

MUSICAL EDUCATIONAL PRACTICES IN THE PANCHEV VLADIGEROV HOUSE MUSEUM – SOFIA AND THE BORIS CHRISTOV MUSEUM

Juliana Karaatanasova

Abstract: A visit to a museum can offer a range of benefits to students. This is also true of the Panchov Vladigerov House Museum in Sofia and the Boris Hristov Museum, which provide the opportunity to implement various musical and educational events. The direct engagement with historical documents and artifacts and the immersion in the creative atmosphere of the musicians' homes, provide students with a unique emotional experience. This experience fosters respect and reverence for art, while also promoting awareness of national identity and instilling a sense of pride. The museum acts as a mediator between music teachers in mainstream schools and professional musicians, facilitating contact between them in their common goal of educating, nurturing, and preparing children and young people for the concert halls.

Keywords: Museum, music education practices, music education events, audience, music curriculum, after-school classes

INTRODUCTION

Following contemporary trends that challenge the traditional understanding of the museum as an institution solely responsible for the collection, preservation, and exhibition of cultural and historical artifacts, it is imperative to rethink the museum's educational function. Several studies on the issue support the argument put forth by Katja Popova in her article “The Museum in the Age of the Internet” (Popova, K. 2015, p. 223), which states that the preservation and protection of cultural heritage is caused by the need to educate future generations, while at the same time requiring and challenging the educational process. The author posits that the education and preservation of cultural heritage are two equal functions of the museum. The imbalance between

these functions leads to incomplete functioning (Ibid., p. 223).

As posited by George Hein, museums have assumed a greater significance as “interpreters of our culture” (Hein G. 2018). He delineates the four educational opportunities for museums as follows: traditional lecture and text (the systematic museum), learning through discovery (the discovery museum), stimulus-response (the orderly museum), and constructivism (the constructivist museum) (Ibid.). In contrast, Hein is particularly drawn to the museum's capacity to present a multitude of viewpoints and offer a diverse array of learning styles. According to Hein, “visitors can engage with the exhibits and ideas presented in a myriad of ways, which relate to their life experiences, and encourage social interaction.” Hein noted that this approach allows visitors to “experiment and connect with objects and ideas.” Influences from new perspectives on the educational functions of the museum, including the shift from a place for education to a place for learning and from a space that exists for something to a space for somebody, have prompted the development of a range of contemporary approaches. These approaches include those influenced by constructivist theories, which emphasize the construction of personal meaning systems that every person creates and adapts over time. The social constructivist approach to learning emphasizes the social nature of the learning process. Educators and museum workers adopt a similar perspective, encouraging learners to actively guide their learning by engaging in a range of activities, including raising questions, engaging in dialogue, looking for patterns, interpreting and discovering, deriving meaning, and building a personal/emotional relationship with subject content (Gavazova N. 2022, p. 107).

The investigation of the activities of the thematic museums in Sofia about the lives and works of prominent figures in the Bulgarian musical tradition reveals a promising field for the application of the aforementioned pedagogical approaches in the context of music-based educational programs and initiatives, which the museum's directors and curators often spearhead. Communication with young audiences is facilitated through direct contact with educational institutions specializing in the arts and through the organization of visits, talks, concerts, masterclasses, competitions, creative workshops, presentations, and discussions with authors, composers, and internationally renowned performers of contemporary music. The Museum serves as a conduit between general music educators and professional musicians, facilitating contact between them in their shared objective of educating, nurturing, and preparing young audiences for concert halls. Interactions with teachers from specialized music schools who prepare future professional performers are also facilitated.

The chance to view a selection of documents and objects, including recordings of concerts and interviews, provides a unique opportunity for adolescents. The items in question relate to the two great figures of Bulgarian music in the twentieth century, Pancho Vladigerov and Boris Hristov. The latter was an opera singer, while the former was a composer. Both men represent the pinnacle of musical excellence during that period. The selection of items can also be accessed via the Pancho Vladigerov House Museum. The aforementioned regulations are outlined in the Music Curriculum for all grades, both currently in effect and those that will take effect in the 2024/2025 academic year. As evidenced by Appendix 1, between 2% and 15% of the lessons for the year relative to each class (except for Year 2) are recommended to be conducted in an out-of-school learning environment, specifically in a museum. It can be observed that the uneven distribution of these teaching hours yearly in each class lacks an evident rationale related to the content of the material taught. Therefore, it is probable that this uneven distribution discourages teachers from undertaking the complex organization required to implement these visits outside the school environment. An additional justification for conducting observation classes in an out-of-school learning environment can be found in the Agreement of 31 July 2018 between the Ministry of Culture and the Ministry of Education.

Although a one-off, an encouraging fact is the allocation of additional funding in 2021, whereby the Ministry of Education and Science provided BGN 486,000 to 238 municipal schools and a further BGN 75,000 to 38 state schools that hold compulsory, elective, and optional lessons in general education subjects and arts-related topics in museums and galleries, as well as visits to theatre productions or concerts (or their presentation in school) related to specific curriculum content, including meetings with actors and musicians. The National “Providing a Modern Educational Environment” Program supplied funds in 2021 specifically for cultural institutions as educational environments.



Посещение в музея П. Владигеров

Despite the normative difficulties associated with taking children out of school due to the requirement of parental consent, the reorganization of the learning process, and group travel to a particular location, museum visits bring many benefits to pupils. First and foremost, the vivid contact with documents and objects, as well as the immersion in the creative atmosphere of the musicians' homes, offer a unique emotional experience, inspire respect and reverence for art, foster awareness of the students' national identity, and evoke a sense of pride.

EXTRACT

This study aims to present and analyze the current practices of music education in museums in Sofia, with a thematic focus on music. This examination encompasses all aspects of these institutions' musical activities. The methodology employed in this study is based on fundamental scientific methods, including the interview, analysis, synthesis, and observation processes, the selection of appropriate sources, and the summarization of information. The approach to visitors, including children and youth, in both museums is predominantly guided tours, with content tailored to the age characteristics and educational background of the audience. Communication is conducted through an interactive dialogue between museum professionals and visitors

using guiding questions and exploring different perspectives according to individual interests. To cater to the specific needs of the audience, the themes and emphases of the talks are tailored to their profiles. For instance, presentations designed for student groups are coordinated with visits to conduct observational lessons in after-school learning environments included in the comprehensive school's music curriculum. The aforementioned Agreement of 31 July 2018 between the Ministry of Culture and the Ministry of Education serves as the regulatory framework for these activities.



Продукция на Сава Вутов КМ Владигеров

Both museums provide a platform for children from music schools to perform. The halls are equipped with high-quality grand pianos and are used for concerts and productions by piano classes from various community centers and private music schools. Piano teachers periodically demonstrate the skills they have taught the children and are willing to play musical instruments of a high standard. The museums are open to all, including concert participants, parents, relatives, and the general public. Talks often accompany the showing of the exhibitions.

Conventionally, educational forms and practices in museums can be divided into two types, depending on the recipients they are aimed at:

Children, pupils, students, and visitors of all ages who are not professionally involved in music;

Children, pupils, students, and musicians professionally trained in music.

EDUCATIONAL FORMS AND PRACTICES IN PANCHO VLADIGEROV HOUSE MUSEUM - SOFIA

According to the former director Nadia Sotirova, the museum was established in 2005. Two years later music education projects were launched, the first of which commenced in 2007. These projects are aimed at the youngest participants, namely preschool and elementary school children, and take the form of lessons or music workshops led by experts. The museum benefits from the support of music teachers in the Lozenets district and specialists involved in the educational projects. They include leading music teachers from the National Music School Lyubomir Pipkov and specialists with long teaching experience. They are convinced of the significance and advantages of the educational initiatives, which aim to foster an early interest and passion for music in children and to cultivate qualities such as creativity, the ability to perceive and appreciate the nuances of sound, and the integration of music with other artistic forms. The themes in development are:

- Related to folk holidays and customs;
- Different musical styles and eras;
- Creating a sound picture based on a set story, using children's sound-imitating and self-made instruments;
- Cross-cultural events – the music of the Jewish community and the music of Bulgarian traditional holidays;
- Educational board games;
- The involvement of music school pupils and students in educational projects for mainstream schools.

The inaugural educational project at the museum is entitled Let's Paint the Holiday. It concerns traditional holidays celebrated in our country, as reflected in the curricula for preschool and primary school age groups – Christmas, Baba Marta, and Easter. Other projects include Musical Journey, The Sound of Celebration, Let's Paint a Picture with Sounds and others. This program continued until the pandemic caused by the SARS-CoV-2 virus in 2019. Over time, the composition of the audience has changed, and projects have been developed for older middle school students. The museum staff recognizes the positive impact of these events, and former director Nadia Sotirova is convinced that “children who have gone through these educational events retain lasting impressions. Some of them are now students and remember these first encounters with music and the museum, which is of great significance to us.” The interest of the participants is twofold. Firstly,

it arises from their contact with musical instruments. In the beginning, children are provided with sound-matching children's musical instruments and percussion, as these are the most convenient and accessible options for them. Initially, there was a shortage of instruments. However, Mrs. Maria Palieva, a renowned long-time percussion teacher at the National School of Music, proposed using hand tools to create instruments. This involved transforming boxes into drums, with each child receiving a box instead of a drum. This approach introduced an element of fun and creativity. Over time, the museum's collection of children's musical instruments has grown, reflecting the evolution of the program. All the children display a high level of interest and initiative, engaging in storytelling and painting with sound.

The project commences with the presentation of a relatively simple narrative, which is then developed into a soundscape. This is achieved through the collaboration of various stakeholders, including the Jewish community. In 2015, the Shalom Organisation of Jews in Bulgaria, the 134th school in Sofia – which offers an extended Hebrew curriculum – and the kindergarten at Shalom were all actively involved in the project. Additionally, the museum team pays close attention to the holidays of the Jewish community. This attention leads to interesting results. By working to strengthen cultural ties between communities, the team aims to encourage children to appreciate the arts, regardless of their nationality.



Занимания с деца КМ П. Владизеров

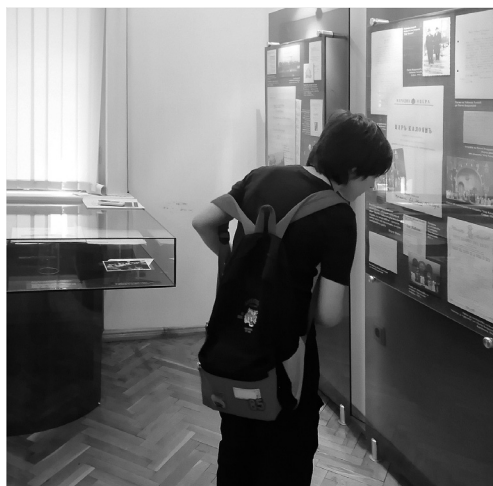
During the initial stages of the initiative, statistical records were maintained on several variables, including the number of concerts and educational events and the number of participants. This was because these events were financed by projects whose budgets required an accurate allocation of funds to ensure optimal resource utilization. In addition, the projects that engaged pupils from local schools were also monitored.

“Lozenets and, in partnership with the Jewish Community, the events take place over three months – approximately 30 meetings are organized almost every week.” The participants in these events are drawn from a specific cohort of children who attend the classes regularly. They gradually grow familiar with the program, and the knowledge and impressions they gain from it become more firmly embedded. Over 10 years (2006–2016), 1,200 children have passed through the museum's educational events.



Посещение в музея П. Владигеров

One of the most recent and intriguing projects of the Pancho Vladigerov House Museum in Sofia is a board game about Vladigerov, which had been given the working title Pancho, later renamed Vladigerov's Way for Children. Based on a mock-up of the game, tests have commenced in educational institutions and on the premises of the museum. Reactions, perceptions, interest, and other indicators are being studied. The game has undergone modifications to address the initial complexity and lengthy duration, which resulted in children losing interest. The previously comprehensive and detailed cards have been condensed. The game is designed for children aged 10 to 16, specifically those in grades 4 through 8. Some of the testing is conducted in a board game forum where families participate. The game's algorithm is structured to ensure a lengthy duration. The initial concept of the museum team was to develop a game that could be distributed in schools and used in music elective classes. The inaugural iteration of the game encompasses only the formative years of Pancho Vladigerov, presenting intriguing anecdotes from his life, the individuals who played a pivotal role in his development – his relatives, parents, and educators – and his inaugural compositional endeavors. The Student Practices project involves students working on the museum's premises. The game was tested with students from the Academy of Music in Sofia to encompass a broader age group. Following the students' recommendations, the game's theme was expanded to include Pancho Vladigerov's entire life. Consequently, the second version of the game is based on this, but its production costs are significantly higher. The creation of a digital version of the game, subsidized through project funding, is being considered. Despite the abundance of board games on the market, none feature musical content. A final update and implementation of the game as a product will be released soon.



Посещение в музея П. Владигеров

Educational projects for general schools, particularly educational concerts, frequently receive invitations to participate from students at music schools and the Music Academy. Performing on a peer instrument is an inspiring experience for young students, often igniting a desire to learn to play a musical instrument and pursue music more deeply.



Камерен концерт на студенти М. Борис Христов

EDUCATIONAL FORMS AND PRACTICES IN BORIS HRISTOV MUSEUM

The Boris Hristov Museum offers a variety of educational programs, both produced by the museum itself and initiated by external collaborators. Some of the concerts are specifically designed to be educative. According to the museum's director, Elena Dragastinova, the museum's role is not to reinforce the knowledge taught in music at the general school level. Instead, she believes the museum should serve as a space for emotional engagement and the acquisition of other knowledge. The institution does not engage in any projects that align with the music curriculum. During the lessons held at the museum, emotions are presented to broaden students' cultural knowledge, encourage interactivity, foster engagement with the institution, and facilitate the integration of the students into the institution.

EDUCATIONAL MUSIC PROGRAM FOR THE YOUNGEST CHILDREN

These concerts are designed with the youngest children in mind and are led by pianist Maria Momirova. She draws on her experience of British music teaching to create a program suitable for children between six months and three years of age. The program is based on the principle of imitation and is delivered at the Boris Hristov Museum. Children attend these classes with an adult chaperone. Everyone is arranged in a circle, sitting on a soft carpet. The adults begin playing children's musical instruments, exchanging them, and singing songs under the guidance of Maria Momirova, and the children are permitted to do whatever they wish. Notably, the children sit down and choose to sing and play with the adults without being asked to do so. These activities are highly beneficial and nurturing. It is evident that every child possesses an inherent capacity for music, yet the manner in which they are drawn to it varies. The team concluded that adults should refrain from imposing their aspirations on children and instead create a supportive environment where they are encouraged to pursue music of their own volition.



Занимания с деца Музей „Борис Христов“

Concerning the number of visits by groups of students, the museum team shared several interesting observations and practices. These ranged from the maximum involvement of music teachers from mainstream schools to instances of a complete misunderstanding of the purpose of these outreach lessons. The students are approached very carefully about the latter point,

first being shown either a film about Boris Hristov or excerpts, depending on their age, followed by a talk and constant feedback. Pupils in the primary stage of education, from 1st to 4th grade, are often quite prepared and informed. They can distinguish the balalaika on display from the guitar. Pupils in the 5th to 7th grade also visit the museum. They have basic knowledge and awareness of where they are, who Boris Hristov is, and the main works he has interpreted, so it is easier to engage with them. Students frequently propose modifications to the footage of Boris Christov screenings, suggesting ways to enhance its appeal. Museum staff has observed that some teachers adopt a proactive approach, despite the constraints imposed by the regulations. These educators strive to engage their students through efforts that are duly acknowledged by their colleagues. However, there are instances where teachers perceive their role as merely facilitating the students' visit to the museum, rather than providing a structured learning experience. This is a regrettably common occurrence in museums across the country during these observation lessons in after-school learning environments.

THE OPERA AND FOREIGN LANGUAGES

In a collaborative venture between secondary schools with an emphasis on foreign languages and the Opera House, a series of educational modules have been developed that place a spotlight on operatic repertoire and its relationship to the language in which the work was originally written. Following a meticulous selection of operatic arias performed by Boris Hristov in the language of study, pupils' knowledge and understanding of the selected language are enhanced. They engage with the musical pieces through active listening and discourse on the linguistic features that accompany and enhance the performance. The importance of pronunciation is highlighted, with particular emphasis on the fact that Boris Christov was particularly keen to sing in the original language. Various anecdotes are presented to illustrate the artist's dedication to this aspect. The role of the composer in creating music is also discussed, with particular reference to the influence of the text, the specific speech, accent, and melody of the respective language. Similar tasks are given to pupils in connection with exhibitions and films, for example, those dedicated to Feodor Chaliapin.

MUSIC AND TECHNOCRATS PROGRAMME

The museum offers a variety of educational programs for children and students, including courses on topics such as modeling, computers, robotics, renewable energies, and ecology. One notable example is the Technocrats School, which provides one-week courses over several consecutive years. The museum is a partner in the project, and as a result, children gain a deeper

understanding of Boris Hristov and the museum itself through the Day at the Museum program. This program includes a comprehensive tour of the museum, an examination of the exhibition, and a discussion. The Music and Technocrats program is highly effective. Some children attend consistently for three years but then drop out of the program after the age of 12 or 13. The narrative of Boris Christov is presented through events rather than years and dates, which allows participants to retain information for a longer period. Additionally, the program provides an understanding of the functions of a recording studio and the historical context of the house and the surrounding area.

CONCERTS WITH THE PARTICIPATION OF CHILDREN AND STUDENTS IN THE BORIS HRISTOV ARTS FESTIVAL

The annual Boris Hristov Arts Festival includes a special section titled Children's Corner, comprising concert programs presented by children's music schools and students. The impact of these concerts featuring children and students within the festival is significant. Attendees can observe the children's performances who are proud to have participated in a festival, as evidenced by their inclusion on a leaflet and poster. This experience is highly stimulating and profoundly affects their musical development.



Детски концерт М. Борис Христов

The museum team includes as many artistic disciplines as possible in the festival. Frequently, children artists are invited to paint with music in the background. With the participation of pianist Annie Toshkova and the Bacho Kiro Community Centre, a program is realized during which children paint against the background of “live” music being performed. Similar practices are also present in festivals like the New Year Music Festival at the National Palace of Culture.

EDUCATIONAL EVENTS AND PUBLICITY OF THE MUSEUM INSTITUTION

Musical and educational events and practices are a means of showcasing the cultural institution and enhancing its image. Museums strive to achieve their educative goals and greater publicity through the audience they work with. This can be achieved by informing young students about the the museum's existence, the life and work of Pancho Vladigerov, or the career of Boris Hristov. This can be done by sharing anecdotes from their younger years, childhood interests, and curious incidents.

Along with the concerts, theatrical productions, educational workshops, and other events hosted by the Pancho Vladigerov House Museum, the institution's educational initiatives seek to attract a range of visitors to the composer's home. These visitors are encouraged to interact with the museum's collection, learn more about Vladigerov's life and work, and engage with musical art. The museum's collection is extensive, yet the exhibition space is limited. Educational events have proven effective in attracting visitors, including parents and relatives of children particularly interested in the exhibits. The museum's Facebook page has gained significant traction, with over 2,400 followers as of March 2024. This is a notable achievement for a small museum. The objective is to implement educational initiatives within the museum. It is uncommon for educators to visit other educational institutions, such as kindergartens or schools. Despite the museum staff's good relationships with music teachers in mainstream schools, they tend to prefer to organize educational events in schools rather than taking students to the museum, which presents a challenge to be addressed.

To enhance the visibility of the Pancho Vladigerov House Museum, the Prosveta publishing house has taken the initiative to present a special gift to music teachers in all Bulgarian schools at the end of the 2023-2024 academic year. The objective of the publishing house is to motivate and provide these educators with special attention, as they have expressed feelings of demotivation due to the limited number of hours dedicated to the subject in the curriculum. The gift is a photo album of Vladigerov's study, produced in an edition of two thousand copies, which includes information

about the museum's location, including the address and contact details. This is an effective form of advertising. Consequently, educators in the most remote locality in the country will become aware of the existence of Vladigerov's museum in Sofia, established in 2005. Vladigerov's museum in his hometown of Shumen, which has existed since 1983, is better known.

THE MUSEUM AS A MEDIATOR BETWEEN GENERAL SCHOOL MUSIC TEACHERS AND PROFESSIONAL MUSICIANS

Implementing educational events for children and students in the Pancho Vladigerov House Museum, Sofia, and the Boris Hristov Museum has the additional benefit of bringing parties involved in the process together, facilitating direct contact between music teachers and professional musicians. Such contact offers an opportunity for the exchange of ideas and future joint initiatives, and the emotional experience of a "live" experience of music is of particular value, with many children and students expressing a desire to play an instrument after visiting the museums.



Концерт М. Борис Христов

THE MUSEUM AS A FACTOR IN THE PRESERVATION AND CONTINUATION OF THE CULTURAL TRADITIONS OF THE NEIGHBORHOOD COMMUNITY

The cultural traditions of the neighborhood where the Boris Hristov Museum is situated are noteworthy. In the past, the local population was particularly active, participating in a balalaika orchestra and a small theatre group, with all events taking place in the garden of Boris Hristov's house. All members of the community, including children, parents, and other relatives, were involved in these events, performing together in the garden. The museum staff has continued this tradition by organizing concerts in the garden and gathering people from the neighborhood. Some of the children have gone on to pursue a professional music career.



Продукция М. Борис Христов

COMMITMENT TO MUSEUM INSTITUTION

The Boris Hristov Museum allows visitors to engage with the museum as their space. One innovative approach employed by the museum's team is using live flowers in the announcement of the annual Boris Hristov Arts Festival. This practice has a significant educational impact and is designed to reach a broad audience. As a result of this dedication, the courtyard of the museum is planted with flowers and a register is maintained with the names of all donors. On occasion, events are held that combine the planting of flowers and shrubs with a musical program. One such event, held on Earth

Day, 22 April, saw the simultaneous planting of flowers, and the performance of musical compositions featuring children and professional musicians. In suitable weather conditions, concerts are organized in the courtyard of the museum, with the audience outside. In this manner, the museum effectively addresses the challenges associated with the queer community. The museum hosts two festivals in May and October each year. These festivals collectively generate the highest revenue, with the May festival being the most lucrative.

EDUCATIONAL INITIATIVES FOR VOCATIONAL TRAINEES AND STUDENTS ORGANIZED BY MUSEUMS

- Masterclasses for pupils and students with leading names from the concert scene;
- Joint projects of the Pancho Vladigerov House Museum – Sofia with the National Music Academy Prof. Pancho Vladigerov – the *Bulgarian Piano School* and *Microcosmos* projects (60 works by composers from all over the world, within 60 seconds from 60 countries);
- Projects related to student practices;
- Encounters – talks featuring Vladigerov's pupils and students, recordings of stories, and interviews on the museum's YouTube channel.

MASTER CLASSES



Майсторски клас в НМА на Шин Уанг

The Pancho Vladigerov House-Museum in Sofia has been part of the organization of master classes for over a decade. These classes have become the primary activity of the institution, given the conducive atmosphere of the house, which is conducive to creative work. Among the leading figures from the concert scene who have conducted master classes are violinists Svetlin Rusev, and Vesko Eshkenazy, numerous piano professors, not only from the Music Academy in Sofia but also from various European countries, Vladigerov's eldest grandson, Pancho Jr., and others.



П. Владигеров и М.Мравова



П. Владигеров и М.Мравова

A conducive atmosphere is fostered among teachers, students, and the course leader, wherein all parties are receptive to new insights, experiences, and divergent perspectives. This project, entitled *The Other View*, encompasses not only the works of Vladigerov but also the diverse perspectives of the teacher and soloist-performer on a vast array of compositions. Additionally, Svetlin Rusev and Vesko Eshkenazy, active concert artists, impart a great deal of invaluable experience to pedagogues through their perspective on music as a soloist or chamber musicians. The number of masterclasses conducted by foreign teachers with diverse specialties, including singing, is considerable, such as that of Professor. The roster of distinguished international faculty includes Prof. Domna Evnouhidou (Greece), Prof. Hon. Pancho Vladigerov (Germany/Bulgaria), Michele Rossetti (Italy), Philippe Raskin (Belgium), and numerous others.



Майсторски клас Гургин Омо

THE MASTER CLASSES AT THE BORIS HRISTOV MUSEUM HAVE
THEIR SPECIFICITY DETERMINED BY THE VENUE
AND ARE MAINLY FOR YOUNG OPERA SINGERS AND PIANISTS



Майсторски клас музей Борис Христов

The museum's contribution to the program is the organization of master classes in accordion and bandoneon, during which the structure of the latter instrument is demonstrated. Masterclasses on the dulcimer (with Galina Draganova and Vasily Ilisavsky) with a focus on the interpretation of early music have also been organized. The Boris Hristov Museum's objective is to provide masterclasses that diverge from the curricula of music academies and secondary music schools. These classes should address matters not typically discussed in regular teaching processes of professional training. Two such masterclasses were those with Irina Stieglitz on the problems of languages and music. The participants, who had proficiency in seven languages and the ability to incorporate this knowledge into music classes, found the masterclass with pianist Irina Stieglitz to be particularly valuable. The masterclass also included an interesting topic on French music, with teachers from France.

Additionally, there are masterclasses for singers dedicated to bel canto or focusing on a particular repertoire with teachers from Italy, the Czech

Republic, and Austria. It has been noted that gathering participants has proven challenging. This may be attributed to the fact that younger individuals are limited in their knowledge of who the invited educators are. Additionally, there appears to be a lack of awareness that gathering knowledge from a multitude of sources is both beneficial and enriching, fostering the growth of additional skills. The museum team has highlighted the success of the Krum Galabov masterclass, which focused on impresario work.

For several consecutive years, he has brought together students from China, Serbia, and numerous other countries worldwide. These individuals have benefited not only from learning about bel canto and certain repertoires but also from gaining insight into how to present themselves when they attend auditions, how to adopt appropriate posture, and what to say during these interactions. The number of Bulgarian participants in these events is relatively limited and their level of preparation is notably less comprehensive compared to their counterparts from other countries. Krum Galabov serves as a conduit for these students, facilitating access to foreign audiences and professionals in the field. Additionally, he guides them on how to present themselves to potential employers and impresarios. Subsequently, these master classes and auditions are conducted abroad, in Vienna and Berlin. Galabov has established a useful and extensive network, originating from Bulgaria.

The Boris Hristov Museum team has confirmed the efficacy of the Pancho Vladigerov House Museum – Sofia model, whereby students and pupils such as Kaludi Kaludov are invited to participate in masterclasses with young singers from Poland, alongside Bulgarian singers. These classes, led by Kaludov, often last up to a full month, with an average duration of one week or ten days. Another noteworthy figure is the tenor Georgi Cholakov, who, despite his advanced age, continues to inspire young singers.



проф. Милена Моллова и студентка - музей Борис Христов

EDUCATIONAL CYCLE FOR STUDENTS OF PANCYO VLADIGEROV HOUSE MUSEUM – SOFIA IN PARTNERSHIP WITH THE NATIONAL ACADEMY OF MUSIC PROF. PANCYO VLADIGEROV – SOFIA, AND JOINT PROJECTS

Over time, the museum's music education program has gradually expanded to include students from music schools and music academies. The partnership with the National Music Academy Prof. P. Vladigerov was initiated by the latter. An educational module of interest is implemented, which informs students about the inception of the Bulgarian piano school and the more prominent teachers – founders such as Ivan Torchanov, Panka Pelishek, Tamara Yankova, Andrei Stoyanov, and so forth. Each lecture is dedicated to one of these names and is accompanied by a concert. Students and followers of these renowned figures who have become teachers recount their experiences of studying with their mentors, discussing the style of instruction, the selection of musical repertoire, and the composers whose works were particularly favored by their respective teachers.



Ростислав Йовчев и Адриана Йорданова КМ П. Владигеров

These highly engaging meetings are conducted in an interactive dialogue format, with participation from educators from the Academy of Music in Sofia. Prof. Pravda Goranova, who is currently engaged in the publication of a book about piano pedagogues in Bulgaria, shares personal recollections with numerous attendees at these meetings. The events take place within the creative context of the museum, with the projects bearing the titles “Around Vladigerov's Piano” and “Vladigerov's Class Meetings”. Due to financial constraints, the projects are not being developed to their full potential. Prominent figures such as Prof. Lilia Atanasova, Prof. Bogomil Strashenov, Mara Petkova, Prof. Julia, and Konstantin Ganey have played a pivotal role in establishing a comprehensive educational institution. Three to four editions have been organized with the participation of a diverse range of individuals, including varying audiences and student numbers. All music-educational events are funded through project grants.

A fruitful collaboration with the Music Academy in Sofia, which saw active involvement from the Professor, has yielded an ambitious project with a complex coordination structure and a high degree of appeal due to the engagement of many Bulgarian composers, who have created one-minute works, especially for these concerts. A shared idea has inspired these works. Among the participating composers is Vida Pironkova, with Milen Panayotov, Georgi Arnaudov, and others also involved. For the performers, the challenge is to showcase their abilities concisely and engagingly within the 60-second timeframe. The concerts are held in the museum, with the final concert taking place in the First Studio of the Bulgarian National Radio, which is also a partner of the project.

STUDENT INTERNSHIPS AT THE MUSEUM

In addition to the aforementioned educational initiatives and events, we would also include the expansion of the work on the Student Practices project on the territory of the Pancho Vladigerov House Museum in Sofia. This project involves familiarizing students from the Music Academy in Sofia and the specialty “Library and Information Science” at Sofia University with the archive and acquisition of skills for working with it. The Kliment Ohridski Department of Library Science, Scientific Information, and Cultural Policy at the Faculty of Philosophy offers a promising avenue for future scientific inquiry into Vladigerov's legacy, as well as for the professional training and selection of future museum staff. Similar student internships are also available at the Boris Hristov Museum.

MEETINGS & CONFERENCES – EDUCATIONAL EVENTS FOR A WIDER AUDIENCE

The Pancho Vladigerov House Museum offers educational opportunities for adult audiences through meetings and talks with the participation of the composer's pupils and students. These events provide a platform for the pupils and students to share their personal experiences and insights into the life and work of Vladigerov. Additionally, these gatherings serve as a form of education for museum visitors, offering insights into the life and pedagogical work of the composer. Over the past few years, the museum's staff has invited the composer's pupils and students to participate in recorded conversations using a video camera. These conversations have prompted the participants to discuss their experiences of learning from their teacher, whom they all hold in high regard. The resulting interviews are emotionally charged and capture the memories of several prominent figures in Bulgarian music education, including Prof. Julia Tsenova, Prof. Georgi Kostov, Prof. Stefan Lazarov, Prof. Stefan Dragostinov, Ivan Drenikov, Milcho Leviev and Milko Kolarov. The stories of these individuals can be illustrated not only with photographs from the museum's archive but also with video interviews, which have been edited and uploaded on the museum's YouTube channel. Anyone who wishes to do so can view these interviews and gain insight into the intricacies of the craft, as described by Krassimir Kurkchiyski. The memoirs serve as a testament to Vladigerov's exceptional dedication to pedagogical work. For him, there was no such thing as a single lesson; the training was a multitude of hours spent engaged in musical activities, listening to music, attending lectures, engaging in dialogues, and participating in arguments. These activities spanned two or three hours, and students were expected to participate regardless of illness. The recordings of these meetings have been incorporated into the museum's audio and video archives, which are

stored on electronic media. A significant number of the interviews have been transcribed and are available in written form, with the potential to serve as the basis for a future book edition. Fragments of the interviews have been incorporated into the exhibition *Pictures and Memories from Vladigerov's Cabinet* as annotations. The exhibition plan could also be adapted for publication as a book.

CONCLUSION

The educational music practices described herein facilitate the development of active attitudes towards the “museum learning process” in children and young people. These practices also encourage the development of critical thinking, initiative, creativity, emotional control, group communication, and teamwork skills. The museum can be regarded as a “stage” for expressing musical achievement, a stimulating adolescent experience. This experience can contribute to the strengthening of self-esteem and self-confidence in adolescents.

The presence of children and young people in the museum contributes to the museum's culture as a place where ideas are shared and born, buildings are constructed, skills are acquired, friendships are formed, and interest and love for art are cultivated.

In the context of the theme of acquiring key competencies (see <https://www.mon.bg/nfs/2019/12/i-book.pdf>, p. 5) as one of the goals of education in the twenty-first century and the development of so-called “soft” skills that define the relationship between the individual and society, the application of the described approaches and tools to children, pupils, and students in museums with a thematic focus on music represents just a few possibilities. Moreover, this application can be enriched in the future by exploring and implementing international experiences in museum education programs.

REFERENCES

- Порова 2015: Попова, К. Образователната функция в съвременния музей. Българско списание за образование бр.1, 2015, с.218 [Popova, K. Obrazovatelната funkzia v savremennia muzei. Bulgarsko spisanie za obrazovanie, br.1, 2015, s.218]
- Gavazova 2022: Гавазова, Н. Социален конструктивизъм в музея и галерията. Как музейните програми за деца преобръщат парадигмата на ученето? с. 107 – В: Сборник Музеи и образование Дебати в музеологията, 2022, съставители: Кънев С., Водинчар Е., Петев Т., БАН „Проф. Марин Дринов“, София [Gavazova, N. Sozialen konstruktivizam v muzea i galeriata. Kak muzeinite programi za deza preobratat paradigmata na ucheneto? s.107 – In: Sbornik Muzei i obrazovanie Debati v muzeologiata, 2022, sastaviteli: Kanev S., Vodinchar E., Petev T., BAN Prof. Marin Drinov, Sofia]

INTERVIEW

Анонимous (2022): Анонимous Интервю с Надя Сотирова директор на къща-музей „Панчо Владигеров“ – София, взето за целите на дисертационния труд на 18.10.2022, времетраене 31:35 минути [Interview with Nadia Sotirova]

Анонимous (2023): Анонимous Интервю с Елена Драгостинова директор на музей „Борис Христов“, взето за целите на дисертационния труд на 21.03.2023, времетраене 42:23 минути [Interview with Elena Dragostinova]

WEBSITES

МОН (2019) Компетентности и образование, i-book, с. 5.

<https://www.mon.bg/nfs/2019/12/i-book.pdf> [МОН (2019) Kompetentnosti i obrazovanie, i-book, s. 5. <https://www.mon.bg/nfs/2019/12/i-book.pdf>]

Hein G. (2018) Hein G.: The Perfect Constructivist Museum, p. 2-5. <https://eddartefacts.wordpress.com/2018/06/24/george-hein-the-perfect-constructivist-museum/>

МОН (2018) Споразумение от 31.07.2018 г. между Министерството на културата и Министерството на образованието.

https://mc.government.bg/files/6031_Sporazumenie%20MK-MON%201.pdf [МОН (2018) Sporazumenie ot 31.07.2018 mejdju Ministersvoto na kulturata i Ministersvoto na obrazovaniето. Retrieved on 2.03.2024 from https://mc.government.bg/files/6031_Sporazumenie%20MK-MON%201.pdf]

МОН (2021) Над 10 000 ученици влизат в клас в музеи и галерии. <https://www.mon.bg/news/nad-10-000-uchenitsi-vlizat-v-klas-v-muzei-i-galerii/> [МОН (2021) Nad 10 000 uchenizi v,izati v klas v muzei i galerii. <https://www.mon.bg/news/nad-10-000-uchenitsi-vlizat-v-klas-v-muzei-i-galerii/>]

RESOURCES USED

Учебна програма по музика за 1 клас в сила от учебната 2016/2017 година.

https://www.mon.bg/nfs/2018/08/muzika_1kl.pdf [Uчебna programa po muzika za 1 klas v sila ot uchebnata 2016/2017 godina. https://www.mon.bg/nfs/2018/08/muzika_1kl.pdf]

Учебна програма по музика за 1 клас от учебната 2024/2025 година. https://www.mon.bg/nfs/2023/11/up_i_music.pdf [Uчебna programa po muzika za 1 klas v sila ot uchebnata 2024/2025 godina. https://www.mon.bg/nfs/2023/11/up_i_music.pdf]

Учебна програма за 2 клас в сила от учебната 2017/2018 година. https://www.mon.bg/nfs/2018/01/up_2kl_muzika_zp.pdf [Uчебna programa po muzika za 2 klas v sila ot uchebnata 2017/2018 godina. https://www.mon.bg/nfs/2018/01/up_2kl_muzika_zp.pdf]

Учебна програма по музика за 2 клас в сила от учебната 2024/2025. https://www.mon.bg/nfs/2023/11/up_ii_music.pdf [Uчебna programa po muzika za 2 klas v sila ot uchebnata 2024/2025 godina. https://www.mon.bg/nfs/2023/11/up_ii_music.pdf]

Учебна програма по музика за 3 клас в сила от учебната 2018/2019 година. https://www.mon.bg/nfs/2018/01/up_muzika_3kl.pdf [Uчебna programa po muzika za 3 klas v sila ot uchebnata 2018/2019 godina. https://www.mon.bg/nfs/2018/01/up_muzika_3kl.pdf]

Учебна програма по музика за 4 клас в сила от учебната 2019/2020 година/. https://www.mon.bg/nfs/2018/01/up12_muzika_zp_4kl.pdf [Uчебna programa po muzika za 4 klas v sila ot uchebnata 2019/2020 godina. https://www.mon.bg/nfs/2018/01/up12_muzika_zp_4kl.pdf]

Учебна програма по музика за 4 клас в сила от учебната 2024/2025 година. https://www.mon.bg/nfs/2023/11/up_iv_music.pdf [Uчебna programa po muzika za 4 klas v sila ot uchebnata 2023/2024 godina. https://www.mon.bg/nfs/2023/11/up_iv_music.pdf]

Учебна програма по музика за 5 клас в сила от учебната 2016/2017 година. https://www.mon.bg/nfs/2018/01/up_v_muzik.pdf [Uчебna programa po muzika za 5 klas v sila ot uchebnata 2016/2017 godina. https://www.mon.bg/nfs/2018/01/up_v_muzik.pdf]

Учебна програма по музика за 5 клас от учебната 2024/2025. https://www.mon.bg/nfs/2023/11/up_v_muzik.pdf [Uчебna programa po muzika za 5 klas v sila ot uchebnata 2023/2024 godina. https://www.mon.bg/nfs/2023/11/up_v_muzik.pdf]

Учебна програма по музика за 6 клас в сила от учебната 2024/2025. https://www.mon.bg/nfs/2023/11/up_vi_muzik.pdf [Uчебna programa po muzika za 6 klas v sila ot uchebnata 2023/2024 godina. https://www.mon.bg/nfs/2023/11/up_vi_muzik.pdf]

Учебна програма по музика за 7 клас в сила от учебната 2024/2025. https://www.mon.bg/nfs/2023/11/up_vii_muzik.pdf [Uчебna programa po muzika za 7 klas v sila ot uchebnata 2024/2025 godina. https://www.mon.bg/nfs/2023/11/up_vii_muzik.pdf]

Учебна програма по музика за 8 клас в сила от учебната 2017/2018. https://www.mon.bg/nfs/2018/01/up_8kl_muzika_zp.pdf [Uчебna programa po muzika za 8 klas v sila ot uchebnata 2017/2018 godina. https://www.mon.bg/nfs/2018/01/up_8kl_muzika_zp.pdf]

Учебна програма по музика за 8 клас в сила от учебната 2024/2025. https://www.mon.bg/nfs/2023/11/up_viii_muzika.pdfhttps://www.mon.bg/nfs/2023/11/up_vii_muzik.pdf [Uчебna programa po muzika za 8 klas v sila ot uchebnata 2024/2025 godina. https://www.mon.bg/nfs/2023/11/up_viii_muzika.pdfhttps://www.mon.bg/nfs/2023/11/up_vii_muzik.pdf]

Учебна програма по музика за 9 клас в сила от учебната 2018/2019. https://www.mon.bg/nfs/2018/01/up_muzik_9kl.pdf [Uчебna programa po muzika za 9 klas v sila ot uchebnata 2018/2019 godina. https://www.mon.bg/nfs/2018/01/up_muzik_9kl.pdf]

Учебна програма по музика за 9 клас в сила от учебната 2024/2025. https://www.mon.bg/nfs/2023/11/up_ix_muzik.pdf [Uчебna programa po muzika za 9 klas v sila ot uchebnata 2024/2025 godina. https://www.mon.bg/nfs/2023/11/up_ix_muzik.pdf]

Учебни програми за 10 клас в сила от учебната 2019/2020 година. https://www.mon.bg/nfs/2018/01/pril10_up_10kl_music.pdf [Uчебna programa po muzika za 10 klas v sila ot uchebnata 2019/2020 godina. https://www.mon.bg/nfs/2018/01/pril10_up_10kl_music.pdf]

Учебна програма по музика за 10 клас в сила от учебната 2024/2025. https://www.mon.bg/nfs/2023/11/up_x_music.pdf [Uчебna programa po muzika za 10 klas v sila ot uchebnata 2024/2025 godina. https://www.mon.bg/nfs/2023/11/up_x_music.pdf]

About the Author:

Juliana Karaatanasova has extensive experience in the production of concerts and festivals at the National Palace of Culture – Sofia. She is also a member of the Musicology Section at the Union of Bulgarian Composers. Ms. Karaatanasova was presented with the “Phoenix” award from the Varna State Opera for excellence in music criticism. Ms. Karaatanasova’s reviews are published in leading Bulgarian print and online culture publications, newspapers, and magazines. She held the position of journalist and presenter at Classic FM Radio Sofia. Mrs. Karaatanasova was the creator and host of the programs “Names from the Future”, “Debuts” and “Sunday Lunchtime Concert” at Bulgarian National Television. Mrs. Karaatanasova holds a degree in Music Theory from the National Music Academy (NMA) ‘Pancho Vladigerov’ and a postgraduate specialisation in marketing and advertising from the University of National and World Economy in Sofia. She has experience as a teacher and as an advertising specialist. Since August 2024, she has served as Director of the State Cultural Institute (SCI) ‘Pancho Vladigerov’ House Museum in Sofia.

Mrs. Karaatanasova is currently pursuing doctoral studies in the Department of Music and Multimedia Technology at Sofia University ‘St. Kliment Ohridski’, Faculty of Educational Studies and the Arts.

Scientific interests: music, education, concert practices.

E-mail: karaatanasova@gmail.com