frets, «when the melody does not always have to end in a tonic, but can go to different interrogative», «incomplete intonations».

Unfortunately, in the scientific and methodological literature little attention is paid to the development of improvisational skills of students of mass secondary schools. Instead, the author noted that improvisation classes promote «first, the development of intonation and mood; secondly, the development of creative imagination».

Improvisation classes stimulate the development of children's creative imagination, promote awareness of the means of musical expression through which students express their feelings and emotions, attitudes to the environment, help to realize their role in society.

D. Kabalevsky asked to reconsider the plans for the training of teachers in the system of music and pedagogical education, able to properly organize work with children on the development of improvisational skills. It is expedient to train specialists who would master the technique and teach children to improvise, prepare them for self-discovery and self-realization in the field of musical art.

To develop the creative imagination, Dmytro Borysovykh offered children different musical and rhythmic movements, with the help of which

children of primary school age better remember the content of round dances, which they study in class. Here they are participants in theatrical action. «Children follow the coordination of movements, they have a sense of responsibility for joint actions and ensemble coherence, a sense of harmony in creating a musical composition».<sup>71</sup>

Performing folk songs, it is advisable to invite students to express their feelings through movements that complement and more deeply reveal the musical and artistic images. These feelings are transmitted to the listeners and contribute to the accurate reproduction of the intonational and figurative content of folk songs. Thus, the performance of folk songs with movements helps to focus the listeners, penetrate into the content of those events that are the basis of the plot of the work, allows emotional perception of the artistic content of the musical work.

Summing up, it should be noted that the main types of musical activities proposed by D. Kabalevsky and based on the school curriculum have a positive effect on the process of musical and aesthetic education of students, form universal values and personality development at different stages of learning.

### **Methods of teaching music in primary school**

Mastering the methods of teaching music in primary school involves the relationship of pedagogical action with the content of the lessons themselves. The first grade focuses on folk songs and dances, as well as works by composers, which will help to learn: «What feelings does music convey», «What does music say», «How does music tell» and «What and how does music tell. Children study the character, emotional content of musical works, artistic images transmitted in music, with the means of musical expression.

Introduction to the magical world of beauty occurs in the process of listening to fragments of musical works accessible and understandable to children. Music should be short in duration, and the introductory word of the teacher should contain information that will help focus the attention of first-graders on the role of musical art in everyday life and its impact on the inner state of the individual.

The teacher needs to find the most appropriate ways to discuss with the children what they visually perceived, which led to their emotional

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<sup>71</sup> Ростовський О. Я. Методика викладання музики в основній школі: навч. посібник / Ростовський О. Я. Тернопіль: Навчальна книга – Богдан, 2001. 272 с. С. 264.

response. One of such methodical methods can be a discussion with the analysis of answers to the questions asked to the class before listening to the work. With this approach, students realize that music affects a person's inner state and changes his mood. The composer achieves this through the basic means of musical expression: melody, meter, rhythm, tempo, dynamics, nuances and more.<sup>72</sup>

The main task of the teacher in mastering, at first glance, similar topics – to combine the elements that make up the lesson into one whole, as well as to subordinate them to the main theme of the quarter. The lesson should be a dialogue based on students' understanding of the basic means of musical expression of the relationship.

In the second grade, students learn «Three types of music – song, dance, march». The teacher leads them to the fact that children independently determine the types of marches (military, sports, fairy tales, etc.). With the help of percussion and noise instruments learn different types of dance, feel the strengths and weaknesses, gain an idea of the musical phrase. According to a similar method, younger students master and identify the third whale – the song.

Mastering knowledge, skills and abilities on the topic «**Three types of music – song, dance, march**» will help students form ideas about the main types of music and their varieties, which is the basis for further mastering the laws and trends of music. In addition, the musical auditory representations that students receive in the process of perceiving music, contribute to the acquisition of musical experience and expand the musical horizons of children.

Assimilation of the theme «What music is talking about» takes place in the repertoire already familiar to second-graders. Children feel the mood of the work, recognize how music changes, conclude that music reveals not only the inner world of man – his thoughts, feelings, moods, but also depicts various movements and phenomena of the environment.

Perception of works of musical art, provided by the school program «Music», helps students learn the relationship of expressiveness and imagery in music. They are convinced that the composer through the means of musical expression conveys the inner world of man: states and moods, thoughts and feelings. Depicting various movements, pictures of nature, the

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<sup>72</sup> Ростовський О., Хлебнікова Л., Марченко М. Програми для загальноосвітньої школи / Ростовський О., Хлебнікова Л., Марченко М. К. : Пед. думка, 1986.

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composer seeks to express the feelings of the individual, his personal attitude to life phenomena.<sup>73</sup>

The second half of the year begins with the study of the topic «Where do we take the song, dance, march». The teacher tells students about opera, ballet, symphony, instrumental concert. It is advisable to plan the lesson scenario so that children feel the contrasts that allow them to maintain attention, create a creative atmosphere, situations of interest and desire to communicate with music and participate in its creation.

Studying the topic «What is musical language» helps to generalize students' knowledge of the elements of musical language. Children experience the difference between spoken and musical language, realize the expressive importance of the elements of musical language (melody, rhythm, meter, mood, tempo, timbre, dynamics, register, texture, performance touches) in the relationship and interdependence.

On the example of S. Prokofiev's symphonic fairy tale «Peter and the Wolf», students learn the expressive and pictorial possibilities of timbre in music, master certain themes and musical instruments. In this situation, we bring children to the perception of the instruments of the symphony orchestra.

The teacher must convince students that mastering the basic elements of musical language will help to perceive any piece of music, interpret its intonation and image content, which will help to understand the thoughts and feelings of the composer.

Music lessons in the third grade allow students to perceive and understand the main types of music, mastering the theme «**Song, dance, march grow into singing, dancing, marching**». Of the three types of music, there are three features of music that play an important role in it. In the process of observing the development of music, students conclude that song is music imbued with singing, song melody, but not necessarily intended for singing. Dance is music that is permeated with dance rhythms, but it is not necessary to dance to it. Marching is music full of marching rhythms, but you don't have to step on it.

On the examples of music by M. Glinka, E. Grieg, R. Shchedrin, D. Kabalevsky, J. Bizet, P. Tchaikovsky, L. Beethoven, F. Chopin and students of folk music learn singing, dancing and marching. Children are convinced that there are songs-marches, songs-dances, there is song-march and song-dance music.

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<sup>73</sup> Ростовський О. Я. Методика викладання музики в основній школі: навч. посібник / Ростовський О. Я. Тернопіль: Навчальна книга – Богдан, 2001. 272 с.



An example of a combination are the preludes № 7 and 20 by F. Chopin, where dancing and marching are combined with singing. In the prelude № 7 the composer's love for Polish folk songs and dances is felt, and in the prelude № 20 there is sadness for the sufferings of the oppressed Polish people. After listening to the polonaise A du F. Chopin, students should feel in it a solemn step and dancing character. Thus, we find singing, dancing and marching in the works of various composers, it makes their music accessible and understandable, as well as enables its influence on the formation of the musical worldview of young people.<sup>74</sup>

The content of the lessons of the second quarter is covered by the topic «Intonation». First of all, the teacher should draw the children's attention to the fact that music is close to spoken language. To confirm, read a poem known to children. The first time it should be done without intonation, the second – clearly. It is worth asking: what did they understand?; which option did they prefer?; What is the difference in the perception of the text of the poem? Together with the teacher, the class concludes that in language and music there is a weakening and strengthening of sound, there are strong and weak fates, accents, pauses, punctuation. Sometimes a person can speak in an expressive singing language close to lyrical music. What a child says can be written in words, and musical intonation can be recorded in pitch and duration. An example is D. Kabalevsky's song «Who's on duty?», Where the conversation of children discussing the responsibilities of the on-duty in the classroom is heard, so interrogative and affirmative intonations appear in the music. Students determine the main intonations in the works that sound in the lessons. In the end, the teacher leads them to the conclusion that intonation is the basis of music and the brightness of music depends on its brightness.

When studying this topic, the teacher must be tolerant of each student and respect the individuality of his perception of the intonational and figurative content of the musical work. «It takes a lot of patience, tact, and the ability to explain in an innocuous way to a student the mistake he made, to lead him from the wrong answer to the right one, to reinforce it with the music itself».<sup>75</sup>

In the third quarter of the third grade, children master the theme of «Music Development». On the example of the school song repertoire, the

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<sup>74</sup> Там само.

<sup>75</sup> Ростовський О., Хлебнікова Л., Марченко М. Програми для загальноосвітньої школи / Ростовський О., Хлебнікова Л., Марченко М. К. : Пед. думка, 1986. С. 22.

teacher proves that depending on the literary text, the melody proposed by the composer changes in each verse. This process is due to changes in tempo, dynamics, nuances, registers and other means of musical expression. This also applies to instrumental music.

Of course, the analysis of the works provided by the school curriculum helps to bring students to the definition and consolidation of the concept of «performance development». The authors of the school program «Music» to master and understand the theme «Development of Music» offer different content and genres of musical works. It is advisable for the teacher to focus children's attention on the development of the melody of the Russian folk song «In the field the birch stood», which was used by the composer P. Tchaikovsky in the fourth symphony.

It is an indisputable fact that music is an art that develops in movement and space, without the development of music does not exist. Studying the topic «Development of music», younger students are convinced that development is primarily a change in the intonation and image structure of the work, and intonation is the basis of music, which depends on the brightness of the perception of a musical work. D. Kabalevsky compares the development of music with human life, during which there is a constant development of thoughts and experiences, moods and feelings.

The author of the school curriculum emphasized that every child is a person who should be treated with kindness, trust and respect. It is necessary to respect the opinion of each student and find a rational grain in it. When thinking about music, it is advisable for students to use the following statements: «I believe», «In my opinion», «I feel», «I am convinced».

While studying the topic «Structure (forms) of music» the teacher introduces younger students to one-part, two-part and three-part forms of music, draws attention to the fundamental difference between the two forms – rondo and variation. Listening to E. Grieg's «Songs of Solveig», students are convinced that it consists of two contrasting parts: a calm, sad, melodic melody is replaced by a more moving, bright, dancing rhythm. Minor is changed to major, the first part is sung with lyrics, and the second – vocals.

When studying topics, students should be reminded that the variational form involves changing the topic, and rondo means circle. The attention of younger students should be focused on repetitions and contrasts of musical forms, the fundamental difference between the forms of rondo and variation. The teacher must acquire knowledge and skills, form intonation and auditory experience of students, teach children to understand the musical language of the work, creatively perceive its figurative content.

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The theme of the first half of the fourth grade is «Music of my people». From the first lesson the teacher introduces students to the world of folk and compositional music. This happens when children discuss their impressions of summer meetings with music. In the meantime, it should be noted that folk songs are passed down from generation to generation, from family to family. And composers' songs are written by composers and poets. They may be similar in nature and content to a folk song. It is no coincidence that they are said to have written these songs in the folk spirit.

This topic is of particular importance in the patriotic upbringing of students, the education of love for their homeland, respect for the historical past of their people, those who defended the freedom and independence of the Motherland.

D. Kabalevsky took a balanced approach to solving this problem, combining folk music with professional music. After listening to and studying Russian folk songs, students conclude that the leading feature of Russian folk songs is chanting, the presence of undertone polyphony, the comparison of major and minor.

Going deeper into the topic «Music of my people», students are convinced that composers often write music in the folk spirit. After getting acquainted with the music of Russian composers, children conclude that folk and compositional music reveals a variety of moods, feelings, thoughts and characters of people. She is slow and fast, sad and cheerful, heroic and lyrical, about the work of people, the beauty of the native land, glorifies the love of young people and love for the Motherland.

A logical continuation of the theme of the previous half of the second half of the year is the realization that «there are no impassable boundaries between the music of my people and the music of other peoples». The main goal of the teacher is to convince students that Russian folk music is similar in its intonation structure to the music of Slavic peoples. For comparison, it is appropriate to invite students to listen to the Belarusian folk dance «Bulba» and the Georgian – «Lezginka». In addition, it is worth studying the Ukrainian folk song «Come out, come out, Ivanka», which Russian composer P. Tchaikovsky skillfully used in the finale of the First Piano Concerto for piano and orchestra, and the melody of Ukrainian folk song «Crane» P. Tchaikovsky based the variation cycle exposition of the finale of the Second Symphony. When studying and performing folk songs, it is necessary to achieve length and melody, to focus on the free movement of voices in the sub-voice polyphony.

This theme develops the interconnectedness and interaction of the music of different peoples. Students are convinced that each nation has its

own music (folk and compositional), which is different or, conversely, so similar that it is difficult to determine which nation it belongs to.<sup>76</sup>

Children listen to the Belarusian folk dance «Bulba», the Latvian folk song «Viy, viterets», the Uzbek folk song «Mavryhy», the Ukrainian folk song «Zhenchychok-brenchychok». On the example of these works, children draw conclusions about the commonality and difference of folk music. A similar approach is used to get acquainted with composer's music.

Summarizing the content component of music lessons in primary school and approaches to teaching methods, it should be noted that the teacher must be creative in implementing the content of the program. Using steel and finding new methods of music education, it is necessary to organize work with children so as to interest students and stimulate their spiritual development, the possibility of self-realization and self-improvement in the field of music.

### **Methods of teaching music in primary school**

Changes in the psychophysiological development of students in grades 5-8 affect the learning process, as well as the perception of music. The content of the program material is being improved. The topics of the first half of the year: «What would happen to music if there was no literature» and «What would happen to literature if there was no music», helps to identify the relationship between music and the art of speech. Emphasis is placed on comparing different arts: music and literature.

It is obvious that the perception of works of musical art, as well as historical facts and phenomena occurs against the background of the development of logical thinking of adolescents. Using basic knowledge of the relationship between music, literature and painting, students independently conclude that with the help of words the writer conveys his thoughts and feelings, the composer does it with the help of musical sounds. The song is a combination of words and music. The teacher leads the students to the fact that composers use melodies of folk songs to create instrumental music.

It is valuable that students deepen their knowledge, realizing that opera has a libretto, ie a literary basis. It is a synthesis of many types of art that originated in Italy more than 400 years ago. Students learn about the history of formation and features of this genre of music, listen and discuss the nature of musical images.

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<sup>76</sup> Программа по музыке для общеобразовательной школы, 1–3 классы. М. : Просвещение, 1984. 76 с. С. 56.

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The multifaceted approach to revealing the content of educational topics of the first half of the year allows to enrich the idea of music for movies and theater performances, where music is performed by main characters or ensembles, as well as deepen adolescents' understanding of fairy tales in music. This approach of the teacher to the organization of the educational process helps to create a creative atmosphere and give young people the opportunity to realize their inner potential. Students will gladly and responsibly participate in research activities, show cognitive activity and initiative for further communication with the art of music.

In the second half of the year, D. Kabalevsky proposes to reveal the connection between music and fine arts while studying the topics «Can we see music» and «Can we hear painting». Listening to the works of A. Vivaldi «Winter» from the series «Seasons» and G. Sviridov «Singing winter, voices» from the cantata «Poem in memory of S. Esenin» and viewing reproductions of paintings by I. Grabar «February Blue» and J. Bokshay «Winter», it is advisable to focus the attention of adolescents on how composers and artists through the means of musical expression and through the comparison and combination of colors reveal the image of winter.

The theme of combination, interaction of music and painting brings young people to the realization of Impressionism as a direction in music, fine arts and literature of the late nineteenth – early twentieth century. Appearing in French painting of the 60s and 70s, Impressionism in music was distinguished by the desire to recreate the spontaneity of nature, sophistication and uncertainty of the melodic system. It is no coincidence that listening to C. Debussy's symphonic suite «Sea» and watching reproductions of the painting «Impressions». Sunrise by Monet, students exchange ideas, observe the dynamics of the development of the artistic image and empathize with the performers of the musical work.

Summarizing the theme of the fifth grade, we note that the combination of music and fine arts has a positive effect on the intellectual, artistic, mental, moral and aesthetic development of the younger generation. Comparisons, comparisons, generalizations and creative representations of works of art stimulate the development of creative thinking, enrich the spiritual world of adolescents, stimulate self-development and self-improvement of the individual.

The content of the school curriculum in the 6th grade is much more complicated, when students are convinced that music affects the spiritual world of man. Having studied the topics of the first half of the year «The Transforming Power of Music», we can conclude that music is a language of

feelings. This is a very important issue for adolescents, it answers the questions that arise in relationships between young people, explains the emergence of first feelings about them, dreams, hopes and prospects.

There is no doubt that music primarily affects the development of the emotional sphere of the individual. Adolescents think about their role and place in society, relationships with people, the environment. Young people are in a state of search for answers to questions related to the meaning of life, the appearance of the first feeling for people of the opposite sex, thinking about their own future.

Teenagers find answers to these and other questions in the first lesson, when they are convinced that music can influence a person and generate thoughts and feelings, change characters, awaken courage, cultivate nobility and humanity, inspire positive changes. Listening to J. Brel's Waltz, students are convinced that music affects a person's lifestyle, moral and aesthetic beliefs, behavior in the environment.

An example of the educational impact of music on the minds of adolescents is the content of the 2nd lesson, in which students listen to the first part of the Tchaikovsky Symphony № 6, which is called «Pathetic». This symphony was performed in besieged Leningrad during the Great Patriotic War. For example, the memoirs of the Russian surgeon S. Yudin on the significance of this work in his life are given.

The study of the work of the German composer J. Bach can serve as a continuation of the work on identifying the influence of music on the emotional state of man. Students memorize the «Spring Song» and listen to the Organ Fugue in G minor. Polyphonic music has always interested teenagers. Therefore, it is advisable to offer creative tasks of different complexity for the perception of polyphonic and homophonic types of music. This may be the focus on the entry of each subsequent voice in the fugue.

An example of the emotional impact of music on human consciousness and the heroic struggle for happiness is Beethoven's Fifth Symphony. It is worth mentioning the book by the Czech anti-fascist writer J. Fuček «Report with a slap on the neck», where the author wrote about the influence of Beethoven's music on the prisoners of the Nazi concentration camp. The rhythm of the «motive of fate» from the Fifth Symphony was a sign of communication between prisoners who were in prison cells. So, we are convinced that music can have a great impact on a person, generate patriotic thoughts and feelings, form an attitude to the environment and society as a whole, inspire creative changes, stimulate the energy potential of participants in the learning process.

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Continuing the work on the topic related to the genres of instrumental music on the example of Scherzo in B flat minor and Nocturne in C major by F. Chopin, students get acquainted with the concept of scherzo and nocturne. After listening to the scherzo, teenagers look for epithets with which the author conveys humorous nuances of humor. The opposite in musical characteristics is the nocturne. Students independently find the means of musical expression that convey the lyrical and melodic nature of this work. With this approach, adolescents study history, learn about new genres of instrumental music, use music-theoretical knowledge to characterize the intonation-like content of a musical work, enrich the musical-auditory experience.

Students express their own emotional and aesthetic attitudes towards the musical works they listen to and perform, discover the connections of music with literature and fine arts through related images and emotional moods expressed in works of art. The comparison of the intonation-like content of a musical work with the works of literary and fine arts is based on the acquisition of emotional and figurative definitions of the main means of expression. This approach affects the formation of musical and intellectual capabilities, worldview and creative development of the individual.

It is undeniable that the second half of the 6th grade allows students to immerse themselves in the topic «What is the power of music».

D. Kabalevsky repeatedly stressed that students should realize that the strength of the impact of music on a person is determined by its beauty and truth. It is a beautiful work of art that stimulates life, strengthens the will and aspirations of man, encourages activity and modernization of the world. The power of music in truth and beauty. It can beautify life and enrich a person's spiritual world.

To reproduce the intonational and figurative content of the work, the teacher looks for different ways of sound. According to the nature of the song repertoire depends on the nature of sound. As in the lower grades, in grades 5-6 the work on the cantilena of sound continues, teenagers improve their skills to «pull» the sound. This method is used in most songs. In lyrical works, where the stroke of the legato is introduced, the nature of the sound should be light, gentle and transparent.

It is an indisputable fact that a positive role in the process of vocal and choral work is played by the fact that students in grades 5-6 are fluent in conducting gestures. They are familiar with conductor's schemes and understand the importance of the conductor's requirements. Adolescents respond to dynamic shades and nuances, in accordance with the interpretive

requirements of the conductor adequately reproduce the musical text. In such a situation, the teacher must decide in advance on the interpretation of the intonational and figurative content of the work and clearly present the interpretation of each part or verse of the school song.

Consolidation of basic knowledge, skills and abilities in music theory occurs in the process of ensemble playing in music lessons. Mastering the skills of playing musical instruments with a fixed pitch helps to master the key concepts of music literacy: the location of notes on the note, size, measure, timeline, key, key characters, musical phrase, volume, dynamics and more.

Experience shows that the use of common musical terminology is not difficult for students in grades 5-6 when: mastering music literacy in junior classes was consistent and according to a certain system; the teacher used adequate methods of mastering key concepts; children remained cognitively interested in mastering the skills of playing certain musical instruments, in particular, and the lesson of musical art in general.

Summarizing the content of lessons in 6th grade, we make sure that in each work there is a part of the life of the composer and performer. Music engenders life and enriches it. The beauty of musical art has a positive effect on the spiritual beauty of each person, even when we do not notice it. Perhaps the transforming power of music helps in this.

A new level of comprehension of the intonational nature of musical art by 7th grade students is provided by studying the topic «Musical image». Deepening into the figurative content of music involves understanding the interrelationships of the elements of musical language. The coherence of melody and rhythm, registers and timbres, tempo and meter, nuances and dynamics is determined by the composer's personality, his imagination and sense of the essence of the intonational and figurative content of the musical work. So, when listening to music, teenagers need to find these connections and determine their role in the structure of the musical image.

The world-famous Second Hungarian Rhapsody by the composer and pianist, F. Liszt, is considered to be a striking example of the harmonious interconnection of the elements of musical language. In order to understand the intonation structure of F. Liszt's music, which is based on Hungarian folk music, the teacher should tell the students the most interesting episodes from the composer's creative life, emphasizing that the genius pianist F. Liszt raised the piano to the level of an orchestra. After listening to the Second Hungarian Rhapsody, it is appropriate to discuss it with the students, focusing on the fact that the work consists of two contrasting sections. The music of the first chapter is slow, romantic, bright



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and sublime, in the second chapter the metrorhythm of Hungarian dance music is felt. Dynamically rapid chardash excites the creative imagination of teenagers, impresses with positive emotions, allows you to feel the peculiarities of the intonation structure of Hungarian folk music.

Listening to the music of different composers, students focus on the contrast of musical images. An example of the existence of many of them is the music of Polish composer and pianist F. Chopin. Students study the composer's work in previous lessons. In this situation, the teacher needs to give the class an appropriate task, the implementation of which requires finding material that reveals the creative and life path of the composer. Perceiving two different works: Waltz in D flat major and Waltz in C sharp minor, students analyze the intonational and figurative content, compare the means of musical expression, conclude that the figurative content of music is based on contrast.

In the second half of the year, students will continue to master the palette of musical images and deepen their knowledge on the topic of «Musical Drama». In the process of collective discussion and analysis of drama and composition of musical works of various genres and forms, adolescents continue to study the overture, symphony, concerto, sonata, oratorio. Before listening to the overture, it is worth remembering that this is an instrumental musical introduction to a theatrical performance: opera, ballet, operetta, cantata, oratorio, film. In addition to large musical forms, special attention should be paid to the sonata-symphonic form, which is based on the principle of conflict development.

Studying the topic of «Musical Dramaturgy», students conclude that each composer independently chooses the compositional plan of the work, fills it with a certain content and with the help of means of musical expression creates a musical and artistic image. Perception of music by composers of different eras, genres and directions contributes to the creation of a holistic view of the patterns of development of musical art. Students develop skills and abilities of conscious interpretation of the content of a musical work, humanistic attitude to life and art.

The acquisition of knowledge, skills and abilities in the field of musical art by 8th grade students takes place in the process of mastering the theme of the first quarter «What does modernity mean in music». Adolescents learn music that is created today and music of past centuries that conforms to modern ideals. The appeal to the works of the German composer J. S. Bach is due to the fact that his music corresponds to modern ideals and is interesting for young people. The genius composer created a large number of works for organ: choral preludes, chorales, to cecatas,

fantasies, preludes and fugues. Toccata is a virtuoso instrumental piece for piano or organ, written at a clear, fast tempo with sounds of equal short duration, performed non legato. J. S. Bach's organ toccatas are written in a free improvisational form. These plays are like a prelude or a fantasy.

Young people are enthusiastic about Bach's music because it generates great vitality, reveals the depth of feelings and thoughts, encourages the individual to fight for ideals. Before listening to Toccatas and Fugues in D minor, it is advisable to tune the students so that they perceive common and different intonations during the perception, which combine this work with the music of the composer, which they listened to before.

It is worth helping teenagers to understand the content of the topic «Music is serious and music is light». It is advisable to do this on a work that attracted the attention of two composers of different eras and centuries: the short story by P. Merimee «Carmen». The French composer of the Romantic era J. Bizet wrote the opera «Carmen», and the Soviet composer R. Shchedrin transcribed the music of J. Bizet and created a brilliant «Carmen Suite» – a masterpiece of world music culture. Students can find information about the creative path and the history of the creation of two works on their own and tell it in class. Cognitive from a historical point of view is the fact that choreographer A. Alonso wrote the libretto and made a choreographic production of «Carmen Suite», where the main part was performed by the famous dancer M. Plysetska. Young people are always enthusiastic about the music of «Carmen Suite» and take an active part in the discussion. It is important for the teacher to focus on the fact that this is the first work of the Romantic era, in which J. Bizet with the help of musical expression brought out the images of ordinary people, showed the love story of a worker and a soldier.

The third quarter examines the «Interpenetration of Light and Serious Music». An important task of a music teacher is to teach teenagers to perceive entertaining music. Students should realize that the music of Austrian composers J. Strauss (father and son) has entered the golden fund of world music culture. The march to the film «Merry Guys» by Soviet composer I. Dunaevsky became a brand of the twentieth century. J. Strauss's Polkacapicato and I. Dunaevsky's March are listened to by the symphony orchestra. Adolescents can prepare essays and make reports on the life and career of these composers. Students learn that «Polka-pizzicato» is performed by means of extracting sound not with a bow, but with a pinch of fingers. Composer J. Strauss-son created a work full of joy of life, happiness and love. It is important to hear students' attitudes towards the entertainment

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genre of music and their sense of the intonations of music from different eras.

The lessons of music in the 8th grade end with the theme «Our great contemporaries». Summarizing the works of classical composers, students must answer the question of why J. Bach, W. Mozart, L. Beethoven we call contemporaries. Admittedly, music has never left a person indifferent and always gave hope for a better future. By studying works of musical art (as the present and the past), establishing a dialogue between the present and the past, young people not only enjoy but also learn the history, the essence of human existence, gain artistic and aesthetic experience, expand intellectual and artistic potential.

Music lessons in primary school complete the entire course of music lessons. Young people need to realize that the importance of the foundations of domestic and foreign music culture is the basis for further communication with the great world of music. How this experience will develop and enrich in the future depends on each individual.

### **Adaptation of the concept in Ukrainian schools**

In the late 70's of the twentieth century. Innovative teachers from different regions of Ukraine began to introduce some elements of D. Kabalevsky's new concept in working with primary school children in secondary schools. The coordination center for the development and implementation of the new program, which is the basis of the concept, was the sector of aesthetic education of the Research Institute of Pedagogy of Ukraine, headed by L. Khlebnikova.

At the initiative of Ukrainian scientists in 1981, the first methodological seminar was held, which invited teachers who participated in the experiment to test the program, and teachers of music education in higher education, who trained music teachers for secondary schools.

The methodological seminar was held on the basis of the Sumy Regional Institute for Teacher Retraining. Participants were given programs with lesson plans and textbooks for the first grade. Innovative teachers from Moscow and Leningrad, scientists together with E. Abdullin during the week worked with the seminar participants on the content of each lesson of the first grade.

After the conference, returning to the regions, the seminar participants had the opportunity to acquaint teachers with the principles and methods of program construction, lesson content, determine further work plan for adapting the new program of music teachers and students of music pedagogical faculties of Ukrainian universities.

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It should be noted that the new version of the program was adapted by the Research Institute of Pedagogy of Ukraine together with O. Rostovsky, L. Khlebnikova, R. Marchenko, Z. Bervetsky for secondary schools of Ukraine and recommended by the Ministry of Education of the USSR for implementation in secondary schools.

The change of the name of the subject «Music and Singing» to the subject «Music», the transition to a new curriculum was positively received by the pedagogical community. Teachers of secondary schools began to actively develop the content of lessons, prepare music-illustrative material aimed at mastering a new program, which provided for the development of artistic and creative abilities of students through active creative activity, the formation of value-oriented attitude to music. The purpose of music education was proclaimed «the formation of schoolchildren's musical culture as an important part of spiritual culture».<sup>77</sup>

In 1981, the Ministry of Education of the Ukrainian SSR published the program «Music» for grades 1-3, and later – for grades 4-8 with lesson-based methodological development of lessons based on Ukrainian folk culture: the experience of folk pedagogy, rituals and traditions of the Ukrainian people; musical and creative development through singing and movements to music; education of musical hearing on a scale basis. The authors of the program relied on the leading ideas of Ukrainian teachers and composers: V. Verkhovynets, F. Kolessa, P. Kozytsky, M. Leontovych, S. Lyudkevych, L. Revutsky, J. Stepov, K. Stetsenko on the role of folklore in the musical education of youth, the development of musical and creative abilities and musical hearing. They did not forget about the experience of representatives of foreign pedagogy: E. Dalcroze, Z. Koday, K. Orff.

I. Gadalova noted that the adaptation of the program developed under the direction of D. Kabalevsky for Ukrainian schools was mainly to replace part of the repertoire with samples of Ukrainian music. The main starting points have not changed. The purpose, tasks, principles, concept, themes of the quarters remained the same. As L. Khlebnikova rightly remarked: «In the program adapted for the schools of the USSR 54 titles of works (fragments) of Russian composers of the past, respectively Ukrainian

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<sup>77</sup> Програма та поурочні методичні розробки для 3–4 класів загальноосвітніх шкіл. Тернопіль: Навчальна книга – Богдан, 2002. 63 с. С. 5.

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composers – 50, foreign – 95, Soviet – 293, folk music – 127. Of these, two thirds of vocal works and one is instrumental».<sup>78</sup>

Thus, in Ukraine a new version of the program «Music» was developed and tested for grades 1-4 and 5-8 of secondary schools, which was based on the best examples of folk and professional music. In the late 80's there was a process of active implementation of the adapted version of the program in different regions of Ukraine.

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### **EDWIN GORDON AND HIS THEORY OF MUSIC LEARNING** **ЕДВІН ГОРДОН ТА ЙОГО ТЕОРІЯ НАВЧАННЯ МУЗИЦІ**

Based on numerous empirical studies and observations, Professor Gordon has made significant contributions to the study of musical abilities, teaching music theory, its modal and rhythmic structures, musical development of infants and young children, introduced a new term and concept of «audiation». He is the author of many books, monographs, articles, and seven tests to identify musical abilities.

Gordon received his bachelor's and master's degrees as a double bass player from the Eastman School of Music, his second master's degree in pedagogy from Ohio University, and in 1958 received his Ph.D. from Iowa State University.

He worked as a professor of music at the universities of New York, Buffalo and Iowa, from 1979 to 1997 – Professor of Music Pedagogy at the Department of Music Education Research. Charles Sishore at Temple University in Philadelphia, where he received the Lindbeck Award and the Great Teacher Award.

For many years, Professor Gordon observed and studied the musical development of children from one to eighteen months, looking for ways to improve these skills in children from one and a half to three years. Therefore, his research interests focused mainly on the study of levels of music education (Muc Lngg Thoy), stages and types of audition (audiation –

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<sup>78</sup> Ростовський О., Хлебнікова Л., Марченко М. Програми для загальноосвітньої школи / Ростовський О., Хлебнікова Л., Марченко М. К. : Пед. думка, 1986. С. 6.

has no analogue in the Ukrainian language), development and stabilization of musical abilities.

He presented his observations, conclusions and suggestions in several fundamental works on the problems of music education: «The Psychology of Music Teaching», «Learning Sequences in Music: Skills, Meanings and Models», Content, and Patterns), «A Music Learning Theory for newborn and Young Children», «Rhythm: Contrasting The Implications of Audiation and Otation» and «Preparatory Audition, Audition and Music Learning Theory: A Comprehensive Handbook of Music» (Preparatory Audiation, Audiation, and Music Learning Theory: A Handbook of a Comprehensive Music) and others. All of the researcher's work and publications are in the personal archives of the University of South Carolina (Columb).

His concept of musical development of the individual has gained worldwide recognition and spread in many European countries primarily due to the fact that it is aimed not only and not so much at educating professional musicians, but also helps to form a creative, self-actualized personality, intellectual potential and a set of abilities in any field. He created a special institute of music education (The Gordon Institute for Music Learning).

Gordon's system is based on the links between musical and linguistic thinking, spreads the principles of the theory of Japanese music teacher Sinito Suzuki on the perception of music as a mother tongue «in depth» and «wide», ie to start studying music not from 3-4 years, but from the first days and even before the birth of a child. On the other hand, Gordon's system is not so much aimed at the child to learn to play any instrument, as it aims to form the most sensitive, full, diverse and coordinated perception of music in a variety of historical, national, genre, image-thematic slices.

The theory of music learning, researched and developed by E. Gordon from the mid-1950s to the present, is a series of ideas on how people learn music through audiation. Gordon introduced this special term in 1975 to explain a special psychoacoustic phenomenon, namely the process of imaginary listening and comprehension of music, even when there is no real sound. Audition is related to sound as imagination to image, because in English there is no word similar to the commonly used term «imagination» to describe a special type of imagination of auditory images (because «imgnton» means visual images). Audiation is the cognitive process by which the brain attaches meaning to musical sounds. In essence, audiation in music is an analogue of thinking in language, or rather – is the development and way of forming musical thinking. In Ukrainian music theory, there is no

corresponding term to denote the essence of the phenomenon. Polish musicologists (E. A. Zwolńk, M. M. Gwyłkwez) also use the word audition (udc), so for the convenience of further material, we will also use the term audition.

The concept of audition should not be confused with traditional listening to music or simple perception of sounds. This is more than just a form of auditory imitation. Advanced listening is the understanding of music in order to allow oneself to predict musical models or certain musical structures (pttn) in unfamiliar music.

To better understand what Gordon means by the multilevel, three-dimensional notion of «audition», we quote from his book:

«Although music is not a language, the process of listening (udtng) and giving meaning to music is the same as thinking and giving meaning to speech. When you listen to a language, you attach importance to what has been said, remembering and making connections with what you have heard before. At the same time, you can expect or predict what you hear next, based on your experience and understanding. Similarly, when listening to music, you make sense of what you have heard by remembering what you have heard before. At the same time, you expect or predict what you hear next, based on your own musical achievements. In other words, when you listen (udtng) while listening to music, you summarize and summarize the specific musical patterns you have just heard and predict what will happen next. Every action becomes an interaction. What you listen to depends on what you have already audited. The wider and deeper the audience develops, the more it is able to reflect itself. Listeners who do not listen usually do not know when an excerpt from unfamiliar or familiar music is coming to an end. They may applaud at any time or not applaud at all until they receive tips from other listeners listening. During the audition process, we move and sing in our head, and we don't need to move or sing at all».

Audition is an important element of music education theory. Research is based on explaining how people learn music in the process of learning. Although the term «audition» has not yet entered the generally accepted (foreign and Ukrainian) musical terminology, it continues to gain popularity among music teachers in different countries. Gordon constantly criticizes traditionally thinking music teachers who do not teach audition, do not cultivate an active image-sound imagination, which he considers the basis of musicality.

It should be noted that before Gordon there were attempts by music teachers to formulate and implement similar principles in pedagogical practice. For example, in Zoltan Kodaly's method, the term «inner hearing»

can be considered somewhat similar to audition. Kodai's method offers a simple practical technique for developing inner hearing: singing or playing a piece of music, taking turns singing some beats aloud and performing some with the help of inner hearing.

Despite some similarities between inner hearing and listening, Gordon denies their identity. He states: «Although imitation can be the first step in the development of audition, it should not be confused with the audition itself. Imitation, sometimes called inner hearing, is a product, while listening is a process».

Edwin Gordon builds the theory of music learning on numerous studies in the field of psycho-emotional potential that everyone has to achieve certain musical successes. Musical abilities and musical achievements of the individual often differ, but with the right approach are closely interrelated, because musical abilities, if properly developed, is the potential of opportunities that will inevitably lead to significant musical achievements, ie musical achievements are the realization of these opportunities.

Gordon believes that we are all born with greater or lesser musical abilities, so it is wrong to say that someone is «deaf», «non-musical» and so on. Similar to other types of human abilities, there is too wide a range (range) of levels of musical abilities. Both musical abilities and musical achievements depend quite intensively on the level of musical audition (udton). Thus, the scientist concludes that our potential for music learning and our musical achievements are based on our musical thinking.

In his research, Gordon claims and convincingly proves by examples that musical abilities develop most intensively from birth to about the age of 9, and then stabilize. The interaction between the musical abilities we acquire at birth and the musical environment we have during the first years of life determines the level of individual musical development.

During the first years of life, ideally, everyone should receive a multifaceted, diverse and consistently presented musical impressions, which he perceives in the game or in any other form, while taking an active part in the process of mastering the sound world. Then comes the stage of formal music education at school, which helps our previously acquired musical potential to stabilize and inspire musical achievements. Gordon explains that through the natural development of sound, music environment, as well as through primary music education, we develop the so-called music vocabul. Literally, this phrase is translated from English as «music dictionaries». Let us replace it with «sources of information» (linguistic or musical), or, corresponding to the tasks of the system, «musical vocabulary». After all,



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the fact is that a child, communicating with music from the first days of his life, naturally acquires the necessary musical experience and has the opportunity to perceive and communicate differently with music not only in childhood but throughout life.

Next, the scientist compares the development of sources of musical information with the initial development of sources of linguistic information and finds much in common in these processes.

According to Gordon, music and language have certain parallels and differences. For example, a child learns his native language through the development of five sources of verbal information (vocabulary): listening, speaking, thinking, reading and writing. In the mother's womb, the developing fetus begins to form vocabulary through listening, perception and reaction to certain sounds. At birth, the child continues to deepen and expand this stock by listening to and perceiving what adults or children say to her or in her presence. The amount of this vocabulary depends on the amount of vocabulary used in this environment. The variety of speech combinations that the child hears from those around him allow the child to use all these sources of information. When a child begins to speak, he develops speech, then thinking. Reading and writing are added at primary school age. Understanding language while listening and talking makes it possible for a child to understand language while reading and writing.<sup>79</sup>

Gordon's position is that all kinds of sources of musical information of the child develop, in his opinion, similarly. Therefore, we get five similar sources of language – the fundamental stimuli of musical development: listening, performing, singing / improvisation, reading and writing. Before birth, the child develops an impulse to listen to music that sounds in the environment. After birth, this sphere of sound impressions is spread through the perception of what adults sing or play in the presence of a child. The more diverse music a child hears, the deeper and richer his or her musical auditory impressions can become, which will become the basis for the development of all subsequent sources of musical information.<sup>80</sup>

Although children cannot be born with the appropriate musical vulnerability, which is fixed by the English word «singing», they are born

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<sup>79</sup> Там само.

<sup>80</sup> Godon E. Learning Sequences in Music: Skill, Content, and Patterns. A Contemporary Music Learning Theory, 2012 Edition. Chicago: GIA Publications, Inc. 2012. 336 s.

ready for its development, ie they have the potential to be translated into English as «to udte». Ideally, adults and peers from a child's environment nurture audition, musical ability, and contribute to musical achievement from birth. Just as a child's language learning takes place through communicative processes of exchanging information with adults and peers (as B. Bruner and L. Vygotsky also wrote), so the musical thesaurus, ie the amount of musical information, is formed and developed through musical communication. with adults and peers. Initial learning of music, as well as initial learning of language, can not be a formal process, always has individual characteristics, but still remains consistent.

Arguing that preparation for auditioning requires preparation, Gordon proposes four stages of preparation, which are very similar to the stages of preparation in language learning:

- in the first months we hear sounds;
- in 9-18 months we learn to articulate them;
- then we start talking;
- from the age of 5 the school stage begins, when we hear, read, write.

Same with music:

- first the stage of listening, during which our sound dictionary is formed;
- then comes the stage of performance, during which we imitate the sounds (for example, singing);
- at a more conscious age, it is advisable to move to the stage of reading, when we read music, deciphering the characters;
- the highest level – the stage of recording a musical text, when we study music theory, learn to improvise (in parallel with the study of grammar in language).

Thus, from the age of 8 it is possible to move to full listening, ie to a stage similar to thinking in language, where it is possible, for example, to predict the further development of the song in its various means of expression, including determining the next rhythmic figure or melodic turn. e. Note that Gordon distinguishes between tonal and rhythmic listening.

In total, he identified six types of auditions:

1) intra-auditory – when we listen to a piece of music, we get a general impression, in the context of this passage, highlighting the main sounds and rhythmic patterns, as opposed to insignificant;

2) visual – when we are able to imagine the sound, reading notes, without external sound assistance;

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3) graphic – when we record what we hear (for example, musical dictations);

4) motor – when we perform a play by heart on an instrument or mentally;

5) creative and spontaneous – when we improvise on unfamiliar topics (either by instrument or mentally);

6) creative – when we create music.

Each of these types goes through six stages: the first three stages occur simultaneously: listening to sounds and rhythms, organizing them into motives and phrases, imitating them in the head to the level of recognizing the whole melody, its tonal and rhythmic patterns. The fourth stage is to keep in mind what we have already heard and organized into a melody. We recognize the melody, rhythmic sequence, repetition, form, style, dynamics, and other important factors that are important for this play. This point is closely related to the previous three, as the whole process is cyclical. In the fifth stage, there is a conscious recollection of what you heard earlier (for example, a day or a month ago), ie active memory training. The sixth stage is when we predict what will happen in music unknown to us. There is a certain pattern here: the more we listen to music, the more our musical vocabulary increases, the easier and more interesting it is to define and predict musical development.

### **Methodological basis of learning theory Edwin Gordon**

Given the understanding of listening and music theory proposed by Edwin Gordon, the relationship between listening and musical abilities that provide appropriate musical achievement, and therefore the importance of a creative approach to solfeggio in models of listening and performance, it is necessary to formulate innovative approaches to learning theory music. After all, this theory illustrates what types and stages of listening are achieved in the process of how students acquire certain musical-auditory and creative skills, how they master the tonal, rhythmic, melodic content of a new work, how to place it in the context of familiar music.

In *Learning Sequences in Music: Skills, Content, and Patterns*, E. Gordon uses three terms: music theory, music learning sequence, and learning sequence stages. He emphasizes that there can be only one theory of learning music, but it distinguishes four successive stages of learning music – a sequence of learning skills, a sequence of learning tone, a sequence of learning rhythm, a sequence of learning models. Lessons from these sequences of study are an example of how the theory of music study can be used almost according to the personal and pedagogical choice of the teacher.

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Individually or in combination, these classes are not intended to be a method of teaching.

Gordon's theory of the study of music is sometimes seen as a uniquely new approach to all aspects of music teaching. This characteristic is not entirely accurate, as the purpose of music theory is to provide all music teachers with the knowledge and tools to develop the tonal, rhythmic listening of their students in the traditional teaching of music. Music theory should be seen as a powerful method to improve what highly qualified music teachers are already putting into practice.

Although the sequencing classes are the bridgehead where music theory is directly applied, they actually take five to ten minutes each lesson. The rest of the lesson is devoted to traditional classes or rehearsals. In general, any approach to learning music can be reinforced with the skills and terminology offered to children in sequencing classes.

According to E. Gordon, «music theory does not intend to comment on how you were taught music, but it can be quite valuable in offering ideas on how you could continue to study music. Similarly, she does not intend to claim that the training you received was bad, or that you are a bad musician if new ideas seem out of place. They may sound the opposite of what you have been taught in music theory and music pedagogy. But we hope that music theory will open your mind to new ideas and encourage you to review the effectiveness of different approaches to teaching. Those who embody new ideas in their pedagogical practice, guided by the desire to become better, are undoubtedly extraordinary teachers. Parents who feel confident and open about innovative concepts find that they and their children are able to learn much more than they ever thought possible».

If children do not have proper music education and training at home or in preschool for preparatory auditions, they may be confused and confused, or lose interest in music lessons in elementary school. Therefore, it is recommended that older children who do not have a favorable musical environment at home or in preschool in early childhood receive an unstructured and structured non-formal music education at school before they begin formal music education. Although the best results are obtained when students begin formal learning, which is based on the theory of studying music in kindergartens. All students, regardless of age, benefit from informal unstructured or structured music education.

### **The main directions of preschool education**

Drawing parallels between language learning and music, and how the two processes are linked to the successive development of vocabulary and music, Gordon worries that children's musical environments are not as rich as language. Most of the time, children are surrounded by family

members who talk to them and to each other. Such a rich language environment undoubtedly benefits their language development. However, children do not have such wealth in the music environment. Therefore, their musical development does not receive sufficient support during the first years of life, when learning can take place at a rapid pace. This upsets Gordon, as do many other music educators who work with young children.

In «Abuse in Early Childhood Music Teaching: Crime and Neglect», Gordon has outlined some specific practical suggestions for all musicians who work with young children.

### **Start early**

Babies can learn music from birth or even in the third trimester, when hearing is fully developed in utero. Music educators who work with young children should offer lessons for children from birth or earlier. Because hearing is the first vocabulary a child develops, children should hear music as early as possible, even if they do not respond noticeably or make any sounds. This will help them develop vocabulary listening, which will be the basis for the development of all other vocabulary.

### **Enrich the music environment**

The quality of music that children hear is central to musical development. Researchers have found that children develop better language skills when parents have a large vocabulary, and the language skills of such children develop faster than the skills of children whose parents have limited vocabulary. Thus, children need to hear a rich musical vocabulary that would support their musical development. Music educators working with young children should select a repertoire that is easy to integrate into early childhood music and enrich children's musical vocabulary.

### **Support home education**

The more developed the musical skills of parents, the more they know about learning music, the more they can do for their children and with them at home. Children spend 45 minutes a week in music lessons for young children, during which a music professional does his best to support children's learning of music. However, children spend much more time at home with their parents. If parents have the skills and knowledge, they can support their children's music education on a daily basis. Music educators who work with young children should invite parents to their lessons, each lesson should be seen as a chance to develop a new, musically appropriate, model of parental behavior, to inform parents about how they can meet the musical needs of their children. Parental orientation classes and teacher-parent conferences can be useful means of communicating important information about music learning. Music educators who work with young

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children should provide parents with additional classroom material so that they can use it at home.

### **Use songs without words**

E. Gordon insists on performing songs and melodies using a neutral syllable, not words. He believes that the words of songs interfere with the study of music, because the language dictionary of lyrics and melodies is much more familiar to children than the tonal and rhythmic dictionary, so it distracts them from the musical content. Music educators who work with young children and parents need to learn to perform some of the class repertoire using a neutral composition. As children get older, teachers and parents will be able to enter lyrics to the same songs.

### **Let's improvise**

In the case of language, children have the opportunity to express their own ideas through speech and later through writing. However, in the process of learning music, children rarely have this opportunity. They sing songs composed by others and imitate the sounds of the teacher. As students improve their vocabulary of singing, singing, and movement, they should be given the opportunity to express their own musical ideas through improvisation. Music educators who work with young children can and should encourage children to communicate through singing, melody and movement, as this will help children to think musically.

### **Attention to non-formal education, not formal education**

E. Gordon believes that children need to hear a lot of music before they can formally learn music. With this in mind, music educators working with young children should allow children to «play» with music in informal settings, and only after they have developed vocabulary of listening, singing and movement should teachers learn formal music concepts - solfeggio and reading notes from a sheet. Informal music experience provides the basis on which all formal music education will be built. The stronger the basis of the informal music experience, the greater the child's experience in formal music education.<sup>81</sup>

Thus, the implementation of these six ideas will contribute to the development of change in the practice of learning in many music lessons for young children. It is possible that if some music educators who work with young children have explored some of these ideas in their own practice and

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<sup>81</sup> Taggart, C. C. (2011). Rpon to Edwn Godon' «Ely childhood muc bu: Mdd nd Nglet». <http://www-u.d.du/~vm/v17n1/von/tcl5>

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seen their effectiveness, more children would be more willing to formally study music.

### **Methods of teaching music in primary school**

Describing the sequence of learning skills, E. Gordon explained that we use two general methods for learning: distinction and assumption (discrimination and inference). Learning through discernment is important because it provides a willingness to learn assumptions that are conceptual. Differences and assumptions are not mutually exclusive. They exist together. Imitation is an important element for learning to distinguish. It provides a basis for generalizations and abstractions that are used later in auditioning when learning assumptions. When students make distinctions, they make simple assumptions; when learning to make assumptions, they use what they have learned to distinguish.

Assumptive learning and auditioning develop mental activity better than discernment learning, although it is a higher order of mental activity. To distinguish we first perceive. We perceive when we are aware of our environment. Without the ability to distinguish, we tend to believe that everything is the same, so our ability to make assumptions becomes limited.

The simplest level of learning to distinguish is acoustic-oral (aural/oral). It provides readiness for every other level of learning by discernment and for all levels of learning by assumption. In acoustic-oral learning, listening to music is an acoustic process, and performing music is oral. At this level of learning, students use a neutral composition to simulate tonal and rhythmic patterns. They also learn to recognize a model, for example, by hearing it performed more than once. The acoustic part is activated without the oral part. When students imitate singing, melodies and movements to the model they heard, the oral part begins to work. Imitation occurs when students do what the teacher does, as well as when the teacher and students do it together. The student studies dictionaries of tonal and rhythmic models, in the oral part of acoustic-oral training. When the acoustic and oral parts are combined, an appropriate pedagogical response is possible to help students learn the vocabulary of listening to tonal and rhythmic patterns. Performance at the acoustic-oral level interacts with the acoustic and oral. When students hear tonal and rhythmic patterns, they sing what they hear, learn to listen, listen, and perform these patterns with understanding. When acoustic and oral learning are combined with learning skills, they reinforce each other and stimulate the development of listening skills in students. If they do not match, students can be expected to learn to listen superficially or to imitate.

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When students perform without a vocabulary of listening, the result is poor intonation, inaccurate rhythm and, even worse, a lack of musical expression and a certain style. Can be compared to sports. Can students understand and enjoy what they see on the field if they have never played the game themselves? Their own play improves when they see others playing with skill and experience. There are probably more sports fans than music enthusiasts, because a real visual and kinesthetic experience in physical education classes is commonplace. Because students' acoustic and oral skills are rarely developed in non-formal and formal music education, there are few people who evaluate music through audition.

So, to develop all these skills, E. Gordon proposes to teach students songs by repetition. The study of songs by the method of repetition is the main component of the acoustic-oral basis of each student. All music teachers should teach their students to repeat songs. Instrumental students are especially inclined to study for many years and never learn to play by ear. So they should, of course, learn to sing each song before playing it.

Here are some tips for effectively repeating songs.

### **Repetition**

The class must listen to the song four to six times before most students can sing it correctly. Let them be actively involved in the listening process, add a new task to each repetition.

The following sequence works well.

Just listen to the teacher sing a song.

Knock your foot on strong parts while listening.

Move your hands (easy to slap on the thighs) under the weak parts while listening.

Move to the strengths and weaknesses of listening.

Listen to the main tone while listening. Sing the main tone after the teacher finishes singing the song.

Listen to the song.

Sing a song without accompaniment.

Sing a song with accompaniment.

Discard or add items as you wish. If the group has difficulty singing a particular part of the song, do not go back to the beginning. Separate the problem passage and repeat it as many times as necessary, and only then repeat the whole song.

### **Sing for the students, not with them**

Students first need to hear you sing a song to learn it. When it's their turn to sing, don't provide them with an acoustic model (your voice or piano) that they could imitate. Just listen or play the accompaniment without



the melody. When the melody is already sounded for them, students can only learn to hone their skills, quickly find the pitch. They don't necessarily learn to delve into a song by auditioning.

### **Teach first with songs and then with words**

Lyrics are an integral part of songs, but it's best to learn them after students have learned the musical aspect of the song. If you teach the text first, most of the students' attention will be focused on the words, not the audience. Increase their ability to learn to listen to a song by postponing learning the words. When you teach the text, teach it in excerpts, singing (without pitch) to the melodic rhythm of the song.

### **Teach bass lines**

Conscientious music teachers want their students to be able to capture the «whole picture» in music, to understand how their part is connected to others in the overall musical texture. What should students listen to? How should they listen? They start with teaching bass lines and familiar songs. Each song has a bass line, and knowledge of the bass part is the basis for understanding the harmony of the song. Teach students to sing the bass line as you teach them regular songs. If you teach instrumental music, teach them to play it. Create an impromptu duet by splitting the class in half, with one half singing or playing a melody and the other a bass line. Have students sing or play a bass line while listening to a melody, and vice versa (sing or play a melody while listening to a bass line). Gradually, students will learn to better understand the harmony in the music they sing, hear or play.<sup>82</sup>

The sequence of systematic learning of skills provides the degree of readiness required to master each new musical skill. Students taught this theory learn music writing only after they have developed the ability to listen to music models written on paper. Thus, reading becomes a process of recognition, not deciphering.

So, to summarize, Gordon's methods provide students with the basics of listening and performing skills through singing, rhythmic movements, teaching tonal and rhythmic patterns before they are introduced to music writing and music theory. The method of S. Suzuki, J. Dalcroze, Z. Kodai and K. Orff is similar to this theory of studying music. E. Gordon's theory is unique in that it is an attempt to involve psychological principles in the teaching and learning of music. There are few examples in his theory that clearly illustrate the consistent process of studying music. E. Gordon continues to conduct research as he seeks to improve his approach to the

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<sup>82</sup> Th Godon Inttut fo Muc Lnng (GIML) <http://gml.org/>

study of music. His 1989 book, *The Sequences of Learning in Music: Skills, Content, and Models* (Lrng Squnc n Muc: Skill, Contnt nd Ptt n), published in 1989, uses some new terminology. In addition, during this time the author made several reprints, the last – in 2012.

Maurice Elton Bjord, analyzing Gordon's contribution to music practice, wrote: «In general, music teachers and curriculum developers do not seem ready for the kind of 'change' that Gordon is promoting». The teaching practices that the researcher emphasizes are quite different from traditional practices. For example, Gordon believes that mastering melodic and rhythmic skills should be separated from each other – and taught in different weeks. He claims that reading techniques (images, pictures, etc.) are harmful in the study of music. Most music curricula and learning processes are deeply rooted in traditional music teaching methods, and this will be very difficult to change, especially on a scale that affects the entire field of music education. To better understand Gordon's approach to music teaching, teachers will need master classes on how to best use his curriculum, and institute methodology courses will teach Gordon's «terminology» and his theory so that future teachers, principals and administrators can be comfortable with his practices. Further, additional master classes should be conducted by Gordon and his colleagues in order to familiarize practitioners with his theoretical approach. And music educators and researchers will need to make sure that Edwin Gordon's «study theory» is well documented and researched, «tested, proven, and working». One can argue that modern general musical methodology has not been proven and does not work. But it has been «tested» and has a long life to go, in the works of Gordon, if his methods have to revolutionize the study and teaching of music in this country.

Edwin Gordon is one of the few researchers trying to provide the profession of music teacher with a «theory of study». Despite criticism that his theory is confusing, inflexible, and overly technical, which reduces its practical use and application in school lessons, he has created a model that deserves serious study. Gordon made it clear that this model is not yet completely «improved», because he often adapted and changed his approach with the advent of new data. For example, his book *Jump Right In: The Music Curriculum* is being tested in schools across the country. He continues to give lectures, add materials to his books.

Although Professor E. Gordon is known as a researcher and theorist of music education, not a philosopher, his work reflects a philosophy about the importance of music in everyone's life: Music is unique to people. Like other arts, music is the basic language for human existence and

development. Through music, the child gets the opportunity to penetrate into themselves, others and life itself. Perhaps the most important thing is that music can better develop and support her imagination. Without music, life would be bleak. Because not a day goes by when a child does not listen to or play music, and it is in her best interest to know music as well as possible. As a child grows older, he learns to appreciate, listen to and perform music that he considers good. Thanks to such a cultural consciousness, her life will become more meaningful to her.

**МІХАЙЛІЧЕНКО О. В.**

Doctor of Pedagogical Sciences, Professor.

**THE STATE CONCEPT OF MUSIC EDUCATION IN THE USSR  
AS A PHENOMENON OF SOCIAL CONSTRUCTION  
ДЕРЖАВНА КОНЦЕПЦІЯ МУЗИЧНОЇ ОСВІТИ В СРСР ЯК  
ФЕНОМЕН СОЦІАЛЬНОГО БУДІВНИЦТВА**

After 1917, the beginning of the so-called process of revolutionary change in historiographical terms can be divided into several characteristic sections: 1917–1920 and 1920–1930, which in their features clearly show a very complex process of rise of Ukrainian consciousness and destructive change of life. peoples in a single union state.

Unfortunately, this process was hardly covered in historical works, and official sources, which tended to reveal its essence in favor of Bolshevik ideology, were reduced to declarative manuals reproducing illustrations of political schemes.

Nevertheless, the period of 1917–1920, while remaining perhaps the least studied, has corresponding theoretical achievements, which testify to the socio-political growth of the consciousness of the Ukrainian people. Examples of these achievements include V. Vynnychenko's three-volume «Renaissance of the Nation» (1920), his «Letter to Ukrainian Workers» (1920), as well as works by M. Hrushevsky, in particular «On the Threshold of New Ukraine» (1918).

The four Universals of the Central Rada and the draft Constitution of the Ukrainian People's Republic serve as material for understanding the positions of the Government of the Ukrainian People's Republic (UPR).

This period is marked not only by theoretical developments, but also by the practical activities of the Ukrainian democratic intelligentsia:

V. Vynnychenko writes Universals and negotiates with the Provisional and then the Soviet Government; M. Hrushevsky directs the parliament and creates laws, forms the policy line of the republic; O. Oles actively works in daily newspapers, creates a trend of Ukrainian journalism; I. Steshenko is reforming public education; G. Narbut and O. Murashko – create the Academy of Arts; K. Stetsenko, J. Stepovy, O. Koshyts, M. Leontovych, B. Yavorsky undertook to reform musical culture, develop principles, bills, establish a conducting institute, folk conservatory, music schools, faculties of musicology at universities, create and maintain concert groups, in particular, the first state symphony orchestra, national choirs, orchestras of folk instruments, as well as music libraries, publishing houses, creative societies.

This process, despite the prevailing Bolshevik destructive tendencies, was not aimed at eliminating the existing institutions of the pre-revolutionary period, but, on the contrary, created a tendency to preserve the already existing positive experience, creating a new system. The line of the UPR government was aimed at creating national foundations for the development of state art: along with the Kyiv Opera, a Ukrainian musical drama was founded, and it was planned to create a democratic music society. The maintenance of these institutions was carried out at the expense of cooperative unions «Vernigora», «Dniprosoyuz» and others.

In addition to state, cultural and educational institutions, cultural and educational communities, teachers' and artistic societies, unions, women's committees, and youth organizations are emerging en masse. The activity of the cultural and educational community «Prosvita» with branches in cities and villages of Ukraine acquires special significance. In September 1917, the First All-Ukrainian Congress of Enlightenment took place in Kyiv, representing almost 5,000 Enlightenment branches from all over Ukraine. In June 1917 there were 4322 societies, reading rooms and houses in Ukraine. At the beginning of 1922 most of them were liquidated, the rest were turned into agricultural buildings, reading houses.<sup>83</sup>

Music and Educational Affairs and Issues of Music and Aesthetic Education in the Ukrainian People's Republic Music Department at the General Secretariat of the Central Rada, whose work is related to the activities of Kirill Stetsenko (1882–1922). The directions of his efforts were aimed at compiling programs and methods of teaching singing in secondary schools, the use of Ukrainian song heritage in the musical and aesthetic education of youth. At the First All-Ukrainian Congress of Teachers, he made a report «Ukrainian song at

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<sup>83</sup> Енциклопедія українознавства. Париж, Нью-Йорк, 1970. Т. 6. С. 23–65.

school», which became a kind of project aimed at reorganizing music education in Ukraine.

K. Stetsenko insisted on the establishment of music schools and conservatories, on the transfer of attention to music and aesthetic education in secondary schools. Due to the fact that secondary schools do not have a sufficient number of qualified teachers of music and singing, K. Stetsenko insisted that conservatories and music faculties at universities take care of the education and training of such teachers. The essence of his position on the reorganization of music education was to create institutions of two degrees: music-technical (music schools) and music-academic (conservatories and music faculties at universities). And the third level of music education should be completed by the Academy of Arts with various art and literary departments.<sup>84</sup>

A significant contribution to the practical reorganization of musical and aesthetic education was made by M. Leontovych (1877–19–21), who in 1918 published a textbook «Solfeggio» and several methodological developments on the teaching of singing.

At the beginning of 1918, various choral singing courses began to operate in Kyiv, where the training of singers followed all the requirements of the vocal art. A characteristic feature of the courses was that they were closely related to the activities of secondary schools. The opening of these courses was widely reported by the Ukrainian newspapers «Vidrodzhennia», «Narodna Volya», «Nova Rada», «Robitnycha Gazeta», magazines «Shlyakh», «Promin» and others. Thus, in addition to the study of Ukrainian choral works, voice courses, solfeggio, and a school of singing on notes were taught at courses under the direction of I. Davydovsky. Chukrainian music, led by the famous Ukrainian musicologist-folklorist Kliment Kvitka (1880–1953).

Simultaneously with the activities of certain structures of the Central Council for streamlining the organization of music and aesthetic education and upbringing in Kharkov under the People's Commissariat the All-Ukrainian Music Committee (VUKMUZKOM) is established. M. Leontovych and J. Stepovy (1883-1921) worked in his music departments at that time. The activities of the committee contributed to the establishment of strict state control in the field of art, in particular over the activities of its institutions, which for many years put Ukrainian national art within the limits of statehood and sometimes negatively affected its

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<sup>84</sup> Пархоменко Л.О. Кирило Григорович Стеценко. Життя і творчість. К. : Музична Україна, 1973.

development. But the progressiveness of such nationalization was to provide the most talented young people with free education in new music schools.<sup>85</sup>

Thus, on the initiative of well-known figures-teachers: B. Yavorsky, K. Mikhailov, V. Puhalsky, S. Bogatyrev, People's Conservatories were established in Kyiv and Kharkiv. In Kyiv – Kyiv Workers' Conservatory. A striking example of the activities of such institutions was the activity created in 1916 on the initiative of B. Yavorsky Kyiv National Conservatory, which marked the beginning of a thorough development of the problems of primary music and aesthetic education and education of children and adults.

B. Yavorsky's students taught at the People's Conservatory: S. Protopopov, N. Goldenberg, G. Veryovka, R. Zarytska, E. Skrypchynska and others. There were also instructor courses, where B. Yavorsky conducted cycles of seminars on classical music, studying the choral works of M. Lysenko, J. Stepov, M. Leontovych, M. Verykivsky, V. Verkhovynets, P. Kozytsky.<sup>86</sup>

The system of music education and upbringing from the very beginning was focused on an integrated approach, the concept of which was set out in the theoretical works of theorists – B. Asafiev (B. Glebov; 1884–1949) and B. Yavorsky (1877–1942), according to this the system of music and aesthetic education and upbringing must be closely linked with production. Thus, the working masses were actively involved in musical and aesthetic work, participated in the activities of amateur music groups, lectures.

The problems associated with the civil war and the call to preserve the gains of the revolution, significantly influenced the rise of the importance of musical and aesthetic education in the struggle for a new life. On April 27, 1919, the First All-Ukrainian Congress of Trade Unions of Orchestrators took place in Kharkiv, in the decisions of which the issues of reorganization of music education took a leading place. The result of his work was a resolution: «... in terms of supporting the Soviet government as the power of the proletariat ... to enter as a controlling body in all music schools, secondary and higher and general education institutions where music is taught, and open to proletariat music schools».<sup>87</sup>

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<sup>85</sup> Наркомос – Народний комісаріат освіти – державний орган на зразок сучасного Міністерства освіти і науки.

<sup>86</sup> Історія української музики в шести томах. Т. 4. К. : Наукова думка, 1992. С. 484–493.

<sup>87</sup> Наш голос. 1919. 6 травня.

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But only after the end of the civil war did the People's Commissariat of Ukraine implement the reform of music and aesthetic education and upbringing, which was carried out in 1923–1925.

Over the years, a three-tier system of music education was created in Ukraine: a music vocational school, a music college, and an institute that corresponded to primary, secondary, and higher music education. During this period, six music vocational schools were opened in Kyiv, which were later merged into a music college.

Prior to the October Revolution of 1917, there were three conservatories in Ukraine (Kyiv, Kharkiv, and Odesa), but they were only tentatively considered higher education institutions because they almost completely excluded the general education factor from teaching and were narrowly professional. In 1923, in particular, the Kyiv Conservatory, headed at that time by K. Mikhailov, began a reorganization, which was implemented by a special commission chaired by F. Blumenfeld. The reorganization consisted of dividing the conservatory into three stages: 1) music vocational school, which separated children's music education from adult; 2) technical school with piano, orchestral and vocal faculties; 3) institute that had faculties: executive, pedagogical, scientific and creative.

Similar changes were made in 1923 by the Kharkiv and Odesa conservatories, which were subsequently divided into a technical school and an institute.

In 1924 a conference on the problems of music and aesthetic education and upbringing was held in Kyiv, at which the question of typification of the existing degrees of professional musical training arose. The conference was attended by about 150 teachers, lecturers, more than 50 students of music schools. According to the decision of the conference, music vocational schools of Kyiv became important secondary music schools. Institutes became higher education institutions that trained teachers and instructors.

This conditionality led to an inhibition of the development of the system of music education for the next ten years, which was due to the peculiarity of the process of formation of artistic personnel. And only in 1934, after the transformations in the education system of the Soviet Union, associated with the famous resolutions of the Central Committee of the CPSU (b) on radical changes in the school, modern conservatories and institutes of theatrical art were established.

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In 1925 the Kyiv Conservatory became known as the State Music College. At the conservatory in 1923 a children's music department was opened, and later – the faculty of children's education, which trained teachers for music vocational schools.

The specificity of the Institute of Music and Drama was the training of teachers of performing disciplines, music educators, employees of political education institutions, conductors of the symphony orchestra, composers. Training programs for such specialists have been developed. The main task for students was to master the methods of musical training, which was provided by the following subjects: pedology, pedagogy, history of pedagogical science, playing the piano, violin, in an ensemble of folk instruments, choral singing and choir management, special physical education, voice education, repertoire, children's games, children's choir and orchestra. A number of disciplines were not professional, but were mandatory – socio-economic cycle, art history, special anatomy and physiology, foreign (German) language.

In 1928 the Lysenko Institute of Music and Drama celebrated its 10th anniversary. Its director and professor was Mykola Hrinchenko. In the same year, another reorganization was carried out by the resolution of the People's Commissariat of the USSR, as a result of which the Lysenko Music and Drama Institute was merged with the State Music College. This association gave life to a new music institution – the Lysenko Higher Institute of Music and Drama, which became the only higher educational institution in Kyiv for music and aesthetic education and upbringing.

The Lysenko Higher Institute of Music and Drama carried out a course of education for the artist-citizen, who set the government in its decisions, emphasizing the complete subordination of the process of music and aesthetic education and education to the task of «building communism». This required an innovative approach on the part of a number of professors to the teaching of subjects and the creation of new training courses. Thus, Professor G. Bekmelishev taught the course «Musical-historical illustrations»; M. Hrinchenko read the history of music; courses «Life Sources of Music» and «Scientific Fundamentals of Performance» were read by Professor O. Butskaya.

In 1934, the Lysenko Institute of Music and Drama was again divided into a conservatory and a theater institute.

Along with the development of musical and aesthetic education and upbringing carried out by Kyiv art schools and institutions, creative forces also intensified in other cities of Ukraine. One of the leading places in this belongs to Kharkiv.



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At the beginning of 1917 the music school at the Kharkiv Philharmonic Society was reorganized into a conservatory. In 1923, following the example of Kyiv, it was transformed into the Institute of Music and Drama. At that time, the formation and strengthening of professional music education in Kharkiv was facilitated by the activities of famous musical and public and cultural figures: I. Slatin, B. Yanovsky, M. Roslavets and others.

The well-known Russian and Ukrainian composer, violinist Mykola Roslavets (1881–1944) was appointed rector of the Music and Drama Institute and at the same time head of the art education department of the People's Commissariat (People's Commissariat) of Ukraine. As a progressive man, he was the author of innovative works, in particular, «Pedagogical foundations of the new system of music and creative education» and «New system of sound organization», he helped to involve in teaching at the institute both old artistic intelligentsia and young music and teaching staff. Among the teachers of the institute were famous musicians: V. Barabashov, P. Golubev, O. Leshchinsky, P. Lutsenko, M. Mykysha, P. Kravtsov.

Beginning in 1922, the leading figure of the Kharkiv Institute of Music and Drama became Ukrainian and Russian musicologist, composer and teacher Semyon Bogatyrev (1890-1960), who for two decades raised a constellation of Ukrainian composers and musicians: V. Borisov, M. Titsa, M. Kolyada, D. Klebanov, V. Rybalchenko, V. Nakhabin, A. Shtogarenko, Y. Meitus and others.

In 1934, the Kharkiv Institute of Music and Drama was reorganized into the Kharkiv State Conservatory, which became one of the leading music schools in Ukraine.

Thus, we can conclude that music education and upbringing in Ukraine after 1917 were of great importance in building the creative forces of the Ukrainian people, which contributed to the further emergence of Ukrainian national musical art, education and upbringing.

### **Development of mass music education and upbringing of children and youth.**

From the first days of the October coup of 1917 and the establishment of Soviet power in the former USSR, the Bolsheviks considered the issues of education, upbringing and cultural education of the masses to be among the political and economic tasks of the newly created socialist society. The first decrees and legislative decrees of the new government on education and upbringing emphasized the great importance of musical and aesthetic education in people's lives. In one of the first

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program-methodical documents – «Basic principles of a single labor school» (1918) noted: expands opportunities to enjoy and create beauty.<sup>88</sup>

This guideline of the Communist Party and the government indicated the main direction of the secondary school's work on the aesthetic education of students. The practical implementation of this guideline was the organization of teaching music and singing in secondary school and the development of various forms of organization of musical and aesthetic activities in extracurricular activities. This was also facilitated by the decree of the Council of People's Commissars of July 5, 1918 on the transfer of all educational institutions to the People's Commissariat (People's Commissariat of Education), which testified to the implementation of the communist principle of «unity of leadership and education». All these declarative documents aimed the activities of many educators to create a scientific and methodological base that would promote the education of schoolchildren in the spirit of communist ideals.

In September-October 1918 in Petrograd (now St. Petersburg) were organized the first courses for the training of music teachers for schools of 1st and 2nd grades, and later in 1919 was created the first methodological collection «Music in a single labor school».

The collection presented the first musical and pedagogical guidelines of the school in terms of creating a new pedagogical system. An attempt was also made to plan the teaching of music, which is confirmed by the presented program, designed for 9 years of studying music with 2 lessons per week.

In 1921 another collection «Music at School» was published. It is the first time that leading teachers-methodologists share their experience: Bryusova N. Ya., Menshina A. A., Koiranska M. M. and other. The collection covers issues of teaching music, vocal and choral work at school.

In 1925 another issue of the collection «Music at School» appeared, and in 1926 – the collection «Questions of Music at School» edited by I. Glebov (real name – B. Asafiev). They reveal the content of musical work not only in lessons but also in extracurricular activities. The collection «Music in the Labor School» edited by S. Lunacharska, published in 1929, was a kind of summary of the achievements in school music and aesthetic education of those years. Based on the analysis of creative searches of leading teachers and methodologists, the collection provides many examples

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<sup>88</sup> Директивы ВКП/б/ и постановления Советского правительства о народном образовании: Сб. документов 1917-1947 гг. вып.2. С. 268.

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of improving the effectiveness of musical and aesthetic work, gives advice to teachers on improving music teaching and extracurricular activities.

During this period, programs are created that are developed taking into account the principles of consistency, systematicity, scientific teaching of music and singing at school, conducting extracurricular musical and aesthetic work. Thus, in 1925 «Minimum Programs of the Unified Labor School of the 1st and 2nd Grades» were published, which determined the ultimate goal of musical and aesthetic education – to give musical development and musical literacy to each graduate of the school.

This methodological achievement was facilitated by the policy of the music department of the People's Commissariat, which in 1919 issued a Declaration, where the musical and aesthetic education of students is marked by «the cornerstone of the whole musical business».<sup>89</sup>

This declarative provision indicated that music and aesthetic education at that time was reduced by the leadership of the government and education to the rank of mandatory influence on secondary school students in the process of their education and upbringing.

Thus, in the first decade of the Soviet Union's existence, the school system laid down quite important principles of musical and aesthetic education, which were confirmed not only by the development of program and methodological documents, but also by the practical work of teachers.

The first achievements of musical and educational work in extracurricular activities were reflected in the first pedagogical exhibition, which took place in 1925 under the title «Musical education of children in Leningrad». It hosted public concerts for children in the best halls of the Winter Palace. 60 000 children attended these concerts.<sup>90</sup>

Well-known actor of drama and cinema Mykola Cherkasov writes in his book about how he and his friends attended free concerts for children at the Mariinsky Theater, where before the concert the chairman of the People's Commissariat Lunacharsky A. V. performed. and in his performances he promoted the art of music with «wonderfully inspired stories».<sup>91</sup>

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<sup>89</sup> Из истории Советского музыкального образования: Сборник материалов и документов 1917–1927. М.: Музыка, 1969. С. 11–12.

<sup>90</sup> Революция, искусство, дети. – М.: Просвещение, 1966. С. 152.

<sup>91</sup> Черкасов Н.К. Записки советского актера / Н. К. Черкасов. М.: Искусство, 1953. С. 11–12.

A. Lunacharsky, a well-known Russian scientist on whom the entire scientific basis of the created Soviet state was based, relied on the Marxist-Leninist concept of communist education in promoting art. He distinguished between the concepts of «aesthetic education» and «aesthetic education». The first of them provided for the acquisition by children of practical skills in artistic performance: songwriting, drawing, modeling, etc. In this sense, the content of aesthetic education – is certain knowledge, skills, abilities that a person needs in his daily life.

Lunacharsky saw in aesthetic education the basis of the cultural development of the proletariat.

He gave the main place in aesthetic education and upbringing to art, which, in his opinion, serves as a means of cognition, organizes emotions through artistic and musical images. He believed that aesthetic education a person should receive only in the lessons of the aesthetic cycle. He proposed the idea of creating an aesthetic social environment, because «... from the family, school, social structure in which to live – will depend on the whole content of the soul of the individual. It is a place of intersection of certain ideological and sensory power lines of public life».<sup>92</sup>

A well-known figure in the era of socialist culture in the 1920s and 1930s was Krupskaya Nadiya (wife of the leader of the 1917 revolution, Ulyanov-Lenin V.), who played an important role in the development and implementation of the idea of «mass» in art and music in general-aesthetic education of schoolchildren. Krupskaya N. regarded art as «... a resonator, amplifying everything communist, everything collectivist, ... that was raised in the soul of the masses by the revolution». She put forward the principle of «organization of the senses» and «organization of the mind» through the participation of the masses in art. Krupskaya N. considered it necessary «... to involve the masses in musical activities – this is of great importance in terms of organizing the activity of the masses, when the masses not only watch and listen, but also participates in any work».<sup>93</sup>

A distinctive feature of her views on aesthetic education was that the end result of the aesthetic impact of art on children is the principle of creating a situation of collective emotional experience, through which children can be taught to accept the experiences of others. She believed that this could be achieved through the joint performance of a close, clear song,

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<sup>92</sup> Луначарский А. В. О коммунистическом воспитании / А. В. Луначарский. Киев: Рад. шк., 1977. С. 103.

<sup>93</sup> Крупская Н. К. Педагогические сочинения в 10 томах. Т. 7. С. 86; т. 8. С. 345–346; т. 3. С.113, 316–317; т. 8. С. 102; т. 7. С. 27.

joint collective movement, collective recitation, and others. In this regard, as a statesman, she paid great attention to the development of children's activities in clubs and other out-of-school institutions. She considered aesthetic education to be a subordinate task of communist construction. Of course, in the current conditions of democratic education, the principles of «organization of feelings» and «organization of minds» promoted by N. Krupskaya cannot be considered positive, but at a time when the education of the masses was subject to ideological goals, it made rational sense.

Stanislav Shatsky and his wife Valentina Shatsky made a significant contribution to the development of the theory and practice of aesthetic education of children. The value of their pedagogical heritage lies in the fact that in the process of their pedagogical activity they put into practice the principles of aesthetic development of children, aesthetic needs. Shatsky S., being the first rector of the Moscow Conservatory, made a significant contribution to the development of socialist musical culture.

Participating in the creation of the first programs in music and singing, Shatska V. substantiated the prerequisites for successful teaching of music and art in educational and extracurricular activities of the school, which were as follows:

- aesthetic education of all children without exception in different parts of the school;

- recognition of aesthetic education as one of the leading factors in the formation of personality as a whole, rather than the formation of its individual «purely aesthetic» qualities;

- implementation of aesthetic education through their full perception of works of art, which involves their holistic analysis and awareness;

- the need for pedagogical guidance in the aesthetic development of students, aimed at provoking their reaction, appropriate to the content of the work and the unity of emotional and conscious perception.

«Our task», wrote Shatska V. M. – to cultivate in young people a love and interest in music, to develop and form healthy musical tastes, to help young men and women to master a certain range of aesthetic concepts and beliefs in accordance with the communist worldview and communist morality.<sup>94</sup>

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<sup>94</sup> Шацкая В. Н. Музыка в школе. кн.2. / В. Н. Шацкая М. : Изд-во Акад. пед. наук РСФСР, 1963. С. 4.

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According to this provision, Shatska V. set before aesthetic education not professional, but above all educational tasks.

The same opinion was held by the famous scientist, musicologist and composer Asafyev B., known by the pseudonym of Igor Glebov. His demand for aesthetic education was the slogan: «Away from professionalism». He believed that «musical school-pedagogical work is the most important, the most important and the most vital, the most important thing of our musical modernity».<sup>95</sup>

Developing specific musicological issues of music perception Asafyev B. constantly connected them with vital issues of musical education of children and youth. As the editor and compiler of the first scientific and methodological collections of the post-October period on the teaching of music at school, he carried out extensive organizational work to train teachers.

The main methodological position of his musical-educational and pedagogical directions was that the main formative factor of aesthetic taste is the perception of art, awareness of its form, content, specificity of essence as a means of observation. «Music is an art, that is, a certain phenomenon in the world created by man, not a scientific discipline that is studied, which is studied ... But if music is not studied for the sake of knowledge, it is taught. They teach to play the piano, violin, balalaika. It is so. But it is possible to do and not to do ... But to observe it and, observing, to get used to it, to draw conclusions and generalizations is another matter. To observe art is, first of all, to be able to perceive it ...

There is no doubt that the perception of music can lead to artistic evaluation and an increase in the level of taste».<sup>96</sup>

From this Asafyev B. concludes, «that for a better approach to the knowledge of music as a subject that enriches our life experience and enhances the sense of life, it is necessary not so much to study or study it as a scientific discipline, as observation (expediently organized) carried out in changes and transformations of the material». In this regard, the most important musical and pedagogical task is the development of sound (auditory) skills that help to navigate freely in the musical nature of auditory images (rhythm, distance, dynamics, tempo, color, timbre) and their

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<sup>95</sup> Вопросы музыки в школе / Ред. И. Глебова, предисловие. Л. : Изд. «Брокгауз-Эфрон», 1926. С. 6.

<sup>96</sup> Глебов И. Музыка в современной общеобразовательной школе / И. Глебов. Л. : Изд. «Брокгауз-Эфрон», 1926. С. 9–11.

emotional content, and in the symbolism of expression and image (sound recording).

Thus, the merit of Asafiev B. V. consists not only in the promotion of musical education, but also in the development of specific methodological issues of musical and aesthetic perception. Substantiation of the method of music observation has largely led to the improvement of methods of music education in extracurricular activities. Of particular importance in this work Asafiev B. V. provides a school choir, which, in his opinion, «creates the opportunity for the fastest growth of musical consciousness and perception».

The validity of methodological guidelines Asafyev B. proved I. Grodzenskaya. Working as a music teacher, she addressed the issue of aesthetic education not only during lessons but also in extracurricular activities. «Slowly and gradually we are moving towards the planned goal», she wrote. «We need to try in these conditions, with the given opportunities to make the maximum, to use musical forces not only school, but also out-of-school».<sup>97</sup>

Radical changes in the history of the Soviet education system, according to official historical documents, marked the years 1930–1934. During this period, a number of government decrees were issued, which testified to the need for reformist changes in secondary school. In the course of their implementation, the transition to general primary education was made, the classroom-lesson system of education was renewed, curricula and programs of subjects, including music, were developed.

These events contributed to the intensification of musical and educational work in extracurricular activities. An example of this is the movement that emerged in the 1930s in Leningrad (St. Petersburg). This is how the famous researcher L. Barenboim writes about it. In 1932, the slogans «Art for proletarian children!» And «No schoolboy should pass the norms on the MTD badge!» An entire army of massacres with trumpets and drums (sometimes even with a trained bear) walked around the yards, parks, urging children to become «badges».

Methodists have developed standards of knowledge, skills and abilities in fine arts, film and music, theater. Thus, the norms of musical knowledge were as follows: to know all the verses of three songs, to tell about their content, to sing them cleanly, to know the authors of songs, to visit the opera house once a year, twice a concert of symphonic or chamber music.

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<sup>97</sup> Гродзенская Н. Л. Музыка в школьном быту. В кн.: Вопросы музыки в школе / Ред. И. Глебова. Л. : Изд. «Брокгауз-Эфрон», 1926. С. 32

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Dozens of commissions, made up of representatives of various arts, were involved in the adoption of norms by students and the solemn presentation of badges.

Meetings of «badges» were held, and evenings of schoolchildren with older «brothers in arms» – professional musicians – were organized. Thousands of new members came to school music groups and filled concert halls.

In addition, the education authorities organized school competitions, which were attended by large choirs. The performances were massive and were accompanied by collective performances of a sporting nature – the construction of «iving» pyramids, the performance of complexes of motor exercises with objects of tools – shovels, picks, etc. All this was carried out with great enthusiasm and in its content embodied the «victorious course of the revolution and the achievements of the proletariat».

Speaking at the regional party conference in Leningrad, the famous politician and statesman S. M. Kirov noted that 36,000 students went through a competition of young talents, and this was a huge achievement in the aesthetic education of the younger generation.<sup>98</sup>

Thus, the most important feature of musical and aesthetic education of schoolchildren in the 1920's and 1930's was that it was mass in nature and subject to the principle of collectivism. In other words, N. K. Krupskaya's ideas on «organization of minds» and «organization of feelings» by means of various arts were fully embodied in practice, which in fact corresponded to the main tasks of social policy of the world's first socialist society.

World War II 1941–1945 pp. for a long time stopped the musical and aesthetic work of the school. The teaching of music resumed only in 1943 and was carried out only in grades 1-4.

In 1947, a new draft program was published, which provided for the teaching of music and singing in grades 1-6 and was marked by orderliness, systematicity and mandatory performance of all types of musical work in the classroom. In addition to the required material, the program presented a wide list of works for further study.

On February 2, 1947, the Ministry of Education of the USSR issued Order No. 90 «On the Order of Singing and Music in Pedagogical Schools», which contributed to better training of teachers.

Speaking about the tendencies of development of musical art of the Soviet Union of this period, it is impossible not to pay attention to the

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<sup>98</sup> В первые годы советского музыкального строительства: Статьи, воспоминания, материалы. Л. : Сов.композитор, 1959. С. 281.



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Resolution of the Central Committee of the CPSU / b / from February 10, 1948 «About the opera» Great Friendship «by V. Muradeli». This resolution was political in coordinating the content of musical art and declared Soviet composers and other artists exclusively ideological approach to their work, due to the objectives of communist construction, and the content of creativity – the achievements of socialism and communist ideals.

As for the musical and aesthetic education of children, the main activity in it was a mass choral song. Thus, during this period in Moscow and other cities are great song festivals, glorifying the power and invincibility of the Soviet people and the inviolable friendship of all nations and nationalities united in the mighty Soviet Union.

Along with this, work continues on improving the forms of organization of music and aesthetic education and generalization of experience in this area.

In 1949 the methodical manual of I. P. Ponomarkov «Choral groups in schools and out-of-school establishments Along with this, work continues on improving the forms of organization of music and aesthetic education and generalization of experience in this area. (M. : Uchpedgiz, 1949) is published. The manual covers practical issues of working with children's choirs in class and out of school. A significant place in it is given to the analysis of the development of students' singing skills, choral skills, careful attitude to their voice and more.

In 1952, under the leadership of the well-known teacher S. Ya. singing. In the same year a book edited by the well-known teacher M. Rumer «Methods of teaching music at school» (Moscow: Publishing House of the Academy of Pedagogical Sciences of the RSFSR, 1952), which summarized the results of research work of the Institute of Art Education of the Academy of Pedagogical Sciences of Russia. Soviet Federal Socialist Republic).

In 1953, the authors of articles in the collection «Song Festival of Moscow City Schoolchildren» edited by the famous choirmaster D. Lokshin (Moscow: Publishing House of the Academy of Pedagogical Sciences of the RSFSR, 1953) – leading choirmasters, teachers Lokshin D., Rumer M., Mekalina L., Kamentseva I. and others. analyze the experience of organizing song festivals in the city, district, school and give practical recommendations.

Summing up and analyzing the experience of song festivals, Uchpedgiz (Educational Pedagogical Publishing House) in 1956 published a methodical letter «Song Festival as a means of improving the choral culture

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of schoolchildren», which defines the main objectives of systematic choral work in each school.<sup>99</sup>

Examples of solving the problems of musical and aesthetic education of schoolchildren in the RSFSR were the impetus for improving this work in other republics of the former Soviet Union, in particular in Ukraine. Thus, immediately after the liberation of Ukraine from Hitler's fascism, the RNC (Council of People's Commissars) and the Central Committee of the CP (B) U adopted a number of resolutions on holding regional and republican amateur art competitions in 1944 and October 28, 1944.

On February 13, 1945, a large forum of amateur performers took place in Kyiv – an exhibition of amateur art and folklore created during the Second World War was held.

On November 13, 1946, the Central Committee of the Communist Party of Ukraine adopted a resolution «On Measures to Further Improve the Work of Schools in the Ukrainian SSR», which stated the need to improve the work of educational bodies in the field of aesthetic education of youth. In the same direction, on February 10, 1948, the Central Committee of the Communist Party of Belarus adopted a resolution «On the state and measures to improve musical art in Ukraine in connection with the decision of the Central Committee of the Communist Party (b)» On the opera «Great Friendship» by V. Muradeli. In this document, the Ministry of Education proposed to develop specific measures to improve music and aesthetic education in schools of the republic. In this regard, in 1949 the republican competition of authors for the best play for amateur groups and the republican olympiad of amateur art were held.

In the mid-1950s, the amateur movement in the republic became more widespread. So. In accordance with the resolution of the Council of Ministers of Ukraine of May 11, 1956, the Republican Olympiad of amateur art of schoolchildren was held in Kyiv, which was attended by more than 2,000 schoolchildren from all regions of Ukraine. They demonstrated a significantly increased level of artistic and performing skills, which testified to the qualitative changes in the work of schools in music and aesthetic education.

Of great importance in the history of the education system of Ukraine was the Law «On Strengthening the Connection of School with Life and on Further Development of the Public Education System in the

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<sup>99</sup> Праздник песни как средство повышения хоровой культуры школьников: Методическое письмо. М. : Учпедгиз, 1956. С. 3, 15.

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Ukrainian SSR «adopted on April 17, 1959 by the Verkhovna Rada of Ukraine, preparation of students for life, socially useful work». The Law affirms the obligation of moral, physical and aesthetic education of schoolchildren. Thus, one of the guiding principles of school education was the educational principle of education.<sup>100</sup>

In 1964, a commission was set up at the USSR Academy of Sciences and the Academy of Pedagogical Sciences of the Russian Federation to develop proposals and prepare scientifically sound plans and programs for secondary schools. The creation of such a commission was a stimulus for the development of research and scientific and methodological work in the field of music and aesthetic education in Ukraine.

However, in 1960 the first general theoretical book of the famous Ukrainian researcher of problems of aesthetic education Tselikh T. I. «Aesthetic education of high school students» (K. : Rad. School, 1960).

This paper, based on scientific research, identifies the objectives and content of aesthetic education of high school students in Ukraine, as well as forms of organization and methods of aesthetic education through literature, music, fine arts. The book notes that «... the task of aesthetic education of high school students in modern conditions is to develop healthy aesthetic tastes of students, awakening their creative abilities, education of aesthetic judgments and views».<sup>101</sup>

The work of O. Ravvinov «Mass choral work at school» (K. : Rad. Shkola, 1957) belongs to the same period, in which the section "General issues of choral work at school" is of the greatest interest. Here the main tasks of the organization and carrying out of choral work at school are put forward, the basic methodical requirements to creation and work of school choral collectives are defined.

L. Khlebnikova's work «Extracurricular work on music and singing at school» (K. : Rad.shkola, 1961.) and «Choral amateur art as a means of aesthetic education» (K. : Rad.shkola, 1964.) «Choral amateur art as a means of aesthetic education» (K. : Rad.shkola, 1964.) devoted to practical issues of organization of musical work of the school in extracurricular activities. Covering the issues of mass music and choral work of the school,

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<sup>100</sup> Культурне будівництво в Українській РСР. Найважливіші рішення Комуністичної партії і Радянського уряду: 36. документів. К. : Політвидав України, т. 2, 1961. С. 502–509.

<sup>101</sup> Цвелых Т. И. Эстетическое воспитание учащихся старших классов общеобразовательной школы / Т. И. Цвелых. К. : Рад. школа, 1960. С. 7.

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the organization of amateur art, the author gives specific recommendations for the work of clubs and school art groups.

The following works of the following Ukrainian researchers became a generalization of the experience of schools in music and aesthetic education of students of this period: G. P. Bursa «Aesthetic education of students in extracurricular activities» (K. : Rad. School, 1963); I. D. Vodzinsky «Aesthetic education of students in extracurricular activities» (K. : Rad.shkola, 1962.); M. Goiberkh «Aesthetic education of students in extracurricular activities» (K. : Rad. School, 1964.). In these works, specific recommendations are given for different views and different types of art.

In 1964–1967, the government and party bodies of Ukraine published a number of instructive materials that oblige educational and cultural institutions to work in joint contact, improving the work of musical and aesthetic education of children. These directions contributed to the creation of a joint program, which was implemented in practice by the coordination centers at the regional departments of education.

Thus, if in 1959 there were 223 music schools in Ukraine, which trained 49,000 students, in 1967 the number of such schools increased to 447 with a total of 105,000 students. And in the 1971–1972 school year, more than 166,000 children studied in 796 music and art schools.<sup>102</sup>

The resolution of the Central Committee of the CPSU and the Council of Ministers of the USSR of November 10, 1966 «On measures to further improve the work of secondary schools» facilitated the introduction of elective classes in the senior classes of students' choice. This made it possible to introduce electives in aesthetics and various arts to the school, to create new art groups and to attract even more students.

The 1970s can be considered the most progressive in the history of the development of the education system of the former Soviet Union. During this period, a number of government documents were issued, which declaratively drew the attention of party and state bodies to improve the education system. These are, first of all, Resolutions of the Central Committee of the CPSU and the Council of Ministers of the USSR «On Completion of the Transition to Universal Secondary Education and Further Development of Secondary School» (June 20, 1972), «On Measures to Further Improve Rural Secondary School" ) and the Law of the USSR «On

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<sup>102</sup> Народное образование, наука и культура в Украинской ССР: Статист. сб. К. : Статистика, 1973. С. 131.

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Approval of the Fundamentals of the Legislation of the USSR and the Union Republics on Public Education» (July 19, 1973).

All these documents marked the beginning of a new stage in the development of secondary school. Within 2-3 years, the secondary school has undergone significant changes, primarily in organizational and substantive plans. These changes have affected the scientific approach to the creation of curricula, textbooks and manuals. Scientific and methodological approach was determined in the organization and conduct of educational work, including aesthetic education.

The XXU Congress of the CPSU, which took place in February-March 1976, identified the relationship between the national economy, education and culture, and public administration as the main strategic task of further state-building. In the field of public education, this included improving the training of personnel with higher education, expanding career guidance and vocational education of young people.

At the same time, there was a search for new and improvement of existing forms of organization of music – aesthetic education, in particular, the main form – music lessons.

A well-known pedagogue-methodologist, Moscow professor Apraksina O. wrote that in this regard, all efforts should be aimed at developing the content and optimal program of music for secondary school. Simultaneously, the Institute of Art Education of the USSR Academy of Pedagogical Sciences and a specially created laboratory of the Research Institute of Schools of the Ministry of Education of the Russian Federation under the leadership of the famous composer and teacher Dmitry Kabalevsky (1904–1987) began to develop such a program.

For almost 10 years, scientists and teachers-practitioners conducted research and experimental work, the results of which allowed to create two music programs for secondary school. Both programs fairly fully reflected the content and basic methodological provisions of teaching music at school. The main goal was to solve the problems of aesthetic and moral education of students, instilling skills in various aesthetic activities, healthy aesthetic taste, involvement in artistic creativity, trying to live «by the laws of beauty».<sup>103</sup>

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<sup>103</sup> Апраксина О. А. Методика музыкального воспитания в школе: Учеб. пособие для студентов пед. ин-тов по спец. №2119 «Музыка и пение». М. : Просвещение, 1983. 224 с.

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These programs were to some extent embodied in the practice of Ukrainian and other republics of the USSR secondary school, although this was denied by the pedagogical community because of their deep Russian-national content.

The phenomenon of the state concept of music education in the USSR was to distance the general masses of the population in music education from vocational training and bring it closer to mass music education, which aimed to unite the peoples of the USSR, their feelings and emotions in the struggle for a communist society.

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