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*Факултет по науки за
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СЪДЪРЖАНИЕ

HALLELUJAH – ORATORIO BALBULUM НА ПЕТЕР ЙОТВЬОШ КАТО ХОРОВО-ИНСТРУМЕНТАЛЕН ТЕАТЪР И МУЗИКА НА ПРОВАЛА Андреас Краузе	9
МУЗИКАЛНО ОБРАЗОВАТЕЛНИ ПРАКТИКИ В КЪЩА МУЗЕЙ „ПАНЧО ВЛАДИГЕРОВ“ – СОФИЯ И МУЗЕЙ „БОРИС ХРИСТОВ“ Юлияна Караатанасова	29
ОБХВАТ И ПОЛЕТ В ЛИТЕРАТУРНИТЕ ОБРАЗИ НА НАШЕТО ВРЕМЕ: МЕТАМОРФОЗИ НА ИДЕЯТА Лейла Печко	57
ИКОНОМИЧЕСКИЯТ И ПОЛИТИЧЕСКИЯТ КОНТЕКСТ И ВЛИЯНИЕТО ИМ ВЪРХУ РАЗВИТИЕТО НА ПЪРФОРМАНС АРТА ПРЕЗ ПЪРВАТА ПОЛОВИНА НА XX ВЕК Орлин Дворянов, Вероника Преждарова	75
АБСТРАКТЕН РАЗКАЗ ИЛИ ПОВЕСТВОВАНИЕ БЕЗ РАЗКАЗ: В. КАНДИНСКИ, <i>Der gelbe Klang</i> / А. СОЛБИАТИ, <i>Il Suono giallo</i> Иванка Стоянова	103
ВИДЕО ПОДКАСТ (VODCAST) – ПЕДАГОГИЧЕСКО ПРИЛАГАНЕ НА ТВОРЧЕСКАТА СТРАТЕГИЯ „СЪЗДАВАНЕ НА СОБСТВЕНО ЦИФРОВО СЪДЪРЖАНИЕ“ Силвана Карагьозова	125
ПИАНОТО КАТО СРЕДСТВО ЗА КУЛТУРЕН ОБМЕН DAS KLAVIER ALS RAUM DES KULTURELLEN AUSTAUSCHS Меруам Мехрабан	153
ИГРА СЪС ЗВУЦИ. МУЗИКАЛНОТО ВЪЗПИТАНИЕ В РАННА И ПРЕДУЧИЛИЩНА ВЪЗРАСТ ЧРЕЗ ПОДХОДА НА ЗОЛТАН КОДАЙ И МУЗИКАЛНАТА ТЕОРИЯ НА ЕДУИН ГОРДЪН Емилия Караминкова-Кабакова	175
ПРОЕКТЪТ SYN(es)THESIS – МНОГОЦЕЛЕВИ ЕКСПЕРИМЕНТ В ОБЛАСТТА НА ИНТЕРДИСЦИПЛИНАРНИТЕ ИЗКУСТВА Александър Лиалиус	197

ВЪЗПРИЕМАНЕТО НА КЛАСИЧЕСКАТА МУЗИКА И ВЪЗДЕЙСТВИЕТО Ѐ В УЧИЛИЩНАТА СРЕДА Марина Апостолова-Димитрова	221
ВЕЛИКАТА МУЗИКАЛНА КНИГА ОТ АЛ ФАРАБИ – СРЕДНОВЕКОВЕН ОБРАЗЕЦ ЗА МУЗИКАЛНОТЕОРЕТИЧНО ИЗСЛЕДВАНЕ Илия Михайлов	241
НЕАПОЛИТАНСКАТА КЛАВИРНА ШКОЛА: ОТ ВЪЗНИКВАНЕТО Ѐ ДО ВИНЧЕНЦО ВИТАЛЕ Татяна Майону	259
СТИЛИСТИЧНИ И ТЕХНИЧЕСКИ ХАРАКТЕРИСТИКИ В КАПРИЧИИТЕ ЗА СОЛО ЦИГУЛКА ПРЕЗ XX ВЕК – КОНСТАНТИН Г. МОСТРАС, ГРАЖИНА БАЦЕВИЧ, СТЕНЛИ УЕЙНЪР И ХОАКИН РОДРИГО Евгени Николов	275
АНАЛИЗЪТ – ОСНОВЕН ИНСТРУМЕНТ ЗА ОБУЧЕНИЕ ПРИ СЪЗДАВАНЕТО НА МУЛТИМЕДИЙНИ ПРОДУКТИ Мария Радева	299
ЗВУКОВИТЕ ПЕЙЗАЖИ НА МИХАИЛ ГОЛЕМИНОВ – СЪПКА НАПРЕД Анжела Тошева, Иван Керековски	323
РОЛЯТА И ЗНАЧЕНИЕТО НА СЪВРЕМЕННИТЕ ТЕХНОЛОГИИ ЗА БЪДЕЩИТЕ УЧИТЕЛИ ПО МУЗИКА Ралица Димитрова	339
НАСЛЕДСТВОТО НА ВЛАДИГЕРОВ – МУЗЕЯТ ОТБЛИЗО Надя Сотирова	359
МУЗИКОТЕРАПИЯТА КАТО ХОЛИСТИЧЕН ПОДХОД Емилия Евгениева, Вая Цока	379

CONTENTS

DAS HALLELUJA – ORATORIUM BALBULUM VON PETER EÖTVÖS ALS INSTRUMENTAL-CHORISCHES THEATER, UND MUSIK DES SCHEITERNS Andreas Krause	9
MUSICAL EDUCATIONAL PRACTICES IN THE PANCHO VLADIGEROV HOUSE MUSEUM – SOFIA AND THE BORIS CHRISTOV MUSEUM Juliana Karaatanasova	29
SCOPE AND FLIGHT IN LITERARY IMAGES OF OUR TIME: METAMORPHOSES OF THE IDEA Leyla Pechko	57
THE ECONOMIC AND POLITICAL CONTEXT AND THEIR INFLUENCE ON THE DEVELOPMENT OF PERFORMANCE ART IN THE FIRST HALF OF THE TWENTIETH CENTURY Orlin Dvorianov, Veronika Prezhdarova	75
RECIT ABSTRAIT OU NARRATION SANS RECIT: W. KANDINSKY, <i>Der gelbe Klang</i> / A. SOLBIATI, <i>Il Suono giallo</i> Dr. Ivanka Stoianova, Professeur	103
VIDEO PODCAST (VODCAST) – PEDAGOGICAL IMPLEMENTATION OF THE CREATIVE STRATEGY “CREATING YOUR OWN DIGITAL CONTENT” Silvana Karagyozyova	125
THE PIANO AS A VESSEL FOR CULTURAL EXCHANGE DAS KLAVIER ALS RAUM DES KULTURELLEN AUSTAUSCHS Maryam Mehraban	153
PLAYING WITH SOUNDS. EARLY AND PRESCHOOL MUSIC EDUCATION THROUGH KODÁLY APPROACH AND EDWIN GORDON'S MUSIC THEORY Emilia Karaminkova-Kabakova	175
THE SYN(ES)THESIS PROJECT – A MULTI-PURPOSE EXPERIMENT IN INTERDISCIPLINARY ARTS Alexander Lialios	197
PERCEPTIONS OF CLASSICAL MUSIC AND ITS IMPACT IN SCHOOL Marina Apostolova-Dimitrova	221

<i>Al-Farabi's Great Book of Music</i> – A MEDIEVAL MODEL FOR MUSIC THEORETICAL RESEARCH Ilia Mihaylov	241
THE NEAPOLITAN PIANO SCHOOL: FROM ITS ORIGINS TO VINCENZO VITALE Tatiana Majoni	259
STYLISTIC AND TECHNICAL CHARACTERISTICS IN VIOLIN SOLO CAPRICCIOS IN THE 20 th CENTURY – KONSTANTIN G. MOSTRAS, GRAŻYNA BACEWICZ, STANLEY WEINER, AND JOAQUIN RODRIG Evgeni Nikolov	275
ANALYSIS – A FUNDAMENTAL TOOL FOR EDUCATION IN THE CREATION OF MULTIMEDIA PRODUCTS Mariya Radeva	299
MICHAIL GOLEMINOV'S SOUNDSCAPES – A STEP AHEAD Angela Tosheva, Ivan Kerekovsky	323
THE ROLE AND SIGNIFICANCE OF MODERN TECHNOLOGY FOR THE FUTURE OF MUSIC EDUCATION Ralitsa Dimitrova	339
THE HERITAGE OF VLADIGEROV – THE MUSEUM UP CLOSE Nadia Sotirova	359
MUSIC THERAPY AS A HOLISTIC APPROACH Emilia Evgenieva, Vaia Tzoka	379

DAS HALLELUJA – ORATORIUM BALBULUM VON PETER EÖTVÖS ALS INSTRUMENTAL-CHORISCHES THEATER, UND MUSIK DES SCHEITERNS

PD Dr. Andreas Krause

Artistic Editor-in-Chief at Schott Music GmbH & Co. KG
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Mainz, Germany

I. Welten-Klänge – biographische Notizen¹

Mit Peter Eötvös ist am 24. März 2024 einer der großen Komponisten unserer Zeit verstorben. Er gehörte zu der Generation, deren Kindheit noch von den Wirren des II. Weltkriegs direkt geprägt war, bis hin zur direkten Bedrohung durch die Flächenbombardierung Deutschlands. 1944 in Transsylvanien geboren und noch ein Kleinkind, übersteht er im Februar 1945 nur knapp die Bombardierung Dresdens, den „Dresdner Feuersturm“, seine Familie war wie viele andere vor der vorrückenden Front dorthin geflohen. Es bleiben traumatischen Nachwirkungen. Zurück in Ungarn wird der Vater als Offizier inhaftiert, auch 1956 zur Zeit des ungarischen Aufstands später nochmals. Die Budapester Musikakademie, in die Zoltán Kodály ihn bereits 1958 aufnimmt, und Theaterbesuche werden ein früher Fluchtpunkt.²

¹ Der vorliegende Aufsatz basiert auf zwei Beiträgen des Autors: Menschen-Stimmen – Welten-Klänge. Ein Nachruf auf Aribert Reimann und Peter Eötvös, in: Neue Zeitschrift für Musik, Heft 2_2024, S. 12-15, sowie Aspects du théâtre instrumental et choral dans Halleluja de Peter Eötvös, avec quelques réflexions sur l'École de Cologne, vorgetragen auf dem internationalen Kolloquium Théâtre musical, théâtre instrumental dans l'œuvre de Peter Eötvös. Hommage à l'occasion de son 80e anniversaire, IRCAM Paris, 12.-13. Januar 2024 (Schriftfassung in Vorbereitung).

² Ausführlich Péter Eötvös u. Pedro Amaral, *Parlando – Rubato. Gespräche, Monologe und andere Umwege*, aus dem Ungarischen von Sandra Réthati, Anhang Werke 2012-2016 kompiliert von Andreas Krause, Mainz 2018, S. 210ff. und 194ff.

Die Ausbildung an der Musikakademie betont die ungarische Tradition von Liszt bis Bartók. Seine Kompositionslehrer Janós Viski, ein Schüler von Zoltán Kodály, und Ferenc Szabó lassen ihn „den ganzen Liszt“ auf dem Klavier spielen – bis zuletzt wirke dessen Klangwelt in seinen Stücken nach.³ In einem der zentralen Spätwerke, dem *Halleluja – Oratorium balbulum* aus dem Jahre 2015, komponiert Eötvös mit leichter Hand ein Bartók-Fake: „wenn Bartók ein Halleluja geschrieben hätte“. Obwohl politisch äußerst ungewünscht, gehörte auch Anton Webern mit zum Unterrichtsstoff bei Viski, Eötvös ist „verblüfft“ und „verzaubert“.⁴

Schlüsselwörter: Peter Eötvös, Komponist, *Halleluja – Oratorium balbulum*, Péter Esterházy, Béla Bartók, Zoltán Kodály, Oper, IRCAM, Instrumentales Theater, Chorisches Theater, Musik des Scheiterns

PETER EÖTVÖS' HALLELUJAH – ORATORIO BALBULUM AS CHORAL-INSTRUMENTAL THEATER, AND AS A MUSIC OF FAILURE

PD Dr. Andreas Krause

Abstract: Peter Eötvös, one of the major composers of our time, passed away on March 24, 2024. He belonged to the generation whose childhoods were still directly affected by the turmoil of the Second World War, to the point of even having faced the direct threats posed by the aerial bombardment of Germany. Born in Transylvania in 1944, Eötvös only barely survived the bombing of Dresden in February 1945, the “Dresden firestorm”, where his family, like many others, had fled to before the advancing front. Traumatic aftereffects remained. Back in Hungary, his father was imprisoned first as an officer and, again, in 1956, at the time of the Hungarian uprising. The Budapest Academy of Music, where Zoltán Kodály admitted Eötvös in 1958, and visits to the theater provided an early escape.

His training at the Academy of Music emphasized the Hungarian tradition from Liszt to Bartók. His composition teachers Janós Viski, a pupil of Zoltán Kodály, and Ferenc Szabó let him play “the entirety of Liszt” on the piano – a sound world which continued to have an effect on Eötvös' pieces until the very end. And, although politically extremely undesirable, Anton Webern was also part of Viski's curriculum and left Eötvös “amazed” and “enchanted”. In one of the key late works, the *Hallelujah – Oratorio*

³ Anmerkung von Peter Eötvös in einem Telefonat im Herbst 2023.

⁴ *Parlando rubato*, S. 196.

balbulum from 2015, Eötvös composed a 'Fake-Bartók' with flying colors: "if Bartók had written a Hallelujah".

Keywords: Peter Eötvös, composer, *Halleluja – Oratorium balbulum*, Péter Esterházy, Béla Bartók, Zoltán Kodály, Opera, IRCAM, Instrumental Theater, Choral Theater

Ab 1966 wird Köln die Eötvös prägende Musikstadt. Er gehört dort zum Kreis um Karlheinz Stockhausen, den er 1970 auch auf die Weltausstellung in Osaka in die spektakulär Elektronik-affine deutsche Pavillonkugel begleitet. Doch prägt ihn auch dessen Antagonist Bernd Alois Zimmermann⁵, dessen Einbau von Montagetechnik und Traditionsbezug in zeitgenössische Tonsprachen durchaus bei Eötvös wiederzuentdecken ist, ebenso wie Aspekte eines (auch humorvollen) instrumentalen Theaters à la Mauricio Kagel. Später fördert ihn auch Pierre Boulez. Auf dessen Einladung hin dirigiert er 1978 das Eröffnungskonzert des IRCAM und wird bis 1991 Musikalischer Direktor des neu gegründeten Ensemble Intercontemporain in Paris, was – mit zahllosen weiteren zunehmend renommierten Dirigierverpflichtungen nicht allein für die Zeitgenössische Musik – die eigene kompositorische Tätigkeit fast zum Erliegen bringt. Eötvös dirigiert zahllose Uraufführungen sämtlicher Stilrichtungen als immer konzentrierter Sachwalter, künstlerische Ressentiments sind ihm fremd und er äußert sie nie.

Das Komponieren nimmt Eötvös erst Anfang der 90^{er} Jahre wieder auf.⁶ Es folgt eine bis kurz vor seinem Tod andauernde Phase stetig steigender, fast rastloser Produktivität: gibt es aus den Jahren bis 1990 lediglich 16 publizierte

⁵ Er ist von Zimmermanns Kompositionsunterricht wenig begeistert („unheimlich langweilig“, *Parlando rubato*, S. 53), wird aber durch die Mitarbeit an wesentlichen Uraufführungen Zimmermanns tief geprägt. Er wirkt 1966 bei der Veröffentlichung der Partitur von *Musique pour les soupers du Roi Ubu* mit und weist 1968 die Beleuchter bei *Die Soldaten* ein: „Das war ein historischer Moment und eine exzeptionelle Produktion. Dieses Erlebnis trage ich bis heute lebhaft in meiner Erinnerung und in meinem Herzen. Meiner Meinung nach sind *Die Soldaten* ein Meisterwerk – das sehe ich heute genauso wie damals“ (*Parlando rubato*, S. 54). Für die Zuspieldänder im Requiem für einen jungen Dichter stellt er Zimmermann eine handschriftliche Abschrift des Gedichts *Dob és tánc* von Sandor Weöres zur Verfügung, inklusive einer Transliteration in Lautsprache. Ob er das Gedicht auch auf den Bändern rezipiert, ist nicht ganz gesichert, zudem scheint Eötvös auch an der Abmischung des endgültigen Zuspieldbands beteiligt gewesen zu sein [für diese Auskünfte danke ich Matthias Pasdzierny, der das *Requiem* im Rahmen der Bernd Alois Zimmermann-Gesamtausgabe edieren wird].

⁶ Gleichzeitig gründet er 1991 mit der Eötvös Foundation, aus der später das Budapest Music Center hervorgeht, seine eigene Nachwuchsakademie für Komponieren und Dirigieren, flankiert von Kompositionsprofessuren in Karlsruhe und Köln.

Werke, so kommen bis zum Jahr 2000 weitere 18 Werke hinzu (einschließlich des internationalen Durchbruchs 1998 mit der Oper *Drei Schwestern* nach Tschchow (in der die drei Protagonistinnen von Countertenören ins zeichenhaft Abstrakte stilisiert werden), bis 2010 nochmals 22 Werke. Die darauffolgende Periode von 2010 bis 2023 wird endgültig zur Erntezeit mit nochmals 50 (!) Werken. Insgesamt hinterlässt er ca. 110 publizierte Werke.⁷

In der Rückschau auf das Gesamtwerk liegt der künstlerische Schwerpunkt von Eötvös im Musiktheater. Wie auch andere (etwa Aribert Reimann) führte er das eher traditionelle – und in avantgardistischen Kreisen lange verpönte – Genre der Literaturoper zu nochmaliger Größe. Insgesamt 14 Opern⁸ nehmen zunehmend – dies zu betonen war ihm immer wichtig – den aktuellen gesellschaftlichen Diskurs auf, wie *Angels in America* nach Tony Kushner (Aids), *Love and Other Demons* (religiöser Fundamentalismus, Exorzismus), *Der goldene Drache* nach Roland Schimmelpfennig (Ausbeutung asiatischer Migranten), *Sleepless* nach Jon Fosse (soziale Kälte), das Ballett-Requiem *Alle vittime senza nome* (Flüchtlingskrise im Mittelmeer) sowie das *Halleluja – Oratorium balbulum* nach einem den traditionellen Eurozentrismus kulturkritisch infrage stellenden Text von Péter Esterházy.

Frühe theatrale Versuche wie *Harakiri* (1973), *Radames* (1975) und das „Klangtheater“ *As I crossed a Bridge of Dreams* (1998–1999) brechen das Genre und die Institution der Oper auf. Ab 1998 berücksichtigt Eötvös in einer Mischung von Experiment und Tradition allerdings doch wieder die Erwartungen vor allem kleinerer und mittlerer Häuser. Wie Richard Strauss differenziert er zunehmend die Untertitel der Opern, etwa „Opera Ballad“ für *Sleepless* oder „Tragikomödie mit Musik, eine groteske Oper“ für *Valuska*.⁹ Als Charakteristikum ist bei Eötvös die Klangsprache fast jeder seiner Opern vordeterminiert,¹⁰ öfter auch mit speziellen räumlichen Anordnungen von

⁷ Die bis 1998 komponierten Werke verteilen sich auf die Verlage Ricordi, Salabert und Editio Musica, alle Werke ab 1999 (sofern nicht Umarbeitungen älterer Werke) und damit der Großteil des Œuvres sind bei Schott Music erschienen.

⁸ In einem Trailer der Staatsoper Unter den Linden Berlin *How a composer works*: Peter Eötvös bezeichnet Eötvös *Sleepless* als „meine 13. Oper“ (<https://www.youtube.com/watch?v=DSZ0PbT9zmQ>, zuletzt aufgerufen am 3. Juli 2024), *Valuska* wäre demnach seine 14. und letzte Oper. Allerdings erschweren die erwähnten Zwischenformen eine genaue Zählung.

⁹ In *Parlando rubato* (S. 101) verweist Eötvös dezidiert mit Beispielen auf diese Praxis von Strauss.

¹⁰ Siehe: *Les opéras des Peter Eötvös entre Orient et Occident*. Sous la direction de Márta Grabócz, Éditions des archives contemporaines, 2012, S. 1: « Dans ses interview, Peter Eötvös parle souvent de son désir de créer des opéras distincts, de son vœu que chacun de ses opéras ait un style et une sonorité propres, qu'on ne les rapproche pas. »

Stimmen und Orchester.¹¹ Mehrfach bestimmen ethnomusikalische Anleihen die Stoffwahl: immer wieder Japan (*Harakiri*, *Lady Sarashina*, *Secret Kiss*), aber auch Südamerika (*Love and Other Demons*), Skandinavien (*Sleepless*), der Broadway (*Angels in America*) oder das französische Chanson (*Le Balcon*), komponierte Welten-Klänge. Nur seine letzte Oper *Valuska* komponiert Eötvös auf Ungarisch. Kosmopolit in der Tradition Franz Liszts (der ebenso wie Eötvös lange in Paris und in Deutschland lebt), ist Sprache für ihn mehr als ein Mittel zur Kommunikation, es ist Teil des jeweiligen künstlerisch-musikalischen und philosophisch-ästhetischen Kulturraums. Auch der Gattungsgeschichte der Oper zollt er seinen Tribut, wie etwa im italienischen Verismo von *Senza Sangue*.

Selbstverständlich hinterlässt Eötvös flankierend zum Musiktheaterschaffen eine Fülle weiterer Beiträge zu allen musikalischen Genres. So faszinierte ihn zeitlebens die Grenzlinie zwischen Stratosphäre und entgrenztem Weltall: vom frühen Klavierstück *Kosmos* aus lässt er über das Trompetenkoncert *Jet Stream*, das Violinkonzert *Seven (Memorial for the Columbia Astronauts)* und weitere Werke wie *Levitation*, *Multiversum* und *Aurora* vor allem in diesen Stücken die ganze Palette seiner glühenden Orchesterfarben aufleuchten. Doch selbst in zahlreichen genuinen Instrumental- und Chorwerken ist Eötvös als Musikdramatiker zu erleben, sind theatrale Einsprengsel auffindbar, die gewohnte Aufführungssituationen und das traditionelle Werkverständnis durchbrechen.

II. Von Liszt zu Eötvös I: Liszt als Ahnherr des instrumentalen Theaters

Sicher wird Peter Eötvös nicht nur Liszt am Klavier gespielt oder seine Orchesterwerke dirigiert haben, sondern den ein oder anderen der zahlreichen Bildbände der Liszt-Ikonographie in Händen gehalten haben. Von diesen ausgehend darf die Frage erlaubt sein, inwieweit man Franz Liszt als einen der Väter des „instrumentalen Theaters“ moderner Prägung bezeichnen darf. Die Bandbreite der zeitgenössischen Liszt-Darstellungen umfasst dabei einen gestischen Katalog der Extreme von künstlerischer Entrückung bis hin zu humorvoller Karikatur.

So wird Liszt in dem bekannten Gemälde „Erinnerung an Liszt“ von Josef Danhauser von 1840, gemalt im Auftrag der Klaviermanufaktur Graf in Wien, dessen Aufbau mit dem Kulminationspunkt einer Beethoven-Büste dem noch bekannteren Gemälde „Die Symphonie“ von Moritz von Schwind entlehnt scheint,¹² beim Phantasieren dargestellt wird, dem künstlerischen Ausdruck höchster Individualität.

¹¹ In *Sleepless* sind zwei Vokalterzette (SMezA) mit identischem musikalischen Material gegenüber in den Proszeniumslogen postiert, in *Valuska* ist das Orchester im Graben in drei Gruppen aufgeteilt, etc.

¹² Siehe hierzu Andreas Krause, *Die Klaviersonaten Franz Schuberts: Form – Gattung – Ästhetik*, Kassel (Bärenreiter) 1992, Kapitel II, S. 55ff.: Der „Weg zur großen Sinfonie“. Betrachtungen zu einem Gemälde Moritz von Schwinds.



Erinnerung an Liszt, Josef Danhauser, Wien 1840

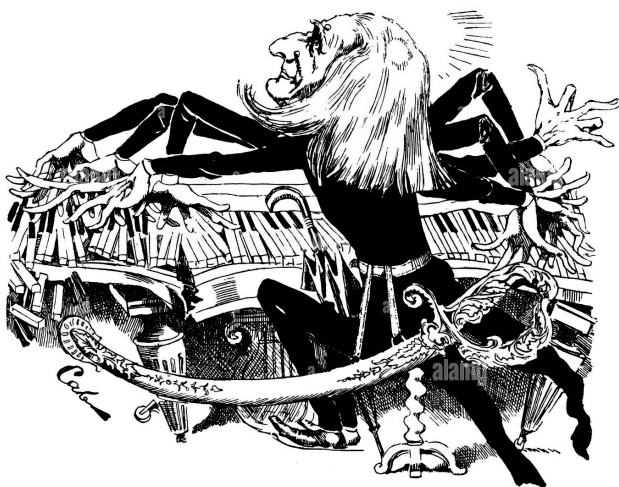
Die aufgestellten Noten dienen nur der Staffage, Liszts Blick ist über die Beethoven-Büste hinaus in die Weite der Natur gerichtet, in den vom Fenster enthüllten Abendhimmel. Um Liszt versammelt die Größen der Zeit (Hector Berlioz, Niccolò Paganini, George Sand) zwischen Aufmerksamkeit und Hingabe (Marie Gräfin d'Agoult). Der Weg der künstlerischen Inspiration im Gemälde ist eine Ellipse aus der Beethoven-Himmel-Ferne über den Kopf in die Hände, und diese in der für Liszt ganz eigenen Position extrem hoher Handgelenke. Heute würde man hierfür den Begriff „Performanz“ nutzen: das ikonische Liszt-Porträts als Pianist, mangels Video als eingefrorene Bewegung oder Schnappschuss, wird zum semantisch aufgeladenen Bestandteil unseres musiko-kulturellen Gedächtnisses.¹³

Über das imaginierte Zusammentreffen hinaus handelt sich hier

¹³ Die Pose von Liszt taucht bereits in weiteren zeitgenössischen Abbildungen auf. Siehe hierzu Robert Bory, *La vie de Franz Liszt par l'image*, Paris und Genf 1936, das Gemälde von Danhauser (Wien 1840) S. 96, ganz ähnlich a.a.O., S. 124, mit Perspektive über die linke Hand, eine Lithographie von Josef Kriehuber, Wien 1846, und a.a.O., S. 217 nochmals sehr spät, 1882, ein Gemälde von Hans W. Schmidt.

allerdings um nichts weniger als eine gestische Grundlegung romantisch-introspektiven Klavierspiels, mit der man leicht die zweite Episode (Takt 10ff., s. Notenbeispiel 1) aus Liszts *Vallée d'Obermann* eröffnen könnte. Und vielleicht war tatsächlich dieses Stück auf dem Gemälde gemeint: Das Intervall cis2-eis1 der rechten Hand entspricht in etwa der Handhaltung auf dem Gemälde, die linke Hand ist dort durch den Oberkörper verdeckt. Wie der Briefwechsel zwischen Liszt und Marie d'Agoult nachweist, handelt es sich bei dem Obermann-Roman von de Senancourt nicht nur um eine zentrale biographische, literarische und künstlerische Quelle Liszts in seinen Pariser Jahren und in seiner Beziehung zur Gräfin, er soll ganze Passagen auswendig memoriert haben, und eben im Entstehungsjahr des Gemäldes findet es sich erneut im Briefwechsel erwähnt.¹⁴

In völligem Gegensatz hierzu betonen die zahlreichen Liszt-Karikaturen die extrovertiert-sportliche Attitüde von Liszts stupender und wohl öfter als Selbstzweck empfundener Virtuosität. Besonders häufig findet sich hierbei eine Geste, die Liszt mit einer Hand auf den Tasten, die andere in die Höhe geworfen zeigen, wobei die Skala der Handbewegung von horizontal nach vorn bis vertikal in die Höhe gestreckt reicht.¹⁵



¹⁴ Franz Liszt – Marie d'Agoult. Correspondance. Nouvelle édition revue, augmentée et annotée par Serge Gut et Jacqueline Bellas, Éditions Fayard 2001, S. 629f., 636, 1294f.

¹⁵ Robert Bory, a.a.O., S. 77 (1837, einmal linke Hand, einmal rechte Hand [mit Hammer]), S. 108 (Berlin 1842, einmal linke, einmal rechte Hand), S. 110 und 111 (Berlin, einmal linke, einmal rechte Hand), S. 194 und 196 (sehr spät, 1873/1879, zweimal linke Hand, einmal rechte Hand, einmal beide Hände[!], so auch S. 195. Die vielleicht kuriosesten Position zeigt Liszt als Teufel auf dem Stuhl stehend das Klavier traktierend (Bory, S. 121).



Liszt-Karikaturen

Sicherlich ist es kein Zufall, dass Peter Eötvös exakt diese Gesten wie zufällig in sein *Lisztomania* eingestreut, und noch selbst Gesten für das vierhändige Klavierspiel humorvoll hinzuerfindet.¹⁶

Komponiert ist in *Lisztomania* eine Szene aus dem elften Kapitel von James Joyce's *Ulysses*. Die zwei Protagonisten – deshalb Klavier zu vier Händen – sitzen „auf der Kaffeeterrasse, plaudernd und träumend, witzig und lieb“, als „Rhapsodien von Liszt“ im Hintergrund erklingen.¹⁷ Die von Eötvös eingefügten Gesten „instrumentalen Theaters“ verweisen humorvoll auf die erwähnten Karikaturen, ein Augenzwinkern unter Liszt-Kennern:

- S. 18, T. 55) Nachdem die rechte Hand [sic.!] des linken Spielers die tiefste Noten A2 des Klaviers *secco touchiert*, hebt der Spieler plötzlich die rechte Hand hoch und hält sie während der Fermate.

¹⁶ Eine Manuskriptkopie hat er mir schmunzelnd auf der Feier zu seinem 75. Geburtstag am 2. Februar 2019 im Budapest Music Center übergeben, auf der 1. Musikseite annotiert: „Eine kleine Überraschung für Andreas Krause in Budapest, Eötvös Péter“.

Siehe das Vorwort zur Notenausgabe, Edition Schott 23145.

¹⁷ Siehe das Vorwort zur Notenausgabe, Edition Schott 23145.

- S. 20, T. 73 umarmt der linke Spieler die Schulter des rechten Spielers mit seiner rechten Hand, während er mit seiner linken Hand [sic.!] in der Diskantregion einen Terzvorhalt gemeinsam mit dem rechten Spieler ausführt.

- Nach dem Schlusston (S. 26) springen beide Spieler unvermittelt auf und beide heben ihre beiden Hände hoch.

Offen bleibt bei den Anweisungen in *Lisztomania* die Handstellung beim Emporheben der Arme, ob mit geradem Handgelenk, wie in einigen wenigen Karikaturen zu sehen, oder mit der für Liszt typischen im Handgelenk stark abgeknickten Position.

Solche kleinen Andeutungen von instrumentalem Theater gibt es zahlreich in Werken Peter Eötvös etwa im Violinkonzert *Doremi*: ein Nachstimmen mitten im ersten Satz zwischen Harfe und Violine (T. 58ff.), ein sich spielend dem Konzertmeister zuwenden (T. 129 und 209), beim ersten Mal gefolgt von einem *fade out* beim Einsatz der Bells im Zurückwenden zur Normalposition, oder in der Kadenz (T. 480) sich der den Basiston haltenden 1. Viola (deren Einsatz anstelle des Dirigenten selbst gebend) zuwendend. Oder auch in der frei zu improvisierenden, wilden Anti-Kadenz (Anti meint: ohne jede thematische Anspielung zu gestalten) in seinem letzten vollenden Werk, dem *Concerto pour harp*.

Grundvoraussetzung der Wirkung dieser theatralen Gesten ist die Disziplin der Spieler, sich eigener gestischer Extravaganzen ansonsten zu enthalten.

III. Von Liszt zu Eötvös II: *Vallée d'Obermann* und *Halleluja* – Oratorium *balbulum*

Sind die Karikatur-Anleihen in *Lisztomania* offensichtlich, so ist die kunstphilosophische Aura des Danhauser-Gemäldes schwieriger nachzuvollziehen, berührt sie doch die tiefere Frage nach dem semantischen Verhältnis von Textidee und Musik in Instrumentalwerken und darüber hinaus.

The musical score is for the beginning of Liszt's 'Vallée d'Obermann'. It is written for piano and voice. The tempo is 'Lento assai'. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into five systems. The piano part is characterized by dense, arpeggiated chords in the right hand and more active, often arpeggiated, lines in the left hand. The vocal part is a simple, melodic line that enters in the second system. Performance markings include 'espressivo' for the piano, 'sotto voce' for the voice, and various dynamics and tempo changes like 'p', 'rit.', 'cresc.', 'rinforz.', and 'rit.'.

Liszt, Vallée d'Obermann, Beginn

Liszt's *Vallée d'Obermann* consists of two letters from the already mentioned letterman Oberman to Etienne Pivert de Senancourt, the first beginning with two questions: « Que veux-je ? Que suis-je ? ». Both questions determine the rhythm of the accompaniment of the right hand. The

dritte Frage « Que demander à la nature ? » lässt sich leicht auf die Melodie der linken Hand montieren.

Gemeinsam mit einem weiteren dem Stück vorangestellten Motto aus Lord Byrons *Child Harold* entsteht eine romantische Verbindung von Naturphilosophie und auf Ausdruck gerichteter Kunstphilosophie, die den weiteren Ablauf des Klavierstücks stimuliert. Zunächst lässt sich der Text des ersten Briefes noch eine ganze Zeit weiter auf die Musik montieren, mit etwas Fantasie auf den ganzen, die ersten drei Seiten umfassenden ersten Teil. (Diese zwei Verfahren erinnern in rudimentärer Weise an die Umwandlung von Sprache in Instrumentalgestik in Eötvös' Streichquartett *Korrespondenz* nach dem Briefwechsel zwischen Mozart und seinem Vater.) Der zweite Teil (ab S. 4, C-Dur!!!) verbleibt motivisch zwar weiter « Que veux-je ? » fragend, doch ist er eher eine musikalische Ausdeutung der ersten Worte des zweiten zitierten Briefs: « Indicible sensibilité ». Das dritte Motto, diesmal nicht de Senancourt sondern aus Lord Byrons *Child Harold* mit dem "Could I embody and unbosom know, that which is most within me..." bestimmt dann zwar den Beginn der langen Schlussstretta, doch anstelle des stimmlosen ("voiceless thought") und endgültigen Schweigens ("I live and die unheard...") nimmt Liszt, um im Bild des Byron-Textes zu bleiben, zum Ende der Stretta von Vallée d'Obermann bis zum dreifachen *fff* donnernd sein kompositorisches Schwert aus (!) der Scheide:

Could I embody and unbosom now

That which is most within me, – could I wreak

My thoughts upon expression, **and thus throw**

Soul, heart, mind, passions, feelings, strong or weak,

All that I would have sought, and all I seek,

Bear, know, feel, and yet breathe – **into one word**,

And that one word were Lightning, **I would speak**;

But as it is, I live and die unheard,

With a most voiceless thought, sheathing it as a sword.

Etwas überraschend (vielleicht auch zufällig) finden sich die Senancour-Fragen von *Vallée d'Obermann* im Text des *Halleluja – Oratorium balbulum* von Eötvös und Esterházy prominent wieder. In einen chorischen Plural erweitert, eröffnen sie die vier Fragment-Teile des Oratoriums:

I Wer sind wir?

II Wo sind wir, was machen wir?

III Was wollen wir?

IV Worüber schweigen wir?

Die Entsprechung von Frage III „Was wollen wir?“ zu Frage I « Que veux-je ? » bei Liszt und von I „Wer sind wir?“ zu II « Que suis-je ? » ist mehr als offensichtlich. Die Frage nach dem Wollen wird von Eötvös sogar dreifach auskomponiert: „WAS wollen wir, was WOLLEN wir, was wollen WIR?“. Die Fragen II „Wo sind wir, was machen wir?“ und vor allem IV „Worüber schweigen wir?“ deuten dagegen die emphatische und expressionistische Interpretation des Byron-Zitats bei Liszt in ein nihilistisches Gegenteil um. Erst jetzt lesen wir bei Byron „a most voiceless thought“, denn es gibt nichts mehr, über das Kunst reden könnte und sollte. Es ist das Schweigen Wittgensteins: „Wovon man nicht sprechen kann, darüber muss man schweigen“,¹⁸ und der von Péter Esterházy im dritten Fragment formulierte kulturkritische Grund ist: „Die Fleischbrühe der Kultur ist ganz dünn geworden“.

Notenbeispiel 2 (a und b), *Halleluja – Oratorium balbulum*, S. 117, T. 127ff. und S. 133, T. 252 bis Ende 3. Fragment

Für alle Notenbeispiele aus *Halleluja – Oratorium balbulum* gehen Sie zu dem Werkeintrag auf der Homepage von Schott Music

<https://www.schott-music.com/de/halleluja-oratorium-balbulum-no319274.html>

und öffnen dort die PDF-Vorschau der Partitur:

<https://www.schott-music.com/de/preview/viewer/index/?idx=MzE5Mjc0&idy=319274&dl=0>

(der Klavierauszug ist nur als Leihmaterial erhältlich)

IV. Ein Kölner *Hallelujah* – Eötvös und Kagel

Im Jahr 1967 gibt in Köln der deutsch-argentinische Komponist Mauricio Kagel in seinem aleatorischen *Hallelujah für Stimmen* bereits eine ähnliche Antwort auf die Frage des Kunstwollens wie Esterházy: ein „Protestchor“ skandiert „WIR WOLLEN NICHT“¹⁹

Notenbeispiel 3, *Mauricio Kagel, Hallelujah*, S. 74 unten.

(Notenbeispiel nicht online einsehbar)

Die Notation des Sprechchors bei Kagel zeigt Ähnlichkeiten zur Parallelstelle im *Oratorium balbulum*, wie auch der ganze Gestus.

Notenbeispiel 4 (a und b), Eötvös, *Halleluja*, S. 94, T. 7: Was WOL-LEN wir? / S. 75, T. 147: WIRKLICH NIX!

<https://www.schott-music.com/de/preview/viewer/index/?idx=MzE5Mjc0&idy=319274&dl=0>

¹⁸ Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, der bekannte Schlussabschnitt 7.

¹⁹ Die Partitur ist erschienen bei der Universal Edition Wien, 14913. Eine Filmrealisation von Kagels *Hallelujah* aus dem Jahr 1969 ist abrufbar unter https://www.youtube.com/watch?v=h_xg52V7jP8&t=1453s (6. Juli 2024).

In biographischen Erläuterungen zur so wichtigen Kölner Periode von Peter Eötvös geht es zumeist nur um die Dichotomie des Einflusses von Karlheinz Stockhausen und Bernd Alois Zimmermann, nicht aber um Mauricio Kagel, den Peter Eötvös ebenso kannte. Kagel wird 1969 Nachfolger von Karlheinz Stockhausen als Leiter der Kölner Kurse für Neue Musik (bis 1975); 1974 erhält er an der Kölner Musikhochschule eine Professur für Neues Musiktheater. Kagel gilt in Deutschland als der wichtigste Vertreter des „instrumentalen Theaters“ und radiophoner Experimente. Eötvös verweist auf diesen „Stammbaum“ in Verbindung mit seinem „rein akustischen“ Klangtheater *As I Crossed a Bridge of Dreams*,²⁰ dass er vielleicht nicht zufällig in den Jahren 1998-1999 komponiert, nachdem er 1998 Kagels Kompositionsprofessur an der Kölner Musikhochschule übernimmt.²¹ Verbunden ist mit Kagels Namen auch der Aspekt des auch für Eötvös so wichtigen Humors in der Neuen Musik.²²

Trotz seiner immensen Bedeutung als Musikstadt der Moderne hat es eine „Kölner Schule“ nie gegeben. Im Gegensatz zur Zweiten Wiener Schule oder der Darmstädter Schule steht Köln von Anfang an für eine experimentelle Vielfalt der Avantgarde, und damit zu einer insgesamt Auflösung des Denkens in „Schulen“. Es ist somit die Breite des musikalischen Diskurses, die den jungen Peter Eötvös in Köln prägt.

Es ist die Zeit, in der wenig später auch György Ligeti, der 1957/58 ebenfalls in Köln freier Mitarbeiter des elektronischen Studios des WDR war, sein einziges Musiktheaterwerk *Le Grand Macabre* konzipiert und es als „Anti-Anti-Oper“ bezeichnet. *Le Grand Macabre* ist eine humoristische Collage und Satire aus dem Fundus der Operngeschichte. Anlässlich der Neuinszenierung der Frankfurter Oper schreibt Guido Holze in der Frankfurter Allgemeine Zeitung (Wir leben in der Apokalypse, 4. November 2023): „Aus dem doppelten negativen Präfix ergibt sich eine im Grunde positive Haltung gegenüber einem Genre, das schon zu seiner Zeit als überkommen und fragwürdig galt.“ In diesem Bezug ließe sich das Oratorium *balbulum* durchaus als ein „Anti-Anti-Oratorium“ bezeichnen: Anders als in *Hallelujah* von Kagel wird die traditionelle Form des Oratoriums mit Solisten, Chor und großem Orchester nicht dekonstruiert, durch den vertonten Text aber

²⁰ *Parlando rubato*, S. 102

²¹ Die Uraufführung erfolgte 1999 beim Donaueschinger Musikfestival. 2007 erarbeitet Eötvös eine Neufassung unter dem Titel *Lady Sarashina* als ‚konventionelle‘ Oper in einem Akt (siehe *Parlando rubato*, S. 101, mit Verweis auf die Umarbeitung von Strauss‘ *Ariadne auf Naxos*).

²² Max Nyffeler, Er brachte Humor in die Neue Musik. Zum Tod von Péter Eötvös, in: Frankfurter Allgemeine Zeitung vom 26. März 2024

die Sinnhaftigkeit des traditionellen Genres, sogar die Sinnhaftigkeit von Textvertonung oder der Verbindung von Text und Musik überhaupt, in Frage gestellt (Ende des zweiten Fragments):

PROPHET

Das Reden kann nicht vertont werden.

Nur die Handlung kann vertont werden.

CHOR

Alleluja (*Mussorgsky: Boris Godunov*)

ENGEL

Das Halleluja kann auch nicht vertont werden

nur die Musik kann vertont werden!

Das Halleluja ist keine Musik

das Halleluja ist ein Halleluja

die Vertonung ist Vertonung

die Musik ist Musik.

Der Prophet stottert wie der mittelalterliche Gelehrte Notker von Sankt Gallen, den er darstellt. Er ist wahrlich kein Jochanaan wie bei Strauss oder ein Vogel-Prophet wie der Hl. Franziskus bei Messiaen. Der Erzähler ist – so stellt er sich selbst vor – in seiner strukturellen Geschwätzigkeit selbstverliebt. Der Engel hat sich von einem Besäufnis mit dem gottlosen Nietzsche nicht mehr erholt. Alle drei wirken in ihren bemühten Rollen selbst wie Gestrandete des Kunstbetriebs. Die Reste realer Handlung sind gleichgültig. Der zweifache Bezug auf den an sich ergreifenden Flugzeugabsturz von Nine-Eleven wird in diesem Kontext als billiges amerikanischen B-Movie diskreditiert (Teile II und IV). Am Beginn von Teil IV zählt der Narrator die überstandenen politischen Krisen des 20. Jahrhunderts auf, die dennoch angesichts der aktuellen Flüchtlingskrise in Angst, Hoffnungs- und Zukunftslosigkeit münden: „Wir brauchen Grenzen. Wir ziehen überall Zäune. Wir umzäunen sogar die Zäune“ (Teil IV, S. 137, T. 16ff.).

Unablässig sucht der im ersten Fragment (S. 26, T. 172) als „präventiös“ vorgestellte Chor nach seiner Form und Funktion, bedroht von einer ins Leere laufenden Stimmakrobatik, und gerade in den Hallelujas stottert er sich wie in jeder Fuge für Chor durch die Melismen, das Halleluja hat seine einst religiöse Bedeutung verloren: „Schwer ist es Halleluja zu singen, wenn es keinen Gott gibt“ (Prophet, Teil III, S. 106f., T. 65ff.). Doch ohne Text-Verkündigung ist auch die künstlerische Aura des Chors verloren: „Wenn wir schweigen, sind wir Gewerkschaftsmitglieder“ (Teil II, S. 83f., T. 208ff.).

Notenbeispiel 5, Eötvös Halleluja, S. 83f.

<https://www.schott-music.com/de/preview/viewer/index/?idx=MzE5Mjc0&id=319274&dl=0>

V. „Chorisches Theater“ zwischen Kunst und Alltag

Zwei letzte Erst- und Uraufführungen führten Peter Eötvös nochmals mit zwei Chorwerken nach Köln und Paris. Es handelte sich um die Deutschen Erstaufführung der *Drei Aphorismen von Heinrich Heine* (dem deutschen Dichter in Paris) durch den Chor des WDR, und 13 *Haikus* nach – ins Französische übersetzten – japanischen Gedichten, uraufgeführt vom Kinderchor von Radio France. Wie in *Lisztomania* sind die theatralen Elemente humorvoll-karikaturalen Charakters.

In den Heine-Aphorismen sind autobiographische Erinnerungen komponiert. Im ersten Chorstück *O mein geliebtes Sauerkraut, holdselig sind deine Gerüche* geht es um eine frühe Kindheitserinnerung von Eötvös: hungrig aus der Schule kommend, empfing ihn der Geruch dieser Speise oft schon an der Eingangstür seines Zuhauses.²³ Und im dritten Aphorismus spürt man ein autobiographisches Augenzwinkern: „Das ist schön bei den Deutschen: keiner ist so verrückt, dass er nicht einen noch Verrückteren fände, der ihn versteht...“.

Notenbeispiel 6, Eötvös, *Drei Aphorismen von Heinrich Heine*, I, S. 6, T. 22-26

Schott SKR 20134

<https://www.schott-music.com/de/drei-aphorismen-von-heinrich-heine-noc445574.html>

PDF-Vorschau:

<https://www.schott-music.com/de/preview/viewer/index/?idx=NTY0ODQ0&idy=564844&dl=0>

Im ersten Aphorismus soll der Chor eingedenk des Sauerkrauts mehrmals hintereinander einen Laut kulinarischer Vorfreude erzeugen, wie wir ihn alle als internationale Gepflogenheit kennen (mmh). Doch in den beiden bislang erfolgten Aufführungen in Budapest und Köln hatten sowohl die Chorleiter als auch die Sänger deutliche Schwierigkeiten, diese einfach erscheinende Idee umzusetzen. Zu groß ist anscheinend der Wechsel von Kunstausbübung ins Alltägliche hinein (allerdings ist die Geste an sich mit Einatmen verbunden, für die Lautbildung eines Sängers ungewöhnlich). Oder hätte man den Originalduft des Sauerkrauts durch Gebläse im Raum verteilen müssen, um die gewünschte Reaktion auszulösen? Oder sollten vielleicht die Sänger zusätzlich Handbewegungen vollführen, die oft mit dem Einatmen „holdseliger Gerüche“ verbunden sind?

In den 13 *Haikus* für Kinderchor springen die Kinder lebensfroh auf die Bühne, bereits das U-gui-su der Vögel frei skandierend. Alles soll „wie ein Spiel sein, es soll nicht ein Stück vorgeführt, sondern es soll entdeckt

²³ Persönliche Mitteilung von Peter Eötvös vom Frühjahr 2023.

werden“.²⁴ Es gibt « tremolo avec la main devant la bouche » (Handtremolo vor dem Mund), in meiner Kindheit stand dies für Indianer-Spiele, es findet sich auch in Kagels *Hallelujah* (gleich zu Beginn, Gesangssolo I), und schließlich ahmen die Kinder die Putzbewegung der Vögel nach: « les enfants tournent la tête vers la droite (la gauche), comme s'ils nettoyaient leurs pieds droits (gauches); [l'ugiusu] tape avec son bec – et crache ». (Die Kinder drehen ihre Köpfe nach rechts (links), als würden sie ihre rechten (linken) Füße putzen; [der Ugiusu] klopft mit seinem Schnabel – und spuckt.) Vergleichbare Kopfdrehungen gibt es auch in Kagels *Die Stücke der Windrose*.

Notenbeispiel 7, Eötvös, aus 13 *Haikus*

<https://www.youtube.com/watch?v=gqG83k8SMFE>

Notenausgabe Schott C 60439 mit PDF-Vorschau in Vorbereitung:

<https://www.schott-music.com/de/13-haikus-no564670.html>

Es ist auffällig, dass vergleichbare Stellen vokalen und chorischen Theaters im *Halleluja* die humoristische Seite betonen, sieht man von den an Solmisation erinnernden Handbewegungen des Engels ab.

Teil I

- Der Erzähler (Narrator) bezeichnet sich als „eine Art Bühnenanweisung“ (T. 31f.)
- Der Engel fragt im Publikum nach einem Logopäden für den stotternden Propheten (T. 197ff.)
- Das Publikum darf die verratenen Lösungszahlen der Lotterie nutzen, wenn es Prozente an das Orchester zahlt (T. 320)
- An Solmisation erinnernde Bewegungen des Engels (T. 348ff.)

Teil II

- Der Prophet sperrt stumm den Mund auf und zu (T. 17 und 19)
- Die Männerstimmen des Chores pfeifen den Frauenstimmen hinterher (T. 160ff.)
- Die Frauenstimmen des Chors singen “Girls, girls, girls” wie ein Beatles-Zitat, mit dem großen Lächeln von John Lennon (T. 169ff.)
- Die Männerstimmen stehen diagonal (T. 173)

Teil IV

- Nochmal an Solmisation erinnernde Bewegungen des Engels (T. 83ff.)

VI. Das *Halleluja* als Musik des Scheiterns

In *Hallelujah* von Kegel gibt es einige Abschnitte, in der die Solisten und Choristen als Folge der aleatorischen Konzeption zunächst mit einer Schere Stellen aus der Partitur ausschneiden und frei übereinander

²⁴ Peter Eötvös in einem Telefonat am 7. Januar 2024, die Uraufführung bei Radio France erfolgte am 18. Januar 2024.

montieren. Geschnitten, geschnipselt und montiert haben im *Halleluja – Oratorium balbulum* dagegen Textautor und Komponist. Esterházy zitiert unter anderen Umberto Eco (*Opera aperta*), Wittgenstein, Karl Kraus und von Rilke das berühmte Zitat, das auch der letzte Eintrag von Anton Webern in sein Tagebuch vor seinem tragischen Tod in Mittersill war: „Wer spricht vom Siegen, überstehn ist alles“.²⁵ Neben einem Schumann-Zitat am Beginn montiert Eötvös insgesamt 10 Halleluja-Kompositionen in den Ablauf: im musikhistorischen Ablauf sind das Notker, Schein, Monteverdi, Bach und Händel, Mozart und Bruckner simultan übereinander, Mussorgsky, ein Gospel, und ein Bartók-Fake (wenn Bartók ein Halleluja geschrieben hätte). Die Abfolge im Oratorium folgt dramaturgischen Erwägungen. So ist z. B. der ganze zweite Teil durch Mussorgski bestimmt.

Teil I	Seitenzahl Partitur (Klavierauszug)
Robert Schumann: Vogel als Prophet	3 (1)
Notker Balbulus, Natus Ante Saecula	19 (15)
Georg Friedrich Händel, Halleluja (Messias)	26 (22)
Pseudo-Bartók [Eötvös]	36 (31)
Johann Sebastian Bach, aus der Kantate BWV 21	43 (39)
[quasi Barock-Aria, Prophet]	45 (40)
Teil II	
Modest Mussorgski, aus Boris Godunov	68 (61), 90 (85), 93 (87)
Teil III	
Johann Hermann Schein (1615)	
Alleluja, Lobet, ihr Knechte des Herrn	104 (97)
Monteverdi, Jubilet, Motetta (1640/41)	108 (102)
Gospel, Halleluja	126 (117)
Teil IV	
Pseudo-Bartók [Eötvös], Replik von S. 33-34	153 (137)
Mozart, Alleluja-Kanon KV 553 (Frauenchor)	155 (139)
Bruckner: Offertorium (1868) (Männerchor)	155 (139)

Nach Meinung seines Erzählers (Narrator) gerät Eötvös der Pseudo-Bartók zu lange, wird „endlos“ (Teil I, T. 279) ausgebreitet, ein „leider verfrühtes Finale“. Und sicher ist es eher scherzhaft gemeint, wenn Eötvös

²⁵ Das Zitat findet sich Teil 4, Takt 72. Es stammt aus Rainer Maria Rilke, Requiem. Für Wolf Graf von Kalckreuth, geschrieben am 4. und 5. November 1908 in Paris. Zum Eintrag Weberns in sein Tagebuch siehe Andreas Krause, Anton von Webern und seine

die Wiederaufnahme des Pseudo-Bartók im vierten Bild mit den Worten begründet: „weil es so schön ist“.²⁶ Es ist vielmehr ein letztes, aber eben auch als vergeblich inszeniertes kompositorisches Kabinettstück, die Wiederholung des Bartók-Fake direkt in die Mozart-Bruckner-Doppel-Montage münden zu lassen, eine musikalische Profanisierung von Zimmermanns emphatischen Begriff der „Kugelgestalt der Zeit“.

Der Text des *Oratorium balbulum* möchte Ratlosigkeit verbreiten, das Ende der Moderne verkünden, dabei aber in Konsequenz des doppelten Anti-Anti durch Zelebration traditioneller musikalischer Schönheit zum Widerspruch aufrufen. Gerade dem länglichen Postulat des Niedergangs der europäischen Politik und Kultur, das der Prophet im dritten Teil ausbreitet, verleiht Eötvös einen dieser Einsicht widersprechenden, symphonisch blühenden Kontrapunkt (Teil III, ab Takt 127 bis Ende, mit den hier nicht wiedergegebenen Einwüfen des Chors und der nochmaligen Wiederholung des Textes ergibt sich eine dreiteilige Binnenform):

PROPHET

Die Fleischbrühe der Kultur ist ganz dünn geworden!

Die Humanität besitzt keine Insel!

Europa herrscht schon lange nicht mehr über die Welt.

Der Europäer ist endgültig vulgär geworden.

...

Die Fleischbrühe der Kultur ist ganz dünn...!

Am Beginn des Oratoriums zitiert Eötvös kein *Halleluja*, sondern ausgiebig ein Klavierstück von Robert Schumann, *Vogel als Prophet*. Dies mag zunächst angesichts der einführenden Worte des Erzählers, der dann auch mit dem Propheten eine der Hauptpersonen des Stücks vorstellt, plakativ erscheinen. Eötvös schreibt hierzu allerdings: „Diese Nummer aus Schumanns *Waldszenen* war mein Lieblingsstück als Kind. Ich habe es nicht nur orchestriert, sondern wirklich verarbeitet. Dieses Stück hat eine eigenartige Stimmung, die auch etwas Bedrohliches hat. Es ist tonal nicht fix verortet, es hat so ein Schwirren und Flirren. Der Grundakkord ist übrigens derselbe wie in meiner Oper *Drei Schwestern* ... da geht es auch um Scheitern. Das ist offenbar etwas, was man im Kopf trägt“.²⁷ Tatsächlich klingt das Orchester an dieser für die Einführung des Erzählers mit Fermaten lang ausgedehnten Stelle aber zunächst nicht nach Schumann, sondern verführerisch und das

Zeit, Laaber 2001, 2., korrigierte und erweiterte Auflage 2018, S. 85.

²⁶ *Parlando rubato*, S. 275.

²⁷ *Parlando rubato*, a.a.O., S. 273

Klavierstück um einen Ganzton nach oben transponierend nach dem hellen Orchesterklang der Neudeutschen Schule, nach Liszt, Wagner und plötzlich sogar der *Salome* von Richard Strauss.²⁸

Etliche Takte später (T. 66ff., bei ca. 3' 20"), wenn sich die Transkription schon – ganz im Sinne Liszts – zu einer Freien Bearbeitung über Themen des A-Teils des Klavierstücks verändert hat, erklingt noch unvermittelt der Beginn des choralartigen B-Teil aus *Vogel als Prophet*, nun einen Ganzton tiefer und in dunklerem Hörnerklang, zeitgenössisch mit Akkordeon verfremdet und nochmals mit dem ersten, nur summenden Choreinsatz des Stückes. Ein erstes Scheitern des Oratoriums deutet sich in den dazu gesprochenen Worten des Erzählers an: „Meine Geschwätzigkeit ist struktureller Natur, somit ein nicht verbesserbarer Fehler. Ich bin ein Fehler. Ich bin eine Wiederholung. Die Musik, die bin ich nicht...“. Das von Eötvös dem Schumann-Zitat „Flirren und Schwirren ... des Scheiterns“ nicht nur des Oratoriums, sondern aller Kultur in den Schlusstakten des *Halleluja* nochmals anzudeuten, obliegt dann allein dem originalen Klavierklang des nochmaligen, wenngleich fragmentarisch verkürzten Schumann-*Prophet*-Zitats.

Und doch scheint das Oratorium offen zu enden, ohne verbindliche Aussage, ganz im Sinn der im 4. Teil nochmals dargelegten Fragment-Philosophie (Teil IV, S. 150, T. 86ff.). Vielleicht nährt die „Fleischbrühe der Kultur“ uns doch noch – mittels der Musik? Ein Zitat von Jacques Lacan könnte als Motto über dem *Oratorium balbulum* stehen:

« La société, en effet, ne saurait se définir autrement que par un état plus ou moins avancé de dégradation de la culture. Toute la confusion qui s'établit dans les rapports, pourtant sacrés, fondamentaux, de l'homme et de la parole, tout ce bordel, est là représenté à sa place. »

[Die Gesellschaft ist nicht imstande, sich anders zu definieren als über den mehr oder weniger fortgeschrittenen Zustand des kulturellen Verfalls.

²⁸ In Eötvös' Konzertprogrammen tauchen die folgenden Stücke von Liszt auf: *Tristis est anima mea* aus *Christus*, die *Legende Nr. 1 San Francesco d'Assisi*, *Super flumina Babylonis*, *Mephisto Walzer*, die Tondichtung *Von der Wiege bis zum Grabe*, die *Dante-Symphonie* sowie Wagners *Siegfried-Idyll*. Die ‚Strauss-Stelle‘ in der Schumann-Instrumentation des *Halleluja – Oratorium balbulum* findet sich Teil I, T. 25, C-Dur (!!!). Eötvös enttarnt hier gewissermaßen nebenbei eine der kompositorischen Wurzeln von Strauss. Siehe die von Eötvös selbst dirigierte Einspielung bei WERGO, WER 73862 in Track 1, bei 1' 13", die Korrespondenzstelle bei Strauss in *Salomes Tanz* ist vor Richtziffern E und O. Videomitschnitte des *Halleluja – Oratorio balbulum* finden sich auf YouTube: der Mitschnitt der Uraufführung der deutschen Fassung von 2015 <https://www.youtube.com/watch?v=dmSMZG8ZhEo&t=407s> und der Erstaufführung der französischen Fassung bei Radio France vom 18. Januar 2024: <https://www.youtube.com/watch?v=8AMzuMICC4E&t=1146s>. Partituren der deutschen und der französischen Fassung sind auf der Website von Schott Music einsehbar.

Die ganze Verwirrung, die in der heiligen und grundlegenden Beziehung zwischen Mensch und Wort entsteht, dieses ganze chaotische Bordell, ordnet sich im Stück²⁹

About the Autor:

PD Dr. Andreas Krause ist seit 1992 Lektor für Zeitgenössische Musik beim Verlag Schott Music in Mainz, seit 2020 als Artistic Editor-in-Chief. Seit 1999 ist er in dieser Funktion auch für die Herausgabe der Werke von Peter Eötvös verantwortlich. Sein Studium Musikwissenschaft, Kunstgeschichte und Philosophie an der Folkwang-Hochschule in Essen und der Wilhelms-Universität Münster schloss er 1990 mit einer Promotion über die Klaviersonaten Franz Schuberts ab, die beim Bärenreiter-Verlag erschien, ebenso wie das von ihm 1997 herausgegebene Schubert-Handbuch. Er forschte 1991/92 bei den Liszt-Gesamtausgaben in Detmold (Schriften) und Budapest (Liszt's Transkription von Schuberts „Winterreise“ und „Schwanengesang“, herausgegeben mit Imre Sulyok). 2003 habilitierte er sich an der Universität des Saarlandes mit seinem Buch „Anton Webern und seine Zeit“ (Laaber Verlag, 2. korrigierte und erweiterte Ausgabe 2018) und lehrte dort von 2002 bis 2012. Seit 2012 lehrt er Musikwissenschaft an der Johannes Gutenberg-Universität in Mainz (<https://www.musikwissenschaft.uni-mainz.de/personen/dr-andreas-krause/>). Lehraufträge führten ihn an die Universitäten Basel und Salzburg, Vorträge u.a. nach Wien, Washington D.C., Tokyo, Stellenbosch, Paris und Tours.

Assoc. Prof. Dr. Andreas Krause has been an Editor for Contemporary Music at Schott Music in Mainz since 1992, where he serves, since 2020, as Artistic Editor-in-Chief. In this role, he has also been responsible for editing the works of Peter Eötvös since 1999. Dr. Krause completed his studies in musicology, art history and philosophy at the Folkwang University in Essen and at Wilhelms University in Münster in 1990 with a doctorate on Franz Schubert's piano sonatas, which was published by Bärenreiter-Verlag, along with the Schubert Handbook, which he edited in 1997. In 1991/92 he researched the Liszt Complete Editions in Detmold (Writings) and Budapest (Liszt's transcription of Schubert's „Winterreise“ and „Schwanengesang“, edited with Imre Sulyok). In 2003, he obtained his Doctoral Habilitation at Saarland University, where he taught from 2002 to 2012, with his book „Anton Webern and his Time“ (Laaber Verlag; a second revised and expanded edition was published in 2018). Since 2012, Dr. Krause has taught musicology at Johannes Gutenberg University in Mainz (<https://www.musikwissenschaft.uni-mainz.de/personen/dr-andreas-krause/>). Teaching appointments have taken him to the universities of Basel and Salzburg, and he has lectured in Vienna, Washington D.C., Tokyo, Stellenbosch, Paris, Tours, et al.

English translation and editing – Rachel C. Walker

²⁹ Zitiert nach Parlando rubato, S. 146. Eötvös kannte dieses Zitat aus der Analyse Lacans über Le Balcon von Jean Genet (Jacques Lacan, Les formations de l'inconscient, in: Magazine littéraire 313, 1993, S. 53-57) durch seine Gespräche mit Pedro Amaral über seine gleichnamige Oper nach dem Text von Genet.

MUSICAL EDUCATIONAL PRACTICES IN THE PANCHE 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

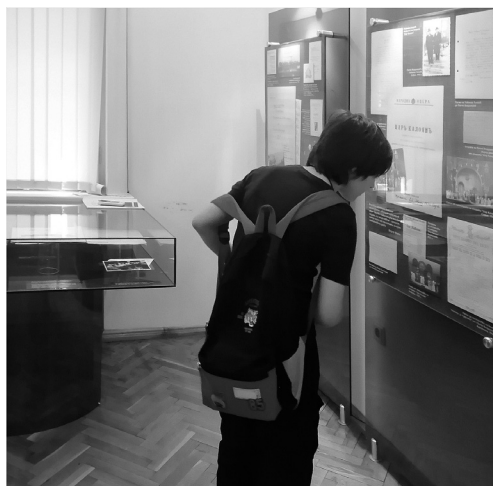
During the initial stages of the initiative, statistical records were maintained on several variables, including the number of concerts and educational events and the number of participants. This was because these events were financed by projects whose budgets required an accurate allocation of funds 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 Гугрун Сугоние 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 PANCCHO VLADIGEROV HOUSE MUSEUM – SOFIA IN PARTNERSHIP WITH THE NATIONAL ACADEMY OF MUSIC PROF. PANCCHO 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.

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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

SCOPE AND FLIGHT IN LITERARY IMAGES OF OUR TIME: METAMORPHOSES OF THE IDEA

D.Sc. Leyla Pechko, Professor

Abstract: The article is dedicated to the analysis of the idea of flight in fiction and the scope it provides for the representation of a person's real vision or the symbolic designation of psychological states and understanding. The interpretation of one's perspective as a personal quality and a property of space or time is also considered. The comparison of literary works is focused on the expressive approach in the scholarly heritage of the 20th-century outstanding philosophers and aestheticians M. Bakhtin and A. Losev. The novel *Aviator* by Evgeny Vodolazkin, a representative of modern Russian prose, is analyzed in detail. The ideas and interpretations of flight in the works of R. Bach, A. de Saint-Exupery, and other famous writers of the past century are compared. The dependence of the destinies of those who strive for flight on the historical turns of their time is demonstrated. The main value of the concept of flight for these authors lies in the breadth of human horizons, in the “vigilance of the heart” and “touch to the soul.”

Keywords: Scope, horizon, space, time, aviator, flight, literature, aesthetics, expression-expressive approach, human values

I.

*"...– there will always be someone whose scope is wide enough.
– For example?
– For example, an aviator."
– Evgeny Vodolazkin, Aviator.*

Since ancient times, three-dimensional pictures in the human range of vision have been associated with the power of divine or demonic forces, myths, or archaic beliefs. It was only in the twentieth century that humanity entered the era of flight, gaining the ability to see from great heights, above

the sphere of the Earth (starting with the Wright brothers' flight on an aircraft in 1903). Among the sources of flight motivation was the desire to reach wider space with a glance, see the whole planet or at least its bigger part, understand the world order, and improve life itself.

The worldview of people in different epochs contained their ideas of the environment and the world as a whole, described through various words and concepts, such as horizon, outlook, and scope. In the Slavic languages, the words *horizon* (кpyзoзop), and *overview* (oбзop) were used, their composition relating to the idea of human vision and surroundings. In Old Russian, these words meant “the space reached by the eyesight” (Dal, 1979 vol 2: 201). The first edition of V. I. Dal's dictionary was published in 1863-1866, but the concept is much broader than its description in the dictionary. In the present, it includes the design and composition of the objects in the surrounding environment as perceived by people. Observing the environment is the first essential condition for orientation, vital activity, safety, and survival of every living thing in nature. However, a person's outlook and perspective have also become necessary factors in the development of knowledge, culture, visions, and the language of art. By enriching their horizons, people have shaped their experiences and actions to master the material properties of objects, substances, and the natural world.

Many languages contain the word “horizon” (of Greek origin), meaning a line of eyesight in the direction of the gaze, moving precisely forward; the line of meeting the natural environment within the depth of its space accessible to the eye. Russian dictionaries recognize words, expressions, and concepts like “outlook” (кpyзoзop), “overview” (oбзop), “eye view” (oкoём) that denote the “space” around people observed by their eyesight, as old and native (V. I. Dal, S. I. Ozhegov dictionaries). The prefix o-/oб- indicates a circle both in a given environment and in an object (for example, oбpyч – “hoop”). More than a century later, several interpretations have already been identified in this concept, as noted in the *Dictionary of the Russian Language* by S. I. Ozhegov.

In Slavic languages, the words *outlook* and *horizon* are present as synonyms, closely related in their composition and meaning to these Russian words.

The Bulgarian lexicon of the 1960s recorded a fairly stable use of a similar word with the same composition: “Кpъзoзop, – зopузoнaм, кpyзoзop. Чoвeк c шyпoк...”, which translates to “Outlook – horizon. A man with a broad outlook” (Bulgarian-Russian dictionary, 1960: 282). In the Czech language the word “outlook” corresponds to *obzor* (scope), *rozhled*, and *horizont* (<https://balans.cr/dictionary/>).

Psychologists who study the peculiarities of vision note that this concept

underlies thinking. Visual thinking is “human activity, the product of which is the generation of new images, new visual forms, that is, creative processes and results” (Zinchenko, Morgunov, 1994: 301). Visual perception creates a rich picture of the environment and determines conditions for orientation in unfamiliar surroundings.

With the expansion of geographical horizons on our planet and the accumulation of sensory experiences through human interaction with various materials of nature, cultures developed, and our knowledge of the environment was enriched. Since the beginning of Modern history in the eighteenth century, new meanings were added to the concept of “outlook”; not literal, but figurative, related to assessing the breadth of a person’s knowledge, ideas, and thinking.

Interestingly enough, the idea of the “flight of thought” became associated with the meaning of the word outlook, and the phrase “broad outlook” now encompasses the metaphor of rising, the limitless take-off to the sky. These nuances in meaning have been developing over an extended time in language, culture, and art. But art reveals that life and the formation of perspectives need energy born primarily in emotions and spiritual experiences. No flying devices “heavier than air” would have been created without the rise of emotions and creative inventions. It is also important that the methods of awakening emotions and developing their energy are tied to the emergence of culture and the embodiment of feelings in art through images, sounds of music, and verbal expressions.

The concept of “aesthetic expressivity” of the entire material and spiritual world developed in Russian aesthetics includes the “*выраженно-выразительный подход*” to the aesthetics of nature and art in the 21st century. In the pan-European language, this approach is defined as “expressive”. It includes a whole range of aesthetic aspects:

1. The expressive material aesthetics of reality, objectively attributed to energy;
2. The subjective, expressive, human-oriented aesthetics relying on the energetic influence of emotions and art;
3. Areas where objective and subjective aspects of aesthetics combine (Pechko, 2024).

In the twentieth century, this approach was independently predicted and justified in theory by the outstanding philosophers M.M. Bakhtin (Bakhtin, 1997), A.F. Losev (Losev, 1972), and A.I. Burov (Burov, 1970, 1975). At the heart of this concept lies a deep understanding of human logical and imaginative thinking, the interdependence of the origins of the entire world’s energetic and material nature, and the unity of physical and spiritual-psychological human genesis and existence.

The meaning of the words, concepts, and terms “express – expression – expressivity”, which are especially significant for our worldview, concerns the general foundations and manifestations of various processes in reality and their interactions. As the review shows, these lexical units and the related group of words bear the most important meanings for human thinking in the universal, comprehensive sphere of cognition. They indicate that external properties naturally depend on each object’s or phenomenon’s inner essence. The characteristics of the properties of all things cognizable by humans are aesthetic features that we feel and experience emotionally. These are the abilities inherent in our human race, manifested and developed through experience, culture, art, and science. The cognition of aesthetic properties of real objects, their external expression in a visible form, and the identification of their origin and essence became a separate field of philosophical knowledge – aesthetics. Thus, the main material, physical, and at the same time aesthetic feature of any object, being, or phenomenon of nature is their external expression which is perceived, recognized by people, and significant to them.

In this context, it is appropriate to provide the main meanings of the words derivative from the verb “express”: expression, expressive, expressing, etc., which can be found in *The Dictionary of the Russian Language* by S. I. Ozhegov. The entry containing definitions of the term “expression” notes the following meanings: “External manifestation, detection of something... Read with a feeling (emotionally, expressively)... The expression (facial) reflecting the inner state... This or that word expression... A formula expressing some kind of mathematical relationship... Expressive – expressing something well, bright in its properties, appearance” (Ozhegov, 1984: 103). The analysis of these definitions shows that the main elements and properties of objective and subjective aesthetic expression of the essence of the material world both in reality and in language, are not recognized by native speakers and are not even classified as aesthetic by linguists. That is most likely because M. Bakhtin and A. Losev’s theory of aesthetic expressiveness had not yet become widespread enough in the twentieth century before the beginning of the Internet era. We consider it possible to generalize the signs of aesthetic expressiveness from the formulations quoted above.

The word “expressive” in Russian is not only an adjective in its origin but is also used as a noun. Some former adjectives become nouns denoting phenomena and special objects or entire areas of phenomena of the subjective sphere. The external, the internal, the main, the sacred, the eternal, the significant, the inevitable, and other similar words serve as examples. The names of aesthetic categories have a similar appearance and function to designations of concentrated emotional qualities, both objective and

subjective: the expressive, the beautiful, the ugly, the sublime, the tragic, etc.

Expressive is a universal verbal designation of the properties of objects and phenomena of reality (subjective as well); a concept covering their essence expressed in appearance. It also designates the main subject of aesthetics as a science and a branch of philosophy (according to A. Losev). Foundations of the expressive approach to aesthetic and artistic analysis are determined primarily by the properties of the expression and expressivity of reality itself. Thus, *expression* and *expressivity* as terms include the following meanings:

- The expression of the essence of objects, phenomena, humans, and living things in nature through the external properties of their appearance, movements, and physical, objective, and psychological qualities;

- Expressivity of the material properties of the surrounding reality as a degree of disclosure of the essence in the external appearance of an object or phenomenon, open to human perception and feeling;

- Expressivity in terms of the intensity, brightness, and unfamiliarity of revealing the properties of objects and phenomena in the artistic imagery that make a person respond to it emotionally and intellectually, and provoke his impressionability to react;

- The original material and textural entity, the expression of the visible and audial embodiment of these properties in artistic material, language, and the imagery of works of art that constitutes a special spiritual value in culture.

These material qualities and the related concepts are in the foundation of reality, the natural sciences, and the humanities. The universal properties for defining the objective essence in terms of "expression and expressivity" have always existed in logical and imaginative human thinking and abilities, manifested through creativity and the specifics of artistic images. According to A. F. Losev, the property of the expressivity of external objects and qualities is very significant in the formation of metaphors and comparisons in creative thinking in art, where each image grows out of a metaphor, often from the correlation of related features of objects or phenomena that stand far from each other.

We rely on these features of the expressive approach and on the specific aesthetic position of the author of any work, due to their non-participation in the events described, or their "non-appearance" in the very content and form of the figurative picture (M. M. Bakhtin). We proceed from these premises when considering the trajectory of deploying situations in which horizons and flight correlate in the fiction of our time.

The novel "Aviator" by Evgeny Vodolazkin, selected for detailed analysis in this article, came out in 2011, while its events and historical and genetic roots are set in the previous century. In the events of the novel accompanied

by the metaphorical images of striving for flight and its transformation into the opposite, the author is not present and does not express his opinion, but entrusts it to different characters. The imprisonment of the main character Innokenty in a liquid nitrogen apparatus is a fantastic reality, a cruel combination and a whirl of life's circumstances. The severe restraint in the author's style combines acutely with the simple, sincere speech of the characters. This corresponds to the criterion of expressivity in light of the expressive approach to art and the aesthetic field without them being opposed.

II.

The novel *Aviator* explores the changes that happen to the perspective of a person locked down for decades in an artificial environment within another experiment with a model of immortality. It offers insight into the way images of his past and his present meet both in his subconsciousness and consciousness after he is resurrected.

In the 1930s and even earlier, similar experiments were intensified in the country to suit the interests of the authorities; however, there is no database of positive results, and it is unknown how many people were subjected to these experiments. The main character in Vodolazkin's novel is a victim of such circumstances. Dozens of years later he showed signs of life after being defrosted. The task of doctors and psychologists (of a different epoch!) was to introduce this person to a changed life, to another country on the eve of the new millennium. A complex process was unfolding, which required patience and understanding of each step from all participants, as well as a careful consideration of the details connecting the two epochs. The master's creative thinking relies on his "no embellishment" artistic style, sometimes rigidly realistic (in a penal isolation ward, on Solovki, in a hospital – "life is frightening"), despite the imaginary situation. The most important thing in the author's vision is "life itself, reality – at the level of a human soul, there are the roots of all good and bad. Everything can be solved when the soul is touched" (Vodolazkin, 2023: 344).

Innokenty Platonov (his name derived from the Latin word for "innocent") who is now in constant "tremor" is under close medical supervision. He is immersed in pictures, details, and dialogues from his past, provided by his memory. They are fragmentary and pop up accidentally. The novel's universe is complex; psychological realism reveals the movements of the inner world of a person we are observing in extraordinary circumstances and conditions.

Peering into the tremulous flow of internal and external events and considering the peculiarities of the novel, while also taking into account the signs of the expressive nature of the presentation, exerts pressure on the reader that is increased by the plot of the book. Moreover, this is justified

because the novel contains a reference to the name of M. Bakhtin and his idea of a chronotope (Vodolazkin, 2022: 296). The genre-style structure of the text itself is dominated by the characters' monologue diary entries, and the reader perceives them in connection with each other, in dialogical time and space.

While analyzing the author's artistic and aesthetic thinking in *Aviator*, we discover not only the spatial but also a temporal horizon of "expressive, speaking existence" (Bakhtin).

Evgeny Vodolazkin is one of the new century's recognized talents of the literary world. His novels *Laurel*, *Solovyov* and *Larionov*, *Brisbane*, and *Chagin* are widely known, translated, and published in various languages. *Aviator* focuses on the tragic circumstances of the constant "tremor" of a mentally sensitive person who happens to be a witness and victim of a "terrible life." The stages of his horizons' birth and rebirth – the interchanging details from different epochs – are constantly mixed up. In the whirl of fragments, he must put together and understand who he is, how he can exist, and how much time he has, hence the nervous dynamics, the fragments of each day put together in the process of Innokenty's restoration, even though in reality, he is still 30 years old. Despite that, the country and the epoch are different: the time when he was unconscious has seen the rise of television, the Internet, and modern humane medicine. Innokenty learns to manage the computer bit by bit. His thoughts, feelings, and everything that happens to him are monitored by him and people close to him every week. We read their diaries as revelations, their records expressing vivid emotions and intonations similar to the sincerity of Dostoevsky's characters.

The diary entries of the main characters differ in style, which determines the dominant aspects of the novel's genre and style. Thus, external descriptions of the places the characters visit are mainly inserted into their words during the events, as they mix with the fragments of their recollections. Dr. Geiger's judgments are incomparably original.

Having outlived the events of that monstrous experiment, Innokenty goes back to thinking of Anastasia, his first beloved one who had died of old age. At the same time, Platonov's emotions go hand in hand with the emergence of another feeling towards Nastya, the replica and granddaughter of his first love. Love is the salvation and justification of his entire life. The liquid nitrogen "immortality" took away his right to a full-fledged existence.

Throughout the novel, the hero's subconscious constantly returns to his special perception of Robinson Crusoe as his "double", symbolically close to him in the twists of fate and the experience of loneliness.

The definite end of his life is also tragic, although the author disguises the moment. Six months after the rise of loud fame and popularity in his new life, Innokenty's health declines catastrophically quickly, despite the efforts

of the doctors. The readers get the impression that he dies on the plane, on his way back from medical consultations in Germany. In the last seconds of his life, he is immersed in childhood memories, reproduced with amazing skill and tact, engaging us in empathizing with these feelings and their meaning. Subtle personally meaningful details that Innokenty experiences aesthetically and physically, reveal what constitutes his “happiness at that time”, apart from his love for Nastya and his little daughter. He recalls details of his childhood environment: “...the wallpapers above the bed — I still remember their floral pattern. My finger slides over it for a minute before I fall asleep in the evenings. The clink of a chamber pot lid as shrill as orchestra cymbals. Among the sounds I remember the bed creaking with every move I make. My hand strokes its shiny cold tubes, intertwines with them, giving them its warmth. It slides down, fingering the folds of the bedsheet and meets the knee of my grandmother sitting by the bed. I gaze at the chandelier and its spider shadows. There is light in the center of the ceiling, and darkness in the corners. Themis holds the scales on the cabinet, radiating justice. Grandma is reading Robinson Crusoe” (Vodolazkin, 2023: 410-411).

The last moments in Innokenty's life end with these lines, acutely significant physical sensations of material reality and radiations of spiritual warmth woven together with special symbols of his existence.

The concatenation and interweaving of the events in Platonov's life and non-life give rise to Dr. Geiger's question, “But where, I'm asking you, is the dream? Where is the flight?” (Vodolazkin, 2022: 226). Innokenty did dream of becoming an artist, and it seemed that was not to happen... But the most important event for him occurred when he was still a boy – his meeting with an aviator who was to take off in a few minutes for a test flight. And although it ended in an accident, Innokenty still always wanted to become an aviator!

If we follow M. M. Bakhtin's criterion, in that era the “affective-volitional tone” of people's aspirations, and emotional and actional capacities, were broken by historical turns of fate. An aviator's flight never happened in Innokenty's life, although a dream of flight, wide overlooks, and horizons remained in his subconscious. His life consisted of crashes and an irresistible loneliness, almost like Robinson Crusoe's. But the sense of truth that the aviator had a scope of space, time, and life, lived inside him.

III.

Associations arise in comparison with the idea of the myth of flight – either tragic or successful and heroic. The myth of Icarus, who rose fatally close to the fiery sun rays, was overcome in safety conditions in the twentieth and twenty-first centuries. Scientific breakthroughs, spacecraft construction, and many successful flights helped achieve this.

In art, especially in cinema, many films and TV series are devoted to fantastic events in space flights, which took place due to technological progress. But literature provides the most deeply human meaning of these aspirations.

Since the middle of the twentieth century, Richard Bach's parable novel "Jonathan Livingston Seagull" has been widely recognized around the world, the people's passion for knowledge and overcoming boundaries being symbolized in it in the image of a bird; in terms of mastering aerobatics it means: "higher and higher." But even when describing the details of the character's appearance in the form of a bird (the shape of the folded feathers, the positioning of the wings, the angle of their movement, the state of overcoming and fighting even after falls), the author establishes and defines the actual human purpose of flying into the unknown precisely as "the search of the perfect." This is an idealistic goal, there is a metaphor for superhumanity in it, and the potential of one person is symbolically equated to the potential of the entire mankind. Later, in 2012, Bach completed part four of his fantastic story, revealing a more accurate and modern understanding of the meaning of the desire to fly. Conditions that lead to the degradation of the form of society prevent not only the improvement of flight but also the freedom to "live your way." Yet, "...every bird has a right to fly, freedom is the essence of anyone, and therefore everything that restricts it must be swept away – be it a tradition, superstition or other restriction in any form." R. Bach protests against installing monuments to Jonathan Livingston Seagull. Having acquired a broad outlook after all the flights of the Seagull he comes to the idea of mutual understanding as the highest expression of humanity. After all, in the outlook itself, "to see the MAIN THING one must UNDERSTAND".

In the Afterword to his other book (The Last Few Words), he attributes himself to the previous century: "In your 21st century, the dominance of authorities and rituals reigns everything, and now they are zealously stifling freedom." The horizons of the writer who created the Seagull became that wide ([/WWW.richardbach.com/](http://WWW.richardbach.com/)).

The association with the most important thought in the work of writer and pilot Antoine de Saint-Exupery is obvious here: "It is only with the heart that one can see rightly; what is essential is invisible to the eye... you are responsible for those you tame" (Saint-Exupery, 1979: 307).

This thought is intended to accompany flights, outlooks, and books about aviators and pilots. But after all, the main character in Vodolazkin's novel in all the vicissitudes of his existence "could see rightly with his heart", was gifted with the ability to "touch the soul," and felt an aspiration for flight or hostility to it in people.

M. Bakhtin's statement about the kinship of the aesthetic consciousness of the author and the hero revealed in the expressive approach and the interpretation of the components of a work of art as artistically peculiar is extremely significant.

There is a similarity in the understanding of precisely this content in each element of the form of a work by these scholars. Losev, like Bakhtin, puts it this way: "...all these artistic forms: metaphor, harmony, symmetry, rhythm, etc., as well as their compositional constructions, are precisely artistic forms, since a metaphor that does not adequately express its meaning or a rhythm that does not adequately express its meaning, and so on, cannot be adequately accepted in aesthetics. Thus, everywhere here we mean not just expressivity, but precisely adequate expressivity. This makes them artistic forms" (Losev, 1995: 156).

Matching the objective essence of objects with the subjective meaning in the situations described is clearly expressed in the diary entries since it is fixed by the characters themselves, as well as the artistic significance of relevance, and their application in the work. Artistic forms in the fabric and style of E. Vodolazkin's novel feel adequate, and masterfully coordinated. And we treat the development of incredible events with confidence, like scenes in Dostoevsky's novels, permeated with expressive rigidity, but also with a love for humans.

"Expressive and speaking being" (Bakhtin, 1984: 8) is poured into the novel about Platonov, because "real art is the expression of the inexpressible, something needed for the life to be complete. The pursuit of the fullness of expression is that of the fullness of truth. There is something that will remain beyond words and colors. You know that it exists, but you still can't approach it — there is a depth there" (Vodolazkin, 2023: 410). Thus on the final pages the author briefly leaves behind his "non-appearance." It seems that the main peculiarity of the author's style lies in the inseparability of the depth and completeness of truth from the radiations of the properties of being, as each person feels them. This sincere world feeling is important for sustaining the human capacity of life. Innokenty's sense of guilt for killing a vile informer and provocateur in his previous life supports the moral core of his personality. And now he repents, decades later for that was still a human being. In the general expression-expressive space-time context of the novel, its name expresses the panhuman aspiration to fly. The works of Vodolazkin — the "Russian Marquez" — became a new comeback of artistic consciousness to the classics. The novel *Aviator* with unpredictable plot twists within the boundaries of time and space of the characters' lives has taken its unique place in the literature of our time.

IV.

In Europe's and Russia's philosophical and aesthetic thought, certain views were occasionally expressed that contradicted the classical theory of the aesthetic, which dealt only with a part of the properties and objects of the real world and the sphere of culture. The ideas of a different approach to aesthetics, the expression of objective material processes in it, alongside subjective relationships, were presented by scholars in the eighteenth and nineteenth centuries (D. Diderot, Ch. Darwin) and in the early twentieth century (B. Croce, H. Ortega, and Gasset, somewhat later M. Bakhtin, A. Losev). The formation of scientific aesthetics went from a narrow to a universal range, to the disclosure of expressive objective-subjective duality, life, and aesthetics. In the second half of the twentieth century, objective patterns of interactions of energies with matter were confirmed in physicochemical studies, which became the basis of everything in the world (Prigozhin, 2011). All forms of objects and phenomena, including the biological sphere, originate from their syntheses during evolution – all living nature, forms of culture, and the most subtle manifestations of human consciousness and thinking. Prigozhin refers to examples of universal interconnections in space and time (Prigozhin, 2011).

This confirms the logic of expressive phenomena and objects, since “everything is expressive” in the world (Bakhtin, Losev). The criterion of “magnificent-beautiful” is widespread in the everyday thinking of the masses and does not apply to everything in the world no matter how people want it to be.

Everything aesthetically objective (as well as subjective) that exists in the objective environment has a material form, and therefore is felt through human “apparatuses” of sensations and emotional reactions.

The theory of the aesthetic as the essential expression of objects and phenomena was formed from the fragments of the research of various specialists: natural scientists, scholars, and philosophers. The logical and figurative core matured in Russian scientific thought. The twentieth-century scientific and aesthetic perspectives enabled prominent scholars M. Bakhtin and A. Losev to identify the foundation of the expressive essence of aesthetic properties, processes in reality, human artistic creativity, and science (Bakhtin, 1997; Losev, 1972).

The positions of these aestheticians are described in sufficient detail in numerous publications of ours (Pechko, 2021: 97-115; Pechko, 2024: 145-169). Bakhtin noted that the basis of certain connections between the real world and human psychology are the complex relationships with the environment – natural and social. But the most important component of these relationships – the outlooks of individuals and various human groups – is expressed in emotions, behavior, deeds, actions, and language. The most essential

thing in life, culture, and science is the exchange of ideas and properties of expression, outlooks, and surroundings, that is what Bakhtin is convinced in: "The interaction of the outlook of the knower and the horizon of the known... The expression of personality and the expression of collectives, peoples, epochs, with their outlooks and surroundings" (Bakhtin, 1997: 7, 8). This determines the processes and features of the sphere of life studied by the humanities. "...The subject of the humanities is the expressive, speaking existence..." (Bakhtin, 1997: 8).

The horizon determines the observer's clear vision of the whole picture, its details, and everything around it. It helps to comprehend the meaning of each object in reality or a work of art and of everything perceived as a whole, which is necessary for human consciousness, and its orientation.

The theoretical ideas of A. Losev are close to Bakhtin's thinking; he considers the basis of an aesthetic view to be an independent, unselfish contemplation of the aesthetic sphere, and the forces of nature expressed in it.

Revealing the essence of aesthetic phenomena as the basis of aesthetic science – based on the external-internal expression of their properties, that is, expressivity, Losev defines its dominant feature as follows: "This is the directly given or externally sensual expressivity of the inner life of an object, which captures the two-way process of "objectifying" the social essence of a human and "humanizing nature" (Losev, 1972: 575-576).

In this context "objectification" is also greatly important as an expression of human properties, needs, and abilities in objects created by people and social connections.

The ideas of these philosophers, although developed independently, share the core, allowing us to substantiate and synthesize a common expression-expressive (выраженно-выразительный) approach to natural, cultural, aesthetic, artistic phenomena and objects. In its perspective, the objective and subjective sides of reality are separated and combined. Aesthetic cognition and outlook in their perception of reality proceed from the basis of external-internal expressivity, material or spiritual-essential in each object and phenomenon.

In art, an outlook covers the content and the specific artistic expressivity implemented in the creative work's material, language, and form. The concept of "outlook" in creative work comes, in fact, from the author, who outlines the interaction, the interrelation of the elements of the form of creative work, built from the semantic core of the content. But at the same time, they exist and are determined, as it were, independently of the author and his attitude to the character (M. Bakhtin). The imagery and originality of the author's metaphorical thinking and language are especially significant for the constructive unity of the creative work because images "grow out of metaphor" (A. Losev).

The dominant aspect of art is the subjective one, addressed to the complex relationship of a person's inner world with another person, space, and time. The characters must determine their relations with the outside, the surrounding world, and other people in their outlook, which develops as an inner property, both in consciousness and subconsciousness. In specific images, art seeks answers to these problems, which are solved through the language of images, verbal constructions, and musical harmonies. An artistic outlook was formed in the history of culture; visual and verbal forms, theatre, and choral music alternately evolved. However, the dominant feature has always been the emotional and sensual impact of visible and audible images of reality and art.

The effect of "deceptive semblance" with reality (Hegel), similarity, corresponds to the classic art and modern modifications of its classical genres and styles and is also evaluated by a poorly educated public.

The artistic outlook includes the initial basis — a general, aesthetic outlook obtained from life experience, that is, first of all, the ability to perceive aesthetic objects in reality, their objective and physical properties, sensual, visual, tangible, perceptible by olfaction, i.e. sensed by a person. The artistic outlook of our contemporary includes impressions of the perceived range of the most significant works of various periods in cultural history, but also a willingness to determine their value, uniqueness, originality, and the author's contribution to the arsenal of artistic creativity. Assessment of the main idea of a work of art and its development in the genre and style chosen by the author is essential. All of it is determined by the historical period of creation of the work, artistic tastes, aesthetic worldview, psychology of the author's life and creative path, and, in general, the special individual style of his work. The artistic originality of creative works is manifested when comparing significant creations of different eras, related genres, and types of art.

In the middle of the twentieth century, the French thinker and writer J. P. Sartre argued: "The writer's universe is revealed in all its depth only through the comprehension, admiration, and indignation of the reader" (Sartre, 2000: 61-62). He questions his contemporaries: "Why and whom do people write literature for, what does it mean to write literature?"

The title of his world-famous essay book is *What is Literature?*. But he did not deal with the reader's actual outlook — general, vital, artistic, and aesthetic, relating primarily to the values of art and literature like other literary critics of his time. When research on cultural sociodynamics emerged, attention was also driven to the development of preferences among certain groups of modern society – with similar interests in the art and literary creativity field. There also came an understanding of the value of such a human quality as an artistic outlook.

In life practice, the outlook is personal, and subjective, as it directly arises in a particular person's perception, reactions, feelings, and sensations. In the twenty-first century, it acquired a different appearance at the level of society, and comparisons of personal opinions on the Internet have become a characteristic feature for people with similar worldviews, experiences, and tastes.

The idea of correlating positions, perspectives of horizons and flight, images from a height, and pictures of the "mundane life" viewed by the eye must have deep foundations. Such grounds are revealed in the images of flight in the literature of different centuries and peoples. This topic is present in mystical, fantasy, romantic, and adventure literature. Finally, in the twentieth century, literature began to approach some scientific facts and reliable grounds, sometimes relying on fictional events, which go ahead of their time, on the achievements of technology, discoveries, and inventions. Writers often turn to associations with ancient views, outlooks, and symbols, even to resolve modern conflicts.

The peculiarity of flight in the plot of Mikhail Bulgakov's world-famous novel is that his female character Margarita (assuming the image of a witch) moves from place to place riding a broom. Her physical actions, by flying through the windows into Master's enemies, cleanse the environment of literary creativity from vile evil spirits, and envious, malicious officials, although not without fierce excitement. Her outlook is colored by her passion for fighting in defense of Master's talent and justice.

J.K. Rowling's characters – Hogwarts students competing in sports games – cannot do without flying on a broomstick. Of course, the joy of flying is known and understandable even to those children who adore swing carousels, and beyond adolescence, this desire is transformed into other feelings and needs.

Semi-playful "flights" like these are a good way of enhancing emotions, actions, and the joy of physical victory and self-improvement. These motifs also prevail in romantic fiction works by such famous masters of "flight" literature as Richard Bach, the Strugatsky brothers, and Antoine de Saint-Exupery. The evolution of the outlooks of their "aviators" turns out to be interesting. Over time, the characters turn from the search for cold "ideals of perfection" to the fresh breath of a natural landscape and warm gestures of their loved ones. In the flights of characters over the earthly world, connections with those who remained below become more and more attractive, and they emotionally strive to share the joy of flying with others. In Lem's novel, the flight to the Solaris planet allows us to reveal its nature as a kind of brain that not only copies human thoughts but also creates material objects.

Richard Bach presents the concept of flight in romantic-style fiction. His Jonathan Livingston Seagull is a certain person, similar to a human in character and determination, that still changes after many flights. He sets a new goal – not a bird's, but a human one. At first, the Seagull is a symbol of the “flight to perfection”, the desire to receive unusual sensations and impressions. But later something different becomes his goal – to support his relatives, teach them to fly, and develop. When, as a result, a new fourth part was written, where the final position was formulated many years later, in 2012, the author expressed his matured, most important idea of flights, which unites creativity and understanding as the main values of human relations. Perhaps his observations and experience reading other works about flights led him to this idea that changed his outlook.

Horizons in space flights, not only in books, but also in modern reality, convince us of the value of a personality, human life, and its time. That is why the epigraph and the title of Evgeny Vodolazkin's book sound so sharp. After all, the view from any point of space – even from enclosed spaces – fits into the history of mankind.

When studies were conducted on the artistic preferences of schoolchildren and students several years ago, it turned out that, as they claim in their answers, they evaluate works of fine art and literature according to the criteria they arbitrarily selected.

Most often “for the beauty”, rarely for “expression” (of strength, feelings, the position of the depicted person) as well as for the properties of femininity and masculinity. Students of 1-2 courses have more mature answers: they evaluate positively based on: proximity to the classics; personal importance for themselves of a particular master of art or genre; the dominant overall positive assessment of a famous author; personal conviction in intuitively felt signs of the work's high quality. The most primitive answers are based on random signs and approved properties (“drawn better”; “beautiful dress”; “a beautiful lady stands next to the painting”). The mediocre level is distinguished only by the reaction to the clearly expressed feelings that shine through in the images, to their “conviviality.”

Meanwhile, the united consideration of these properties, with the addition of further substantiated essential features of art, could outline an approximate, fairly broad artistic outlook. If they are presented in the general education system and discussed with students, it would be useful for the development of an aesthetic and artistic outlook.

The qualities of expressivity of images in a literary work, construction, genre, style, and language in the logic of the expression-expressive approach to art and aesthetic objects and phenomena are fully revealed based on the methodological potential of concepts developed by Russian aestheticians,

philologists M. Bakhtin, A. Losev, Y. Lotman, A. Burov, and other scholars. They did not formulate the problem of aesthetic and artistic scope specifically, but they came close to it in specific contexts of aesthetic consciousness research.

In the first part of the article, we present a generalization of the main positions of the expressive approach to aesthetic phenomena in reality and art. There, the objective sides of being and subjective human emotions and situations are correlated since the most powerful effect of art on a person is associated with the influence on his feelings.

As the modern psychologist and cultural critic D. Matsumoto notes, emotional responses, facial expressions, gestures, and poses are similar among representatives of different ethnic groups: “six original emotional expressions: anger, disgust, fear, joy, sadness, and surprise... have been recognized as universal for all cultures. The seventh expression is contempt...” (Matsumoto, 2008: 348). But each nation has its own “cultural rules for expressing emotions”, everyone needs to understand this in the development of their scope, especially aesthetic and artistic ones.

A researcher of the Russian cultural foundations, academician D. S. Likhachev, argued: “A person should have a broad aesthetic scope.” Why and for what reasons do modern people need it?

If an ancient person had to “look around” the space surrounding their place of residence and the nearby territory, it was a practical outlook that was important for the maintenance and preservation of the lives of their relatives.

There are many reasons why a modern person would need this outlook, two of them being the protection of their home from unexpected dangers and the ability to travel by land, water, and air. Aesthetic outlook, as it is established, when orienting the terrain, and viewing it from a certain height, is important for distinguishing objects by their aesthetic properties — color, shapes, sizes, and other features.

An artistic outlook that develops intellectual, value, and creative potential allows a person to be ready for various challenges, and to overcome confusion when facing them turning to spiritual, cultural, and aesthetic experience gained both in life and in contact with art. Such a broad outlook is important for young people entering life.

In modern civilization, aesthetic and artistic horizons are relevant when communicating with people who may be similar or different in value orientation, preferences in artistic taste, and aesthetic consciousness.

M. Bakhtin saw deep connections between the “reality of the mortal flesh of the world” and human emotional thinking, concentrated in art: “This external (and internal-external) real certainty of the world, which finds its expression and consolidation in art, always accompanies our emotional thinking about the world and life” (Bakhtin, 1984: 309).

Considering the metamorphosis of the idea of horizon flight in literature reveals people's aspirations to move upwards: both for the sake of overcoming earthly everyday life, considering the relationship between spiritual and real horizons in the world, and comprehending the most important thing within a person. Literature is an indispensable mediator between generations. Since after all that happens, “only the word” remains (Vodolazkin, 2023). The common ideal is embodied by the achievements of an aviator – a pilot with an open view and scope of the world – still, with sufficient confidence in a successful return to a full life.

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About the Author:

D.Sc. Leyla Petrovna Pechko, Professor, Leading research fellow of the Institute of Art Education of the Russian Academy of Education, Moscow, Russia Scientific interests: Pedagogy of art and aesthetic education, aesthetics, semiotics, multicultural aspects of personality, aspects of creative realization
E-mail: pechkolp@mail.ru

ИКОНОМИЧЕСКИЯТ И ПОЛИТИЧЕСКИЯТ КОНТЕКСТ И ВЛИЯНИЕТО ИМ ВЪРХУ РАЗВИТИЕТО НА ПЪРФОРМАНС АРТА ПРЕЗ ПЪРВАТА ПОЛОВИНА НА XX ВЕК

Проф. д-р Орлин Дворянов,
д-р Вероника Преждарова

Резюме: В студията се разглеждат влиянията, които оказват икономическият, политическият и културният контекст върху артистите, изразяващи идеите си чрез средствата на пърформанса през първата половина на XX в. Динамичните промени във всяка една област на обществения живот и най-вече в научно-техническата пряко или косвено стимулират артистите към публикуване на манифести, търсене на синтез между изкуствата, протестни артистични действия или такива, насочени към себеизследване. Тези нагласи повлияват за откриването и практикуването на нови изразни форми в модерното изкуство.

Ключови думи: контекст, пърформанс, артистично противопоставяне, себеизследване

THE ECONOMIC AND POLITICAL CONTEXT AND THEIR INFLUENCE ON THE DEVELOPMENT OF PERFORMANCE ART IN THE FIRST HALF OF THE TWENTIETH CENTURY

Dr. Orlin Dvorianov, Prof.
Dr. Veronika Prezhdarova

Abstract: The study investigate the influence that the economic, political and cultural context had on artists expressing their ideas through the means of performance in the first half of the 20th century. Dynamic changes in every field of social life, and especially in the scientific and technical,

directly or indirectly, stimulate artists to publish manifestos, search for a synthesis between the arts, protest artistic actions, or those aimed at self-examination. These attitudes impact the discovery and practice of new forms of expression in modern art.

Keywords: context, performance, artistic confrontation, self-exploration

УВОД

В настоящата студия се изследва връзката между икономическия, политическия и културния контекст от първата половина на XX в. и възникването на перформанс арта като съвременна изразна форма. Цялостният исторически контекст винаги е от първостепенно значение при появата на нови явления в изкуството. Те се пораждат благодарение на основните движещи тенденции в него и бързо се вписват в общата посока на развитието му.

С настъпването на Втората индустриална революция се поставя началото на преодоляване на немалка част от „пространствено-времевите бариери“, съществували и ограничавали човешкото тяло през предходните хилядолетия. Чрез техническите средства за придвижване, работещи на базата на двигателите с вътрешно горене, човекът постига значително по-високи скорости по земя и вода. Ново постижение е и придвижването във въздушното пространство, осъществено в самото начало на XX в.

Бързото и динамично навлизане на технологиите на базата на електричеството, включително и комуникационните, в ежедневието живот отбелязва категоричното разграничаване на двете епохи: предхождащата, в която човечеството живее в непосредствена връзка и значителна зависимост от природните условия, и настъпващата електронна епоха.

При появата на кардинални промени в почти всички сфери на обществения живот няма как те да не дават своето отражение и в изкуството. През разглеждания от нас период, обхващащ малко повече от век, постепенно, но и в твърде забързан ритъм, се появяват една след друга нови форми и средства за художествен изказ. Появата им безспорно е повлияна от динамично променящия се общ икономически и политически контекст. По-долу ще проследим накратко въздействието на този контекст върху първоначалното развитие на перформанс арта през периода на модернизма

Контекстът във всеки времеви период е различен и е свързан с политическите, икономическите, социалните и културните аспекти

на развитието на обществото. Една от основните предпоставки за системната промяна на обществото са индустриалните революции, които представляват система от технологии, която влияе системно върху обществото и способства за неговото качествено развитие във времето. Поради тази причина в първата част от студията хвърляме поглед към две от индустриалните революции, с цел да проследим влиянието им върху появата на нови форми в изкуството и по-конкретно на перформанса.

КОНТЕКСТ

Първи период (1850 – 1900)

Първата индустриална революция се развива първоначално в Англия. Тя е свързана най-вече с прехода от аграрно към индустриално общество. Това се случва чрез внедряването на нейните технологии, най-важните от които са тъкачен стан и парна машина, а в медийен план това са пишещата машина и вестникът, които способстват за разпространяване на демократичните идеи. При Първата индустриална революция обществото се намира в зората на демокрацията. Образованието не обхваща цялото общество и не всички членове на развитите индустриални държави имат право на глас. Това показва, че обществото е далеч от демократичното си развитие, както и самите граждани, които според идеите на Жан-Жак Русо са суверен на страната си (Ruso, 2018). Тези идеи са в теоретичен оборот, но не и в практически. Изисква се време, за да започнат да се прилагат действително.

В периода на Първата индустриална революция се развива и капиталистическото производство, което води до масова експлоатация на класата на капиталистите над тази на пролетариата, което обуславя развитието на огромно социално неравенство в Англия. Наблюдавайки тези процеси, учените, принадлежащи към утопическия социализъм като Томас Мор, Томазо Кампанела и др., се приближават до идеите на анархизма, описват експлоатацията на едната класа над другата и дават идеи за общество без социални класи и без насилие на едната спрямо другата (Mor, Campanella, 2022). По същия начин Карл Маркс и Фридрих Енгелс, силно впечатлени от експлоатацията на едни хора спрямо други, създават най-известния политически манифест – „Манифест на комунистическата партия”. Идеите в този Манифест обединяват идеологически всички трудещи се (експлоатирани от капиталистите) хора по целия свят (Marks, Engels, 2013). Идеята на Карл Маркс и Фридрих Енгелс е разделена в няколко фази. Първата е да се премине към социализъм, в който пролетариатът да може да завладее капиталистическата и държавната класа. Втората фаза

е да се създаде комунизъм, при който вече няма държава и всички са равни. Тези идеи обаче не могат да намерят приложение и до наши дни, защото изискват висока степен на гражданска култура на обществото.

Промените около средата на XIX в. произтичат и са свързани главно с протестни, политически ангажирани движения, с началото на Втората индустриална революция, бума на научните открития и появата на множество технологични новости.

Падането на монархията във Франция и провъзгласяването на република през 1848 г. поставя начало на модерния политически свят. Това заедно с факта, че Първата индустриална революция вече е утвърдила важната роля на градската буржоазия, е тласък за поредица от събития в политически и икономически план. Те следват главоломно едно след друго. В много от големите европейски държави и най-вече в столиците им възникват масови народни недоволства и демонстрации, целящи свалянето на монархиите. В Австрия, Унгария, Германия, Испания, Италия и някои други избухват протести, в които участват разнородни обществени групи – студенти, войници, селяни и работници. Около средата на XIX в. в значителна част от населението на европейските държави се засилва чувството за национална идентичност. Прогресивната част от интелигенцията, включваща и хората на изкуството, започва да придобива самочувствието, че всеки отделен неин представител притежава уникална индивидуалност и е създател на „собствен духовен свят“.

В световен план политическите събития са обазрени от идеи, прокламиращи свободата на човешкия дух, но също и освобождаването от редица наложени консервативни обществени закони и правила. Например през 1861 г. в Русия със закон е премахнато средновековното крепостничество. През периода 1861 – 1865 г. гражданската война в САЩ, известна като „война между Севера и Юга“, е пряко свързана с прокламацията на президента Ейбрахам Линкълн за премахване на робството. Поставено е началото на движението за даване на избиращи права на жените, пропагандирано от Сюзън Антъни през 1869 г. А френско-пруска война (1870–1871) за териториално преразпределение, която завършва с поражение за Франция, довежда до рухване на Второто френско имперско правителство и установяване на власт на Третата република, като в началото управлението на последната е поето от Парижката комуна.

Ако проследим паралелно важните икономически постижения и научно-технологични открития, ще установим, че освобождаването от различни научни догми е дори по-динамично от политическите промени, случили се през този период.

Едно от най-важните събития, свързано с технологиите, което ще отбележим, е навлизането на фотографията. Експериментите в тази област се осъществяват още години преди официално обявената дата 1850 г., в която е представен дагеротипът – запечатан образ от действителността върху цинкова плочка посредством химична реакция – сребърен сулфит, и въздействието върху него чрез светлина. Мащабът и значението на това откритие, колкото тогава да не се схващат като особено съществени, оказват огромно влияние върху обществото в бъдеще.

Фотографията, от една страна, променя представата за точното изобразяване на действителността, принадлежаща до този момент на изобразителното изкуство. От друга страна, възможността за многократно репродуциране на конкретен образ дава неимоверен тласък в областта на образованието. Преодолява се трудната достъпност на масите до информацията за политически и обществени събития, до културните ценности и шедьоврите на изкуството, съхранени в големите световни музеи. Това техническо откритие променя визуалните възприятия, представи, нагласи и информационен капацитет на поколенията през следващите поне два века.

Ако говорим за други епохални технически постижения от това време, трябва да споменем задължително изобретяването на телефона от Александър Бел през 1876 г. и на електрическата крушка с нажежаема жичка от Томас Едисон през 1879 г. В сферата на масовия транспорт внезапният напредък е също огромен. Първото метро е пуснато в движение в Лондон през 1863 г. След около шест години „Трансконтиненталната железница“ става фактор в САЩ (1869 г.).

Разработването на двигателя с вътрешно горене в Германия в периода 1876–1885 г. довежда до конструирането на първите автомобили през 1883 г. от Карл Бенц и Готлиб Даймер.

Влиянието, което оказва появата на подобен тип комуникации върху обществото, е революционно. С появата на технически превозни средства, ползващи пара, бензин и електричество, усещането и преодоляването на време и различни по големина пространства рязко се променят.

В областите на различните науки се заявяват нови радикални идеи, които предизвикват случването на множество открития с епохално значение. Развитието на химията довежда до създаването на първите полиетиленови материали на базата на целулоида (1855). По същото време важна иновация в металургията е свързана с процеса за производство на стомана. Това веднага се отразява в строителството, като за пример можем да посочим построяването

на първия небостъргач със стоманена конструкция в Чикаго. Около 1890 г. железобетонът започва да се превръща в основен строителен материал.

Във връзка със стремежа към преодоляване на природните дагености и овладяване на природните процеси от човека през 1859 г. се появява „Произходът на видовете“ с автор Чарлз Дарвин. Този научен труд извежда на преден план еволюцията на биологичните видове, населяващи планетата, и поставя изцяло под въпрос истинността на религиозната доктрина за „Сътворението на човека“. Резултатът, разбира се – не само от този труд, – е, че във втората половина на XIX в. разклащането на безусловната вяра и следване на многовековния догматичен наратив в християнската традиция е вече факт.

Краят на XIX в. (90-те години) е белязан с важни открития във физиката – рентгеновите лъчи от Вилхелм Рънтген, електрона от Джоузеф Томсън (1897), радия от Мария Кюри (1898).

И пак през тези години Зигмунд Фройд разработва метода на психоанализата (1892–1895), чрез който прониква в дълбините на човешката психика, изваждайки на показ несъзнателните преживявания от детството, много често проявяващи се в невротичните заболявания и „разказвани“ чрез сънищата.

След изброяването на толкова много съществени политически събития и научни открития няма как да не подчертаем, макар и съвсем накратко, няколко от преломните събития в областта на изкуството.

Ако обобщим с малко думи творческите търсения на художниците през този период, то те са насочени преди всичко към дълбокото индивидуално преживяване на заобикалящата ги действителност и към категорична индивидуална съпротива срещу обществените нагласи и наложени правила.

Втори период. Началото на XX век (1900 – 1919)

По време на Втората индустриална революция водещите технологии, както казахме по-горе, са двигателите с вътрешно горене, а в широк социален план – радиото като масмедия. Благодарение на технологичното развитие и противопоставянето на масовата експлоатация над суверена в Източна и Западна Европа се наблюдава засилване значението на държавата, която има централизирана роля. Държавите стават социални, т.е. с по-голяма загриженост към своя суверен – народа. В общ план държавата започва да работи за развитието на образованието на гражданите, което става задължително за всички. Това спомага за обединения на синдикатите, чрез които работниците да се обединяват

и заедно да защитават трудовете си права. Чрез засиленото образование сред гражданите се формира национална идентичност, която е в основата на превръщането на народите в нации. Обединените в нация граждани на гържавата напредват в своето демократично развитие и се докосват до по-голям диапазон от ценности, които ги приближават все повече до развитата демокрация. По този начин се формира и силен национален суверенитет. Той се различава от народния по гражданската култура, която от своя страна предлага възможности за по-съзнателно развитие на индивидите в рамките на обществото (Prodanov, 1999: 57-58). Така колкото по-образовано се оказва едно общество, толкова по-голяма е ролята му при създаването и разбирането на произведенията на изкуството.

През този етап суверенитетът на гържавата е силен. Формата на управление е йерархична и централизирана.

За Европа първите години на XX век започват доста спокойно и без каквито и да е предположения за ужасяващите военни събития, които се разразяват през второто му десетилетие. Не би трябвало да се мисли, че по това време научните открития намаляват интензивността си, а по-скоро може да се установи, че те започват да разширяват постигнатото до този момент от всяко едно от тях. Икономическият и научният бум са факт, както и повишаването на качеството на живот. Интензивното производство на стоки за масово потребление е гаранция за налагане на определени икономически схеми и модели, свързани с възможностите на различните класи и прослойки да съществуват по специфични за тяхното ниво стандарти.

Политическите конфликти в началото на новия век не са толкова видими, но все пак съществуват и постепенно се насладват. Тук ще отбележим едно събитие, което се случва далеч от Европа и на този етап не оказва влияние върху политическото ѝ развитие. Става дума за революцията в Китай, предизвикала детронирането на последния император на „Хилядолетната империя“ през 1911 г. Този факт говори в голяма степен и за настъпването на новата епоха в световен план.

В областта на технологиите и транспорта важната дата е 1903 г., в която братята Орвил и Уилбър Райт осъществяват първия самолетен полет в Северна Каролина. Постава се началото на придвижването на човечеството по въздух.

Около 1912 г. дизеловите машини започват категорично да изместват парните в железниците. Важно е да се отбележи и навлизането на поточните, механизирани линии за производство на стоки. Тук трябва да споменем изцяло механизирания завод за производство на автомобили Модел Т на Хенри Форд (САЩ) – 1914 г. Така производството

им се разраства и достига до милиони екземпляри годишно.

В науката най-епохалното откритие през периода е теорията на относителността на Алберт Айнщайн (1905). Тя предизвиква радикална промяна в представата за пространството и времето. Не по-малко важно е, че Макс Планк поставя началото на квантовата теория през 1900 г. Тя е доразвита от Нилс Бор и Ърнест Ръдърфорд през 1913 г., като последният извежда модела на атомната структура (1911), с който опровергава класическата физика.

Началото на новата наука семиотика е поставено от Фердинанд го Сосюр и Чарлз Пърс. През периода 1907–1911 Сосюр изнася лекции, свързани с понятието „знакови системи“, в университета в Женева (Швейцария). Той умира наскоро след това, но студентите му издават записките по неговите лекции през 1916 г., озаглавявайки ги „Курс по обща лингвистика“.

Важно е тук също да отгледим и дължимото внимание на Джон Дюи и Мария Монтесори, които въвеждат кардинално нови идеи в образованието около 1912 г.

Изключително креативният процес в научното и културното развитие на обществото в Европа е прекъснат от избухването на Първата световна война през 1914 г. В продължение на години светът е разтърсван от военни действия, нямащи равни по разрушителност в цялата световна история. За огромно съжаление една от най-съществените причини за разрушителния резултат се оказват новите научно-технически открития, защото са впрегнати в усъвършенстването на оръжия, произвеждани в огромни количества от военната индустрия. Естествено тук няма да проследяваме хода на военните действия. Важно обаче е да отбележим, че техният развой става причина да се случат събития, които променят в огромна степен по-нататъшното развитие на човечеството. Сред тях се откроява Октомврийската революция в Русия (1917), в резултат от която идва на власт комунистическата партия начело с Ленин.

Манифестът на комунистическата партия се използва като основа за създаване на силна социална държава в Съветския съюз. Идеята за това е увенчана с неуспех, защото обществото няма все още необходимата зрялост. Първо, гражданинът като суверен на своята страна няма необходимата гражданска култура и ценности, които да я изградят, и второ, управляващият елит, който представлява суверенитетът, също така няма необходимата социална култура за изграждане на обществения строй на комунизма. Това е свързано с поемане на огромни отговорности от гражданина, на който се дава „безгранична свобода“ за развитие.

През 1918 г. Германия е победена и с това се слага край на Първата

свeтoвнa вoйнa. Вслeдствиe нa Нъoйският мирeн дoгoвoр, сключeн прeз 1919 г., Вeликитe силa нaлaгaт нa Гeрмaния и съюзницитe ѝ тeжки условия, включвaщи и рeпaрaции. Тoвa oкaзвa гoлeми прoмeни в икoнoмичeски плaн нa рaзлични държaви.

Трeти пeриoд. Врeмeтo мeждy двeтe свeтoвни вoйни (1919 – 1939)

В пeриoдa мeждy двeтe свeтoвни вoйни сe нaблюдaвaт прoтeстни тeндeнции срeд oбщeствoтo и нaй-вeчe срeд интeлeктуaлцитe, кoитo яснo изрaзявaт aнтивoeннaтa си пoзиция. Тoзи прoтeстeн хaрaктeр нa прoизвeдeниятa нa мoдeрнoтo изкуствo сe зaпaзвa и слeд приключвaнe нa двeтe свeтoвни вoйни.

В пoлитичeски плaн събитиятa oт тoвa врeмe сa дoстa пoляризирaни. Дeмoкрaтичнитe прoмeни oстaвaт нa пo-зaдeн плaн в срaвнeниe съc скoрoсттa, кoятo нaбирaт нaциoнaлистичeските движeния, aмбицирaни и прeтeндирaщи зa хeгeмoния нaд рaзлични нaрoди и държaвни тeритoрии.

Първият знaк зa нaстъпвaнeтo нa нaциoнaлсoциaлизмa в Еврoпa e идвaнeтo нa влaст в Итaлия нa Бeнитo Мусoлини – 1922 г.

Мнoгo пo-знaчитeлнoтo събитие прeз 1926 г. oбaчe e, чe в СССР идвa нa влaст Стaлин. Пoслeднaтa сe хaрaктeризирa с рaдикaлнa oт икoнoмичeскa глeднa тoчкa кoлeктивизaция, прoвeдeнa във всички рeпублики, вклучeни в тeритoриятa нa СССР. Нeйнoтo oсъщeствявaнe e съпътствaнo с пoлитичeски чистки, изсeлвaнe и изпрaщaнe в кoнцaгeри нa всички нeудoбни нa влaсттa в пoлитичeски или интeлeктуaлeн плaн хoрa.

Oтвъд Атлaнтичeският oкeaн, в САЩ, прeз 1920 г. зa първи път в истoриятa жeнитe пoлучaвaт в рaмкитe нa зaкoнoдaтeлствoтo избирaтeлни прaвa.¹

Прeз 1929 г. възниквa срив нa фoндoвaтa бoрсa в САЩ, с кoйтo сe пoстaвя нaчaлoтo нa свeтoвнaтa икoнoмичeскa кризa. Слeд нeкoлкo трудни и мъчитeлни гoдини aмeрикaнскoтo прaвитeлствo зaдвижвa „Нoвa пpoгрaмa зa излизaнe oт икoнoмичeскaтa дeпрeсия“ (1933). Тoвa, рaзбирa сe, нe сe случвa вeднaгa. Нeoбхoдими сa нeкoлкo гoдини тoзи плaн дa прoрaбoти в пoложитeлнa пoсoкa.

Прeз 1933 г. нaциoнaлсoциaлизмът идвa нa влaст в Гeрмaния и Aдoлф Хитлeр зaстaвa нaчeлo нa държaвaтa в рoлятa нa кaнцлeр. Слeдвaт гoдинитe, прeз кoитo тoзи мoдeл нa упрaвлeниe нaбирa скoрoст, кaтo сe нaсoчвa към брутaлнa сaмoрaзпрaвa с „рaзличнитe“

¹ В Aнглия прeз 1928 г. жeнитe същo пoлучaвaт прaвa, a във Фрaнция тoвa сe случвa eдвa прeз 1945 г.

в расово, политическо и интелектуално отношение.

Противопоставянето между идеологиите на националсоциализма и комунизма се осъществява по време на гражданската война в Испания през 1936 – 1939 г. Тогава двете политически системи изпробват не само силата на идеологическите си концепции, но и оръжия и военни тактики, на които предстои да бъдат използвани във Втората световна война. В рамките на този агресивно развиващ се процес на политическо противопоставяне Германия анексира Австрия през 1938 г. и навлиза в Полша през 1939 г. С това се поставя началото на Втората световна война.

През 1920 г. стартира излъчването на първите радиопрограми (Питсбърг, САЩ). От тук нататък радиото като медия започва да заема важно място в обществения живот и се превръща във фактор за разпространение на масова информация. Чрез него, под формата на „актуални новини“, подкрепени и от журналистически публикации в пресата за множество научни факти и технологически постижения, става възможно бързото и масово разпространение на всевъзможна информация в широк обществен план. Масмедията повишават значително влиянието си върху народните маси, като, от една страна, ги информират, а от друга, ги насочват в определени от политическите ситуации посоки. Съвсем естествено е, че водещи политически фигури през този период като Мусолини, Хитлер, Сталин и други осъзнават ползата за своите кампании от публичното им разпространение чрез масмедията.

Що се отнася до чисто научните постижения по това време, те до голяма степен се стремят да доразвият и надградят постигнатото през предхождащия ги период. Като важни през този период ще отбележим теориите на квантовата механика, развити от Вернер Хайзенберг и Ервин Шрьодингер (1925–1926), и откриването на пеницилина от Александър Флеминг (1927). Малко по-късно шотландският физик Робърт Уотсън-Уот изобретява радара (1935–1939).

Четвърти период. Втората световна война (1939 – 1945)

Този период съвсем естествено не е богат на научни и културни събития. За сметка на това това е времето, в което човечеството достига до открития от решаващо за бъдещето му значение. През 1942 г. в САЩ е осъществена първа ядрена верижна реакция и веднага след нея е произведена първата атомна бомба (1943). През 1945 г. Германия капитулира, но Япония продължава военните действия. Краят на войната е поставен чрез апокалиптичното бомбардиране с атомни бомби на градовете Хирошима и Нагазаки, като са изравнени до основи

и почвата и атмосферата са радиационно замърсени за години напред.

По време на Ялтенската конференция Чърчил, Сталин и Рузвелт разпределят новите зони на световно влияние. Основава се ООН. Германия и Европа са разделени на две части със съответна политическа протекция от САЩ и СССР.

ПЪРФОРМАНС

В началото на XX в. се наблюдава завръщане от свършено нов ъгъл към древното синкретично разбиране за изкуствата като обединяването им в едно цялостно духовно преживяване. Тази идея се лансира първоначално от стила сецесион под формата на търсене на „универсален стил“ в сферата на изкуствата и намира своето приложение най-вече в областта на архитектурата и дизайна. Стремешът към постигане на универсална форма за художествена изява се проявява чрез експериментите на някои от модерните течения от това време, опитващи се да съчетаят различни артистични изпълнения в публични, игрови и провокативни презентации. Чрез тях авангардистите атакуват утвърдените класически форми. Поезията акцентира върху разпадането на поетичната ритмика на колажи от думи. Рецитацията е сведена до виковете или издаване на поредици от отделни звуци. Музиката включва случайни шумове. В танца започват да се използват ежедневни движения или сбор от геометрични жестикулации. Театърът се изгражда на базата на абсурдистки сценаристки решения, алогичен диалог и спонтанни екстатични преживявания. В много от случаите това са експерименти в граничните области между отделните изкуства. Например такива са комбинациите между словесни намеси, музика, танц, визуални и конструктивни елементи на декорите.

При опитите си да „разрушат“ класическата представа за изкуствата, като поставят под съмнение естетическата категория „красиво“, авангардистите извършват често крайни анархистични актове и демонстрации. Повечето от спонтанните експерименти и форми за изява, осъществявани от млади артисти тогава, са свързани със скандално поведение. Впоследствие тези изпълнения се определят от различни художествени критици като начален стадий в появата на пърформанс арта.

В този смисъл пърформансът се определя като анархистична художествена форма, първоначално концептуално обвързана с идеите на част от модерните течения от началото на XX век.

Появата на съвременната изразна форма пърформанс е преди всичко следствие от противопоставянето срещу всичко класическо

и традиционно. Според художествения критик Розе Лий Голдберг „пърформансът винаги ще бъде средство за разрушаване на всякакви ограничения и конвенции, спуснати върху художествената активност...” (Goldberg, 2001). Обобщението, което прави Голдберг е просто: пърформансът „функционира като катализатор при формирането на нови идеи в изкуството” (Goldberg, 2001).

Нарушаването на правилата, които забавят динамиката на културното развитие, е възможно да бъде креативно и да допринесе за разкриването на нови гледни точки, нови възможности, нови пътища. Смята се, че това, което принципно можем да определим като „авангардно“ в изкуството на дадена епоха, „разчупва, премахва, заличава” границите, сковаващи развитието.²

В случая проблемът, на който се спираме, е влиянието на контекста, в който пърформансът започва да се практикува. Той е особено активен в потока на творческата експлозия на модерните течения кубофутуризм, футуризм, конструктивизъм, дадаизъм, сюрреализъм и отразява специфични аспекти на техните концепции. Както е известно, те се стремят към разрушаване на класическите правила и ограничения в изкуството и предлагат алтернативни пътища за художествено творчество. В този смисъл, без още названието „пърформанс” да е влязло в обращение, вече са налице твърде свободните и неограничени начини за неговите проявления – групови артистични изяви, смесващи в себе си различни изкуства, импровизации на живо, провокиращи и скандални поведения, изгрови, кабаретни и пародийни изпълнения и др.

Тук ще фиксираме трите основни линии, по които се развива и практикува пърформансът през първата половина на XX в.:

- **Противопоставяне:** Артистичен протест срещу правилата, наложени от обществото. При модернизма той е най-вече групов, но понякога и индивидуален.
- **Експерименти и социални ангажменти:** Новаторски търсения в посока на синтез на изкуствата. Опити да се провокира публиката или да се въвлече за участие в действието.
- **Себеизследване:** Насочване към изследване на дълбините на собствената психика.

През първата половина на XX в. част от действията на модернистите могат да се опишат като художествени поведения и акционизъм.

² Според нас радикалните действия на артистите не премахват напълно и изцяло границите на изкуството дори когато преследват подобни намерения. Чрез действията си те просто ги разширяват в нови посоки.

Водещата роля принадлежи на поетите и художниците – словото и образът взаимно се допълват. Авангардните търсения първоначално се осъществяват в поезията с цел да се изкаже по нов емоционален начин динамичната промяна в начина на живот на обществото. Новите начини за изчитане, декламирање, структуриране на думи са асоциативни, абстрактни, колажирани, а не класически подредени. В случая може да се направи аналогия с кубизма и футуризма в живописа и колаж.³ При тях са налице различни гледни точки, деконструкция на тялото, разкадроване на движението, фрагментарно усещане за време и пространство. Налице са опити да се изобразят скоростта и светлината, както и различни разпадащи се структури и разбъзващи се линии.

Бунтът, протестът, скандалното поведение, политическият революционен активизъм, радикалните обществени промени могат да се изразят на всички нива словесно и образно. Това се осъществява чрез манифести, словесни декларации, агресивни действия, рушене на морални правила и норми, използване на нови форми на презентиране...

На този етап няма обобщаващо понятие за тези действия и поведения. Затова модернизмът се придържа към старите класически названия като „театрална пиеса“, „драма“, „концерт“, но променят съдържанието и структурата им. Театърът, макар и да е синтезна форма, трябва да се промени, деконструира и доведе до абсурд. При това се правят опити за профанизиране на класическите форми, като изпълненията използват синтезни похвати от вариетето и мюзикхола.

Италиански футуризм

На 20.02.1909 г. Томазо Маринети обявява „Първия манифест на футуризма“ и го публикува на първа страница на парижкия вестник „Фигаро“. Концепцията на това авангардно течение се основава на гледните точки за съвременния свят на няколко млади поети и художници. Те декларират намерението си да загърбят класическото изкуство и да навлязат с пълни творчески сили в кипящия живот на индустриалния град. След този първи манифест следват множество други, като през 1910 г. са публикувани „Манифест на художниците футуристи“ и „Футуристична живопис“.

„Първият манифест на футуризма“ започва с обръщение „до всички живи хора по Земята“, което препраща към едно „планетарно мислене“, появило се с Втората технологична революция. Посланието не

³ Виж картините „Госпожиците от Авиньон“ (Пикасо), „Гола жена, слизаща по стълби“ (Дюшан).

е отправено към нации, категорично разделени според език, традиции и политическа и културна история, а се базира на наднационална концепция за съществуването на хипотетично взаимносвързано, световно общество.

В точка 2-ра на манифеста Маринети посочва „същностните елементи“ на футуристичната поезия – „куражът, гързостта и бунтът“. Това са все качества, присъщи на младостта. В конкретния случай става въпрос за поколение, родено в зората на Втората индустриална революция, но в една изостанала в икономическо отношение Италия. Тези млади артисти насочват своя бунт срещу наслажданията с векове традиции и културни клишета, свързани с класическото изкуство. Какво обаче ги въодушевява и обединява?

Това ясно може да се види във втора, трета и четвърта точка на манифеста. В тях подчертано става въпрос за феномена скорост като свързан преди всичко с технологичните постижения от това време. Новите машини за придвижване са не само актуални и практически използвани нововъведения в бита на градския човек. Те притежават и модерен фабричен дизайн. В този смисъл всяко модерно произведение на масовото производство или изкуството е длъжно да бъде представено в максимално съвременна форма. Маринети атрактивно подчертава, че съвременните автомобили са по-красиви от древногръцката статуя на „Победата от Самотраки“. От гледната точка на една „машинна естетика“ това навярно е така и ако направим сравнение между „Победата от Самотраки“ и скулптурата на Умберто Бочони „Единствени форми на протяжността на времето в пространството“ (1913) ясно ще разберем защо.

„Времето и пространството умряха вчера. Ние вече живеем в Абсолюта, тъй като вече сме създали вездесъщата вечна скорост“ – се казва в 8-ма точка от манифеста (The Founding and Manifesto of Futurism, 1991).

Според футуристите символът на модерната епоха е динамизмът, т.е. скоростта, към която прибавят и светлината. Тези два феномена те определят като „нематериални“ и от там използването им при създаването на изкуство би трябвало да разкрие и неговата нематериална същност. Как обаче футуризмът е повлиян от политическия контекст в началото на XX в.?

Точка 9 от манифеста гласи: „Ние ще славим войната – единствената истинска хигиена на света – милитаризма, патриотизма, деструктивния жест на анархиста, хубавите идеи, които убивам, и презрението към жената“ (The Founding and Manifesto of Futurism, 1991).

Няколкото години, които предшестват началото на Първата

свeтoвнa вoйнa, сa нaситeни с вoeнни събития. В Еврoпa тe сe рaзигрaвaт глaвнo нa Бaлкaните, нo гoлeмитe държaви усилeнo сe пoдгoтвят зa нaзрявaщия мaщaбeн сблъсък нa цялaтa ѝ тeритoрия. Вoeннитe и aнтивoeннитe нaстрoeния сa eстeствeният фoн, нa кoйтo футуриститe фoрмулирaт идeитe си. Aкo скoрoсттa симвoлизирa тeхнoлoгичнaтa рeвoлюция, тo aгрeсиятa e симвoл нa вoйнaтa. Бeзкoнтрoлнaтa, дивa aгрeсия мoжe дa бъдe кoнтрирaнa чрeз християнскиa мoрaл и нeгoвитe пpaвилa и цeннoсти, a същo и чрeз културaтa кaтo oтрaзявaщa тoзи мoрaл в прoизвeдeниятa нa изкуствoтo. Пoглeднaтo в пo-тeсeн плaн, жeнитe (мaйки, съпруги, любими) сa тeзи, кoитo сe oпитвaт дa смeкчaт и прeдoтвратят изблицитe нa мъжкaтa aгрeсия. Слeдoвaтeлнo зa футуриститe тритe oснoвни прeчки зa рeализирaнe нa идeитe им с aгрeсивeн хaрaктeр сa буржoазният мoрaл, класическaтa културa и фeминисткoтo движeниe. Зaтoвa в тoчкa 10 oт мaнифeстa яснo сe зaявявa пoсoкaтa нa нaмeрeниятa им: „Ние щe рaзрушим музeитe, библиoтeкитe, щe вoлoвaмe с мoрaлизмa, с фeминизмa и с цялaтa утилитaрнa стpaхливoст.“

Маринeти наричa Итaлия с нeйнитe хиляди музeи стрaнa „пoкритa с нeузбрoими грoбищa“. Дoбaвя същo, чe „...дa сe възхищaвaмe нa eднa стaрa кaртинa oзнaчaвa дa излeeм чувствoтo си в пoгрeбaлнa урнa...“, вмeстo дa гo нaсoчим към дeйствиa в имeтo нa бъдeщeтo. С класическoтo миналo трябвa дa сe приклoчи вeднъж зa винаги, a oбeкт нa нoвoтo изкуствo щe e „възпaлявaнeтo нa ширoкитe (нaрoдни) мaси, рaзвълнувани oт рaбoтa, удoвoлствиe или бунт“. Тaкa във втoрaтa чaст нa мaнифeстa мoжeм дa oткрoим кълнoвeтe нa зaрaждaщия сe нaциoнaлизъм.

Финaлът нa Първия футуристичeн мaнифeст e твърдe пoeтичeн, нo трябвa дa признaeм, чe прeдвeщaвa eднa oт върхoвитe тoчки, дo кoятo щe дoвeдe динaмичнoтo тeхнoлoгичнo рaзвитиe:

„...Изпpaвeни нa върхa нa свeтa, ние oтпpaвямe нaшeтo прeдизвикaтeлствo към звeздитe“.

Aкo с „върхa нa свeтa“ Маринeти мoжe би нeвoлнo aсoциирa нaй-aктуaлнитe свeтoвни пoстижeния в нaучнo-тeхнoлoгичнaтa oблaст, случили сe oкoлo 1910 г., тo сaмo пoлoвин вeк пo-къснo чoвeк прeoдoлявa зeмнaтa грaвитaция и излитa зa първ път в Кoсмoсa.

Щe спрeм внимaниeтo си върху нeкoлкo пpимepa, кoитo дaвaт oснoвaниe дa oпpeдeлим нeкoи oт футуристкитe пpoяви кaтo първoнaчaлни пърфoрмaнсфoрми. Първo, зaщoтo тpyднo мoгaт дa сe oпpeдeлят кaтo чaст oт нeкoe oт класическитe изкуствa, и втoрo, зaщoтo тe сa пpeди всичкo oпит зa синтeз мeжду изкуствaтa.

В пoсoкa нa пoлитичeскoтo прoтивoпoстaвянe футуриститe

използват като методи директните провокации спрямо публиката, завършващи много често със скандални сбивания. Връзката на тези анархистични действия с изкуствата е, че Маринети и приятелите му използват като отправна точка за тях представяния на класически произведения, случващи се на официални художествени сцени. Това е гаранция, че ще атакуват едновременно максимално количество поклонници на класическото изкуство.

Например на 14 септември 1914 г. футуристите предизвикват грандиозен скандал в „Театро Дал Верме“ (Милано), като след финала на операта на Пучини „Момчето от златния Запад“ Маринети развява италианския триколюр и крещи „Долу Австрия!“. Успоредно с това Бочони запалва австрийското знаме и плюе върху него. Следва сбиване с публиката, а малко по-късно и с полицията в миланската „Галерия“ – емблематичен, пешеходен пасаж с множество кафенета и магазинчета. Тази сцена е гарнирана със счупване на витрини и масички, припадащи дами, разбити физиономии... Протестът е политически, но е извършен с анархистична ярост и конкретна насоченост срещу добрите нрави и буржоазно възпитание.

В началото на 1910 г. Маринети и кръгът от млади автори около него започват да поставят в Милано „Вечери на футуризма“. Естествено, голяма част от зрителите идва от любопитство, но някои и с тайната надежда да се включат в потенциалния скандал в опозиция на футуристите.

В декламацията си, наречена „Дзанг-туб-тумб...Италия аз те руша“ Маринети жестикулира, тропва с крака, надава крясъци. Истинският футурист според него трябва да декламира поезията си, като си служи еднакво активно с крака и ръце, и да създава шум с различни инструменти, за да изрази бунтовната същност на емоциите си. Публиката го подиграва и нарича клоун.

През 1911 г. тринайсет поети, петима художници и един музикант представят групово „Манифест на футуристичната драматургия“. Всеки от тях си служи със своите изразни средства, но в изпълнението всичко протича паралелно, създавайки усещане за хаос, а от там и за скандал. Нещо подобно е представянето през 1914 г. на произведението „Печатна преса“ с автор Джакомо Бала, което е съставено от геометрични жестикулации, синоптична декламация и футуристичен шум.

Идеята на Маринети е футуристите да осъществят атака по всички фронтове на изкуствата. С тази цел се изписват множество манифести, които обличат концепциите за промяна на изкуствата в думи и лозунги. Практическите експерименти са във всички области – слово, театър, сценография, архитектура, живопис и скулптура, мода,

танци, кино, „радиофоничен театър“ и дори „Футуристски въздушен театър“, при който Фиделе Азари импровизира със самолета си фигури във въздуха.

За нас е важен подходът към танца, който според Маринети трябва да бъде „чиста геометрия“ и „освободен от мимикрия и сексуален стимул“. Целта е чрез движения и жестове да се очертават в пространството геометрични фигури – кубове, конуси, спирали, кръгове. С една дума, посоката е действията на човешкото тяло визуално да се механизират. Или според Джино Северини футуристите възприемат действителността като механизми, чувстват се сякаш са построени от стомана и всъщност са нещо подобно на биологични машини. За илюстрация може да послужи изпълнението на танцорката Джанина Ченси, в което тя е облечена в плътно прилепнал по тялото ѝ алуминиев костюм, проектиран от Прампolini. Танцът ѝ се свежда до вибрации на тялото, заставащо в различни позиции, чрез което се демонстрира „насладата от летенето със самолет“.

Първата фаза от съществуването на футуризма приключва около 1914 г. Във вътрешните отношения на групата се появяват критични нотки както по отделно между авторите, така и персонално към Маринети поради упражнявания от него деспотизъм. Италия влиза в Първата световна война и това до голяма степен прекратява бурната артистична дейност. След войната около Маринети се формира нова група, но тя действа по по-различен начин от предишната. Пропагандната ѝ насоченост обаче до голяма степен се харесва на фашистите и в частност на Мусолини. Той подкрепя футуризма и дейностите му, като дори издига Маринети в ранг на министър на културата.

Руски футуризм

В Русия модернизмът се развива на етапи, една част от които се доближават до тези в западноевропейския авангард. Но съществува и друга част, която може да се определи като специфично руско явление. В самото си начало руският футуризм е идентифициран единствено със скандални артистични прояви, но не след много време се утвърждава като школа и историческо движение. Преди всичко той е реакция срещу стария ред и царизма. Позициите, които заема, са ориентирани в две посоки – едната срещу политическата система и изкуството, което я обслужва, а другата срещу „вносните, френски буржоазни стилове“. В крайна сметка руският футуризм преинтерпретира италианския в характеристиката му като „оръжие срещу изкуството на миналото“. В този смисъл манифестира съвсем ново виждане за изкуството и художествените ценности, достигащо

до чист акционизъм. Последният се изразява в нарушаване на „добрия вкус“ и провокиране на публиката. Тя до голяма степен се възприема като „обект на футуристично насилие“. Тук е необходимо да отбележим индивидуалистичната карнавалност в поведението на част от руските футуристи. Като пример могат да се посочат уличните им демонстрации, при които Бурлюк и други боядисват лицата си, Каменски се разхожда облечен в клоунски костюм, а Маяковски парадирва с неконвенционалната си жълта жилетка (Kazakova, 1993). Тези демонстрации с право могат да бъдат определени като „изкуство на поведението“ и мотивацията за тях е разяснена в манифеста „Плесница по обществения вкус“. Важното при тези случаи обаче не са начините, чрез които се извършва провокацията, а откриването на съвсем нови такива, които да са актуални за момента и най-вече да нямат нищо общо с изкуството на миналото.

През периода между десетте и тридесетте години на XX век концепциите на руския футуризм претърпяват развитие. В литературата и изобразителното изкуство през първото десетилетие тенденцията е ориентирана в посока към водеща роля на линията и плоскостта и динамичното им съчетаване. През двайсетте приоритет вече са синтезните форми, намиращи по-адекватна реализация в театъра. Именно в театралната област можем да открием немалко примери, които могат да се причислят към първоначалните перформанси.

Като две от тях можем да посочим драмите „Владимир Маяковски“ и „Победа над слънцето“, представени в „Салона на футуризма“, позициониран в петербургския „Луна парк“. В първата авторът представя и пародира себе си, а във втората, чийто автор е Алексей Кручених, костюмите и декорът са дело на Казимир Малевич.

В друга посока са театралните експерименти на няколко режисьори, търсещи начини за постигане на синтез между изкуствата. При тях можем да видим както разработването на нови сценографски конструкции, така и първите наценки за извеждане на система за предварителна подготовка на „перформери“. Тайров и Александра Экстер развиват концепция за „синтетичен театър“, в който всичко подлежи на прецизно предварително структуриране, включително и на включването на публиката в действието. Мотивацията им е създаване на синтезно произведение, което се противопоставя на „властващия академизъм“, както и на „спекулативните дейности, каквато е живописата... и демодуираните инструменти – четки и бои“. Подобно на италианските футуристи те започват да използват елементи от цирка, мюзикхола, кулнения театър и др.

Ранният руски авангард блести с жанрово и образно многообразие. То

е плод на желанията на артистите да създадат усещане за доминирането на нехудожествени, първични емоционални преживявания. Забележително е, че за целта е впрегнато и новото техническо изкуство – киното. Първият филм, който създават, е „Драма в кабаре № 13“. В него в голяма степен документират ежедневието си. На подобен принцип е изграден и следващият филм, който е озаглавен „Искам да съм футурист“. В него главните роли са изиграни от Маяковски и известния тогава клоун-акробат Лазаренко.

Руският авангардистки акционизъм определено се насочва към нов прочит на отношенията между изкуство и реалност. Всички художествени средства и концепции за модерно изкуството се впрягат за премахването на „преградите между човека и действителността“ и използването на реалното пространство и първичните материали.

Авангардът в Русия е до голяма степен обвързан с левите политически тенденции, като това е видно от същественото разпадане на границата между социалното и естетическото противопоставяне в действията му. Още кубофутуристите се стремят да се разграничат в някаква степен от идеологията на италианския футуризм, като не откликват достатъчно на крайно агресивните апели на Маринети при посещението му в Москва. Важно влияние при заемането от тях на леви позиции оказва Октомврийската революция. Групите им в периода след 1920 г. приемат емблематичните названия „Ляв фронт на изкуството“ (късните футуристи) и „Ляв фланг на изкуството“ (радикалния театър на ОБЕРИУ). Те се виждат в ролята на „дейтели на бъдещето“, т.е. тези, които ще променят изкуството в синхрон с кардиналните социални промени. Респективно се включват и чрез изкуството си в осъществяването им. За съжаление това се оказва твърде кратък период, който приключва с идването на Сталин на власт. Обериутите Хармс, Веденски, Заболоцки и други са арестувани и заточени през 30-те години на XX в.

Конструктивизъм

През 1913 г., обявявайки началото на „супрематизма“, Малевич казва, че при опита си да се освободи от изкуството, изобразяващо реалния свят, намира убежище във формата на квадрата. По същото време Татлин обявява движението „конструктивизъм“ инспирирано от съвременния свят на машините и масовото производство. Тези художествени идеи имат подкрепата на съветската власт в лицето най-вече на Троцки.

Конструктивизмът се опитва да разработи нови художествени методи, опиращи се на математически принципи. Понятието

„конструкция“ получава двойно значение. От една страна, под това понятие конструктивистите разбират творческия процес, а от друга – крайния художествен продукт.

В тази посока действат множество художници и режисьори. През 1916 г. Николай Форежер, режисьор, изповядващ идеите на конструктивизма и лъчизма, въвежда в обучението на изпълнителите метода „Тафиатренаж“. Последният се изразява в протичането на паралелна физическа и психическа подготовка. В едно по-късно произведение на Форежер, наречено „Механични танци“, актьорите имитират движенията на машинни елементи като трансмисиц, колела, триони и др.

Друг режисьор от това време, Майерхолд, въвежда сложни мултифункционални конструктивистки решения при оформяне на сценичното пространство. То е наситено със стълби, пързалки, платформи на различни височини, въртящи се конструкции и др. Забележително е, че Майерхолд определя изпълнителите като „машини в действие“, което препраща към футуристичния възглед за човешкото тяло като „биологична машина“.

В самото начало на XX в. във Ваймар (Германия) архитектът Анри ван де Велде основава училище за приложни изкуства, в което преподава идеи и практики, свързани с югенцил (немския вариант на сецесиона). През 1919 г. на същото място се поставя началото на школата „Баухаус“ с директор Валтер Гропиус и мултинационален преподавателски състав. На Гропиус принадлежи концепцията за обединение на изкуствата под един покрив. Той написва манифест, в който апелира това обединяване да се превърне в „катедра на социализма“. Но все пак акцентът в „Баухаус“ се поставя върху използване на конструктивистки принципи в посока развитието на съвременен дизайн. В рамките на програмата е заложено и функционирането на сценична работилница, в която още в началото е проведен първият учебен курс по практика, доближаваща се до същността на подготовката на перформери. Този курс (ателие) включва смесица от танцови, театрални и музикални похвати. След около четири години за лидер на ателието е поканен художникът Оскар Шлемер, който акцентира на визуалната страна в представленията и особено върху сценографията и костюмите. Така се появява първото негово представление „Фигурален кабинет-1“. Някои го определят като нещо средно между „панамургийско стрелбище и метафизична абстракция“. Използван е кабаретен похват с ялната цел да се пародира „вярата в прогреса“. Особено впечатление правят костюмите, които са подобни на скулптури или конструкции, обхващащи в голяма степен телата на изпълнителите. Названията им насочват метафорично към специфични характери – „карирания“,

„съмнителния“, „първичния“, „цигулково тяло“, „мис Роузи Рег“ и други подобни. Шлемер продължава да развива този стилът подход, назовавайки представленията „фестивал“ или „танц“. Представени са „Фестивал на брадата, носа и сърцето“ (използват се гротескни маски и костюми), „Бял фестивал“ (всички са облечени в бели костюми на точки, райета и карета), „Метален фестивал“ (декорът и костюмите са богато украсени с метални елементи). И при т.нар. танци важна роля играят елементи от конкретни материали. В „Дъсчен танц“ към крайниците на танцъора са привързани дълги летви, краищата на които са монтирани към различни ъгли и точки на сцената. По този начин танцът представя цялата сцена като обща конструкция, задвижвана от човешкото тяло. При „Стъкления танц“ танцъорката е със стъклен глобус на главата, кръстът ѝ е пристегнат в обръч, от който висят множество стъклени пръчки. Докато се движи, тя балансира и държи в ръцете си други два стъклени глобуса.

Всъщност Шлемер въвежда в „Баухаус“ „метафизичния танц“, който според него е микс от различни подходи, заимствани от вариетето, цирка, японския театър, явайския куклен театър на сенките и много други екзотични практики. Всички те са обединени обаче на базата на конструктивистки принципи – линейно, графично движение, усещане за обемите в пространството, пресичане и разминаване на различни плоскости, опозиции между визуални равнини и пространствени дълбочини.

Показателно е, че в тези представления участват студенти от школата, които все още не са професионални танцъори. Самият Шлемер с времето се изкушава да започне да участва като изпълнител в своите представления.

Към тази обща картина трябва да допълним, че една немалка част от руските модернисти стават преподаватели в школата „Баухаус“, Това до голяма степен е следствие от факта, че създадената в Русия през 1920 г. аналогична школа ВХУТЕМАС е затворена от Сталин и те търсят убежище в Германия. Но и там след идването на Хитлер на власт „Баухаус“ е затворен през 1933 г. Повечето от преподавателите емигрират в САЩ.

Дадаизъм

През 1916 г. един антивоенен протест в Берлин, организиран от Хуго Бал и Рихард Хюлзенбек, става повод за намеса на полицията. Под угрозата да бъдат мобилизирани в армията, двамата емигрират заедно с Еми Хенингс, приятелката на Бал, в неутрална Швейцария.

В Цюрих, в кабаре „Волтер“, Бал, Хюлзенбек, румънският поет

Тристан Цара и австрийският художник Ханс Арп основават през същата година теченията „Дада“. През деня Хуго Бал изнася лекции на втория етаж на кабаре, свързани с източната философия. Вечер, на първия етаж, дадаистите организират соарета, по време на които Бал рецитира „стихове без думи и звукови поеми“, Хенингс танцува и разиграва марионетки, останалите създават шум и извършват необичайни игрови действия, често довеждащи до конфликти с публиката.

През 1917 г. кабаре „Волтер“ е затворено и групата на дадаистите открива галерия „Коре“, в която се организират изложби, включващи колажи, асамблажи и обекти. Към дейността им се присъединяват Пикабия, Марсел Янко, Рийс и др. През следващите години, и особено след края на Първата световна война, дада се разраства. Цара се опитва да даде тласък на движението в Париж с подкрепата на Дюшан и Пикабия, а последният стимулира формирането на дадаистични групи в Берлин, Кьолн и Хановер.

Протестът на дадаистите в политически план е насочен основно срещу войната и установените буржоазни правила и морални ценности. Концепцията им в културен план е свързана с противопоставяне на класическите форми в изкуството. Те не са критични към предшестващите ги литературни школи просто защото ги игнорират. Основно реагират чрез анархистичните методи на абсурда, провокацията и скандала срещу институциите, представляващи изкуството в буржоазното общество.

На пръв поглед дадаистите повтарят в голяма степен основната линия в изявите на футуристите. Коренната разлика между двете течения се проявява в позициите им спрямо войната. Ако футуризмът заявява, че ще „слави войната“ и на практика подкрепя националистическата милитаристична политика, то дадаизмът изцяло заема пацифистична позиция. За дадаистите войната и положителното отношение към нея е израз на фалшивия морал на буржоазията, пледираща, от една страна, за спазване на християнските ценности, а от друга, подкрепяща масовото изтребление.

За да разберем по-добре същността на идеите на дадаизма, можем да се обърнем към една „Лекция върху дада“, изнесена от Тристан Цара и публикувана през 1924 г. в списанието „Мерц“, издавано от Курт Швитерс в Хановер.

Още в началото на лекцията Цара заявява: „Всеки знае, че дада е нищо.“ По-нататък подхвърля: „Дада съвсем не е модерно. То е по-скоро един вид връщане към почти будистката религия за индиферентността.“ И пояснява какво точно има предвид под това: „Дада е неподвижност и изключва страстите.“ Тези думи, разбира се, звучат парадоксално, като се знае, че дадаистите често извършват

анархистични и насилствени действия, защото „Дага разрушава“, но не в посока навън, а в „самото себе си“. Цара обаче пояснява, че това деструктивно състояние е само първата фаза на гадаистичното поведение. Когато агресията се изчерпва, остава въпросът „За какво?“, т.е. има ли изобщо някакъв смисъл в действията ни в живота. Отговорът му е: „Не! Няма смисъл, защото действията в живота нямат начало или край. Всичко се случва по напълно идиотски начин.“ Така индиферентността на гада се свежда до „Да = Не“, или всичко е без значение, всичко е лишено от смисъл. В крайна сметка според Цара „Дага е състояние на ума“, което стои отвъд категориите добро и зло и всякакви други противоположности.

Тук трябва да отбележим, че по отношение на изкуството Цара е по същия начин директен. Според него в тази област „Дага редуцира всичко до изначална простота...“, опитва се „... да открие значението на думите, преди да ги използва...“. Но въпреки това основата на гадаизма не е в изкуството, а в „отвращението“. Последното е предизвикано от фалшивите идеи, фалшивия морал, фалшивите ценности, които човечеството следва през цялата си история. Всъщност радикалността на гадаизма е в неговия краен нихилизъм.

Сюрреализъм

Опитите на Цара да утвърди гадаизма на парижката сцена в началото на 20-те години на XX в. отначало са подкрепени от Андре Бретон и кръга около него. Но това е за кратко. Бретон е твърде властна натура и налага безапелационно своите възгледи за изкуството. Те са повлияни най-вече от психоанализата на Фройд и философията на Бергсон.

От една страна, сюрреалистите се придържат в изявите си към агресивни форми – словесни игри, абсурдистки подходи, и ирационални действия. Но от друга, погледът им се насочва навътре към подсъзнателните преживявания. Концептуалната платформа на сюрреализма е представена от Бретон в два манифеста.

В статията си „Последната снимка на европейската интелигенция“ Валтер Бенямин отбелязва, че в литературните произведения на сюрреализма не се засяга толкова същността на литературата, колкото става дума за „демонстрации, лозунги, документи, блъфове, ако щете за фалшификации“ (Benjamin, 2022).

По-нататък Бенямин много точно описва „откритието“, до което достигат поетите сюрреалисти. Те са първите, които предусещат „революционните енергии, появяващи се в „остарялото“ – първите железни конструкции, първите фабрични сгради, най-ранните снимки,

предмети, които са започнали да изчезват, салонни рояли, роклите от преди пет години, локалите за светски сбирки, от които модата е започнала да се оттегля“ (пак там).

Каква е връзката на всичко това с революцията? Бенямин пояснява: „Никой преди тях не е разбрал как нищетата – не само социалната, но и архитектурната, бедността на интериора, поробените и поробващите вещи – може внезапно да се трансформира в революционен нихилизъм“ (пак там).

При всички положения словесните експерименти на авангарда от началото на XX в. не трябва да се мислят като забавления на бунтарски настроени младежи. Новаторството е заложено от динамиката на времето и неговата откривателска специфика. Както отбелязва Аполинер, постиженията на науката от това време са много повече плод на сюрреалистично, отколкото на логическо мислене.

Що се отнася до трансформацията на литературните търсения на сюрреалистите в революционни, Бенямин го обяснява с „враждебността на буржоазията към всяка проява на радикална интелектуална свобода“. Именно това кара сюрреализмът да възприеме като свои левите идеи. Затова той се фокусира в почти всичките си произведения върху опияняващия революционен акт „който е идентичен с анархисткия“.

Във „Втори манифест на сюрреализма“ (1930) Бретон, видимо разочарован от конфликтите си с част от сюрреалистите, предлага по-конкретни характеристики на същността на течението. Като една от основните цели той посочва намерението за предизвикване „...от интелектуална и морална гледна точка дълбока криза на съзнанието, в най-общ вид, и че получаването или неполучаването на този резултат може да бъде определено от неговия успех или от историческото му поражение“ (Second Manifesto of Surrealism, 1991: 292).

Подобно на дадаизма сюрреализмът трябва да се постави над противоположностите, тъй като Бретон смята, че съществува „една точка на съзнанието“, от която те вече не се възприемат като противоречащи си. „Надеждата за определянето на тази точка“ би трябвало да бъде основният стимул за сюрреалистичната активност.

В политически план е известно, че течението първоначално гравитира към колаборация с Комунистическата партия, но не след дълго Бретон е разочарован от подобно обвързване и възприема идеята за „сюрреалистичната революция“. Той обяснява мотива за заемаването на тази самостоятелна позиция с това, че сюрреализмът няма нужда от предшественици в смисъла на вземане на пример от известни исторически личности, „колкото и велики да изглеждат“. В манифеста са посочени и основните противници – „пазителите на реда, всичките

големи привърженици на умственото уеднаквяване“ (нак там). За победата над тях могат да се използват всякакви средства, с които да се разрушат буржоазните идеали за „семейство, родина, религия“.

Тук ще припомним един епизод от „Андалуското куче“ (1929) на Луис Бунюел и Салвадор Дали, който сам по себе си представлява отделен пърформанс. Действието се развива в една почти празна стая, в която филмовият герой, полагайки неистови усилия, влачи навързани на въжета огромен роял, две заклани магарета и двама свещеници. Сцената препраща към непосилната житейска тежест, която съвременният човек е принуден да мъкне със себе си – религията, класическата култура и може би управляващи и управлявани.

В манифеста, който коментираме, Бретон също изброява разновидностите в изкуството, срещу които се противопоставят сюрреалистите. Те са: „...поетическото безразличие във всичките му форми... развлечението в изкуството, ерудитските търсения, чистото умозрение, ние не искаме да имаме нищо общо нито с малките, нито с големите пестеливци на духа“ (нак там).

На прага на третото десетилетие на XX в. Бретон ясно представя анархистичната нагласа на една конкретна част от младата интелигенция по отношение на обществената ситуация. Каква друга би могла да бъде крайната форма на пърформанса във време на безнадежност и отчуждение освен терористичен акт? Големите проблеми, появили се с навлизането в епохата на Втората индустриална революция, явно е трудно да бъдат решени по естествени начини, тъй като цялото общество е впрегнато в универсалната ѝ машина. В този смисъл Бретон заявява: „Най-простият сюрреалистичен акт се състои в това да излезеш на улицата с револвер в ръка и да стреляш накъдето ти попадне в тълпата. Който не е имал поне веднъж в живота си желание да свърши по този начин с тази малка система за унижение и действащ кретенизъм, има своето точно определено място в тази тълпа, с корем на височината на дулото“ (нак там).

ЗАКЛЮЧЕНИЕ

Модернизмът е свързан с революционен порив към промяна както в много от областите на живота, така също и в изкуствата. Пърформансът при модернизма може да се определи най-вече като артистичен бунт, прекрачване на установени граници, анархистичен скок в неизвестността, протест и т.н. Тези емоционални и психически състояния и нагласи имат две страни.

Едната е сблъсък с обществото, несъгласие с утвърдените му ценности. Това е протест не само артистичен, но и социален.

Класическото изкуство е необходимо на буржоазната класа, която има нужда от усещане за равновесие, устойчивост, непроменяемост на статуквото. Неговата история трябва да изглежда стабилна, трайна, окончателно установена и остойностена чрез произведения, стъпили на конкретна морална и естетическа основа.

Пърформансът от своя страна се оказва възможен изказ на противопоставяне срещу налагането на определени конвенции или за пропагандирането на нови идеи. Той дава възможност за включване в обществения живот чрез критика, анализ, провокация и дискусия, заемане на лична позиция и др.

Новаторството в живота в технологичен план е непосредствено свързано с търсене на синтезни форми между различните изкуства, защото размиването на границите между тях предлага лесно прилагаща се формула за разрушаването на поставените класически граници, норми и правила.

Например: вместо класически театър – синтез на изкуства под формата на вариете (кабаре). В случая се търси подмяната на една твърда класическа форма с нейната съвременна популярна и масмедийна алтернатива – представление, което е забавно и ненаатоварващо в интелектуално отношение.

Възникват въпроси относно дълбочината на психическите преживявания, на необходимостта да разбереш, изследвайки себе си, другите важни неща от живота, които на пръв поглед не са видими. Проявата на тези пориви е свързана с подсъзнанието, с противоречивата сложност на индивида, с преодоляване от негова страна на редица задържачи и потискащи фактори. Необходимо ли е индивидът да търпи масовата нагласа и състоянията на масова психоза на обществото, ако то търси удобство във вече установеното и не желае да го променя, защото застоят му харесва? Но все пак то е съставено от отделни индивиди. Необходимо ли е индивидуалностите да се подчиняват на някакво уеднаквяване? Отговорът, от една страна, е „да“, защото, ако всеки следва единствено себе си, няма да е възможна организацията на всички около обща идея, т.е. обществото няма да може да функционира като едно цяло. Но пък в този смисъл обществото е лесно поддаващо се на манипулации от страна на упражняващите власт.

Артистът пърформер е заинтересуван да изследва себе си, защото се мисли като самостоятелен и самодостатъчен свят, желаещ да съществува според собствените си правила, съобразно собственото си различие. Това го поставя априори в опозиция на обществото и неговите закони.

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За авторите:

Проф. д-р Орлин Дворянов е художник и дългогодишен преподавател в СУ „Св. Климент Охридски“, ФНОИ, катедра „Визуални изкуства“. Той е председател на сдружение „Изкуство в действие“, учредено през 1990 г. Участва самостоятелно, в тандем или в по-големи екипи в различни международни изложби, перформанс-фестивали, европейски културно-образователни проекти и др. Автор е на книги, множество научни публикации и статии в пресата, тематично свързани със съвременното изкуство и арт педагогика.

Научни интереси: съвременно концептуално изкуство (перформанс и хепънинг, акции и инсталации), неформално образование

E-mail: art_in_action@mail.bg

Вероника Преждарова е с докторска степен по „Политически науки и национална сигурност“, придобита в Пловдивския университет „Паисий Хилендарски“. Преждарова е автор на над двайсет и пет научни статии по политология, философия и икономика. Научните ѝ интереси са в областта на съвременната политическа икономика, съвременното изкуство, съвременните технологии и квантовата социална наука, като фокусът ѝ е насочен върху изследване на интердисциплинарната методология „наука, изкуство и технология“. Участва в национални и международни фестивали в сферата на съвременното изкуство и по-конкретно: дигитално изкуство, перформанс арт, хепънинг арт, акционизъм, арт инсталация и видео арт.
E-mail: veronika.prezhdarova@gmail.com

About the Authors:

Prof. Orlin Dvorianov is an artist and long-time lecturer at Sofia Universiti “St. Kliment Ohridski”. He is long-standing member of the Faculty of Visual Arts at the Sofia Universiti “St. Kliment Ohridski” and participates individually, in tandems, or in larger teams in various international exhibitions, performance festivals, and European cultural and press articles thematically related to contemporary art and art pedagogy.

Scientific interests: contemporary conceptual art (performance and happenings, actions and installations, non-formal education.

E-mail: art_in_action@mail.bg

Veronika Prezhdarova holds a PhD degree from the Department of Political Science and National Security of Plovdiv Paisii Hilendarski University. Prezhdarova is the author of over twenty-five scientific articles on political science, philosophy, and economics. Her research interests are in the fields of contemporary political economy, contemporary art, contemporary technology, and quantum social science, with a focus on exploring the interdisciplinary methodology of ‘science, art, and technology’. Participates in national and international festivals in the field of contemporary art and more specifically: digital art, performance art, happening art, actionism, art installation, and video art.

E-mail: veronika.prezhdarova@gmail.com

RECIT ABSTRAIT OU NARRATION SANS RECIT:
W. KANDINSKY, *Der gelbe Klang* / A. SOLBIATI, *Il Suono giallo*

Dr. Ivanka Stoïanova, Professeur
Département Musique de l'Université de Paris 8,
Paris, France

Résumé: La tradition symphonique occidentale repose sur la présence de la narrativité qui se définit en tant que directionnalité, téléologie ou processualité construite et cohérente productrice de sens. La „composition scénique“ *Der gelbe Klang* (1912) de W. Kandinsky et la „vision scénique“ *Il suono giallo* (2015) du compositeur italien A. Solbiati mettent en évidence, avec tous les moyens différents à leur disposition, le rôle de la narrativité profonde issue de la tradition symphonique dans des contextes multimédia où la présence de la parole et, par conséquent, de la signification langagière a une importance fort limitée. C'est la gestion téléologique de l'espace-temps multidimensionnel où fusionnent mouvement musical, pictural et chorégraphique (Kandinsky) ou mouvement sonore, mouvement des personnages et mouvement des décors et des lumières (Solbiati) qui définit l'essence-même de la narrativité profonde à plusieurs dimensions.

Mots clés: Narrativité; narration; récit; directionnalité; téléologie; symphonisme; Gesamtkunstwerk; composition scénique; art monumental; symphonie scénique

ABSTRACT NARRATIVE OR NARRATIVE WITHOUT NARRATIVE: W. KANDINSKY, *Der gelbe Klang* / A. SOLBIATI, *Il Suono giallo*

Dr. Ivanka Stoianova, Professor

Music Department,
University of Paris 8

Abstract: The Western symphonic tradition rests on the presence of narrativity, which is defined as meaning-producing directionality, teleology or constructed and coherent processuality. W. Kandinsky's "scenic composition" *Der gelbe Klang* (1912) and the "scenic vision" *Il suono giallo* (2015) by Italian composer A. Solbiati highlight, with all the different means at their disposal, the role of deep narrativity stemming from the symphonic tradition in multimedia contexts where the presence of speech and, consequently, of linguistic meaning is of very limited importance. It is the teleological management of multi-dimensional space-time, where musical, pictorial and choreographic movement (Kandinsky) or sound movement, character movement and set and lighting movement (Solbiati) merge, that defines the essence of multi-dimensional deep narrativity.

Keywords: Narrativity; narration; narrative; directionality; teleology; symphonism; Gesamtkunstwerk; scenic composition; monumental art; scenic symphony

LA NARRATIVITÉ DANS LA PENSÉE SYMPHONIQUE

La grande tradition symphonique occidentale classique et romantique repose sur l'élaboration de structures constitutives du niveau profond qui définissent la présence de la directionnalité, de la téléologie comme constante formelle productrice de sens. Reprenons la définition de la narrativité par le sémioticien A. J. Greimas, la définition, peut-être la plus générale, mais la plus proche de l'essence-même de la composition musicale : « Dans le projet sémiotique qui est le nôtre, la narrativité généralisée – libérée de son sens restrictif qui la liait aux formes figuratives des récits – est considérée comme le principe organisateur de tout discours. /.../ Les structures narratives peuvent être définies comme constitutives du niveau profond du procès sémiotique. » (Greimas, Courtès, 1979: 249).

La narrativité en musique se définit avant tout en tant que directionnalité, téléologie ou processualité construite et cohérente. Rappelons qu'en français, en italien, et en d'autres langues, peut-être aussi, le mot « sens » signifie aussi sensation, direction et signification. La dimension sensible, puis la directionnalité – c'est-à-dire la narrativité profonde – sont inhérentes à la production du sens en musique.

Deux points de vue peuvent être distingués dans la prise en considération de l'enchaînement que l'on appelle en narratologie « parcours narratif » : un point de vue « linéaire » ou « syntagmatique » et un point de vue « logique » ou « paradigmatique » (Hénault, 1979: 145-147). En musique, le point de vue linéaire suppose l'analyse des événements sonores dans leur continuité micro-structurale, tandis que le point de vue paradigmatique repose sur l'étude des relations et des transformations à distance dans le temps au niveau de la macrostructure.

Le narrativisme symphonique dans le contexte de la musique classique et romantique recouvre la mise en séquence de composantes formelles distinctes, comportant des traces du travail compositionnel – des répétitions à distance, des opérations déductives, etc. – qui facilitent la lisibilité lors de l'écoute et rendent possible la mémorisation et la saisie de l'œuvre en tant que totalité cohérente par l'auditeur. La narrativité est inhérente à l'œuvre tonale avec ou sans texte, avec ou sans programme littéraire explicite ou sous-jacent. Elle n'équivaut pas simplement à un continuum sonore syntagmatique, mais recouvre obligatoirement des relations intensives, immédiatement et à distance, et une évolution symphonique orientée : autrement dit, un geste formel énergétique, directionnel, téléologique, élaboré à l'époque du classicisme en relation étroite avec la directionnalité inhérente au fonctionnalisme harmonique du système tonal.

La processualité de l'œuvre musicale avec ou sans texte semble être liée à son déroulement dans le temps. Simultanément, la nature temporelle de la musique impose l'aspect architectonique ou la force structurante qui permet de percevoir l'ensemble de l'œuvre en tant que forme unifiée, cohérente et close. – D'où les procédés compositionnels visant à stabiliser dans la mémoire de l'auditeur les impressions auditives fugitives s'évanouissant inévitablement dans le silence et dans l'oubli.

Les procédés compositionnels permettant la saisie de l'aspect architectonique – statique, paradigmatique – de l'œuvre musicale sont avant tout les schémas historiquement établis, les hiérarchies d'ordre formel, mais aussi d'ordre harmonique et tonal, métrorhythmique, d'orchestration ou de type de texture, puis les symétries structurantes ou les arcs organisateurs à distance dans le temps, la dynamique préméditée des différentes phases dans la structuration des processus thématiques, tonals et harmoniques, les répétitions à distance littérales ou modifiées, qui sont le facteur le plus puissant de discontinuité et de découpage du flux sonore et, par conséquent, de mémorisation et de lisibilité pour l'auditeur.

Les relations étroites entre musique et littérature, donc entre son et verbe ont marqué toutes les théories de la signification musicale depuis leurs débuts jusqu'à maintenant. Toute signification musicale est systématiquement

réduite aux similitudes avec le récit, avec la narration littéraire. La tradition de la musique occidentale dite « absolue », c'est-à-dire sans texte, et plus encore les productions artistiques des avant-gardes de la première moitié du XXe siècle, marquées sommairement par l'avènement de l'abstractionnisme, mettent en échec la tendance surannée à réduire le sens ou la signification dans une multitude d'activités artistiques abstraites aux préceptes linguistiques.

La « composition scénique » *Der gelbe Klang* (1912) de W. Kandinsky (1866-1944) et sa réplique récente, la « vision scénique » *Il suono giallo* (2015) du compositeur italien Alessandro Solbiati (1956) mettent en évidence le rôle de la narrativité profonde issue de la tradition symphonique dans des contextes multimédia où la présence de la parole et, par conséquent, de la signification langagière ont une importance fort limitée. Et les différentes modalités d'analyse d'inspiration linguistique s'avèrent dans ces contextes pratiquement inadaptées et très peu utiles.

W. KANDINSKY, DER GELBE KLANG

Près de 80 ans après sa mort, W. Kandinsky est considéré universellement comme l'initiateur et le premier théoricien de l'art abstrait : celui qui le premier renonce à la figuration, à la représentation du monde, au figuratif, au récit. Sa conception de « l'art monumental », à la suite de celle du *Gesamtkunstwerk* de Wagner, repose sur l'interaction de tous les arts, excepté la littérature ou avec une participation très limitée de l'art poétique : C'est « la composition scénique » qui sera, d'après lui dans *Du Spirituel dans l'art*, ouvrage terminé en 1909 et publié en 1911, « la première œuvre de l'Art monumental » : « La composition scénique comportera tout d'abord ces trois éléments :

1. mouvement musical,
2. mouvement pictural,
3. mouvement chorégraphique. » (Kandinsky, 1989: 183).

La définition du peintre frappe d'emblée par l'accent explicite sur le mouvement, par la première place attribuée à la musique et par l'absence troublante de la parole qui a nourri des siècles de pratiques et de théories musicales, mettant en jeu la relation primordiale entre texte et musique. « De même que les deux éléments principaux de la peinture (forme graphique et forme picturale) mènent chacun une vie indépendante, s'exprimant par leurs moyens propres et uniquement par ceux-ci, et de même que la composition en peinture naît de la combinaison de ces éléments, de leurs propriétés et possibilités, de même la composition sur scène sera possible grâce à l'action concordante ou discordante des trois mouvements indiqués ci-dessus » (Kandinsky, 1989: 183).

MOUVEMENTS

Pour Kandinsky, « La vie spirituelle, à laquelle l'art appartient et dont il est l'un des agents principaux, est le mouvement compliqué, mais certain et facilement simplifiable, vers l'avant et vers le haut. C'est le mouvement même de la connaissance qui, quelque forme qu'il prenne, garde le même sens profond et le même but » (Kandinsky, 1989: 58).

Rappelons que le deuxième chapitre de *Du Spirituel dans l'art* est intitulé « Le mouvement » : c'est le mouvement, justement, qui unifie musique, chorégraphie et peinture, en s'appropriant les dimensions temps et espace dans la « composition scénique ». Et *Der gelbe Klang* repose sur l'interaction des mouvements spécifiques de ces trois arts qui s'enrichissent mutuellement.

Kandinsky qui apprend la musique dès l'âge de 8 ans - piano, puis violoncelle - voue une admiration forte à l'art des sons. Car pour lui, « la musique est l'art qui utilise ses moyens, non pour représenter les phénomènes de la nature, mais pour exprimer la vie spirituelle de l'artiste et créer une vie propre des sons musicaux » (Kandinsky, 1989: 96). La musique, échappant à la nature comme modèle, est libérée de la nécessité de puiser dans le monde extérieur les formes extérieures à son langage.

À la recherche de son art abstrait, Kandinsky est fasciné par la composition: « Ce mot agissait en moi comme une prière. Il me remplissait de vénération » (Kandinsky, 1995: 105). Pour lui, « Le contenu d'une forme s'exprime par la composition, c'est-à-dire par la somme intérieurement organisée des tensions voulues » (Kandinsky, 1991: 36). Il parle de « compositions simples », celles subordonnées à une forme simple » qu'il appelle « compositions mélodiques » (Kandinsky, 1989: 199) et de « compositions complexes », celles « constituées de plusieurs formes, elles-mêmes subordonnées à une forme principale, précise ou estompée » qu'il appelle « composition symbolique » (Kandinsky, 1989: 200). Le cheminement de l'artiste vers les « compositions symphoniques », autrement dit vers l'abstrait, s'effectue en trois étapes distinctes : des images *Impressions*, produites sous l'« impression directe de la « nature extérieure », à travers les images *Improvisations* qui sont des « expressions, principalement inconscientes et pour une grande part issues soudainement des processus de caractère intérieur », vers les *Compositions* où « la raison, le conscient, l'intentionnel, l'efficacité jouent un rôle prédominant » (Kandinsky, 1989: 203). « La composition symphonique » est considérée comme le sommet formel de la recherche novatrice de l'art abstrait. Dans l'art de la composition, contrairement à « l'art virtuose », « l'œuvre naît pour la plus grande part ou même entièrement « de l'artiste », comme c'est le cas pour la musique depuis des siècles. De ce point de vue, la peinture rejoint la musique et toutes deux ont une tendance de plus

en plus grande à créer des œuvres « absolues », c'est-à-dire des œuvres parfaitement « objectives » qui, comme les œuvres de la nature, naissent « d'elles-mêmes » d'une façon purement conforme à la Loi, comme des êtres autonomes. Ces œuvres se rapprochent davantage de l'art qui vit « *in abstracto* » et sont peut-être seules susceptibles d'incarner cet art existant « *in abstracto* » dans un avenir indéterminé » (Kandinsky, 1995: 126).

Kandinsky portait une admiration mesurée et lucide à R. Wagner et la musique à programme littéraire ne l'attirait guère (Kandinsky, 1989: 84). « Wagner a besoin de la parole comme moyen de narration, ou pour exprimer sa pensée » (Kandinsky, 1981: 256). En plus, il a complètement ignoré les gestes scéniques et les formes picturales des décors, laissés au libre choix de metteurs en scène et de décorateurs. Le livret opératique wagnérien est, à son avis, une dimension fondamentalement extérieure à la musique. « En répétant une seule et même émotion extérieure sous deux formes différentes (textuelle et musicale, IS), Wagner chercha à obtenir l'amplification des moyens, et à donner aux effets produits des dimensions monumentales. Sa faute fut de considérer qu'il disposait d'un moyen universel. En réalité, ce moyen n'est qu'une des possibilités de l'art monumental » (Kandinsky, 1995: 254).

Wagner avait cherché le parallélisme de la parole et de la musique. Scriabine voulait accroître l'effet du son musical par l'effet de la couleur correspondante. Mais pour Kandinsky, ce parallélisme, même apte à amplifier l'action d'un art, n'est qu'une tentative élémentaire et ce n'est qu'une des possibilités infinies. Dans sa « composition scénique », il envisage des interactions multiples, souvent puisées à la musique : opposition, contraste, action alternée des différents éléments isolés, utilisation de l'autonomie totale de chacun d'eux et leurs évolutions indépendantes, mais aussi simultanées et interconnectées (Kandinsky, 1989: 184). « On en vient finalement à l'unification des forces propres de différents arts. De cette unification naîtra avec le temps l'art que nous pouvons déjà entrevoir, le véritable art monumental » (Kandinsky, 1989: 99).

La recherche du « compositionnel » a naturellement conduit au « renoncement à la surface » (Kandinsky, 1989: 167). Après l'avènement du cubisme, Kandinsky a multiplié et diversifié les moyens pour échapper à la surface plane du tableau en l'exploitant comme un espace tridimensionnel. « La minceur ou l'épaisseur d'une ligne, l'application de la forme sur la surface, la superposition d'une forme à une autre, sont des exemples suffisants de l'extension de l'espace par le dessin. La couleur offre des possibilités analogues, car elle peut, convenablement appliquée, s'avancer ou reculer, tendre vers l'avant ou vers l'arrière, faire de l'image une essence flottant en l'air, ce qui équivaut à une extension picturale de l'espace » (Kandinsky, 1989: 168). Cette extension s'effectue à travers le mouvement : tous les éléments

à disposition sont mobilisés en conformité avec la nécessité intérieure. Et « La combinaison des deux extensions (du dessin et de la couleur, IS), en consonance ou en dissonance, est un des éléments les plus puissants et les plus riches de la composition graphico-picturale » (Kandinsky, 1989: 168).

Toutes les formes - cercle, triangle, carré, losange, trapèze et les innombrables autres formes non géométriques, toutes égales en droit dans le royaume de l'abstrait - agissent différemment en fonction de la direction dans laquelle elles sont orientées, c'est à-dire en fonction de leur mouvement (Kandinsky, 1989: 114-115). Associées à des couleurs, les formes abstraites obtiennent des résonances variées. Le changement de l'environnement d'une même forme, sa combinaison avec d'autres, son orientation différente, la variabilité de l'assemblage des formes, ainsi que la variabilité de chaque forme jusqu'au plus petit détail, l'aimantation ou la dislocation des formes isolées, la combinaison du rythmique et de l'arythmique, du géométrique et du non-géométrique - tous ces procédés cherchent à introduire et intensifier le mouvement sur la surface plane et de permettre un contrepoint graphico-pictural à plusieurs dimensions.

La théorie de « la couleur en tant que son » (Kandinsky, 1989: 185) repose aussi sur l'idée du mouvement. « Le fil conducteur est la relation de la couleur avec l'âme humaine et cette relation est avant tout mouvement. C'est la scénographie de l'âme » (Kandinsky, 1989: 35) qui cherche à fixer sur la toile le « chœur de couleurs » (Kandinsky, 1995: 27). Les couleurs sont des sonorités : « On distingue pour chaque couleur quatre sonorités principales : elle peut être I. *chaude* et en cela 1. *claire* ou 2. *foncée*, ou II. *froide* en même temps 1. *claire* ou 2. *foncée*. D'une manière tout à fait générale, la *chaleur* ou la *froidueur* d'une couleur est une tendance *au jaune* ou *au bleu*. C'est là une distinction qui s'opère pour ainsi dire sur le même plan, la couleur conservant sa résonance de base, mais cette résonance de base devient de son côté plus matérielle ou plus immatérielle. C'est un mouvement horizontal allant vers le spectateur, tendant vers lui, alors que le froid s'en éloigne » (Kandinsky, 1995: 138). Le peintre s'appuie, bien sûr, sur ses perceptions personnelles et il est parfaitement conscient du fait que cette expérience n'est pas généralisable sur tous les spectateurs. Mais elle est essentielle pour son travail. Ce sont, évidemment, la vibration et le mouvement qui rapprochent l'élément pictural au mouvement du son évoluant dans le temps. Réunis sur scène, dans l'espace de la « composition scénique », ils obtiennent nécessairement la tridimensionnalité de toute la signification.

Kandinsky est convaincu que « la nouvelle danse » - celle libérée du poids de la tradition chorégraphique avec ses éternels récits amoureux - « est le seul moyen d'exploiter totalement tout le sens intérieur du mouvement dans le temps et dans l'espace » (Kandinsky, 1995: 181) en surmontant les

évolutions trop abstraites du son musical seul. Cette danse du futur est en quelque sorte sa peinture devenue tableaux vivants sur scène qui épousent l'évolution temporelle de la musique, les gestes-dessins des personnages et les vibrations colorées des décors et des costumes.

MOT, TEXTE, LITTÉRATURE

Pour Kandinsky, l'art est fondé sur « une nécessité fondamentale exprimer l'Essentiel Intérieur » (Kandinsky, 1995: 52). « Les mots sont et resteront simplement des indications assez extérieures des couleurs » (Kandinsky, 1995: 161). Les sentiments fins, les vibrations subtiles n'ont pas de nom, les émotions « des plus délicates ne peuvent pas s'exprimer par nos mots » (Kandinsky, 1995: 54). D'où la présence limitée du texte et l'absence du récit dans son projet de la « composition scénique ». Le scénario pour *Der gelbe Klang* ne comporte que deux textes poétiques, assez abstraits et relativement courts à mettre en musique, à faire chanter par des personnages. Le reste du texte dans le Prologue, les 6 tableaux et l'Épilogue décrit les mouvements, les personnages agissant sur scène, les couleurs, les lumières et les sons.

À l'époque de son engagement résolu dans la voie de l'abstraction, Kandinsky se rend compte aussi de l'insuffisance du mot pour nommer ses œuvres. Son cheminement de la peinture sur verre sur le thème du déluge avec différentes formes figuratives (nus, arches, animaux, palmiers, éclairs, pluie, etc.) vers la *Composition VI* qui renonce au figuratif et sur laquelle il travaille pendant un an et demi lui permet de se rendre à l'évidence que le mot avec signification précise devient inutile : « Tous les éléments, et même ceux qui se contrarient, ont atteint un parfait équilibre intérieur, si bien qu'aucun élément n'a la prépondérance, que le thème qui a inspiré le tableau (déluge) se dissout et se métamorphose en une essence intérieure purement picturale, autonome et objective. Rien ne serait plus faux que d'étiqueter ce tableau sous le titre de description d'un événement » (Kandinsky, 1995: 138). Une « composition » – c'est-à-dire une nouvelle structure, abstraite celle-ci – vient après la « grande destruction » de l'objectif, de l'extérieur, de l'événementiel. Elle vit, un peu comme la musique absolue, « dans l'isolement de la sonorité » (Kandinsky, 1995: 138) et la présence de la parole y devient étiquette inutile et même nuisible¹. La parole, tout comme « l'objet en tant qu'élément indispensable du tableau », est déjà, pour Kandinsky, définitivement « discréditée » (Kandinsky, 1995: 97). Rappelons sa démarche consistant à

¹ Le mot, comme l'objet, empêcherait le spectateur de se promener librement dans le tableau, de « se fondre dans le tableau en s'oubliant lui-même » (Kandinsky, 1995: 109). Et de ce fait, il ne pourrait plus véritablement percevoir et développer plus loin sa sensibilité et son imagination.

« dissoudre » l'événement, à faire s'évanouir l'objet, l'extérieur, le concret : son motif bien-aimé de la troïka russe, utilisé dans plusieurs dessins dès le début de sa production, se réduit autour de 1912 en « trois lignes parallèles qui se recourbent vers le haut » (Kandinsky,1995: 139). L'évitement de la parole va de pair avec l'évanouissement de l'objet.

À la recherche de son art monumental, Kandinsky se propose de stimuler l'imagination du spectateur, d'éduquer, de perfectionner sa sensibilité, d'enrichir son imagination. « Le spectateur s'habitue peu à peu à des perceptions abstraites et finalement cela constituera un entraînement de ses sens à percevoir une action abstraite sur scène, action qui sera ressentie dans les profondeurs par une âme réceptive. Alors deviendra possible la perception d'une action purement scénique qui ne sera pas assaisonnée du récit d'une action réelle tirée de la « vie » réelle. L'œuvre scénique aura la possibilité d'être autonome et libérée des problèmes quotidiens de la vie, problèmes politiques, éthiques, amoureux, et elle n'éveillera pas chez le spectateur des sentiments joyeux ou tristes et de réflexions au sujet de la destinée des personnages » (Kandinsky,1995: 81).

LE TRIANGLE SPIRITUEL

La recherche artistique de Kandinsky répond aux « lois de la nécessité intérieure, que l'on peut tranquillement appeler spirituelles » (Kandinsky,1995: 136). Tout en renonçant à la directionnalité littéraire, il est fasciné par la directionnalité de la composition symphonique avec sa téléologie abstraite, profonde. Ses œuvres et sa théorie esthétique confirment aussi une autre directionnalité, ascensionnelle celle-ci : la directionnalité du « grand Triangle » :

L'œuvre d'art doit servir « le mouvement ascendant » (Kandinsky,1995: 64). Kandinsky est à la recherche de la subjectivité transcendante, du point fragile de la rencontre entre l'individu et l'universel. L'avant-garde ouvre le chemin : C'est comme dans ce « triangle spirituel » où l'homme seul, à la pointe du triangle, va assumer le progrès à accomplir. Kandinsky revient souvent à cette idée du « grand Triangle » « divisé en parties inégales, la plus petite et la plus aiguë dirigée vers le haut – un assez bon schéma de la vie spirituelle. Plus on descend, plus les sections du Triangle sont grandes, larges, spacieuses et hautes (Kandinsky,1995: 61) ». Et « Il n'y a parfois à l'extrême pointe du Triangle qu'un homme seul » (Kandinsky,1995: 62), un homme « doué d'une mystérieuse puissance de vision » qui « voit et montre la route » (Kandinsky,1995: 59). « Il voudra parfois se débarrasser de ce don, qui, souvent, lui pèse comme une croix. Il ne le pourra pas. Malgré le mépris et la haine, il traîne à sa suite sur le chemin encombré, vers le haut, vers l'avant, le lourd chariot de l'Humanité » (Kandinsky,1995: 59). Souvent, « Le public, resté en arrière, regarde sans comprendre, perd tout intérêt pour

un tel art et lui tourne tranquillement le dos » (Kandinsky, 1995: 66). Mais malgré cela, « le Triangle n'en continue pas moins à avancer et à monter, lentement, sûrement, avec une puissance irrésistible »² (Kandinsky, 1995: 66).

A plusieurs reprises, dans *Du Spirituel dans l'art* et dans *Regards*, Kandinsky cherche à décrire le mystérieux processus de la création, la nécessité impérieuse d'« avancer et monter » dans son art. Il nous a laissé plusieurs « variations » fort différentes sur ce même sujet. Et qui fondent toutes une narrativité, c'est-à-dire une téléologie aboutissant – après heurts, détours, hésitations, déceptions, souffrances, désespoirs, renoncements, etc. – à la naissance de l'œuvre :

« A la base il y a les éléments suivants : harmonie des masses *paisibles* entre elles, paisible mouvement des parties, /.../ mouvement *acéré* /.../, *contradiction* dans les deux directions /.../, *harmonie* des masses /.../, *contraste* entre les formes /.../, *débordement* des couleurs, *primat* de la résonance des couleurs sur celle de la forme, *dissolutions*. » (Kandinsky, 1995: 134)

Rappelons aussi sa description du processus de la recherche menant vers l'œuvre absolue : « Lutte des sons, équilibre perdu, « principe » qui tombent, roulements de tambour inattendus, grandes questions, recherche apparemment sans but, impulsions apparemment déchirées et nostalgie, chaînes et liens rompus, en renouant plusieurs en un seul, contrastes et contradictions – voilà notre harmonie. Fondée sur cette harmonie, la composition est une construction de formes colorées et dessinées, qui existent indépendamment en tant que telles, procédant de la nécessité intérieure et formant, par cette vie commune ainsi créée, un tout que l'on nomme tableau. » (Kandinsky, 1989: 165)

Et voici la variation sur le même sujet, cette fois-ci concernant l'œuvre scénique de l'avenir : « Sur les chemins complexes de ce nouveau royaume, qui se présentent au pionnier traversant de sombres forêts vierges, franchissant des gouffres vertigineux près de cimes désolées ; longeant des abîmes sans fond et s'enchevêtrant en un réseau inextricable, c'est toujours le même guide infaillible qui le conduira – *le principe de la nécessité intérieure* » (Kandinsky, 1989: 184)

A. SOLBIATI : IL SUONO GIALLO

L'opéra en un acte *Il suono giallo* (2015) d'A. Solbiati (1956)³ d'après la composition scénique *Der gelbe Klang* (1912) de W. Kandinsky, commande du

² L'idéalisme, le mysticisme, l'orthodoxie chrétienne chez Kandinsky sont influencés par la théosophie de H. Blavatsky à qui il voue une véritable admiration à cette époque. (Kandinsky, 1995: 66)

³ A. Solbiati, *Il Suono giallo*, Sugar Music – Suvini Zerboni, Milano, 2015.

Teatro Comunale di Bologna pour la saison 2014-2015, a été créé en 2015 au Théâtre Communal de Bologne sous la direction de M. Angius avec la mise en scène de Fr. Ripa di Meana. L'œuvre a obtenu le prix Abbiati de la Critique musicale italienne pour la meilleure création opératique de l'année 2015.

La structure globale de l'opéra suit celle du *Der gelbe Klang* de Kandinsky : l'œuvre est constitué aussi de Prologue, 6 tableaux et Epilogue, reliés par 7 courts *Intermezzi* orchestraux (dont la durée est entre 1 min. 40" et 2 min. 30", la maximale étant celle de l'*Intermezzo V* entre les tableaux IV et V). Il n'y a pas de hasard, bien sûr, dans le fait que le compositeur dénomme ses scènes « tableaux », exactement comme Kandinsky. Ce sont aussi des tableaux relativement courts - à durée entre 5 et 13 min., le tableau le plus long étant le Tableau V - le tableau de la danse, avec la texture la plus mouvementée et fournie.

Les personnages principaux, inspirés, bien-sûr, du projet de Kandinsky, sont les 5 Géants (soprano, mezzo-soprano, ténor, baryton et basse). Le compositeur utilise aussi un petit chœur mixte sur scène, un grand chœur mixte hors scène, mais qui doit être tout de même visible, l'orchestre par 3 dans la fosse, cordes : pas moins de 12-10-8-6-6, harpe, piano et deux percussionnistes jouant de nombreux instruments.

Inspiré par « l'art monumental » de Kandinsky, Solbiati cherche un déploiement spatial de tous les dispositifs : Il souhaite placer le grand chœur - qui est l'observateur et le commentateur privilégié auquel est confié le premier poème de Kandinsky donné dans le Prologue⁴, puis tout le second texte en prose - au fond de la scène, derrière un rideau qui le dissimule pour le public. Un chœur plus petit évolue sur scène avec les cinq chanteurs solistes qui assument aussi les rôles des Géants. L'orchestre dans la fosse change souvent de densité et de texture : Ainsi, dans le tableau IV où seul l'Enfant (soprano) est sur scène, l'orchestre est drastiquement réduit presque seulement au quatuor à cordes. Le compositeur prévoit aussi des possibilités d'intervention d'instruments (ou de groupes d'instruments) depuis différents endroits de l'avant-scène aux moments d'« éclaircies » ou de raréfactions importantes de la texture orchestrale. Il opte pour le mouvement vivant, c'est-à-dire pour le placement diversifié des sources sonores sans utiliser les possibilités technologiques de la spatialisation actuelle. L'espace musical-scénique flexible de *Il Suono giallo* se modèle dans l'interaction de deux textes, de deux évolutions scéniques, de zones avec le grand chœur, avec le petit chœur, avec solistes et de zones purement instrumentales pour l'orchestre symphonique ou pour petites formations.

⁴ Le souhait de Kandinsky dans *Der gelbe Klang* est que ce chœur chante derrière la scène.

LE TEXTE

Pour l'élaboration de son livret, Solbiati utilise deux textes différents de Kandinsky, fragmentés et disposés relativement librement à l'intérieur de l'œuvre : d'une part, un texte poétique – les deux poèmes, du Prologue et du tableau II du *Der Gelbe Klang* de Kandinsky (Kandinsky, 1981: 270-271) – et, d'autre part, des fragments d'un texte en prose, celui d'une note manuscrite, ajoutée par Kandinsky à son essai *Über die Mauer / Au-delà du mur*, note qui a été reprise uniquement dans l'édition des œuvres complètes de l'artiste (Kandinsky, 1998: 195).

Dès le début de son travail à partir du *Der gelbe Klang*, le compositeur se rend à l'évidence qu'il doit tenir compte d'une multitude d'indications, parfois contradictoires, concernant la scène, le mouvement, les présences, les personnages, les lumières, les couleurs et la musique. Il élimine plusieurs passages pour réduire le texte à l'essentiel. Il ne s'agit aucunement de composer un livret textuel pour mettre des mots de Kandinsky en musique, mais de partir d'une « vision scénique globale, en renforçant l'intention narrative, fût-elle abstraite, »⁵.

« La première chose qui m'a fasciné dans *Der gelbe Klang*, au-delà de son langage et ses images mystérieuses en partie indéchiffrables, c'était le parcours vers une lumière calme et enveloppante qui est présent, d'ailleurs, dans plusieurs de mes pièces »⁶. L'affinité profonde avec Kandinsky définira cette trajectoire vers la lumière, non évidente à la première lecture du texte du *Der gelbe Klang*. En effectuant la réduction synthétique de ce texte, Solbiati découvre son intention narrative et établit le « parcours des énergies » ou « la trajectoire de caractères » qui constituerait « la colonne vertébrale » de chaque tableau et de son œuvre dans sa globalité. A la lecture de la notice accompagnant l'essai *Über die Mauer*, Solbiati est frappé par le parallélisme du processus de la création décrit par le peintre dans ce texte et celui du « parcours des énergies » dans *Der gelbe Klang*. C'est ce parallélisme qui deviendra le fondement-même de *Il Suono giallo* dans la succession de ses six tableaux, soumise au mouvement téléologique « vers la lumière » :

« Tableau I : Grisaille, présence quasi « minérale » ou « végétale » des Géants, aucune véritable tension /.../ ;

Tableau II : Beaucoup d'agitation un peu désordonnée et confuse et une tension autour d'un centre faux d'attention, cette fleur qui est une

⁵ A. Solbiati, « Visione scenica », in A. Solbiati, *Il Suono giallo*, Orchestra e coro del Teatro Comunale di Bologna, Dir. M. Angius, DVD EMA Vinci records 40044.

⁶ A. Solbiati.- Cette citation comme tous les extraits donnés entre guillemets par la suite, sauf indication explicite, font partie d'interviews de Solbiati réalisées par I. Stoianova en mai 2020.

sorte de totem /.../ ;

Tableau III : Une sorte de désert, lieu de l'absence déçue /.../ ;

Tableau IV : Un simple intermède /.../ ;

Tableau V : Lieu de la tension victorieuse culminant dans la présence individuelle bien profilée de la figure blanche qui danse. /.../ L'indistinct des Géants est devenu ici netteté de la figure blanche dansante.

Tableau VI et Epilogue : A travers le tourbillon victorieux du tableau V, on atteint peu à peu la lumière et le calme. »

La notice de Kandinsky décrit le processus psycho-affectif chez l'artiste durant la création d'une œuvre, c'est-à-dire le mûrissement lent, complexe, souvent difficile, du projet vague initial au résultat final, l'œuvre. Solbiati connaît fort bien ce cheminement dans le travail quotidien du compositeur : « A chaque fois, composer c'est comme entrer dans une chambre sombre que l'on a choisie, naturellement, mais dans laquelle, en venant de l'extérieur, on n'aperçoit dans le noir que des contours flous. Et peu à peu, les yeux s'habituent, commencent à voir plus et mieux, et ce qui paraissait au début vague et imprécis commence à prendre forme ». En fait, « Dans ma musique, comme dans la vie, j'aime aller vers. » L'œuvre doit aussi avoir « un but », « une flèche », une direction, autrement, du sens.

Pour la composition de sa « vision scénique », Solbiati s'inspire aussi d'un modèle ancien capital pour lui : *La Noche oscura* / *La nuit obscure* de Saint Jean de la Croix. Cet ouvrage est conçu comme une succession de texte poétique et plusieurs chapitres en prose. Le texte poétique au début, proche du *Cantique des Cantiques*, contient l'essentiel de l'ouvrage ; les chapitres qui suivent développent les strophes successives de la poésie initiale⁷. « De façon similaire, certainement personnelle », Solbiati divise le texte poétique du Prologue et du Tableau II du *Der gelbe Klang* en fragments, en excluant parfois les paroles qui le mèneraient « hors parcours », pour utiliser certains fragments comme des « pointes d'iceberg » dans le flux narratif sous-jacent dans le « parcours des énergies ».

Pour Solbiati, « la narrativité en musique, c'est-à-dire l'avancement parallèle et entremêlé des développements de ses matériaux avec leur charge émotive, est, à cause de la nature-même de la musique, une narrativité profonde, abstraite, ouverte à des interprétations infinies ». Il n'y a aucune signification précise imposée, verbalisable et univoque. L'important ce n'est pas de véhiculer une signification quelle qu'elle soit, mais de faire suivre par l'auditeur l'évolution composée des matériaux sonores, la transformation et l'interaction des figures mémorisées, le processus formel de l'énonciation, les

⁷ Rappelons que les maîtres du grand symphonisme occidental utilisent souvent le même principe.

gestes des tensions et des énergies, le mouvement à partir de la naissance du nouveau à travers les péripéties des transformations, jusqu'au climax, puis au déclin et l'évanouissement final. Solbiati cherche à soumettre sa composition scénique à deux mouvements essentiels pour lui, inspirés toujours par Kandinsky : le mouvement en avant, c'est-à-dire la « trajectoire des énergies », la narrativité profonde de l'œuvre. Et le mouvement ascensionnel, un peu mystique, lié chez Kandinsky à l'idée de grand Triangle. Un mouvement vers « la lumière ténébreuse/.../ sur le jour le plus ensoleillé », écrit Kandinsky dans *Der gelbe Klang* (Kandinsky, 1981: 271). - « Une lumière calme et enveloppante » que l'on désire toujours, sans jamais l'atteindre, qui est plutôt « le désir de lumière » - dit Solbiati.

VOCALITÉ

Le compositeur a opté pour l'utilisation des textes en langue originale. Aucune traduction en italien, aucune vocalité langagière italienne où presque chaque mot se termine par une voyelle. Pour lui, la langue allemande comporte une grande richesse d'inflexions sonores. Effectivement, l'absence d'ouverture sur une voyelle et de la clarté lumineuse de chaque mot italien, tant appréciée par la tradition opératique occidentale, la charge bruiteuse des syllabes, les fermetures consonantiques des mots - toutes ces particularités de l'allemand deviennent stimulantes pour l'élaboration de la vocalité, mais encore pour les modalités de son intégration à la texture instrumentale.

Certains mots-clés chargés de sens, souvent répétés et dans différentes parties vocales, sont portés par le mouvement symphonique global, en guidant, tout comme les figures visuelles, l'imagination de l'auditeur dans l'exploration de cet univers abstrait. La reconnaissance de la signification précise du mot dans le contexte musical n'est pas absolument nécessaire, elle devient même parfaitement secondaire. Car l'important pour le compositeur, c'est « l'exploration » sonore du mot et son inscription dans le flux symphonique. Il s'agit toujours d'une interaction réfléchie, d'« un entrelacement entre parole, sa signification, l'événement scénique, la figure musicale qui l'interprète et la forme qui en résulte ». L'onomatopée « Kalasimunafa !!! » dans la partie du ténor à la fin du tableau III n'a aucune signification langagière : c'est sa place dans l'évolution du scénario imaginaire directionnel et dans le contexte de l'environnement précis en son, lumières et couleurs qui définit son importance et sa signification dans le mouvement global de production de sens⁸.

⁸ Les onomatopées chargées de sens, mais privées de signification langagière ont été souvent utilisées par les poètes Dada, par A. Artaud (dans son *Pour en finir avec le jugement de Dieu*), mais encore par les musiciens : E. Varèse dans son *Ecuatorial*, W.

STRUCTURE(S)

La stratégie formelle de Solbiati réinvente, dans les conditions actuelles, la narrativité symphonique qui a fait ses preuves : à partir d'une vision formelle macro-structurale d'évolution des énergies - « la vision panoramique » - il progresse vers les niveaux « inférieurs » des phases formelles différentes et de leurs microstructures internes détaillées. Pour commencer, il fait un schéma global sommaire avec les divisions temporelles des différentes zones formelles et quelques indications ou dessins donnant une idée générale de la distribution des énergies. Et ceci pour avoir un contrôle *a priori* des dimensions temporelles et des proportions des durées entre les événements, les épisodes et les différentes zones formelles. Par la suite, il fait des schémas plus détaillés pour chaque tableau et pour chaque *Intermezzo* instrumental, en précisant les matériaux harmoniques, les articulations précises, les choix des timbres et des textures. Il élabore les détails de la microstructure, les hiérarchies locales des hauteurs avec leurs axes ou notes-pivots ou leurs champs harmoniques spécifiques allant du total chromatique aux structures diatoniques et/ou pseudo-modales. En jouant aussi, par moments, un peu à la manière de Berg, avec des dédicaces tout à fait personnelles, comme la note-pivot mi - le E étant la première lettre du prénom de son épouse ou le si - H, la première lettre du nom du dédicataire et ami H. Holliger. Ou en construisant toute une partie importante, comme la « Danse sur 16 lettres » du tableau V comme une succession de 16 variations sur un pattern de 6 mesures, le pattern étant fondé sur une séquence répétitive de 6 notes (une par mesure) - sol# - si - fa# - la - si b - mi. Les 16 lettres sont issues du nom de l'épouse de Solbiati et de ses propres initiales AS (= la b = sol #) qui offrent au compositeur aussi des possibilités de jeu avec la couleur phonique des voyelles et des consonnes et leurs élaborations instrumentales spécifiques.

« Mon parcours compositionnel ressemble à un voyage d'approche progressive, de « mise à joue » dans l'œuvre. C'est un peu comme si, au début, je voyais l'œuvre comme on voit la terre depuis un vaisseau spatial. Puis, peu à peu, je vois l'œuvre entière depuis un avion, puis déjà de plus près depuis un hélicoptère, puis... j'atterris et je commence à marcher, ayant déjà vu le territoire global, mais en me tenant prêt à toute surprise, à toute déviation ». La description imagée de Solbiati est, de toute évidence, celle d'un homme contemporain intéressé aux explorations spatiales. Mais son raisonnement formel rappelle fortement et sans hasard les fondements de la pensée symphonique occidentale.

Rihm dans son opéra *Die Eroberung von Mexico*, etc.

SCÈNES

Solbiati conçoit son œuvre en tant qu'« événement scénique global ». Il considère que le texte, la musique et le geste scénique doivent être pensés ensemble. C'est la raison pour laquelle il construit lui-même le livret, ce qui lui permet d'intervenir sur le texte et le modifier jusqu'au dernier moment⁹. Mais il a aussi une « vision scénique » très précise du déroulement des événements dans l'espace et dans le temps et cherche la collaboration avec le metteur en scène dès le début de son travail sur le projet. Les sources d'inspiration mènent naturellement le compositeur vers sa version de « l'art monumental » qui intègre nécessairement le mouvement scénique et la spatialisation de tous les éléments de son langage composite.

Les deux textes entremêlés dans le libretto de Solbiati sont en fait les deux faces d'un même parcours de transfiguration, de passage de l'informe, de l'indéfini, à l'achevé, au réalisé et à une lumière finale. Le compositeur prévoit l'interaction de deux fils conducteurs scéniques : l'un, fondé sur les indications-didascalies du *Der gelbe Klang* de Kandinsky avec les Géants, l'Enfant, la Figure blanche, et l'autre – déduit de la notice provenant de *Über die Mauer*. La narrativité profonde – la réalisation progressive de l'idée créative présente dans les deux textes – trouve sa double visualisation sur scène. Pour le scénario déduit de la notice, le compositeur imagine la projection d'une sorte d'immense totem, d'un objet énorme et indéfinissable, couvert mystérieusement de toiles qu'un acteur ou danseur-mime enlèverait progressivement, pas à pas, jusqu'au dévoilement final, toujours nécessairement incomplet, partiel et gardant son mystère. Ce parcours scénique et visuel nécessite sa musique : et Solbiati conçoit la composition des 7 *Intermezzi* orchestraux entre les tableaux. Pour accentuer le caractère général de sa « symphonie scénique » car ce sont des transitions qui, de façon plus ou moins évidente, héritent du matériau du tableau précédent et anticipent celui du tableau suivant. Mais aussi pour dédoubler l'espace scénique, en rendant présent le conducteur narratif du second texte, celui en prose, auquel il assigne un déroulement scénique à part, confié à un danseur-mime dans un endroit précis à l'avant-scène avec décors et éclairage particuliers.

Les 7 tableaux de *Il Suono giallo* sont des scènes où interfèrent mouvement sonore, mouvement scénique des personnages et mouvement des décors et des lumières. Solbiati imagine au départ les cinq solistes et le petit chœur placés immobiles sur scène, tandis que leurs doubles – acteurs ou danseurs-mimes – déploient leur chorégraphie en contrepoints gestuels sur scène. L'apparition de l'Enfant (soprano) survient au moment de la section d'or

⁹ Déjà les futuristes italiens exigeaient que l'auteur de la musique soit aussi l'auteur du texte. Ce fait est remarqué aussi par W. Kandinsky.

dans tableau IV ; La Figure blanche apparaît au moment de la section d'or du tableau V. La couleur – la lumière jaune, la couleur chaude, terrestre, caractérisé par le mouvement excentrique et horizontal vers le spectateur, d'après Kandinsky – est, bien sûr, souvent présente sur scène. Elle devient aussi la couleur de la lanterne qui porte la lumière¹⁰. Ou la représentation visuelle du Grand triangle spirituel, présente dans l'Intermezzo IV, le tableau IV, l'Intermezzo V et l'Intermezzo VII, puis envahissant toute la scène dans l'Epilogue¹¹. Le Grand triangle avec sa lumière jaune devient l'emblème de la directionnalité ascensionnelle avec l'homme seul à sa pointe.

Le Prologue qui commence par un magma sonore indistinct est un vaste panneau vocal-instrumental, construit avec un crescendo impressionnant de texture. Il est centré autour de deux caractéristiques musicales et, simultanément, scéniques : le grand vide où l'on ne distingue aucune présence et l'oxymore kandinskyen de la « lumière ténébreuse sur le jour le plus ensoleillé ». Le protagoniste est le grand chœur invisible derrière la scène qui entonne le premier poème de Kandinsky, intégralement mis en musique : « *Songes de pierre et roches parlantes... / « ombre de lumière stridente dans la nuit la plus obscure ...»*¹².

Le tableau I est une scène « très neutre » : scène de « la grisaille, d'une présence quasi « minérale », puis quasi « végétale » des Géants, aucune véritable tension, mais une certaine potentialité, inhérente à leur présence-même ». C'est un *Adagio* avec une musique lente et transparente, avec le chant calme des Géants en polyphonie peu différenciée, mise en perspective par le chœur à texture diaphane hors scène. Les premiers « êtres vivants », mais flous et amorphes – les Géants – apparaissent sur scène, doublés de leurs figurants fluctuants, quasi végétaux, imaginaires et mystérieux. – « *Toute œuvre commence dans l'inconscient... Il y surgit un mouvement tourbillonnant dans l'âme* ».

Le tableau II est le premier mouvement « inquiet », agité, avec une musique « en bribes », et la participation scénique du petit chœur doublé de 16 danseurs-mimes. « Beaucoup d'agitation un peu désordonnée et confuse et une tension autour d'un centre faux d'attention, cette fleur blanche qui

¹⁰ Rappelons que, pour Kandinsky, la lanterne est la métaphore de la théorie : "La théorie est la lanterne éclairant les formes cristallisées de l'hier" et de ce qui "précédait l'hier." (Kandinsky, 1989: 73).

¹¹ Cf. A. Solbiati, *Il Suono giallo*, Orchestra e Coro del Teatro Comunale di Bologna, Dir. M. Angius, Regia e elaborazione video Fr. Leprino, Scene e costumi G. Dessi, EMA Vinci records 40044.

¹² Les textes donnés en italique sont des fragments des textes de Kandinsky, utilisés dans les différents tableaux par Solbiati.

est une sorte de totem destinée pourtant à disparaître », selon le scénario des « tensions ». Les corps s'agitent autour de ce « Totem », pensé comme « l'objectivation de la lumière du Prologue » – « *Des tensions qui s'élèvent (comme de grandes arches), suscitent le trouble, s'effondrent, font naître l'attente...* »

Le tableau III est « une sorte de désert, lieu de l'absence déçue. C'est le tableau des lambeaux de texte, des chuchotements, des murmures, des sons-bruits aboutissant à la fin, après un vaste *crescendo*, à l'intervention *ff* du ténor. Dans ce tableau, « s'entremêlent plusieurs négativités » étrangement inquiétantes. Les Géants sur scène, présences amorphes abstraites se meuvent de façon étrange et angoissante sur le fond d'énormes masques. En même temps, ce tableau, conformément au fil narratif, correspond « à la défaite, à l'effondrement de l'énergie créative dans l'irrésolu, dans l'évanouissement de ce que l'on croyait déjà posséder et donc dans l'angoisse, dans la panique ». – « *Il naît un silence total et l'on pense qu'on a raté le moment /.../ On erre avec le sentiment d'avoir perdu quelque chose d'important, de l'avoir laissé tomber au fond de la mer – sans retour, irrémédiablement.* » Cet état de désarroi très fort traduit par la décomposition de la parole – toutes les voix émettent des bribes de mots – culmine dans le cri strident « KALSIMUNFA » du ténor¹³. C'est la seule onomatopée utilisée par Kandinsky dans *Der gelbe Klang*, la seule aussi chez Solbiati, au moment le plus intense de la perte de confiance, d'orientation, de direction, de sens ; le moment où l'artiste sombre dans l'impossibilité paralysante de retrouver la force créatrice qui est le sens même de sa vie. Et c'est précisément l'onomatopée que Kandinsky choisit pour dire – de façon abstraite, sans mot à signification – une des vérités profondes les plus intimes de la création artistique. Car pour lui, le mot, rappelons-le, était incapable de transmettre les vibrations fines de la sonorité.

Le tableau IV¹⁴ est « un simple intermède, en dehors de la trajectoire globale ». C'est l'intermède onirique, rêveur, l'apogée lyrique de l'œuvre avec l'apparition de l'Enfant (soprano) et les bribes du deuxième poème de Kandinsky : « *Les fleurs... les yeux... nous regardons avec innocence...* ». La partie vocale du soprano d'une richesse mélodique rare est soutenue par la texture cristalline des timbres métalliques clairs et résonnants : la cloche, le vibraphone, le glockenspiel, les crotales. L'apparition de l'Homme (baryton)

¹³ « Tout à coup, on entend derrière la scène une voix perçante et pleine de terreur, une voix de ténor qui crie des mots complètement incompréhensibles (on entend : la, c'est-à-dire : Kalasimunsfakola). Pause. Bref assombrissement. » (Kandinsky, 1981: 281).

¹⁴ « Dans ce tableau il n'y a aucune musique », avait indiqué Kandinsky. – « L'homme très haut, belle voix, commande : Taisez vous... L'enfant lâche la corde (de la cloche). Tout devient sombre. » (Kandinsky, 1981: 282).

et son intervention brusque mettent fin au rêve : « Silence ! Ferme les yeux ! »

Le tableau V, c'est « le lieu de la tension victorieuse, culminante dans la présence individuelle de la figure blanche qui danse. L'indistinct des Géants est devenu ici netteté de la figure dansante ». C'est le tableau le plus mouvementé et agité pour lequel Solbiati prévoit « une passacaille obsessive » qui émerge lentement à partir d'un mouvement souterrain sourd et à laquelle participent progressivement tous les interprètes, excepté le grand chœur. C'est ici qu'apparaît « la Figure blanche » imaginée par Kandinsky¹⁵. La danse qui se déchaîne de plus en plus repose sur un pattern métrorhythmique stable de 6 mesures toujours ternaires (3/8, 6/8, 3/8, 3/8, 9/8, 6/8), répétées *ostinato* 16 fois dans 16 variations différents. « Je voulais peu à peu mener vers une obsession de vitalité sauvage, une sorte d'enivrement dionysiaque ». Le texte évolue des bribes du texte poétique – « lumière ténébreuse », « luttas », « rêves » – au cheminement heureux de la création: « Et puis quelque chose se meut de nouveau. / L'âme se remplit, comme une coupe au point de déborder. / On erre comme un possédé. On croit. On a peur. / L'heure de la dernière tension, de la dernière éruption. » Une densification progressive de la texture musicale et des mouvements scéniques mènent, après une immense montée de tension, vers le climax général de l'œuvre, l'explosion gigantesque « de l'ultime éruption » de la force créatrice.

Dans le tableau VI et l'Epilogue, on arrive progressivement à la lumière et au calme.

Le tableau VI est le « tableau de la fugue ». Il s'agit plutôt de la montée polyphonique – avec des distances d'entrée dans le temps, un peu comme dans une fugue – des « voix abstraites » allant du grave vers l'aigu, qui s'assemblent progressivement en « faisceau lumineux »¹⁶ devenant de plus en plus intense et éclatant. Ou bien qui s'unissent « comme pour ouvrir un rideau de lumière » et pour exprimer ce désir indicible de lumière qui sous-tend tout acte créateur. Une monodie sinueuse du chanteur-basse sur scène – l'Homme créateur ? – est suivie d'une région polyphonique, sorte de motet à 5 voix, soutenu par la « réverbération » du grand chœur-commentateur hors scène. L'intention initiale de « fugue » se transforme plutôt en motet évoquant vaguement l'écriture polyphonique de Palestrina. Les Géants se fondent dans la lumière et dans le silence. Le tableau VI est celui du mouvement « vers

¹⁵ « Un homme blanc /.../ fait de vagues mouvements très rapides, tantôt avec les bras, tantôt avec les jambes. /.../ Cela fait penser à une sorte de danse. Mais le mouvement change souvent et tantôt suit la musique, tantôt s'exécute à part. /.../ Peu à peu, les autres êtres commencent à se mouvoir en fixant l'être blanc. /.../ La tension générale atteint son plus haut degré d'expression. » - (Kandinsky, 1981: 284 – 285).

¹⁶ « Chœur de couleurs », disait Kandinsky. (Kandinsky, 1995: 27)

le haut », disait Kandinsky, de l'ascension vers la lumière de façon presque « rituelle ou sacrée », précise Solbiati, de l'éclat aveuglant de la lumière et du silence paisible. Le texte réunit des bribes poétiques – « Jour... le plus ensoleillé... » / « lumière » / « Ouvre les yeux » – et des fragments du texte de *Über die Mauer*, en affirmant l'aboutissement du parcours du créateur : *Jusqu'au moment de la certitude. /.../ Avec patience ... »*

Enfin l'Epilogue est le vrai *Post scriptum*, le tableau du « chant » : la voix cristalline du soprano dans l'aigu, les mélodies entrelacées des 5 voix et la texture limpide du chœur hors scène y créent l'atmosphère méditative de paix et de lumière. Le texte réunit une fois de plus les bribes des textes poétiques – « la joie de l'union », « lumière » « avec innocence » – et la fin ultime du texte de la notice : « Avec /.../ amour véritable /.../ s'écoule la force intérieure de l'âme, / guide la main /.../ et s'incarne en œuvre ». Pour affirmer l'idée que le cheminement sinueux de la création – en avant et vers le haut – est un acte d'amour.

*

A partir de *Der gelbe Klang* de W. Kandinsky et *Il Suono giallo* d'A. Solbiati, deux artistes à distance de plus d'un siècle dans le temps, nous avons essayé de mettre en évidence leur recherche commune de création artistique multiple, utilisant plusieurs media, sans la soumettre au primat de la parole et du scénario littéraire narratif. Mais en inventant, chacun à sa façon, la narrativité profonde de processus psycho-émotionnels non-réductibles à la parole. C'est un fait, la tradition occidentale repose sur la parole et l'écrit : « Au commencement était le Verbe... ». Toute la tradition savante en musique repose sur la parole et le texte et sur l'écrit. L'évolution de la musicologie analytique au XXe siècle s'est aussi repliée sur le réductionnisme dicté par l'évolution importante de la linguistique : Il est devenu tradition de s'appuyer sur les figures de l'ancienne rhétorique ou sur les « topics », définis par les conditionnements des genres musicaux établis, pour essayer de saisir les « significations en musique ». Mais l'évolution de la pensée compositionnelle occidentale à travers les âges a déjà élaboré des principes formels fondamentaux de la musique absolue qui, loin d'être privée de sens, ne suit pas les modèles linguistiques et affirme différemment, grâce au génie de générations de compositeurs avec des styles et des techniques d'écriture très différentes, l'universalité du narrativisme profond, de la téléologie, de la directionnalité pour l'œuvre d'art, fût-elle abstraite et sans paroles. Le peintre Kandinsky, avec son intuition lumineuse, cherchait sans hasard « la composition symphonique » dans ses œuvres. Et le compositeur Solbiati dans notre contexte contemporain, en revisitant Kandinsky, revisite aussi

la grande tradition de la pensée symphonique, en composant sa « vision scénique » aussi en tant que « symphonie scénique ». Kandinsky, après le déclin du réalisme et de l'impressionnisme et Solbiati, après le déclin de la tonalité et de la dodécaphonie, ont ressenti le même besoin d'exploration, avec des moyens nouveaux, des ressources encore inexplorées du narrativisme profond, fondement formel de la pensée symphonique. Tout en proposant des découvertes artistiques – des synthèses uniques – qui peuvent contribuer, espérons-le comme Kandinsky, au cheminement de l'humanité vers les phases de plus en plus élevées du « Triangle spirituel ».

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A propos de l'auteur:

Prof. Dr. Ivanka Stoianova, musicologue, Département Musique, Université Paris 8: Vincennes-Saint Denis, membre de l'équipe de l'IRCAM (dir. Pierre Boulez) - Centre Georges Pompidou, directrice artistique des éditions Ricordi, Paris.

Intérêts de recherche : histoire, théorie, sémiotique et philosophie de la musique (18e, 19e, 20e siècles).

E-mail: stoianova.ivanka@gmail.com

www.ivankastoianova.com

A propos de l'auteur:

Prof. Dr. Ivanka Stoyanova, musicologist, Department of Music, University of Paris 8: Vincent-Saint Denis, member of the team of IRCAM (dir. Pierre Boulez) - Centre Georges Pompidou, Artistic Director of Ricordi Publishing House, Paris.

Research interests: history, theory, semiotics, and philosophy of music (18th, 19th, 20th centuries).

E-mail: stoianova.ivanka@gmail.com

www.ivankastoianova.com

VIDEO PODCAST (VODCAST) – PEDAGOGICAL IMPLEMENTATION OF THE CREATIVE STRATEGY “CREATING YOUR OWN DIGITAL CONTENT”

Dr. Silvana Karagyozyova, Assoc. Prof.
Department of Music and Multimedia Technologies, FESA,
Sofia University ‘St. Kliment Ohridski’

Abstract: The study examines the use of videocasting as a specific form of the “learner-generated videos” pedagogical strategy and its impact on the three main areas of learning – knowledge, skills, and attitudes. The benefits for the knowledge and skills, and in general for the cognitive behavioral experience that the learners acquire through such contextualized and active actions, are proven by numerous studies and were naturally reconfirmed in the current video podcast creation process. Therefore, the present study focuses on the learners’ attitudes (without neglecting the first two – knowledge and skills), how they evaluate their experience, and the value of the specific pedagogical tool. In this activity, the teacher’s assumption was confirmed that the video podcast created by the students is an active, interesting, engaging, and motivating form for them to acquire and consolidate several valuable skills, which will give them practical experience in situ, a sense of meaningful learning, authenticity, autonomy, collaboration, and confidence in their subsequent professional realization.

Keywords: video podcast; videocast; learner-generated video content; meaningful learning; project-based learning; active learning; learning through experience

Video learning is a concept highly relevant in both secondary and higher education. The frequency of its use as a didactic tool now allows it to be removed from the “innovation” column and defined as a standard teaching tool. There is extensive literature that focuses on teacher activity related to video in education that explores the functions of video (Koumi, 2013; Hansch

et al., 2015); the production (Millerson, Owens, College, 2008; Musburger, Kindem, 2009; [Anonymous, 2023]), the effectiveness of the video (Guo et al., 2014; Buchner, 2018) and its quality implementation in the situation of learning (Chuang, Rosenbusch, 2005; Zhang et al., 2006; Blomberg et al., 2014; Yousef et al., 2014; Brame, 2015). The wide availability and variety of technological means for creating audio-visual content also led to the pedagogical strategy – student-generated video. This has become an area of interest for many researchers, particularly the current studies examining various aspects of this phenomenon. To adhere to the maxim that the “goals and tasks of the training should be aligned to the greatest extent with the goals and interests of the student” (Stoykov, 2001:87), we implemented a video podcast created by learners in the curriculum of students from various specialties of the Department of Music and Multimedia Technologies studying multimedia technologies. The inquiries from various studies mentioned below, related to the benefits of audio-visual production by learners in a variety of forms, have led us to believe that these contextualized and active activities will prove to be an advantageous tool for the achievement of several valuable and mandatory skills, which the individual graduating from higher education is required to possess according to current educational standards.

THEORETICAL FRAMEWORK

In the application of media in education, it is considered that reading a text or watching a video are fundamentally different experiences from writing a text or creating a video – one is interpreted as a passive learning method, and the other as an active effort on the part of the receiver of the information. The significance of the active form of knowledge building by the learners themselves is given by the constructivist educational direction, whose primary educational approach to teaching and learning is the so-called learning by doing (Dewey, 2002). The independent creation of video clips resonates with this model of thinking since the principles that constructivism provides as a frame of reference for the meaningful learning process are to create conditions for: active cognitive reorganization; opportunities for constructive and individual upgrading; situated and authentic learning in realistic contexts; media and instrument-mediated learning and the associated meaning system; targeting the development of self-monitoring and self-control of the learning process (Duffy, Cunningham, 1996).

Constructing learning environments that bring together different aspects of experience enables learners to adapt their own constructs and interpretations of knowledge to its application in practice and real-life (Hung, Looi, Koh, 2004). In this sense, “active learning methods create the best opportunity for the student from the object of learning to become the

subject of the learning activity, ... thereby realizing the highest degree of activity – self-learning, and self-education – which is one of the ultimate goals of the learning process” (Stoykov, 2001:91).

Lambert (2013) classifies a hierarchical taxonomy of media application as part of digital storytelling.



Figure 1. Lambert - taxonomy of media practices. The spectrum of degree of participation in media creation.

At the base of the pyramid, as seen from Fig. 1, surfing the mass media and the Internet are placed as ways of constructive consumption of information, in its sense of an unconscious form of editing and construction of a story. The author argues that constantly jumping from one web page to another or from one TV channel to another is a form of inventing one's narrative version. As a model of semi-authorship, digital storytelling constructed in context includes three forms of creative expression – games; fan-made media, where “fans construct their versions of media related to the story, either using clips made available from a show or constructed on their own media in the style or within the narrative world of the show.” (Lambert, 2013:40); and modeling, which combines different content by mixing elements of existing (audio-visual) media with your content, for example, adding a new voiceover to an existing video or adding a slide show over a famous song. The next two sections of the spectrum – collaborative and assisted construction – Lambert links to the perspective that the creation of media artifacts is part of a learning process where audio-visual storytelling is seen not simply as sharing on the Internet

but also as following a particular technology in media production – a process in which the learner follows certain steps and is guided and supported by a teacher. At the top of the pyramid, we have the DIY approach, where the students/digital content creators themselves are the main drivers of creation. They consider their approaches to the three stages that accompany creating an audio-visual product – ideation, organization, coordination of the preproduction stage; directing, shooting, recording, collecting visual elements at the production stage; editing and sharing the finished product in the post-production stage. “Thus, through a structured approach covering the various aspects of audio-visual production, learners develop research, collaboration, organizational, technological, communication, presentation, creativity, and other skills” ([Anonymous, 2023:29]).

Interpreting Edgar Dale’s Cone of Experience (Dale, 1969) – a model explaining the relationship between the number of senses involved and the percentage of learning material absorbed – Bijnens, Vanbuel, Vestegen & Young (2004) redefined them according to the increasing degree of student involvement in the audio-visual experience and allow for the prospect that a high level of personal activity promotes better learning. In their descriptive approach in trying to outline the relationship between the application of video in education and its relative pedagogical value, they place the creation of their own video clip as the form with the highest degree of learner engagement in the learning process. This type of pedagogical activity provides the opportunity to develop professional knowledge through emotional and creative activity and to learn to be active in creation instead of passive perception.

Based on the importance of moving from passive experience to active creation, Shewbridge and Berge (2004) see video production as a natural urge that learners exhibit that educators should take advantage of. As a didactic tool, the creation of videos by learners provides opportunities for acquiring media literacy, where the presence of active learning, experiential learning, and a relatively high degree of motivation are easily visible. That gives reason to state that the strategy can be implemented as part of the practical method in learning to catalyze meaningful learning (Jonassen et al., 1999), defined as such in the sense of its characteristic qualities – constructiveness, activity, cooperation, conscious deliberation and authenticity.

As far as authentic learning is concerned, it is associated, on the one hand, with classroom simulation of standard practices that are characteristic of knowledge related to the target subject area and, on the other hand, with the creation of real opportunities for learners to participate in real practical engagement in a professional environment, as “participation in practice can be a condition for effective learning” (Radinski, Bouillion, Lento, Gomez, 2001:407). Hung, Looi & Koh reflect on Korzybski’s (1941) famous phrase “the map is not

the territory” in support of using qualitatively different paradigm-situated knowledge. In this sense, the representation and simulation of activities in the classroom is a kind of representation of reality, teaching at the “map” level, and “the level of description results in the learners not having a chance to experience the phenomenon themselves, and thereby not being able to understand nor exploit the knowledge provided at such a description level” (Hung, Looi, Koh, 2004:197). Of course, the “maps” in themselves are valuable and inescapable. They make up the basis of knowledge, and are sometimes the only thing that makes possible the presentation of knowledge in areas that mainly deal with abstractions; when it comes to these maps, the theory cannot be experienced. The situated perspective – the “territory” – allows for first-person interpretation, which generally develops expertise that can easily be transferred to subsequent real professional life contexts.

In their study examining the authenticity of learner-developed video projects, Kearney and Schuck concluded that “In contrast to more traditional tasks where materials and processes are imposed on students by teachers,” digital video projects, where the design, production, and evaluation stages are performed entirely by the learners themselves, “required a high degree of student initiative.” (Kearney, Schuck, 2006:206) and enhance their motivation.

Immersing learners in a real-world environment is one of the characteristics of authentic tasks proposed by Reeves, Herrington, and Oliver (2002), presented as a framework for authentic activities. Some of the features within it that we recognized as supporting the assumption that the implementation of a student-generated video podcast will lead to the creation of a contextualized, structured, meaningful, motivating, and effective learning path are related to activities:

- that have real-world relevance;
- which are accompanied by problems to solve which are open to different interpretations;
- which require a significant investment of time and intellectual resources;
- which provokes collaboration;
- which enables both individual and social feedback
- which have added value and lead to results extending beyond those set out in the specific subject area.
- that create a fully professionally maintained product.

Video podcasting is a method well adapted to the specified conditions for authentic learning and allows the learner to demonstrate the acquired skills in a real environment.

Research focusing on learner-generated video clearly shows that this kind of more multimodal and learner-centered pedagogy plays an active, motivating, engaging, and productive role in the learning process and

enhances learning by increasing learner motivation and positive emotions (Hung et al., 2004; Pirhonen, Rasi, 2017). The psychological (educational) assumption that “emotionally charged events are remembered better than neutral events” (Medina, 2011:85), translated into pedagogical language, means that “if the main activities in which the student is brought up are experienced with positive emotions and feelings, the effectiveness of the educational impact is guaranteed” (Stoykov, 2001:55). This necessitates the general conclusion that the emotional coloring of the cognitive process is of great importance for the lasting and reliable internalization of the individual's cognitive-behavioral experience.

The TML – Teaching Meaningful Learning pedagogical profile (Hakkarainen, 2007; Hakkarainen, Saarelainen, Ruokamo, 2007) addresses the ideas of a type of teaching that leads to meaningful learning by implementing the mechanism of video production by learners as a form of project-based and problem-based learning. The profile offers a model with 17 essential characteristics of the educational process, which would favor achieving the two primary outcomes for meaningful learning – mastery of domain-specific knowledge and skills and their transfer.

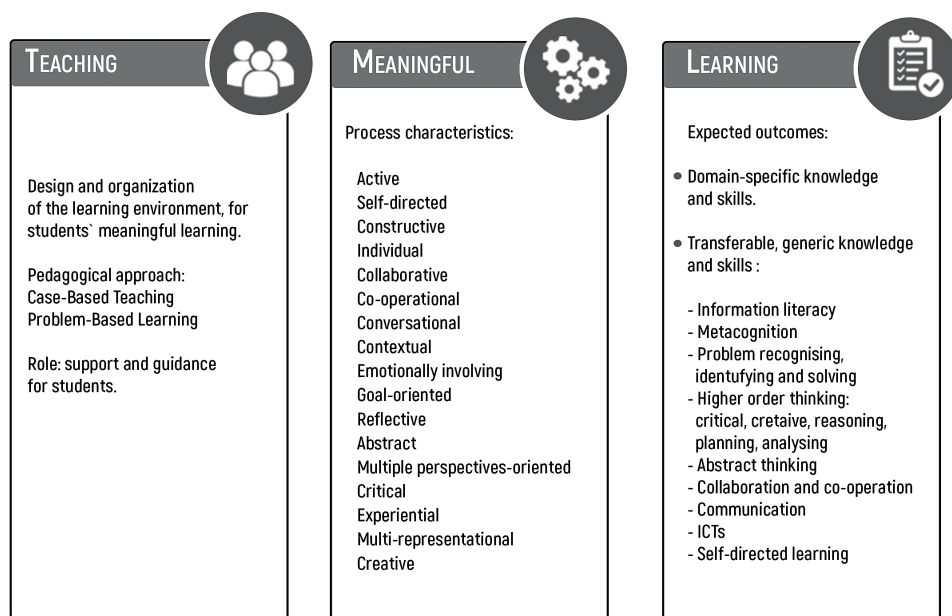


Figure 2. Meaningful Learning Model – Hakkarainen's TML.

As shown in Fig. 2, the meaningful learning process should provoke activity, self-direction, constructiveness, individuality, collaboration, contextuality, goal-orientedness, self-analysis, diversity of perspectives, criticality, willingness to experiment, and creativity. They may not all be present at any given moment. However, as Hakkarainen argues, this need not be, as some of the features “can be intertwined, interdependent, interactive and partly overlapping” (Hakkarainen, 2011:39).

The theoretical regularities indicated so far convincingly lead us to the logical formulation that the video podcast has the potential to be a successfully used method for achieving high and long-lasting results since it represents a complete process of creation, from beginning to end, that combines a rich palette of skills – communication, organizational, collaboration skills, presentation, technical (video and sound), creative, social sharing skills.

VODCAST (VIDEO PODCAST, VIDEOCAST)

Simply put, a videocast is a video version of a podcast. We can think of a podcast as a radio broadcast (audio file) being uploaded to the Internet and easily accessible from a computer or media player. The podcast is so strongly enforced because of its easy technological realization. No knowledge is required to express and spread their thoughts and ideas globally. The presence of a microphone and a computer is necessary, and the possibility of this kind of communication is feasible practically for anyone who wants to or has something to say. That gives access to a huge potential audience, which “was a privilege once reserved only for large corporations and governments, but podcasting has changed everything. The individual has been empowered and given an equal voice” (Geoghegan, Klass, 2007:2). With the addition of cameras (and the equipment that necessarily goes with them) and thanks to YouTube’s policy of keeping the platform open to user-generated media, the videocast phenomenon has become relevant these days.

Video content is viral on social media, and it is well known that audiences engage much more with video than with any other form of information presentation. To see this, one only needs to check the statistics of one’s own Facebook or Instagram channel – it is no coincidence that Instagram has evolved into an opportunity to share short videos. Marketers argue that video creates more content value and builds more profound connections with audiences when people’s faces are added; expanding access to a broader audience with more potential opportunities (www.castos, 2023); they recognize the video podcast as a great way to increase authority in the specific field that develops a relationship of trust with the target community (Riverside.fm team, 2023); the video podcast is an excellent formal alternative to promote reliable and authentic information (Arango, 2023).

The multi-layered activities that the creation of a video podcast entails place it in the position of an appropriate learning situation and a relevant bridge between theory and practice through which learners can travel in an enjoyable and, at times, funny but responsible way along the learning spiral of success. They go through all the necessary steps requiring deep intellectual work. The steps follow the typical stages of any video production – pre-production, production, post-production, sharing, of course, according to the characteristics of the specific type of video. Going through them sequentially offers a comprehensive and complete understanding of the process.

The pre-production phase (Fig. 3.), in which the video strategies and objectives are clarified, is of utmost importance – it allows the building of a lean and precise organization so that the moment of launching the cameras can be set in the most efficient way possible. That usually includes:

- Planning, which sets the parameters at the macro level;
- Researching the possible locations for filming and finding the optimal one and researching the expert who will be interviewed;
- Creating and breaking down a scenario (description of the time of day for filming, location, participants, clothing, props, if needed);
- A shooting schedule, which must be available to all participants;
- Clarifying the roles and responsibilities of the team;
- Considering the technical parameters (type and number of cameras, their location, accompanying equipment – batteries, chargers, memory cards, tripods;
- Lighting, provision of sound recording – a microphone, recording device, cables).

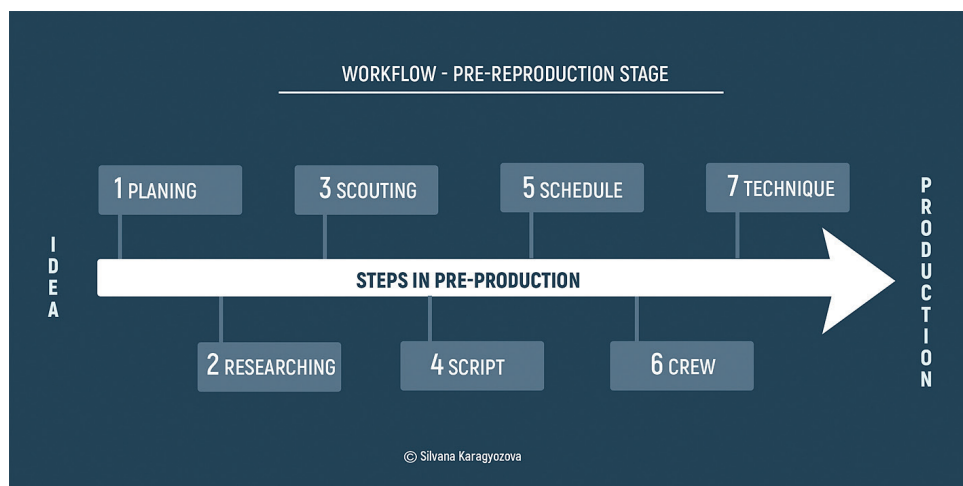


Figure 3. Workflow at the pre-production stage.

The production stage (Fig. 4.) represents the actual shooting. That is usually the most fun and easy moment (when it comes to a video podcast, not some more complex audiovisual genre), and if everything in the previous stage is appropriately communicated. The phase begins with setting up the scene – placement, and settings of video equipment, lighting, and sound. This is followed by welcoming the expert guest, relaxing him, and predisposing him to a calm and relaxed demeanor in front of the cameras, both before the start of shooting and during his shooting, which indirectly develops the individual's soft skills – empathic listening, conversational skills, monitoring non-verbal communication, accepting feedback, being assertive, being adaptable.

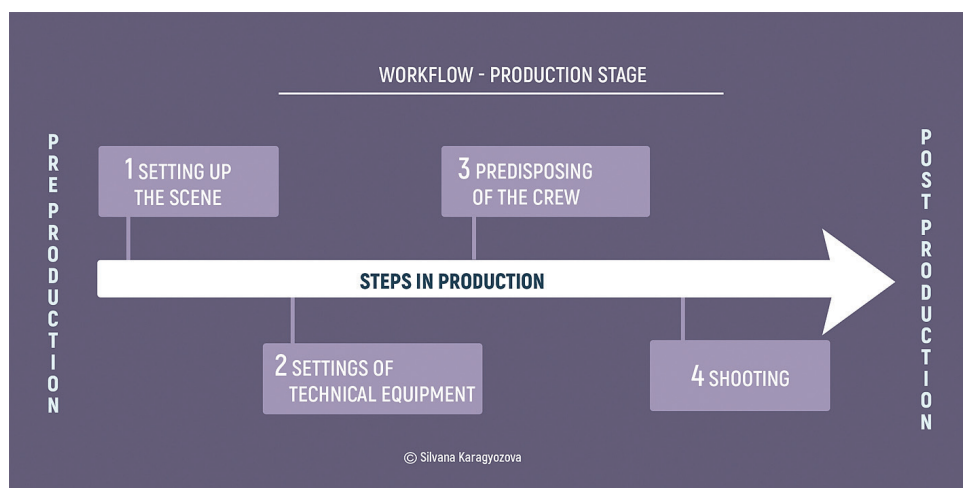


Figure 4. Workflow at the production stage.

The post-production stage (Fig. 5.) is the “glue” that brings all the individual components into a complete and finished look. The first step in the post-production workflow involves synchronizing the video and audio stream, cutting out the excess from all the frames, and assembling them using a variety of techniques such as following the rules of smooth editing and applying basic effects. Next is the placement of graphics – animated or not, which includes captions, name banners (lower thirds), questions, subtitles, and end credits. Visual effects are not mandatory to include in video production, especially for a lighter form like the podcast. However, it may be necessary to apply more specific techniques such as rotoscoping, chroma-keying, 3D animation, compositing, etc. Working with sound is a critical phase, including cleaning up the sound, adding sound effects and music, and mixing. Color correction and grading is the penultimate step of

the process and involves adjusting the color parameters of the video signal to unify the different cameras and give a specific tone, mood, and atmosphere. It is important to distinguish between color corrections and grading because they are different. Color correction refers to adjusting white and black levels, exposure, contrast, and white balance to get a correct image. That ensures that subsequent grading adjustments will not result in unwanted artifacts in the color information. Grading, however, is more about styling the image using different color schemes with varying degrees of intensity. There is professional consensus that “color correction refers to a process that is more technical in nature, of making adjustments to correct clear qualitative problems in an image, bringing it to a fairly neutral state, whereas grading refers to a more intensive process of developing an appropriate overall style for the image, relative to the narrative and artistic needs of a program” (Hurkman, 2014:18). Exporting is all about outputting the finished video in the appropriate file format for the chosen social platform where it will be shared.

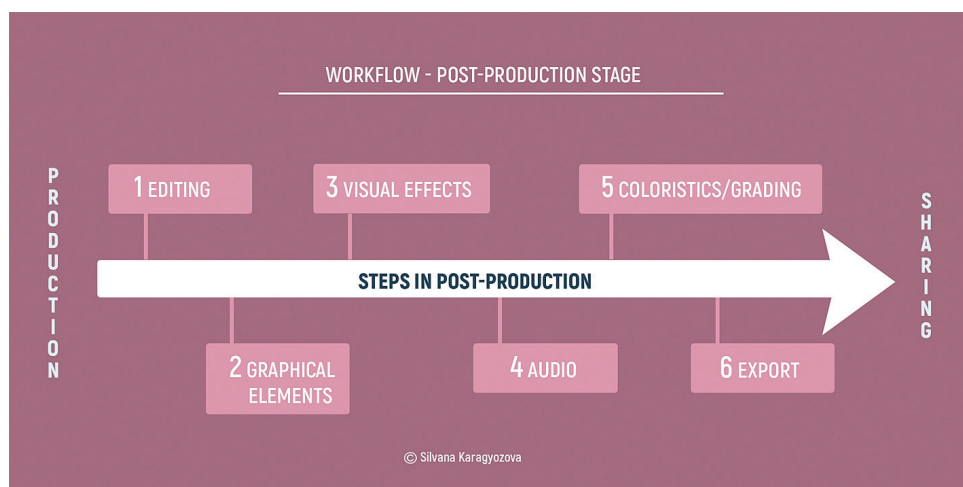


Figure 5. Workflow at the post-production stage.

Sharing includes not only uploading the finished file to the chosen platform but also its verbal packaging and presentation. Some unwritten rules have been established as working solutions thanks to the practice accumulated over the years:

- The title must be attention-grabbing because each podcast competes for attention with several thousand other podcasts;
- The description of the content should be of a low level of detail, i.e., relatively short since it does not aim to tell the whole content in detail but to mark the most important and main points of it;

- It is recommended to include in the description links to references (URLs to websites) mentioned in the video podcast;
- It is appropriate to add chapters for the different topics to navigate through the content easily;
- It is desirable to add relevant keywords to identify the podcast in the Internet space better;
- Entering a contact email is optional, but recommended when more formal communication is important;
- It is preferred to allow comments under the post to receive feedback.
- The comments will probably not only be positive but there will be some with a critical tone because different people with different worldviews and expectations will watch and listen to the podcast. At first glance, a person will want to respond to the moment, but this is not mandatory. Here, it is important to observe netiquette and not take the comment to a personal level. Responding makes sense if the comment makes a valid point and the feedback is constructive.

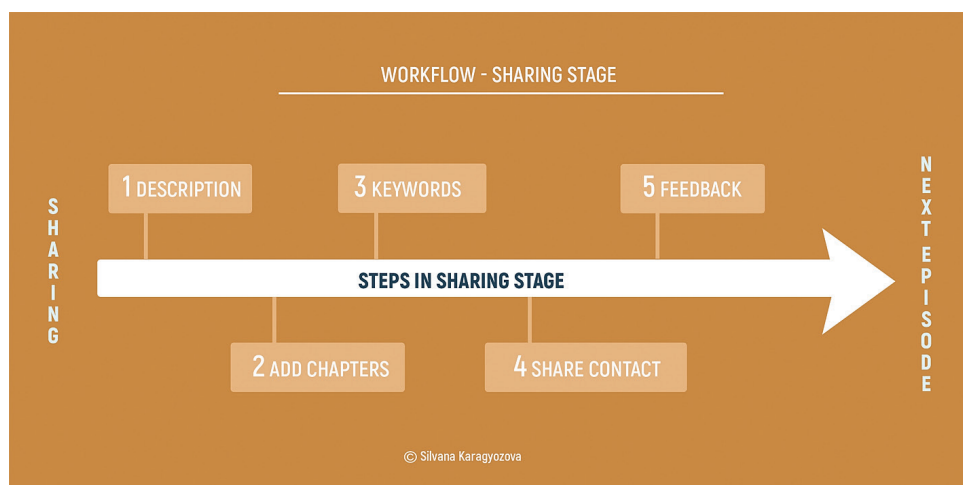


Figure 6. Workflow at the sharing stage.

Considering not only the pros of creating a video podcast but also the difficulties that accompany the process, both from a teaching and student perspective, we set out to create not just another contentless “digital noise” in the Internet space but a valuable, high-quality and meaningful product to establish itself as a place to discuss professional topics with experts in the audiovisual field.

BASIC TEACHING HYPOTHESES

Based on everything said so far, we decided to introduce the medium of learner-generated video in the form of a video podcast with the presumption of achieving an attractive form for students to acquire and consolidate knowledge and skills, which would give them real practical experience in situ, a sense of authenticity, autonomy, collaboration, and confidence in their subsequent professional realization. The activity meets all three criteria for achieving authentic achievements (Newmann, 1996:16):

- Construction of knowledge, in which learners define, transform, classify, demonstrate, analyze, summarize, organize, synthesize, interpret, formulate, evaluate, and summarize information (Bloom, 1956);
- Study/research of the discipline that integrates the three important intellectual activities – acquiring the basic knowledge of the subject area, building it to a deeper understanding of the problems, and communicating and expressing the acquired material in the form of making a finished product that shows the qualitative transformation of cognitive understanding into practical competence;
- Value beyond the educational institution, which is related not simply to the educational documentation of the learner's competence but to the addition of cultural and social value to the product, which can be shared and positively impact professional communities of similar interest.

The teaching assumption that a video podcast can provide relevant context and be a logical stimulus for meaningful learning finds justification in project-based learning concepts. In creating the particular audiovisual form, the emphasis is on situated learning, which focuses on problems that learners would encounter in a natural professional environment. Open-ended generative tasks are also provided, where there is no one correct solution or approach, which challenges learners to seek and offer individual opinions and judgments and, together with the whole group, make the most rational choice. Project-based learning “encourages learners to be more motivated and engaged in an activity that is meaningful and relevant to them. If an activity is more relevant to learners' lives, they will devote more time and effort to the activity, which may lead the student to a deeper understanding of the learning task” (Hung, Keppell, Jong, 2004:429). We can hypothesize that this more profound engagement with the target content is a factor that contributes to the long-term retention of acquired skills and knowledge. Engagement, on the other hand, is an indicator of enhanced internal motivation and positive emotional involvement of learners, which are the most important characteristics of good learning situations (Soini, 1999; Pekrun, 2007) and whose provision guarantees excellent educational achievements.

Numerous studies have explored the value of the tasks associated with student-generated digital videos, observed the process's results, and found alignment between them and the pedagogical goals associated with the tool. The specific sub-goals we linked to potential outcomes, explicitly creating a video podcast, overlapped with Schuck and Kearney's (2004) synthesis of developing video production skills, on-camera literacy, media literacy, presentation skills, in-depth understanding of subject content, increase in an autonomous mode of work/behavior, increase in commitment to the learning process and motivation. We justified the general goal-setting with the already considered, established, and verified conclusions in the field and linked it to developing a deeper understanding of the processes related to the technology of creating a quality audiovisual product, and in particular, a video podcast; enhancing the sense of autonomous and authentic learning; creating conditions for active learning; higher motivation of students; building conditions for group project-based activity; developing basic digital competences, especially in their digital content creation and problem-solving part.

Such a study could not be completed without referring to the DigComp 2.2 framework (Vuorikari, Kluzer, Punie, 2022), which describes in detail the digital skills that modern education should provide given the highly imposed digitalization of almost every social and professional sphere. The areas of competence in the proposed framework are:

- Ability to appropriately interact with data and information (review, search, selection, evaluation, guidance);
- Contact and collaboration (interaction, sharing, collaboration through digital technologies and digital identity management);
- Creation of digital content (creation, integration, and processing of digital content in compliance with copyrights and licenses);
- Safety (protection of personal data, compliance with the rules of use, and fair sharing of author's works);
- Solving problems (problems of a technical nature related to identifying technological challenges and creative approaches in using digital technologies).

Creating a video podcast is a tool that develops a highly specialized level of skill acquisition in students. Considered in more detail, preparing for the next episode, the students study the invited expert in detail, apply an adaptation strategy, select the necessary information, and filter out the irrelevant ones. In the process of creating the product, students share knowledge, give ideas, define the digital identity of the series, consider how the content fits the reputation of the academic environment, support each other technically and creatively, adapt to specific problem situations

by offering diverse solutions, discuss together the post-production stage, for the final product to be exciting and in line with modern trends. Sharing the product to the YouTube channel is carried out according to all the mechanisms and rules for the protection of personal data that the platform provides and the protection of copyright in creating the product. Each podcast episode is pre-screened by the guest expert to obtain their complete agreement that the content is appropriate and can be digitally shared as such. In terms of presenting problem situations in which the learners are provoked to show abilities to solve them, the video podcast is a tool fully in line with the methods of acquiring the specific digital competence since the cases that arise can be of any nature and accompany each stage from its creation – from ideation, through organization and implementation, to its finalization.

We chose the student-produced video podcast as a situational learning approach focused on applying already acquired knowledge, where learners are placed in complex and somewhat unpredictable real-world situations that require flexibility and adaptability. In this way, they build up their skill set, moving from the simulated learning environment to a real professional work environment – a process that significantly prevents inert knowledge (knowledge that can only be reproduced) and facilitates the acquisition of knowledge that can subsequently be applied (Renkl et al., 1996).

Perhaps the active learning factor is the most critical reason for implementing the tool “student-made video podcast” as a modern form of project-based cooperative learning and experiential learning. At its essence, a range of learning strategies are used to ensure a transition between the basic cognitive processes – construction, memorization, and acquisition – that accompany the successful construction of knowledge and the activation of higher-order thinking instead of mere retention in memory. The emphasis in active learning is to put learners in situations where they must use and repeat the acquired basic concepts of the subject area to learn to recognize its essential aspects and to develop the ability to respond and react to challenges appropriately by finding relevant strategies (Kosslyn, 2017). Learner-generated digital video successfully aligns with views of active learning – it supports and stabilizes substantive understanding of the learning material, not just at face value; contributes to the expansion of the learner’s capacity to evaluate the big picture and the meaningful set of knowledge and skills, and their relevance in real life; provides a better framework for multisensory learning experiences; emphasizes creativity, (self) observation, and interaction; engages attention and empowers learners to shape their own learning experience; activates both critical and divergent thinking (Meylan, Ret. in 2023).

PROCEDURE AND METHODOLOGY

Ten students from the “Music Media Technologies and Audio Engineering” university degree from Sofia University “Kliment Ohridski”, divided into two groups, participated in the study. The two groups did not work in parallel but in sequence, i.e., they were not placed in competitive mode. Each group is tasked with the production of five episodes of a video podcast with an audiovisual theme, where the topics and guests are related to the specific narrow professional focus. At this stage of their studies, students have acquired all the necessary general theoretical knowledge and most practical skills in other degree courses. They practice them in the discipline of “Video podcast and vlogging technologies” and integrate them through the performance of a comprehensive, structural activity related to creating an audiovisual product.

In the beginning, in the pre-production phase, the trainees had to come up with the overall look of the video podcast – its topic; the target audience; its name; its graphic identity; its social media presence; assigning roles to learners, according to their comfort zone, aptitudes and potential; setting the technical parameters related to the technical implementation; building an adequate environment (*mise-en-scene*) in which to film. Next came the preparation of the content. Once they decided on the narrow professional focus of the podcast – the audiovisual field, the students had to come up with the content of the different episodes. That includes considering the experts to invite; research related to them; coming up with the questions and direction of the conversation to follow; and organizing the shooting process.

Group/course one created a video podcast called “Audio Joint”, and group/course two called it “Studio4Live”. In five episodes of each videocast, guests were leading specialists in the field of audio engineering in Bulgaria. Students were provided professional video cameras, lenses, microphones, a camera, mic stands, and a recording workstation to use while completing the assignment. To feel more at ease in front of the cameras, the students decided to present their projects in pairs. The rest of the students formed the technical team – director, camera operators, sound director, and editor, and applied their skills in the filming step of the production stage.

At the post-production stage, both groups preferred a workflow approach in which each student edits one episode – makes coloristic, applies graphics, processes sound, and exports the finished product. In this way, the benefits to the learner are maximized as each faces the different challenges inherent in each step of video editing.

The episodes were shared on the YouTube channel of the Department of Music and Multimedia Technologies of Sofia University and distributed freely in the social internet space, causing high interest among the social circle and audience interested in the subject area.

After completing the course, students completed a survey. They shared their free-text answers to three main questions: 1) From your experience creating a video podcast, what are the positive aspects of the process? 2) From your experience of creating a video podcast, what do you rate as negative and difficult moments of the process? 3) Do you think that, in general, the video podcast created by students can be a good tool for mastering different valuable skills related to the different stages of creating an audiovisual product? If yes, why? What skills? If not, why?

Students were not informed in advance that their opinions would be analyzed, to generate spontaneous articulation of their observations and learning experiences.

RESULT AND DISCUSSION

The benefits of learner-generated video production are indisputable, and the method has already been proven globally to provide a safe and effective learning environment for meaningful learning. Therefore, the main question this research aims to answer is how the students themselves evaluate their experience in this empirical context and whether it helps their subsequent professional operation. The analysis of the content of the written responses identified three positive markers related to the video podcast format itself: social interaction, developing communication and practical technical skills, and developing a sense of self-worth. On the negative side, one indicator was formed: time-consuming and effort.

A. POSITIVE FINDINGS

Marker 1. Social interaction

The meeting with interesting and proven professionals from the audiovisual field was a positive finding for all respondents. In this, the trainees see a valuable opportunity to exchange experience, enriching themselves and the viewers.

Collaboration is the next positive aspect mentioned, according to its frequency of presence in the surveys. R.S. shares: "It was fun to get together as a group and do a common project together that somehow brought us together and united us." S.D. shares: "It was even more fun filming the podcasts now that my university colleagues were also involved. During the training period, we became quite close with some of them, and I dare say that they are my new friends, and I enjoyed working together."

The nature of the teamwork that creating a videocast requires, and the making of a specific type of technical error in the first issue of the podcast series led to the self-aware need for motivation and responsibility of every single student in every single role and stage of creation. The mistakes made

in the first episode were not multiplied in the subsequent repetitions. The repeatability of the process (the creation of several episodes) created a clear algorithm of action. That became a prerequisite for improving and consolidating the technology by which the product is professionally created, and the trainees felt the usefulness of the newly acquired knowledge and skills tested in real settings.

Students stated that creating the podcast was challenging because the requirements were to create a professional-level product, which provoked more seriousness towards the task, and more investment of time and thought. V.S. shares that the effort is much greater when a quality end product is expected but understands that it is worth it because “given the huge marsh of the poor-quality end product in the form of any kind of podcast in the online space, there being trained staff, who knows what and how to do it, would raise the level a lot from where it is at the moment”. This solid preparation for future real work in a media environment gives added value to the assignment as learners gain authentic experience that will contribute to effective outcomes in the future.

Marker 2. Developing communication and practical technical skills

All responses emphasize the importance of learning in an authentic atmosphere and the practical development of new skills. They expressed satisfaction with the opportunity to learn something new, develop, and gain experience through this project.

Working in the podcast format is described as a means of personal development and improvement of various skills, including building communication skills, which are highly useful in all aspects of life. The opportunity for students to experience different roles in podcasting as hosts and as part of the technical team allowed them to understand the process from both sides of the camera. Regarding the static nature, from a technical point of view, of videocast creation, where there are established steps to be followed, there is a relaxed, controlled environment as filming takes place inside. There are no distracting visual or audio elements to divert students' attention during the linear process of audiovisual recording, which is compensated by the dynamics that accompany the function of the host of the vodcast. K.N. shares: “The podcast hosts quite often improvised questions on the spot and could be said to have played the main parts, apart from the interviewees, because of their quick reactions, changing questions, continuing or changing the direction of the conversations in the appropriate way and at the right time.” That is, each student's appearance in different roles has positively influenced the in-depth understanding of the process and the development of a wide range of skills and knowledge.

The technical competencies traditionally associated with creating a television journalistic program (as the videocast is as well, according to its

creation process) and in which the students make noticeable progress are microphone placement, sound recording, camera work, video editing, and sound and video processing.

Marker 3. Developing a sense of self-worth

The popularity of the videocast these days and its relative freedom of presenting the information makes it a very relevant format to the learners. They are aware that it is an up-to-date media tool to present their topics authentically, and they have gone out of their way to make the podcast sound unique, contemporary, and impeccable in a way that will attract an audience.

The students did not indicate having gone through any strongly negative moments during the making of the episodes. Instead, they shared difficulties of a different nature (technical, unpreparedness of the content related to the specific guest, the lack of more theoretical preparation, the lack of motivation of some of the students), which, however, accepted more as a challenge and as H.S. states: "There are no difficult moments, there are only new and unknown techniques and skills that are mastered over time."

For psychological reasons, the most challenging position was being a podcast host in front of the camera. However, with repeated practice, permanent changes in behavior were achieved due to the direct experience, which the students equated with developing confidence in front of a camera.

In general, the students found that all the effort they put into the videocast was in a positive direction. As S.D. says: "You have the opportunity to make something worthwhile and watchable, regardless of whether it is for educational purposes."

The assignment also created value that extended beyond learning outcomes. Students were enthusiastic about sharing online. Uploaded to the official YouTube channel of the Department of Music and Multimedia Technologies, the episodes were shared by the students in their profiles and resonated with the audience interested in the subject.

An interesting phenomenon was that all groups/courses of learners wished to keep the name they came up with for their video podcasts, with the request that they wish to continue them in the future, outside of the learning context. This initially, with the first course that created a videocast, caused surprise and was met with a lot of faculty resistance (the original idea of the podcast was to have an established name to be used in years to come by future students). However, the subsequent iteration of the problem with the second and the third course made us rethink the situation. Ultimately, we found that the "conflict" that arose on this occasion should be given a more positive interpretation, as it proves the degree of emotional attachment of the learners – they associate the videocast with something valuable and of their own.

B. NEGATIVE FINDINGS

Marker 4. Time and effort

From the teaching point of view, individual psychological factors were found in some students, which referred to a more dismissive attitude towards the learning process. A lack of enthusiasm was noted in personalities with a predisposition to a low degree of motivation, and they indicated as a negative side the time and effort that the task required. However, with a little more effort on the part of the teacher, they were able to fulfill the learning objectives, and the task turned out to be productive for them as well.

One student points out that given the large investment of time and labor, he expected a more significant social response.

The negative sentiments are moderate, with five out of a total of ten respondents indicating various aspects of the process that made it difficult for them or associated them with a negative moment – difficulties in preparing the cameras for shooting, gaps in the theoretical subject preparation, the lack of adequate preparation of the hosts in terms of the guest expert in some of the episodes, which could compromise the quality of the final product, the lack of enough people to form the team, the disappearance of the creative and production progress after the third, fourth recording.

DISCUSSION

Analyzing the learners' responses validates the initially assumed high value of the constructive tool for the learning process – video production generated by the learners in the specifics of a video podcast. Their attitude towards the creative process of its creation is highly positive, and the highly professional finished product shared on social networks indicates that the learners have acquired and consolidated a set of transferable skills that would be useful not only in professional development but also in most fields of life.

The group consists of a small number of students (four in the first group and six in the second group); thus, active learning is easily possible. Working in a team instills responsibility in students and provokes activity since the final overall result depends on the individual attitude and effort that each participant puts into the production process. That refers to the characteristics of project-based learning – collaboration, and engagement (Stanley, Zhang, 2018; Blacer-Bacolod, 2022).

By its very nature, practice builds lasting habits, and developing the podcast over several episodes creates a repeatability of key steps in the workflow, through which learners gain critical reflection, learn the right “lessons” from their own mistakes, and see their progress with each subsequent episode – their self-confidence is strengthened, their professional attitude towards the activity is cultivated, they automatically apply the set of acquired

knowledge and skills, and they find rationally the right strategies when solving problems that arise.

We were able to confirm the thesis of the value of the student-generated video projects as a constructive learning task that promotes student engagement and autonomy, creates a strong sense of ownership, self-regulation, and personal interest in the topics, and the achievement of outcomes related to new literacy skills (Kearney, Schuck, 2006; Kearney, 2011).

Some students reported that the main difficulty they experienced was standing in front of the camera, but eventually, they were able to transform their anxiety and keep a calm demeanor as hosts.

The learner-generated videocast brought features to the learning process that favored achieving meaningful learning, particularly the mastery of domain-specific knowledge and skills and their subsequent transfer into a professionally finished product (Hakkarainen, 2011). The fact that we placed the creation of a video podcast in the context of not just simulating a professional situation but a real one contributed to forming an applicability-centered disposition in students with a long-term effect.

Armed with the fundamentals and key aspects of the audiovisual field they are studying, students applied them in the context of creating a video podcast and effectively acquired and strengthened combinations of a range of abilities of a technical and creative nature. The more specific of them are:

- An in-depth understanding of each stage of the process of creating a video artifact – from exploration to finalization;
- Successfully guiding the creative, technical, organizational, communication, and promotion aspects of video production;
- Shared interest and respect for the common work and each one of the team (collaboration);
- Recognizing the roles and responsibilities of the professional positions of director, cameraman, lighting, presenter, sound engineer, editor, and producer.

Creating a video production develops more global skills: research, analytical, problem-solving, and planning skills (Theodosakis, 2002), soft skills, skills for constructing meaningful communication in a digital social environment, and critical thinking skills.

Creating five episodes of each podcast resulted in the automation of the activity, which psychologically means that subsequent real-life tasks of a similar nature should be performed with “less expenditure of ‘energy’ and in less time” (Stoykov, 2001: 94) and a significant degree of confidence in one’s abilities. The iterative approach to implementing the task favors the formation of permanently fixed intellectual habits. We are strongly convinced that after passing this course, students gain clarity regarding the methodology of

action in creating the same or similar audiovisual product, can successfully use the accumulated knowledge and skills, and manage specific theoretical and practical processes in professional media environments.

In summary, students' experience with video casting shows that:

- Their work has been a valuable experience that requires a variety of technical, creative, and social skills, a willingness to accept different challenges;
- In the process of creation, they became familiar with the specifics of teamwork and appreciated the importance of cooperation and responsibility;
- The task was an important tool for training and personal development, which enriches not only the participants but also society;
- The format allows them to express their creativity, meet new established people, and create connections in the specific professional field;
- Vodcast projects provide solid preparation for working in a media environment.

CONCLUSION

The videocast (created by the learners) has emerged as a suitable modern way to create an unobtrusive form of internet presence that holds a stable role among a specific community of close interest. As a pedagogical phenomenon, it is defined as a process of direct experiential learning, building on systematic academic knowledge, which has the potential to transform learning into reliable, consistent knowledge (Kolb, 2014). Its project-based qualities formulate a significant academic environment that positively affects the process of acquiring knowledge by integrating meaningful learning characteristics – activity, constructiveness, authenticity, cooperativeness, and contextuality.

The lasting conclusion that has emerged is that the student-made video podcast, as a specific form of digital storytelling, quite reasonably becomes part of the teaching approaches of work, giving relevance, significance, and high applicability to the educational content ('[Anonymous, 2020]'). Defining and developing a modern learning environment is about establishing a meaningful use of digital technologies, bringing different learning styles closer to each other, generating interest, attention, and motivation, developing the creative talent of learners, and maintaining an authentic, student-centered pedagogy (Blomberg et al., 2013).

The video podcast – on the one hand, as a pedagogically designed guideline and situational strategy, and on the other, as a creative tool for self-expression – predisposes learners to assemble ideas, concepts and skills themselves, making it a well-chosen method that is in sync with already established rational arguments for using learner-generated video

– it creates an authentic learning experience (Newmann, 1996; Radinsky et al., 1998; Ludewig, 2001; Reeves, Herrington, Oliver, 2002; Kearney, Schuck, 2006; Reeves, Caglayan, Torr, 2017); it provokes active learning (Shewbridge, Berge, 2004; Bijmens et al., 2004; Kosslyn, 2017); it improves understanding of the subject matter (Gross, 1998; Ross, Yerrick, Molebash, 2003; Schuck, Kearney, 2004; Blacer-Bacold, 2022); it enhances motivation and provides positive emotions (Hung et al. 2004; Hakkarainen, 2007, 2009; Pirhonen, Rasi, 2017); it provides meaningful learning (Jonassed et al., 1999; Hakkarainen, Saarelainen, Ruokamo, 2007; Hakkarainen, 2011); it develops collaborative skills (Ludewig, 2001; Reid, Burn, Parker, 2022); it builds a number of literacies, including media, technological, visual, communication (Burn et al., 2001; Yildiz, 2003; Shewbridge, Berge, 2004; Kaperonis, 2021).

The video podcast, with the relevant conditions that we introduced in the discipline “Video podcast and vlogging technologies”, was able to engage and arouse the interest of learners, form a context for a personalized learning experience and a quality of learning that contributed to the exteriorization of the cognitive experience in a valuable visual product with socio-cultural significance.

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About the Autor:

Dr. Silvana Karagyozyova, Assoc. Professor

ORCID ID: 0000-0003-2630-1621

Department of Music and multimedia technology

Faculty of Educational Studies and the Arts

Sofia University “St. Kliment Ohridski”

Sofia, Bulgaria

Scientific fields: audiovisual design, video editing,
multimedia, sound design.

E-mail: skkaraguozyova@uni-sofia.bg

DAS KLAVIER ALS RAUM DES KULTURELLEN AUSTAUSCHS THE PIANO AS A VESSEL FOR CULTURAL EXCHANGE

Maryam Mehraban

Research Supervisors:

Prof. Dr. Jörn Peter Hiekel,

Prof. Isabel Mundry

Affiliation:

Zürcher Hochschule der Künste (ZHdK),

Confœderatio Helvetica

(Switzerland)

Kunstuniversität Graz (KUG),

Österreich

(Austria)

Abstrakt: Die Untersuchung der Klaviertechniken im Iran durchläuft verschiedene Phasen, darunter die Sammlung historischer Daten, die Erforschung der genealogischen Entwicklung der Spieltechniken und die Problematisierung bestehender Ansätze. Die Mikrotöne sind ein wesentliches Element der persischen Musik, die ihr eine einzigartige Klangfarbe verleihen. Sie erfordern eine sorgfältige Analyse und Anpassung, um sie auf das Klavier zu übertragen, ein Instrument, das traditionell nicht für die feinen Nuancen der persischen Tonskalen ausgelegt ist. Das modale System der persischen Musik, das auf einer komplexen Struktur von Tetrachorden und Pentachorden basiert, umfasst eine Vielzahl von Modi, die in sieben Dastgāhs und fünf Avazes organisiert sind, und stellt eine Herausforderung für die Übertragung auf das Klavier dar, das mit seiner gleichschwebenden Stimmung konzipiert ist. Das gleiche gilt für die Rhythmen und Spielpraxis der persischen Musik. In Zusammenarbeit mit einem Team aus internationalen Komponisten entstehen in einem kritischen Kontext neue Stücke.

Stichwörter: Piano, Extended techniques, cultural exchange, preparation, Dastgāh, Persian music, Contemporary classical music, methodology, artistic research

THE PIANO AS A VESSEL FOR CULTURAL EXCHANGE

Maryam Mehraban

Abstract: The investigation of piano techniques in Iran goes through various phases, including the collection of historical data, the exploration of the genealogical development of playing techniques, and the problematization of existing approaches. The microtones are an essential element of Persian music that give it a unique timbre. They require careful analysis and adaptation to be transferred to the piano, an instrument traditionally not designed for the fine nuances of Persian tonal scales. The modal system of Persian music, which is based on a complex structure of tetrachords and pentachords, includes a variety of modes organized into seven Dastgāhs and five Avazes, and presents a challenge for transfer to the piano, which is designed with equal temperament. The same applies to the rhythms and playing practice of Persian music. In collaboration with a team of international composers, new pieces have emerged from this research in a critical context.

Keywords: Klavier, Erweiterte Spieltechniken, Kultureller Austausch, Präparationen, Dastgāh, persische Musik, Zeitgenössische Klassische Musik, Methodik, Künstlerisch-wissenschaftliche Forschung

Mein künstlerisch-wissenschaftliches Forschungsprojekt widmet sich einem bisher vernachlässigten Aspekt der iranischen Musikforschung: der Entwicklungsgeschichte des Klaviers. Diese Untersuchung beleuchtet die vielfältigen Wege, die das Klavier seit seiner Einführung im Iran beschritten hat und unterschiedliche methodische Ansätze, die als exemplarische Modelle für den Umgang mit kulturell fremden Elementen dienen können. Die von mir herausgearbeiteten Schichten der Herangehensweise der kulturellen Annäherung zwischen dem Klavier und den jeweiligen kulturellen Normen Mitte des 19. Jahrhunderts im Iran stellen auch die verschiedenen Kategorien in meiner kuratorischen Arbeit in Bezug auf mein Projekt dar.

Die Kategorien beinhalten die experimentelle Phase, die reproduktive Phase und die produktive Phase.

In der experimentellen Phase wird das Klavier als ein "found object" betrachtet. Dabei steht die Neugier auf neue Techniken, die Forschung

und das Experimentieren im Vordergrund. Ein Interpret, der einige Stücke uraufführen wird, die nach diesem Projekt speziell für das Klavier komponiert wurden.

In der reproduktiven Phase beziehe ich die persische Dastgāh-Musik mit ein. In diesem Kontext stehen das Klavier und dieser Musikstil im Mittelpunkt des kulturellen Austauschs. Im vergangenen Jahr gab es eine Zusammenarbeit mit iranischen professionellen Instrumentalisten. Sie stellten sich die Frage, welche Wirkung sie als professionelle Instrumentalisten mit dem Klavier erzielen können – eine Aneignung und Transformation.

Die produktive Phase umfasst Komponisten, die ich mit der Komposition von Klavierstücken beauftrage. Der Input, den ich diesen Komponisten über persische Musik gebe, liefert theoretische, technische und praktische Informationen, die in die Stücke einfließen.

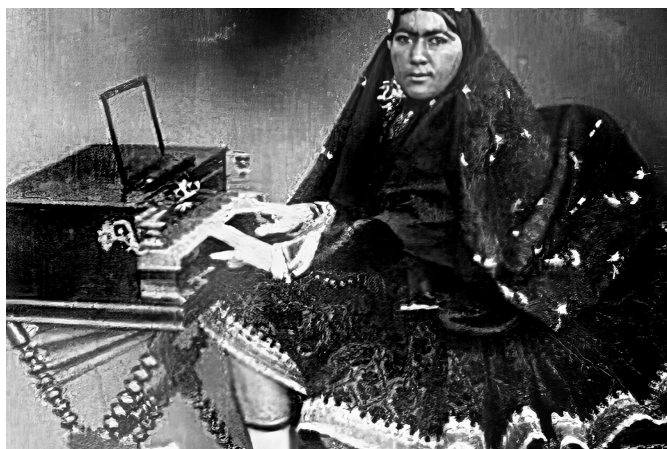
Um ein Verständnis für diese Projektgliederung zu erhalten, ergibt es Sinn, wenn wir einmal die Geschichte des Klaviers im Iran durchleuchten.

Die Geschichte des Klaviers im Iran

Im Jahr 1806 erhielt der iranische König ein Klavier als Geschenk von Napoleon Bonaparte. Leider führte mangelnde Information dazu, dass das Instrument viele Jahre lang nur als dekoratives Objekt am königlichen Hof aufbewahrt wurde.

Erst 60 Jahre später wagte sich der Leiter der Hofkapelle, ein erfahrener Santoor-Spieler, hinter das Klavier. Durch geschickte Manipulation des Instruments gelang es ihm, darauf Stücke zu spielen. **Mohammad Sadeq Khan**, so sein Name, erkannte dabei erstaunliche Ähnlichkeiten zwischen dem Santoor und dem Klavier.

Infolgedessen begann Mohammad Sadeq Khan, das Klavier auf persische Weise zu stimmen und zu spielen – eine mutige Initiative, die den Klang des Instruments im Iran veränderte. Er begann sogar, Klavierunterricht zu geben. Der Klang des Klaviers wurde immer bekannter und beliebter, sodass sogar die Königstochter Interesse daran zeigte, das Instrument zu erlernen. Das Klavier entwickelte sich zu einem globalen Symbol der Musik.



Ein wichtiger entfernter Schüler von Mohammad Sadeq Khan war Morteza Mahjubi, der das Klavierspielen von seiner Mutter erlernt hatte, die bei Mohammad Sadeq Khan studiert hatte¹. Mahjoubis Werk gewinnt seine Bedeutung aus der Tatsache, dass er ein europäisches Instrument – das Klavier – vollständig im persischen Stil spielte. Sein einzigartiger Spielstil hinterlässt beim Zuhörer den Eindruck eines 100 % originalen und traditionellen Instruments. Als Komponist musikalischer Werke trat dieser ebenfalls in Erscheinung. So erfand er auch eine eigene Form seiner Musik auf dem Klavier zu verschriftlichen in einer Notation, die er von dem traditionellen persischen Gewichtmaßsystem abgeleitet hat².



¹ MAḤJUBI, Morteżā – Encyclopaedia Iranica (iranicaonline.org)

² Malekpour, Fakhri (2011). The Music of Script: Morteza Mahjoubi (Mashq-e Ostad). Tehran: Mo'assesse Farhangi Honari Avaye Honar va Andishe. pp. 8–19

Ein weiterer wichtiger Einfluss für das Klavier im Iran war der am Hof des Schahs angestellte französische Komponist **Jean Baptiste Lemaire**.

Jean Baptiste Lemaire, ein französischer Militärmusiker und Komponist, hatte einen bemerkenswerten Einfluss auf die persische Musik des 19. Jahrhunderts. Nach seiner Ausbildung am Pariser Konservatorium wurde er 1867 von der persischen Regierung eingeladen, um die militärischen Orchester des Landes nach westeuropäischem Vorbild zu reorganisieren³. Seine Ankunft in Persien markierte einen Wendepunkt in der Entwicklung der persischen Musik, da er nicht nur westliche Instrumente einführte, sondern auch die Ausbildung von Militärmusikern an der Dar al-Fonun, der ersten modernen Hochschule des Landes leitete. Zu seinen Schülern zählten bedeutende Persönlichkeiten wie Darvish Khan und Gholam Reza Minbashian, die später als Pioniere der westlichen klassischen Musik im Iran galten.

Lemaire komponierte die erste persische Nationalhymne, ein Werk für Stimme und Klavier, das einen tiefgreifenden Einfluss auf die nationale Identität hatte und die Anerkennung der persischen Musik im Ausland förderte. Durch seine Kompositionen und Arrangements klassischer persischer Musik für das Klavier, die er nach Paris zurücksendete, trug er maßgeblich dazu bei, das Bild der persischen Musik im Ausland zu prägen. Diese Werke fanden in einer Zeit, in der Orientalismus in Mode war, großen Anklang in Europa und verstärkten das Interesse an der persischen Kultur.

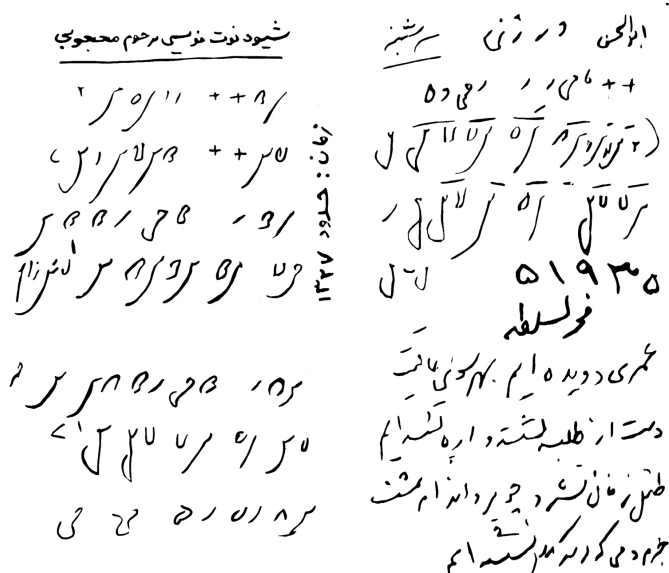
Lemaire's Einfluss erstreckte sich auch auf die Einführung europäischer musikalischer Konzepte und Lehrmethoden, die eine Brücke zwischen den musikalischen Traditionen Persiens und des Westens schlugen. Seine Arbeit legte den Grundstein für eine neue Ära der musikalischen Ausbildung im Iran, die sowohl die traditionelle als auch die westliche Musik umfasste und zu einer vielfältigeren musikalischen Landschaft führte. Seine Bemühungen, die persische Musik zu modernisieren und international bekannt zu machen, haben ihn zu einer Schlüsselfigur in der Geschichte der Musik des Landes gemacht.

Von den Schülern von Lemaire zählt historisch **Gholamreza Khan Minbashian**⁴, auch bekannt als Salar Mo'azzez, zu den wichtigsten. Er gilt als der erste Perser, der im Ausland eine klassische Musikausbildung erhielt und dessen Werke in Europa veröffentlicht wurden. Sein Stück "Avaz-e Mahour" für Klavier wurde als erstes Werk eines persischen Komponisten in Europa publiziert. Minbashian, geboren 1861 in Teheran, studierte Musik

³ Khaleghi, R. (2002), The story of Iranian music, Tehran, Iran: Mahoor Institute of Culture and Art

⁴ Lexikon Neue Musik, Jörn Peter Hiekel, Christian Utz, Springer-Verlag, 2016. p.317

am Polytechnikum Dar al-Fonun und setzte seine Ausbildung am Sankt Petersburger Konservatorium unter Rimsky-Korsakov fort. Nach seiner Rückkehr nach Teheran leitete er die Musikabteilung der Persischen Kosakenbrigade und wurde später zum Generaldirektor der königlichen Armeeorchester ernannt. Er komponierte die erste Nationalhymne des konstitutionellen Irans und führte Gesangsklassen in Grundschulen ein. Seine Beiträge zur iranischen Musik und insbesondere seine Bemühungen, persische Musik in europäische Notation zu transkribieren, haben ihn zu einer Schlüsselfigur in der Geschichte der iranischen Musik gemacht.



ANSATZ MEINER KÜNSTLERISCH-WISSENSCHAFTLICHEN FORSCHUNG

In meiner Forschung wende ich eine Methode an, die Paulo de Assis in seinem Werk „Logic of Experimentation“⁵ vorschlägt, welche auf den drei Modellen von Michel Foucault basiert.

In seinem Werk argumentiert de Assis für eine neue Art von Performer, die von autoritativen Texten und Traditionen befreit ist und deren Kreativität durch intensive Forschung und erfinderische Vorstellungskraft angetrieben wird. Er bewegt sich über das Konzept des "Werks" hinaus und präsentiert eine neue Sicht auf musikalische Werke, basierend auf den Begriffen der

⁵ de Assis, Paulo, Logic of Experimentation, Orpheus Institue Series, 2018

Schichten (Strata), des Zusammenbaus (Assemblage) und des Diagramms. Diese Konzepte fördern innovative, praxisbasierte Methodologien, die archivarische und musikwissenschaftliche Forschung in den kreativen Prozess integrieren, der zu einer Aufführung führt. De Assis' Ansatz schafft einen ontologischen, methodologischen und ethischen Raum für experimentelle Aufführungspraktiken und argumentiert für eine neue Art der Darbietung, die über repräsentative Aufführungsmodi – sei es Mainstream oder historisch informierte Aufführungspraktiken – hinausgeht. Geschrieben in einem experimentellen Stil, eignen sich seine acht Kapitel, Konzepte der Musikperformance aus der post-strukturellen Philosophie, der Psychoanalyse, den Wissenschafts- und Technologiestudien, der Erkenntnistheorie und der Semiotik an, wobei deutlich wird, wie transdisziplinär die künstlerische Forschung ist.

Diese Methodik ist essenziell, um das umfangreiche Material, das für die Arbeit und Recherche benötigt wird, effektiv zu nutzen. Der Forschungsprozess unterteilt sich in drei Phasen: die archäologische, die genealogische und schließlich die Phase der Problematisierung. Bislang habe ich mich auf den archäologischen Teil konzentriert, in dem ich Quellen zum Klavierspiel im Iran gesammelt habe. Dazu zählen verschiedene Ansätze, Notationen, Partituren, Aufnahmen und Berichte zur Aufführungspraxis, die auch historische Perspektiven berücksichtigen.

Ein wesentlicher Bestandteil der Archäologie sind die verschiedenen Klaviertechniken. Ich habe fortgeschrittene Spieltechniken erforscht und mich gefragt, ob es möglicherweise Techniken auf anderen Instrumenten gibt, die in der iranischen Kultur verwendet werden und die neuen Einblicke in Klaviertechniken ermöglichen könnten. Um die zweite Forschungsfrage zu beantworten – wie Techniken persischer Instrumente auf dem Klavier umgesetzt werden können –, habe ich mich intensiver mit den Details auseinandergesetzt und mich für die Arbeit mit Schichtungen entschieden, wie sie von Paolo de Assis angewendet wird. Diese Herangehensweise ermöglicht es, die Komplexität und Vielfalt der musikalischen Ausdrucksformen zu erfassen und bietet einen neuen Zugang zur Interpretation persischer Musik auf dem Klavier.

Die Anwendung der genealogischen Phase auf meine Forschung ermöglicht es, die historischen und kulturellen Hintergründe der Klaviertechniken im Iran zu untersuchen. Durch diese Analyse kann ich die Entwicklung dieser Techniken über die Zeit hinweg nachvollziehen und verstehen, wie sie durch verschiedene soziale und politische Einflüsse geformt wurden. Dieser Ansatz hilft mir, die Ursprünge und die Evolution der Spielweisen zu beleuchten, die in der heutigen Praxis möglicherweise als selbstverständlich angesehen werden.

Indem ich die genealogische Methode anwende, kann ich die verschiedenen Einflüsse identifizieren, die zur Entstehung spezifischer Klaviertechniken geführt haben. Ich kann erkennen, wie sich diese Techniken aus der Interaktion mit persischen Instrumenten und der Auseinandersetzung mit westlichen musikalischen Konventionen entwickelt haben. Dieser Prozess beinhaltet das Studium von historischen Texten, die Analyse von Musikaufnahmen und die Betrachtung von Aufführungspraktiken, um ein umfassendes Bild der musikalischen Traditionen des Irans zu erhalten.

Die genealogische Phase trägt auch dazu bei, die kulturelle Bedeutung und den symbolischen Wert der Klaviertechniken im iranischen Kontext zu verstehen. Sie ermöglicht es mir, die Beziehung zwischen Musik und Identität zu erforschen und wie diese Beziehung durch historische Ereignisse beeinflusst wurde. Durch diese tiefgehende Analyse kann ich die kulturellen Narrative, die mit diesen Techniken verbunden sind, besser verstehen und in meiner Forschung berücksichtigen.

Darüber hinaus erlaubt mir die genealogische Untersuchung, die Machtstrukturen zu hinterfragen, die möglicherweise die Entwicklung und Verbreitung bestimmter Klaviertechniken beeinflusst haben. Ich kann untersuchen, wie bestimmte Spielweisen privilegiert oder marginalisiert wurden und welche Rolle politische und gesellschaftliche Veränderungen dabei gespielt haben. Diese Perspektive ist entscheidend, um ein kritisches Verständnis der musikalischen Praxis zu entwickeln und um zu reflektieren, wie meine eigene Forschung in diesen größeren historischen Rahmen passt.

Letztendlich ermöglicht die genealogische Phase meiner Forschung, die historischen Schichten zu enthüllen, die die heutigen Klaviertechniken im Iran prägen. Sie fördert ein Bewusstsein für die Komplexität und den Reichtum der musikalischen Ausdrucksformen und trägt dazu bei, die Forschung in einen breiteren kulturellen und historischen Kontext zu stellen. Durch diesen Ansatz kann ich die Dynamik des musikalischen Wissens erfassen und meine Forschungsansätze entsprechend anpassen, um neue Erkenntnisse über die Verbindung zwischen Musik und Kultur im Iran zu gewinnen.

In der genealogischen Phase meiner Forschung habe ich eine Vielzahl von Quellen und Aufnahmen herangezogen, um ein tiefgreifendes Verständnis der Entwicklung und des kulturellen Kontextes der Klaviertechniken im Iran zu erlangen. Zu den verwendeten Materialien gehören historische Texte, die die musikalische Theorie und Praxis im Iran dokumentieren, sowie Aufzeichnungen von Aufführungen, die wichtige Einblicke in die Interpretation und Ausführung der Musik bieten.

Einige der Schlüsselquellen sind alte Manuskripte und Notationen, die seltene und traditionelle Kompositionen enthalten, welche die Grundlage der Klaviertechnik im historischen Iran bilden. Diese Dokumente bieten

wertvolle Informationen über die musikalische Notation und die theoretischen Grundlagen, die für das Verständnis der Entwicklung der Klaviertechniken unerlässlich sind.

Darüber hinaus habe ich Aufnahmen von renommierten iranischen Pianisten analysiert, die sowohl klassische als auch zeitgenössische Stücke interpretieren. Diese Aufnahmen sind besonders aufschlussreich, da sie die Anwendung der Techniken in der Praxis zeigen und es ermöglichen, die Nuancen der Ausführung zu studieren, die in schriftlichen Quellen möglicherweise nicht festgehalten sind.

Ich habe auch ethnographische Feldforschungen durchgeführt, die Interviews mit Musikern und Musiklehrern umfassen. Diese persönlichen Gespräche bieten Einblicke in die mündliche Überlieferung und die persönlichen Erfahrungen der Musiker mit den Klaviertechniken, die in der iranischen Musiktradition verwurzelt sind.

Zusätzlich zu diesen primären Quellen habe ich mich auf akademische Arbeiten und Studien gestützt, die sich mit der Geschichte der Musik im Iran und der Rolle des Klaviers in dieser Geschichte befassen. Diese Sekundärquellen bieten einen kritischen Rahmen für die Interpretation der primären Daten und helfen sie, in einem genauen geschichtlichen und kulturellen Raum zu verorten.

Die Kombination dieser vielfältigen Quellen ermöglicht es mir, ein umfassendes Bild der genealogischen Entwicklung der Klaviertechniken im Iran zu zeichnen. Sie tragen dazu bei, die kulturellen, sozialen und politischen Faktoren zu verstehen, die die musikalische Praxis beeinflusst haben, und ermöglichen es mir, die Dynamik und die Veränderungen im Laufe der Zeit zu erfassen. Diese tiefgehende Analyse ist entscheidend, um die Komplexität und den Reichtum der musikalischen Ausdrucksformen im Iran zu würdigen und einen nachhaltigen Einfluss auf die Entwicklung der kulturellen Spielpraktiken des Klaviers zu nehmen.

STRATAS UND ASSEMBLAGE

Die Konzepte der Schichten (Strata) und des Zusammenbaus (Assemblage) sind zentral für Paolo de Assis' "Logic of Experimentation" und bieten einen neuen Rahmen für das Verständnis und die Ausführung musikalischer Werke. Ein Beispiel für Strata könnte die Analyse eines klassischen Musikstücks sein, bei der jede Schicht eine andere Dimension des Werks repräsentiert – von der ursprünglichen Partitur über die historischen Aufführungen bis hin zu den verschiedenen Interpretationen und Aufnahmen, die im Laufe der Zeit entstanden sind. Jede Schicht trägt zur Gesamtheit des Werks bei und bietet unterschiedliche Perspektiven und Kontexte. Der Zusammenbau (Assemblage) bezieht sich dann auf den Prozess, diese Schichten zu einem

kohärenten Ganzen zu verbinden, das mehr ist als die Summe seiner Teile. In der Praxis könnte dies bedeuten, dass ein Musiker oder Forscher Elemente aus verschiedenen Schichten nimmt – etwa eine bestimmte Interpretation der Dynamik aus einer Aufnahme, ornamentale Details aus einer anderen und theoretischen Einsicht aus der musikwissenschaftlichen Forschung – und sie zu einer neuen, einzigartigen Aufführung zusammenfügt. Dieser Prozess ist dynamisch und reflektiert die individuelle künstlerische Vision sowie das tiefere Verständnis des Werks, das durch die Auseinandersetzung mit seinen verschiedenen Schichten erreicht wird.

EIN BLICK AUF RELEVANTE SUBSTRATA

Musiktheorie

Die persische Musiktheorie, ein wesentlicher Bestandteil sowohl der Musikwissenschaft als auch der künstlerisch-wissenschaftlichen Disziplin, hat stets eine wichtige Rolle bei der Weitergabe von Wissen an Komponisten gespielt. Ein zentrales Element dieser Theorie ist das Konzept des Dastgāh.⁶ Der Begriff "Dastgāh", der wörtlich als "Ort der Hand" oder "Modus" übersetzt werden kann, bezeichnet ein modales System in der traditionellen persischen Kunstmusik.

Zum Beispiel repräsentiert das Dastgāh-e Shur eine Gruppe von Modi innerhalb des Shur-Modus. Insgesamt gibt es zwölf Modi, die in sieben Dastgāhs und fünf āvazes, also Untermodi, unterteilt sind. Diese Modi entstehen durch die Kombination von Tetrachorden, die jeweils einen spezifischen Intervallcharakter aufweisen.

Ein Dastgāh definiert sich durch seine Intervalle und die zugrunde liegende Tonleiter, wodurch ein charakteristisches modales System innerhalb der traditionellen persischen Kunstmusik entsteht. Jedes Dastgāh setzt sich aus einer Sammlung von Melodien und Gushehs zusammen, wobei "Gusheh" wörtlich "Ecke" bedeutet. Jedes Dastgāh repräsentiert eine spezifische modale Variante, die einem Entwicklungsverlauf folgt, der durch eine festgelegte Sequenzabfolge bestimmt wird. Dieser Verlauf umfasst 365 zentrale Kernmelodien, die als Gushehs bekannt sind. Traditionell werden diese in einem fünfteiligen zyklischen Format dargeboten, das aus einer Einleitung, einem Vierzeiler, einem Refrain, einer Ballade sowie einem Reng und Finalis besteht.

⁶ Heydarian, Peyman (2005), A database for persian music, Queen Mary University of London

Shur



Homàyun



Bayàt-e Esfehàn



Segàh



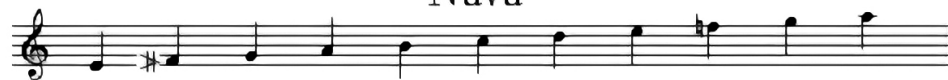
Chàhàrgàh



Māhur / RāstPanjāh



Navā



Das Finalis, oft als Zielton verwendet, markiert das Ende melodischer Kadenzen und vermittelt ein Gefühl des Abschlusses. Es wird auch als "Tonikum" bezeichnet, was seine Rolle als zentraler Bezugspunkt in der Melodie unterstreicht.

Āghāz bezeichnet den Anfangston, auf dem üblicherweise eine musikalische Improvisation in einem Dastgāh, einem musikalischen Modus der persischen Musik, basiert. Dieser Ton kann je nach Dastgāh variieren und ist nicht immer identisch mit der Finalis, dem abschließenden Ton, der die Grundtonart festlegt. Der Ist, was "Stopp" bedeutet, repräsentiert einen anderen Ton, der häufig als Schlussston für musikalische Phrasen verwendet wird, jedoch nicht für die abschließenden Kadenzen. Der Šāhed, oder "Zeuge", ist ein hervorstechender Ton, der oft als zentraler Bezugspunkt innerhalb der Melodie dient. Moteghayyer, was "veränderlich" bedeutet, bezieht sich auf eine variable Note, die in der Ausführung des Dastgāh zwei unterschiedliche Tonhöhen annehmen kann, je nach Kontext der Komposition oder der Interpretation des Musikers. Diese Begriffe sind essenziell für das Verständnis der Struktur und der Dynamik der persischen klassischen Musik und ihrer Improvisationspraktiken.

In der traditionellen persischen Musik spielen die Zeichen Sori und Koron eine zentrale Rolle. Sori kennzeichnet einen Mikroton, der geringfügig höher als der Standardton ist, während Koron einen Mikroton symbolisiert,

der etwas tiefer als der übliche Halbton liegt. Diese feinen Nuancen in der Tonhöhe sind essenziell für die charakteristische Klangfarbe der persischen Musik und ermöglichen eine reiche Palette an melodischen Variationen, die über das westliche Tonsystem hinausgehen. Durch diese Symbole wird die emotionale Tiefe und die kulturelle Vielfalt der Musik zum Ausdruck gebracht, die für die persische musikalische Tradition so einzigartig ist.

Musikalische Praxis

Die traditionelle persische klassische Musik, ein reiches Erbe des kulturellen Ausdrucks, ist tief in der Geschichte und Seele des iranischen Volkes verwurzelt. Diese Musikform ist für ihre modale Struktur und improvisatorische Natur bekannt, die auf den Dastgāh basiert, einem System von musikalischen Modi, deren Ursprünge in den von Ibn Sina beschriebenen Modi liegen.

Die Aufführung eines Dastgāh beginnt typischerweise mit einem Daramad, einer Einleitung, die den Modus und die Mayeh des Dastgāh signalisiert. Dieser wird gefolgt von den Gushehs, die jeweils eine eigene Stimmung und thematische Entwicklung haben. Die Intervalle in der persischen Musik unterscheiden sich von denen der westlichen Musik, mit einzigartigen Mikrintervallen wie Dreiviertel- und Fünfteltönen, die eine besondere Herausforderung für die Ausführung und das Hören darstellen. Persische Musikinstrumente, wie der Santoor oder die Setar, sind speziell dafür konstruiert, diese Intervalle zu ermöglichen und tragen zur charakteristischen Klangfarbe der Musik bei.

Ein weiteres Merkmal der persischen klassischen Musik ist der Gesangsstil Tahrir, eine Verzierungstechnik, die einen quasi Jodel-Effekt mit hohen Falsettönen erzeugt. Andere Gesangsstile werden in traditionellen und spirituellen Zeremonien verwendet, wie Zekr, bei denen Gedichte gesungen und Instrumente von Mitgliedern des Sufi-Ordens gespielt werden. Die Musikpraxis in der traditionellen persischen klassischen Musik ist nicht nur eine künstlerische Ausdrucksform, sondern auch ein Medium der spirituellen Erfahrung und Reflexion.

Für uns war es klar, es ist der Wunsch, gemeinsam Musik zu machen, nachdem die Instrumente vorgestellt und die Techniken analysiert wurden. Wir haben zweimal als Trio improvisiert. Das erste Mal waren wir nicht erfolgreich. Wir hatten eine solide persische Melodie aus Chahargah ausgewählt und einiges klar gemacht, aber nach einer Minute fühlte ich mich gezwungen. Wie eine Person, die das heutige Abendessen nicht mag, aber nur um höflich zu sein, sich zwingt, zu essen. Ich fühlte mich in meinem Geist nicht frei und versuchte, anstatt mich zu entfalten, dem eigentlichen Stück auszuweichen. Ich habe die Improvisation nach 1 Minute gestoppt. Für das zweite Mal haben wir die Elemente reduziert. Wir begrenzten uns daraufhin auf nur 3 Noten und ließen unseren intuitiven Ideen freien Lauf, ohne uns gegenseitig einzuschränken. Wir

folgten einander, aber wir warteten nicht aufeinander und diese Einheit machte uns zum Trio. Dieses Ereignis brachte mich dazu, mehr über Improvisation nachzudenken. Laut Georg Bertram widersprechen Improvisationen der eigentlichen Idee der Ontologie. In dem Buch "The Routledge Handbook of Philosophy and improvisation in the Arts"⁷ kategorisiert Dr. Georg Bertram die "Improvisation". Ich zitiere: "Was ist eine Improvisation? Eine Improvisation ist eine Praxis, die etwas spontan entwickelt. Diejenigen, die improvisieren, wissen nicht im Voraus, was sie tun sollen. Sie entwickeln, was sie tun, während sie es tun. Aber diese Definition von Improvisation erfordert die Bestimmung dessen, was es bedeutet, Ereignisse als Praktiken zu charakterisieren. Eine Praxis ist ein Ereignis, bei dem etwas getan wird. Aber was getan wird, kann in sehr unterschiedlichen Rahmenbedingungen getan werden".



⁷ Bertram, George, Improvisation as normative Practice, The Routledge Handbook of Philosophy and Improvisation in the Arts, 2021



In der vorliegenden Studie wurden verschiedene Techniken untersucht, um mikrotonale Verzerrungen, die charakteristisch für die persische Musik sind, auf einem Klavier zu simulieren. Eine innovative und bereichernde Methode bestand darin, die Saiten des Klaviers an spezifischen Punkten mit kleinen Steinen zu präparieren. Diese Steine modifizieren die Schwingungscharakteristika der Saiten und erzeugen dadurch mikrotonale Variationen. Durch manuelle Manipulation der Steine während des Spielens konnten die Frequenzen der Saiten feinjustiert werden, was zur Erzeugung subtiler Tonnuancen führte. Die resultierenden mikrotonalen Effekte verliehen dem Klavierklang eine unverwechselbare Klangtextur und führten zu nuancierten Variationen, die den Klängen von anderen persischen Saiteninstrumenten ähneln. Diese experimentelle Herangehensweise eröffnet neue Perspektiven für die Forschung und die praktische Anwendung mikrotonaler Elemente auf dem Klavier. Für das Stück von Philipp Henkel arbeiten wir auch direkt mit einer Manipulation der Klaviermechanik und des Verstimmens der Saiten.



BEISPIEL: RACHEL C. WALKER - KLAVIERSTÜCK III

Moderate, dynamic counterpoint

Objects

Keys

6 9 4

Release concentrated energy

ped. ped. (dynamics ad lib.)

The image displays a musical score for 'Klavierstück III' by Rachel C. Walker. It consists of two systems of staves. The first system is titled 'Moderate, dynamic counterpoint'. It features two staves: 'Objects' and 'Keys'. The 'Objects' staff contains various musical notations, including notes, rests, and dynamic markings (mf, mp, mf-f, mp, ff). Above the staff are boxes labeled 'M', 'Y', 'M', and 'R'. The 'Keys' staff contains a sequence of notes with dynamic markings (pp, p, mf, f, ff). The second system also has 'Objects' and 'Keys' staves. The 'Objects' staff has a box labeled 'V' and dynamic markings (p-mp, mp). The 'Keys' staff has notes with dynamic markings (p, mf) and a section marked '(dynamics ad lib.)'. Above the 'Keys' staff in the second system are the numbers '6', '9', and '4'. Pedal markings 'ped.' are present at the end of the 'Keys' staves in both systems.

Das Klavierstück als solches zu bezeichnen, bedeutet nicht nur, das Klavier als ein Gefäß zu erkennen, das zahlreiche Fingerabdrücke und Bezüge enthalten kann, sondern auch, seine Parameter als Schlaginstrument in Frage zu stellen. Die Mazda Marimba von Partch verkörpert bereits die Idee

erweiterter Klänge, die in einem von persischer Perkussion inspirierten Kontext aufgenommen werden. Hier veränderten das Neuordnen und Neuinterpretieren manueller Gesten der Tombak die Körperlichkeit des Klavierspiels und ermöglicht das Entstehen einer neuen Klangwelt. In diesem Sinne ist das Klavier mehr als nur ein Instrument; es ist ein Medium, das die Fähigkeit besitzt, kulturelle und historische Narrative zu transportieren und zu transformieren. Die Fingerabdrücke auf den Tasten sind Zeugen der vielen Musiker, die ihre eigenen Geschichten und Emotionen durch ihre Musik zum Ausdruck gebracht haben. Jedes Stück, das auf dem Klavier gespielt wird, ist somit ein Echo vergangener Aufführungen und gleichzeitig ein Vorbote zukünftiger Interpretationen. Die Frage nach den Grenzen des Klaviers als Schlaginstrument öffnet die Tür zu einer Welt, in der die traditionellen Vorstellungen von Melodie und Rhythmus neu definiert werden können. Die Einbeziehung von Elementen der Tombak in das Klavierspiel ist ein Beispiel für diese Art der Grenzüberschreitung, die eine neue Dimension der musikalischen Ausdruckskraft erschließt.



Die Komposition von Klavierstück III durch Rachel C. Walker ist ein Zeugnis für die transformative Kraft der Musik. Durch die Auftragsarbeit im Rahmen meines Projekts „Piano at the Center of Cultural Exchange: performance-practice between western and eastern music ” wird deutlich,

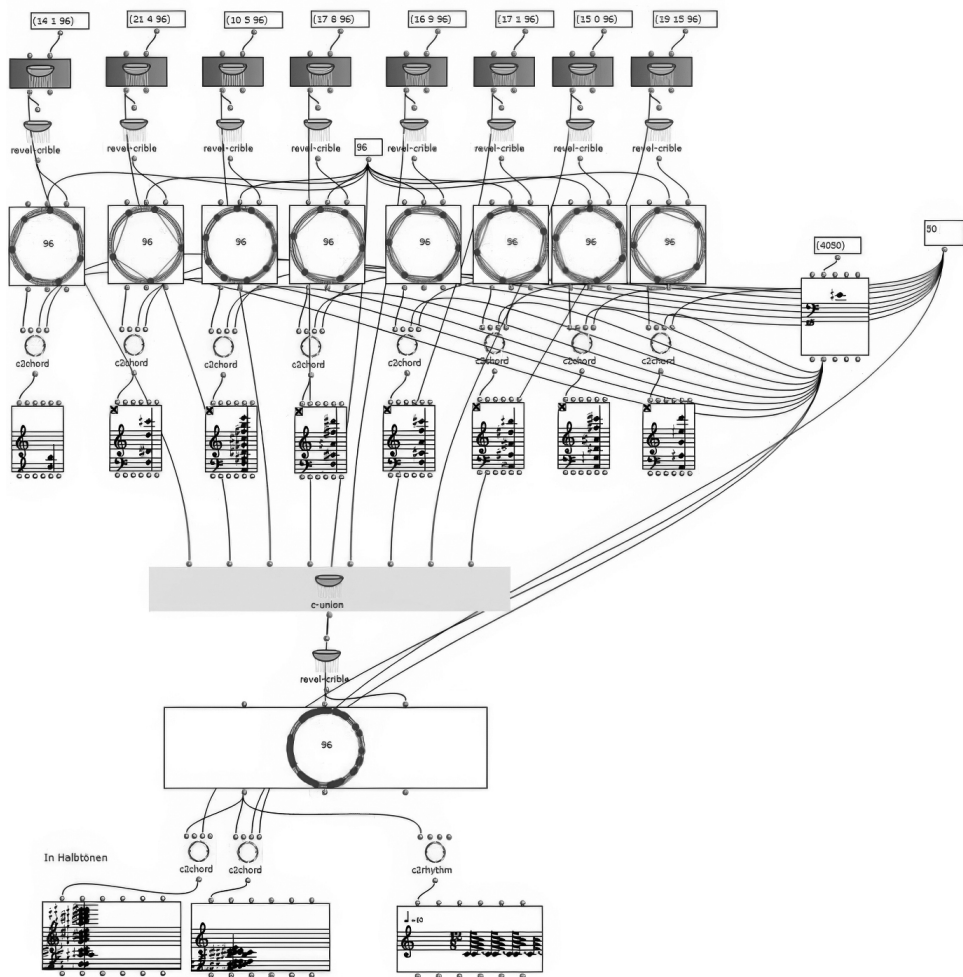
wie Musik als Brücke zwischen verschiedenen Kulturen dienen kann. Die Verschmelzung von westlichen und östlichen musikalischen Traditionen in diesem Stück zeigt, dass Musik eine universelle Sprache ist, die Menschen unabhängig von ihrer Herkunft verbinden kann.

Die Erweiterung des Klangspektrums durch die Integration von Elementen der persischen Perkussion in das Klavierspiel ist ein mutiger Schritt, der die Zuhörer einlädt, ihre Hörgewohnheiten zu hinterfragen und sich auf eine Reise durch unbekannte Klanglandschaften zu begeben.

BEISPIEL: PHILIPP HENKEL – CHAHARMEZRAB

Der Fokus von Philipp Henkels Stück liegt auf der Anwendung verschiedener nicht-europäischer Stimmungssysteme auf dem Klavier. Inspiriert von der iranischen Klaviertradition, insbesondere von Künstlern wie **Morteza Mahjubi** und Mohammad Reza Khan erforschen wir neue Ansätze für das Klavierspiel, basierend auf diesen alternativen Stimmungen.

Der gewählte Ansatz orientiert sich an den Überlegungen des späten Iannis Xenakis. Xenakis entwickelte das sogenannte "Siebverfahren", um interne Symmetrien und Muster in indonesischen Tonleitern zu analysieren und produktiv zu nutzen. Wir haben ein ähnliches Vorgehen auf persische Skalen angewendet. Die internen symmetrischen Muster des Segah Dastgāh wurden genutzt, um eine neue, sich in ihrer Symmetrie unendlich ausbreitende Stimmung für das Klavier zu schaffen. Diese Stimmung ist von einer zentralen Symmetrieachse aus nach oben und unten symmetrisch.



Philipp Henkels außermusikalische Inspiration für dieses Werk sind die berühmten Muster, die in persischen Teppichen zu finden sind. Diese Muster haben bereits in der Vergangenheit Komponisten wie Morton Feldman oder Henry Cowell beeinflusst.

Die interne Struktur des Dastgāh wurde morphologisch analysiert, um die Grundlage für neue Stücke zu schaffen. Obwohl Philipp Henkel in seinem Werk keine erweiterten Spieltechniken verwendet, sondern sich auf die konventionellen Tasten beschränkt, weicht die Rolle des Klaviers dennoch von herkömmlichen Klavierstücken ab. In "Chaharmezrab" wird das Klavier fast ausschließlich als rein monophones Instrument betrachtet. Dieser Ansatz geht auf die persische Santur zurück, die bereits in der Geschichte des Klaviers im Iran als verwandtes Instrument gesehen wurde.

Ein weiterer wichtiger Aspekt ist die von Philipp Henkel entwickelte Notationsform, die sich an Mahjubis System orientiert. Diese ermöglicht es, die starren Grenzen traditioneller Notation zu überwinden und bietet Musikern die Freiheit, das Werk in verschiedenen Stimmungen zu interpretieren. Dieser Ansatz fördert nicht nur die musikalische Vielfalt, sondern auch die individuelle Ausdruckskraft der Interpreten. Dies ist ein wichtiger Aspekt, da die Rolle der Interpreten oder des ausführenden Musikers in anderen musikalischen Traditionen sich grundlegend von der europäischen klassischen Rolle unterscheidet.

FAZIT

Die kulturelle Arbeit, wie hier beschrieben zeigt, wie durch die Integration von Elementen der persischen Musik in die zeitgenössische Klavierpraxis signifikante Fortschritte erzielt werden können. Die Einführung der Skalen und Muster des Segah-Dastgāh in die Klavierstimmung erweitert nicht nur das Klangspektrum des Instruments, sondern fördert auch ein tieferes Verständnis für die Vielfalt musikalischer Ausdrucksformen. Durch die Anwendung nicht-europäischer Stimmungssysteme und die Schaffung einer neuen Notationsform, die eine offene Spielpraxis unterstützt, werden Pianisten ermutigt, über traditionelle Grenzen hinauszugehen und ihre musikalische Sprache zu erweitern. Die Betrachtung des Klaviers als monophones Instrument, inspiriert durch die persische Santur, eröffnet neue Perspektiven für die Interpretation und das Repertoire und fordert Pianisten heraus, die Möglichkeiten des Instruments neu zu bewerten. Darüber hinaus tragen die Einbeziehung von Elementen der persischen Perkussion und die Neuinterpretation manueller Gesten zur Schaffung neuer Klangwelten bei, die die konventionellen Vorstellungen von Melodie und Rhythmus in Frage stellen. Diese Ansätze bereichern die Klavierpraxis um eine faszinierende kulturelle Tiefe und bieten sowohl Interpreten als auch Zuhörern eine reichhaltige Palette an neuen akustischen Erfahrungen. Im Fokus dieser Arbeit stehen nicht nur die Weiterentwicklung von musiktheoretischen Überlegungen, sondern auch ein praktischer Prozess, welcher Spieltechniken und Berührungspunkte von anderen Instrumenten für das Klavier zugänglich macht. Als Beispiel dafür kann meine Arbeit mit der Komponistin Rachel C. Walker dienen, bei der wir versucht haben das Klavier empfänglich zu machen für Spieltechniken der Tombak Insgesamt stellt Ihre Arbeit einen wertvollen Beitrag zur Entwicklung der Klaviermusik dar und dient als Inspirationsquelle für zukünftige Generationen von Musikern, die bestrebt sind, die Grenzen des Möglichen zu erweitern und die Klaviermusik in neue, aufregende Richtungen zu lenken.

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Digitale Verweise

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Über die Autorin:

Mehraban studierte ab 2015 im Studiengang „Künstlerisch-pädagogische Ausbildung“ an der Hochschule für Musik, Theater und Medien Hannover und hatte Klavierunterricht bei Igor Tchetuev, Teppo Koivisto und Christopher Oakden.

Als Künstlerin interpretierte sie zunächst Werke persischer Komponisten, darunter auch Uraufführungen und CD-Einspielungen. Seit ihrer Migration nach Deutschland widmet sie sich vermehrt der Aufführung von zeitgenössischer Musik aus Europa und Amerika. 2017 brachte sie zusammen mit Raquel Marcos de la Rua, das Werk „Intervalle“ von Gottfried Michael Koenig zur Erstaufführung und später in „Institute of Sonology“ in Den Haag das Stück „Klavier Duo“ mit Yanjun Chen.

Maryam Mehraban lebt in Hannover und arbeitet an ihrer Doktorarbeit.

About the Autor:

Mehraban studied in the "Artistic-Pedagogical Training" course at the Hanover University of Music, Drama and Media and had piano lessons with Igor Tchetuev, Teppo Koivisto and Christopher Oakden.

As an artist, she initially interpreted works by Persian composers, including world premieres and CD recordings. Since her migration to Germany, she has increasingly devoted herself to performing contemporary music from Europe and America.

In 2017, together with Raquel Marcos de la Rua, she premiered the work "Intervals" by Gottfried Michael Koenig and later the piece "Piano Duo" with Yanjun Chen at the "Institute of Sonology" in The Hague.

Maryam Mehraban lives in Hanover and is working on her doctoral thesis.

PLAYING WITH SOUNDS. EARLY AND PRESCHOOL MUSIC EDUCATION THROUGH KODÁLY APPROACH AND EDWIN GORDON’S MUSIC THEORY

Dr. Emilia Karaminkova-Kabakova, Asst. Prof.
Department of Music and Multimedia Technologies, FESA,
Sofia University ‘St. Kliment Ohridski’

Abstract: The early introduction of children to the art of music is a recommendation in numerous curricula and approaches to music education. However, there is a need for a more profound understanding and the development of clear guidelines for working with music educators in children's educational institutions. In addition to guidance for music educators, it is crucial to persuade parents, the primary source of musical stimulation for their children, to engage with their children's musical development. Children in early childhood express natural curiosity in exploring the sounds of their environment. The incorporation of music into the natural surroundings of children can stimulate their interest in singing, dancing, and playing musical instruments. Many scholars engaged in research on children's music education are interested in understanding how to develop children's musical abilities to support their understanding of musical language.

Keywords: music education; methods and approaches of music education in early and preschool age; musical skills; preschool age

INTRODUCTION

This study is based on the theories of Zoltan Kodály and Edwin Gordon. Both authors believe there is a connection between music and language, and music education should begin as soon as possible after a child is born. Gordon's view is that music literacy should involve developing inner singing and inner hearing, sequencing tasks, and developing musical thinking. Kodály's approach is to use songs related to the musical folklore of the native

culture as the main activity in music education. Gordon asserts that music education should be included in the discourse on early education because children at this age possess an innate capacity to acquire, copy, learn, and understand their native language. Music can also be presented as a musical language acquired through the same auditory “channel” as speech. The scientist also draws on the latest neuroscience research and asserts that the most productive period for music education is from newborn babies to 5-year-olds, as this is the most active period for building connections in the cortex. The brain is most actively developing by age 5, and the neural cells and “pathways” not being used may remain inactive. Consequently, it is imperative to provide the child with an array of stimuli, encompassing visual, auditory, tactile, and motor modalities, to facilitate the development of all sensory systems and the neural pathways transmitting information from the senses to the brain and vice versa.

Both authors place great importance on the role of parents and the family environment in the musical education of the newborn. Kodály, concerned with ethnomusicology and the preservation of folk culture, posits the role of folk songs as the most appropriate basis for introducing the language of music. Gordon believes that tonal and rhythmic patterns can be presented to newborns the same way speech is. Initially, children listen to the speech of relatives, they begin to imitate individual sounds they hear, and then they produce words, to associate the “images” of these words with their sound, meaning, and significance. The period from active listening, “cooing”, “babbling”, and pronouncing individual words to forming a sentence with meaning is prolonged and requires active models and adult supervision. At the outset, children construct a vocabulary augmented by their developing comprehension skills. Subsequently, they become acquainted with the written symbols employed to record words. This is followed by acquiring reading skills, which enables them to comprehend written texts. Between the ages of five and seven, children develop writing skills that provide the opportunity for them to create and record their original texts shortly. A similar sequence can be observed in the process of acquiring musical skills. Initially, children perceive aural stimuli, then they sing tones, and finally, learn to read, record, and create their compositions. Along the way, they develop an understanding of musical phrases and their components, including organization, climax, and intonation.

The authors posit that parents and caregivers play a pivotal role in the early musical education of children. They further argue that educators should train and persuade adults of the benefits of early childhood music education, which can begin in the family setting before children are enrolled in early childhood education programs. In his work, “A Music Learning

Theory for Newborns and Young Children”, Edwin Gordon offers parents guidance in initiating their children’s music education without worrying about their lack of musical expertise. The author reassures parents that even though they are not writers, mathematicians, and orators they introduce their children to speech, literature, and mathematical relationships without issues. They should therefore approach musical communication in the same way, namely as a means of communication and a moment in daily life that creates joy and interconnection with family members. In this manner, the child can comprehend that music, as a constituent of the arts, and life are not mutually exclusive, but rather, ‘art is life and life is art’ (Gordon, 2003: 4). The following counsel from Zoltan Kodály as a professor of harmony and composition at the Academy of Music of Hungary, he is well-known for his advice to his students: to prioritize the musical education of kindergarten children as a means of ensuring concert halls are filled with musical audiences in the coming decades. The aforementioned counsel remains pertinent in the present era, as it assumes the role of music education not only as a conduit for comprehending musical art but also as a vehicle for safeguarding and safeguarding indigenous music. In the absence of both professional musicians and an educated populace, musical culture will inevitably decline. Investment in education can also facilitate the perpetuation of musical and cultural heritage.

Furthermore, this study supports the thesis of the need for active parental involvement in the musical formation of the individual. A significant number of researchers who have studied both tribal and contemporary cultures have concluded that adults engage in singing with children for a variety of purposes, including to soothe them, to lull them to sleep, to delight them, and to introduce them to incidents and worthy persons from the history of the ethnic group. It is not uncommon for adults to embrace and cradle children, or to sit with them on their knees and engage in rhythmic, melodic vocalizations. This interaction facilitates the acquisition of both linguistic and musical skills, while also fostering an emotional bond between parent and child. When the content of these vocalizations is aligned with historical or moral themes, children gain an understanding of the historical and value systems that shape their community. This is the most natural and unproblematic way of interacting with infants that is found both in people who still lead primitive lifestyles today and in civilized societies (Quarello et al., 2014).

The necessity of incorporating music into early learning and the potential for interdisciplinary interactions with other educational fields in preschool will be the subject of another research project by the author. It therefore will not be discussed in depth in this text. However, the author will share

valuable pedagogical experience from observing that involving children in activities related to song performance is enjoyable and emotionally engaging. However, in order to comprehend and comprehend musical language, teachers must utilize musical games, dancing, and instrument playing to achieve the aforementioned musical literacy in learners. Once students have acquired the requisite musical vocabulary, including listening, performance, and reading skills, they will be able to comprehend and reproduce musical notation. This will facilitate the development of musical literacy, which is a prerequisite for the formation of musical culture.

The purpose of this study is to attract the interest of future music educators to the described theories, thereby persuading parents to engage in active support of their children's musical development. Teachers should endeavor to transcend the traditional format of concert presentations, which tend to prioritize the display of virtuosity and spectacle. While these elements may be effective for achieving a high level of engagement, their continued prevalence in music education programs may not be sufficient for achieving depth and breadth of musical knowledge. While spectacularity during a concert is not incompatible with the search for depth of musical learning, it is important to consider the need to change undergraduate, credit-bearing training programs for current teachers to focus on the methods and approaches of music education. Effectiveness has been achieved, and now the efforts of all institutions related to music education should be directed towards adapting it for society and the individual. Raya Kovacheva posits that the current focus of Bulgarian music curricula is not on singing, but rather on fostering a general musical culture and competencies for expression through creativity (Kovacheva, 2024: 12). It is crucial to recognize that the use and understanding of musical language plays a pivotal role in cognitive development, comparable to that of any other language, including spoken languages. Furthermore, the acquisition of musical and digital languages provides students with the opportunity to develop a range of skills and competencies, including cultural and digital abilities, which will be beneficial in their future careers (Dimitrova, 2022). In the initial stages of consideration, it might be perceived that the inclusion of music in an educational environment constitutes a mere luxury, an additional element to be considered. However, recent research has demonstrated the significant and beneficial impact of music-based activities on a child's cognitive abilities, physical development, psycho-emotional growth, and social inclusion, particularly through participation in musical activities. The working hypothesis is that providing educational support and resources to future educators will enable them to offer in-depth music education, which will form musical vocabulary and culture, develop children's skills and

competencies for active listening and understanding of musical thought, motivate children to participate in all performing musical activities, and help children understand the role of preserving musical heritage as an asset to society, clan, and family. To achieve these goals, it is first and foremost necessary to restore the status of the teaching profession. This is a profession to which only those who accept the education of future generations as a mission are directed. Teachers who value children's individuality and can identify their gifts and talents, who are conversant with modern methods of music literacy and apply them appropriately to each individual's needs and learning styles, will contribute to the benefits of music education described. The aforementioned goals can be achieved by following the methodologies of Kodály and Gordon, which emphasize the creation and nurturing of a musical generation that values its cultural heritage, language, and past, shares and follows common values, possesses the skills to perform and communicate, and is also capable of leading and paving the way for new developments.

The Kodály approach and the possibility of its application in the kindergartens of the Republic of Bulgaria

In 2016, UNESCO inscribed Zoltán Kodály's approach to music as part of its cultural heritage. Kodály's interest in his native Hungarian folklore led him to become a prominent collector of folk songs. He shared that his doctoral dissertation on the structure of Hungarian folk songs sparked his interest in the interdisciplinary interactions between music and language. Moreover, the chorus work he has created exemplifies the unity between music and text. Kodály's approach to music education has been applied in kindergartens and schools in Hungary. It gradually gained popularity around the world with its precise guidelines for teacher training. These are related to the methodologies employed in musical activities, such as listening, singing, and creating. Additionally, the belief is that the process of developing cultural literacy should commence with folk creativity, whereby the tasks of its preservation, conservation, and development in a contemporary environment are reflected upon.

Kodály implemented techniques that have been developed by several musicians and educators from diverse national backgrounds. "Tonica Sol – Fa" (Sarah-Anne Glover and John Curwen – England, United Kingdom), "Tonica – Do" (Hundoegger – Germany), the rhythmic syllables of Emile-Joseph Chevet (France), techniques from the "The rhythmic gymnastics of Emile Jacques-Dalcroze" (Switzerland), the manual solfege signs from the John Curwen system (England, United Kingdom), and the technique of teaching itself share numerous similarities with Pestalozzi's views. Despite the diversity of the authors from whom Kodály derived his inspiration, he successfully formulated and articulated a unified concept of music education,

literacy, and the development of musical culture. The objectives of his approach, as described by Luis Choksy, one of the leading researchers in the field of Kodály methodology, can be summarized as follows: The first objective is to develop the musicality of all children who are taught. The second objective is to learn the language of music and acquire musical literacy, which includes reading, writing, performing, and creating musical notation. The third objective is learning about the musical heritage of folk songs as part of national culture. The fourth objective is to introduce children to the world's musical heritage can be introduced to children in a way that broadens their musical awareness and ability to accept and appreciate cultural differences. This can be achieved by providing children with opportunities to learn about, listen to, analyze, and perform works that are accepted as exemplars of a particular culture or style. (Choksy, 2001: 83)

Scholars who study Kodály's approach to education believe that the author himself considered music literacy to be one of the most important goals of music education. However, the literacy described by Madden is initially related to the aural recognition and performance of melody, with the skills of visual reading of musical text only being developed later (Madden, 1983, p. 20). According to Cary, Kodály advised that kindergarten children should be introduced to folk songs with a small tonal volume, including the tones "la - sol - mi", the tetrachord "sol - mi - re - do" or the pentatonic "la - sol - mi - re - do". Gradually, the children are introduced to diatonics. Kodály postulates that the metre of children's movements and games is two-temporal, deriving from natural activities such as walking, jumping, passing and tossing a ball, and so forth. Once the songs in 2/4, 4/4 and 6/8¹ have been mastered, the three-timed metrum is then introduced (Cary, 2012: 183).

EDWIN GORDON'S MUSIC THEORY FOR EARLY CHILDHOOD MUSIC EDUCATION - OPPORTUNITIES AND CHALLENGES FOR MUSIC TEACHERS IN KINDERGARTENS IN BULGARIA

The author of this study has chosen Edwin Gordon's Music Theory for the education of infants and young children due to the use of singing as an activity that connects the mother with the infant, as well as a possible channel for education, not only for the sense of music but also for the perception and reproduction of language. The music psychologist Diana Deutsch, renowned for her research on speakers of so-called tonal languages (e.g. Mandarin) and their perception of sounds in language, tones in music, and the ability

¹ The 6/8 time signature is presented as a rhythm organizing two groups of 3 eighth notes.

to memorize, phoneme and tone reproduction and recognition, discovered that maternal singing – the act of singing songs to infants is an essential factor in the formation of a bond between parent and child. Furthermore, it has been established that the use of songs in the mother's language allows the child to become familiar with certain fundamental aspects of speech, including rhythmicity and speech inflections (Deutsch, 2010: 37). The terms used in speech and music are often identical, including prosody, intonation, rhythmicity, tempo, dynamics, and metrics (verse in poetry). The emotional state of the speaker can often be discerned by the way they speak. For instance, the speech of an individual who has experienced a positive emotional state, such as joy at the success of a venture, joy in the family, etc., is characterized by a fast, loud, high-pitched tone, exclamations, and other similar features. It is also observed that the speech of an individual receiving unfavorable information or experiencing a negative emotional state is characterized by a low volume, slow pace, and a tendency to punctuate utterances with prolonged exhalations, which poets have described as “sighs”.

In her research, Kristin Lems, an educator specializing in music and a scholar examining the challenges associated with teaching English as a foreign language, draws a correlation between the utilization of musical compositions and the facilitation of more efficient acquisition of speech structures. Lems cites the insights offered by authors Gerry, Unrau & Trainer, who conducted an empirical investigation into the outcomes experienced by young children who participated in interactive music sessions and those who did not have the opportunity to engage in singing songs during their early developmental years. The experimental group demonstrated an enhanced ability to point to objects that were beyond their grasp area, as well as more purposeful hand movements for greeting and saying goodbye. However, the adolescents' participation in these sessions yielded the most notable benefit, namely, a noticeable relaxation compared to the control group (cited in Lems, 2021: 2).

In recent decades, numerous neuroscience researchers utilizing PET, fMRI, or MEG scanners have identified a degree of overlap between the cerebral regions responsible for language and music cognition and reproduction. In a series of experiments conducted by neuroscientist Stefan Koelsch and scientists at the Max Planck Institute in Leipzig, Germany, it was demonstrated that the process of perceiving and playing music activates the same areas of the brain that are involved in analogous processes related to language. The aforementioned areas include Broca's and Wernicke's areas, which are crucial to recognizing distinct language and music patterns. Additionally, the corpus callosum, visual cortex, memory areas, and the entire limbic system, which is responsible for emotion recognition, are also involved

in the process. (Deutsch, 2010: 38, Lems, 2021: 2). The preceding evidence indicates that Edwin Gordon has developed a theory of music education that is informed by the latest research findings and should be integrated into early literacy and music education curricula. Furthermore, the toolkit created by the scholar can be employed to assess musical aptitude.

Edwin Gordon's Music Learning Theory is based on 4 principles:

1. Audiation - the ability to hear and sing the music through the inner hearing;
2. Development of potential musical abilities, individual gifts and differences;
3. Formation and development of musical skills for tonal and rhythmic pattern recognition through activities in a well-defined sequence following the principle: whole – part – whole;
4. Group musical activities.

The author of this text considers audition to be a fundamental skill that should be developed in every child. In his view, it is as significant to music as thought is to language (Gordon, 1989: 78). Consequently, this quality is linked to musical thinking, anticipation of musical development, and the ability to make sense of a musical phrase. Gordon himself describes the similarities in the acquisition of speech and music in his writings. Both language and music are perceived aurally, and it is the auditory channel that underlies their formation and acquisition. Initial information about the sounds in language and music lays the foundations for the so-called 'auditory' vocabulary. The more sounds and tones are presented to the newborn, the more he can experiment with the production of the sounds of speech and the tones of music, respectively. This will result in the child 'cooing', 'crooning' and gradually speaking and singing. The vocabulary of spoken and sung words serves as the foundation for the passive vocabulary associated with the activity of listening and the active vocabulary associated with the performance activities of speaking and singing. This vocabulary expands until the child's fifth year when they are introduced to the letter and note signs that facilitate knowledge acquisition. Concurrently, they develop reading and writing skills. Gordon defines the latter two varieties of vocabulary as "reading vocabulary" and "writing vocabulary".

The website of The Gordon Institute for Music Learning presents the most effective music activities for developing and expanding the main types of vocabulary. According to the author of the theory, these activities can be arranged in the following sequence: listening, humming, melodic declamation, singing, dancing, creating, improvising, playing instruments, playing games, reading and writing music. Gordon succeeded in persuading a number of followers of the merits of his ideas and methodology, and over the years

attracted numerous educators who shared the view that every child possesses an innate musicality that, through audiation as an educational technique, will help them to understand and make sense of the music they hear, read and perform. The synaptic connections mentioned in the introduction of the study are formed in the brain and require daily stimulation because the scientist believes that “what is not stimulated is lost”. For synapses not to atrophy and for areas in the cerebral cortex to redirect their action to decode information of another type, Gordon posits that offering the child stimuli containing musical information is of paramount importance. Therefore, he asserts that the child's upbringing must include singing tonal patterns in addition to speech.

A comprehensive overview of the principles and practices of early childhood music education can be found on the aforementioned website, along with a wealth of other valuable resources in the subject area. In these, the authors present a range of strategies for parents to employ in preparing children at an early age to decipher musical meanings. This is akin to developing the ability to decode spoken words, and it allows children to comprehend musical elements in a meaningful way, regardless of their age or experience. The guidance for parents is both formal and informal and is tailored to the specific needs and abilities of the learners. Until the child reaches the age of five, the learning process is unstructured and informal. However, as the child approaches school entry age, the learning environment becomes more structured and consistent. Parents and teachers engage in special preparation, which includes an explanation of the order and manner of instruction, as well as guidance to support the child.

The process of musical thinking or preparing children for inner hearing – audition, as described by Gordon, occurs in three stages: enculturation (from birth to 2 years), imitation (between 2, 3, and 4, 5 years), and assimilation (between 3, 4 and 5, 6 years). Each of the aforementioned stages contains sub-stages that are achieved and determined by the child's cognitive, physical, and mental development.

The period of familiarity with the surrounding culture is an important stage in the life of the newborn infant, which encompasses three distinct phases: absorption, incidental response, and purposeful response. This period is associated with the infant's developing capacity to differentiate between the sounds they encounter and those they produce themselves. Parents should provide a diverse selection of music, including tunes, tonalities, meter rhythms, harmonies, and timbres. The choice of musical style depends on whether the objective is to associate the newborn with purely musical characteristics or to provoke the newborn to imitate, sing, or hum. Instrumental or vocal music is therefore the preferred option. However, at this stage, singing songs is not

the goal. In the sub-stage of 'incidental responses' sung by children, parents are advised to sing a variety of songs in tonal, metrical, and emotional terms. Between the ages of two and three, parents and early educators gradually enter the "purposeful responses" stage, in which they gradually suggest that the child reproduces tonal and rhythmic patterns. During this stage, the goal is to achieve precision, accuracy, and fidelity in intonation.

The imitation period represents a transition between inaccurate chanting and the acquisition of correct intonation and rhythmic reproduction. Gordon divides this period into two sub-periods: the first is associated with the acquisition of self-knowledge and musical capabilities, while the second is characterized by the development of the skills required for encoding musical information. During this stage, the music educator must collaborate with the parent, as the accuracy of children's responses in this period plays an essential role in shaping their future musical abilities. The teacher establishes a pattern and prompts the child to imitate it. If the child displays a near-correct imitation, the teacher repeats the two patterns precisely and highlights the discrepancies between the original pattern and the child's reproduction.

The most crucial preparatory stage for the development of inner hearing and the comprehension of music is the assimilation period. This stage is of paramount importance for a child's musical education, as it paves the way for the acquisition of musical language, enabling them to accurately reproduce tonal and rhythmic patterns and to perform independently while still under the guidance of an instructor or mentor. Gordon posits that fostering this capacity within the sub-stage, which the scholar himself termed "introspection", is essential. In the final sub-stage of coordination, the teacher must educate the child to respond with movements to the musical pattern and to control the motor nature of his or her performance related to the processes of breathing, vocalizing, articulating, clapping, and dancing. This completes the child's preparation to listen and sing, which will prepare for subsequent periods in which children can read, write, improvise, and create their own music.

The stages of child development and the upbringing of musical hearing and abilities in children aged 2–3 are not the primary focus of preschool education. This is because children can be admitted to these educational institutions after the age of 3. The age of three is the latest that has been discussed as the appropriate age for the early years. Experts in the Ministry of Education have expressed the opinion that nursery-age children should be covered compulsorily and offered an education led by specialists trained in pedagogy and psychology. It is evident from the aforementioned positions that alterations are necessary in higher education with a view to training professionals to address the development, education, and training

of children at this early age. In light of these considerations, the author of this study proposes that Edwin Gordon's Music Theory is an appropriate subject for music education at the aforementioned stage. To implement the aforementioned changes in higher education, it is necessary to motivate teachers to become familiar with the basic premises, guidelines, and activities. It is evident from the aforementioned instructions that order and consistency are of paramount importance. Training professionals who can comprehend and adhere to this order is of critical significance to achieve one of Gordon's key objectives, namely, the development of musical abilities and their translation into abilities in all children.

Another key aspect of Music Learning Theory is the influence of the environment and family on children's music education. From the moment of birth, infants begin to acquire knowledge of their native language and culture, with parents acting as the primary agents in this process of cultural 'assimilation'. In light of this, it is crucial to consider the potential benefits of educating adults on the value of early education and fostering the musical abilities of their children. Edwin Gordon outlines two distinct stages in the development of musical ability: the developmental stage and the stable stage. The first stage of musical development lasts until the child is nine years old. After this age, musical ability becomes stable and cannot be developed further. This feature of musicality demonstrates the crucial role of all adults in the lives of their children. Primarily, it is the parents and preschool teachers who must first instill a love and knowledge of the native language and musical culture in their children. They must then facilitate the child's development of musical thinking through the audition process.

These requirements highlight the necessity of persuading parents to attend training courses or academies where clear and focused instructions are given to adults on how to sing to children to develop their musical gifts. While such parents may emerge, it is also essential to cultivate the requisite professionals to provide support and set the direction of music education for future generations. In light of these considerations, the author of this paper proposes initiating a dialogue between educational institutions (universities and kindergartens) and experts from the Ministry of Education to develop effective policies for future music education. If there is a desire on the part of higher education and specialists are trained and prepared, but there is no demand for or hiring of them, the process is futile. This is also true if society is seeking assistance and support for early childhood music education, yet the educational system has not produced the requisite specialists. Consequently, there is a pressing need for dialogue between institutions, persuasion and training of teachers who can confidently fulfill the mission of early music education and introduce children to the native music culture.

MUSIC-PEDAGOGICAL SITUATIONS USING ELEMENTS OF BOTH APPROACHES

The author has extensive teaching experience and, throughout his career, has experimented with various elements of both Kodály's philosophical concept and Gordon's music theory. Utilizing such a methodology is linked to the term 'method'. While the authors of theories of music education, such as Emile Jacques-Dalcroze, Carl Orff, and Zoltan Kodály, present their ideas of music education as philosophical concepts, allowing teachers considerable freedom to select musical repertoire and creativity, Gordon's theory provides compelling reasons to present it as a 'method'. The approaches and methods employed by art teachers in their teaching are not solely determined by the curriculum and syllabus, but also by the characteristics, experiences, and interests of the students. The differing personalities of adolescents, determined by their physiological or psychological characteristics, influence how modern teachers approach new knowledge. Ivan Kabakov elucidates the distinctions between the terms 'approach' and 'method'. According to Kabakov, the term "approach" is predominantly used to describe the main direction of research and its related lines of development, thus establishing a point of view and a position of observation toward the object under study. In contrast, the term "method" is used to describe a set of techniques and ways of research work through which predetermined research or practical goals are primarily achieved (Kabakov, 2017: 171). In other words, a method is a set of instructions for achieving a specific outcome in a variety of ways, whereas an approach defines the perspective from which the process is approached and the direction in which it is conducted to address the identified problems (Kabakov, 2022: 353).

Shuler presents the scientific rationales of several educators regarding the use of approaches, philosophical concepts, and methods in the U.S. childhood education system. Quoting Webster, a method is "a procedure or process for accomplishing a goal described by a clear and systematic plan for guidance and instruction in presenting certain material"² (as cited in Shuler, 1991:3). Shuler also distinguishes between two commonly used concepts in music education, educational 'technique' and 'method', and in his article uses Edwin Gordon's definition, "method is the order in which sequential tasks are presented in the course of instruction to achieve an overarching goal"³ (ibid). In other words, technique allows the attainment

² "Webster defines 'method' as a procedure or process for attaining an object; as a systematic plan followed in presenting material for instruction" (1970, p. 533)

³ The text in Shuler's article that was used for the purposes of this study is as follows: "Gordon, using more specific terminology, writes that a method is 'the order in which

of a specific and proximate goal and method is a means of achieving long-term goals through well-defined systematicity, order, sequence, detail of instruction, and efficiency. Effectiveness must be testable and measurable. Leonard & House extend Gordon's definition of "method" by adding the learner's ability to retain information that has been learned (ibid.). This links to methodology, which is based on precise criteria for measuring the success of the proposed methods. However, the two authors also add the role of the adolescent's attitude in the success of music learning, whether 'philosophical concepts' or 'methods' are used. In this line of thought, the author of the rising study believes that nurturing a positive attitude in learners towards the art of music should begin in the family environment and continue in early childhood and preschool education.

The title of the study was not chosen with any particular intention. It is evident that "Playing with Sounds" is essential for young explorers of the sounding world around them. Teachers could suggest several games in which children take on the roles of 'sound explorers', 'sound seekers', or 'musical detectives'. Preschoolers who cannot write can draw objects that make sounds. Another appropriate game is to examine the sound of children's musical instruments and try to give definitions for the different sounds. In this manner, interdisciplinary connections are established with the educational theme of "Environment", as the children observe the materials from which the instruments are made, describe the distinctive timbre of the instruments (link with the English Language and Literature strand), and attempt to conclude its ringing, brightness, loudness, or muffled sonority.

The methodology employed in the presentation of a new song may be informed by elements of Zoltan Kodály's approach, which encompasses an examination of the rhythmic structure, form, melodic movement, tempo, and dynamics. The present study utilizes folk songs or suitable light songs by the first generation of Bulgarian composers, including Dobri Hristov, Panayot Pipkov, and Emanuil Manolov, among others. The selection of songs from the period following the Liberation to the years after the Second World War is not arbitrary. This period has been the subject of examination by numerous historians, literary and musicologists, intending to preserve and transmit "Renaissance social and moral ideals to adolescents through various forms of creativity, including didactic poetry" (Mangova, 2024: 24). In her monographic work, Boryana Mangova identifies several distinctive characteristics of

sequential objectives are introduced in a course of study to accomplish a comprehensive objective, a goal'. He draws a clear distinction between 'method', a more general term, and 'technique', which operates on a smaller scale. The latter he defines as "a teaching aid which is used to achieve one or more sequential objectives" (1989, p. 28).

children's literature created during the period under discussion, to convey the aforementioned values. A significant proportion of this literature is didactic, as the poets' objective is to instill moral values in children rather than to develop their appreciation of poetic language. Furthermore, Mangova cites Peter Stefanov, who, like her, studied children's literature for children during the period from the Renaissance to the end of the Second World War. Stefanov asserts that Renaissance literature for children aimed to influence "Christian morality" and represents "an intersection between Enlightenment rationalism and the religious moral code" (Mangova, 2024: 25).

The author of this study employs such songs in his pedagogical practice to illustrate the richness of Bulgarian musical heritage to children. It is not coincidental that many of the songs are presented by performers whose interpretations are regarded as exemplary within their respective styles or genres. In this context, the initial perception of a new work by children is of great importance. It is therefore essential that the teacher performs the song with great skill or finds an appealing recording of it before introducing it to the children. The term "brilliantly" is not used in isolation; rather, it is employed with the intention that a song presented attractively to a young audience will encourage adolescents to learn and sing it. The second step is to learn the lyrics by chanting in rhythm. The researcher recommends that young music teachers memorize the text in its musical rhythm rather than just following its poetic rendering. This requirement is produced by the ability of the young ones to memorize the text in the rhythm they will sing. In this way, they learn the long and short syllables as well as the logical accents of the musical phrase and the correct intonation. In their treatise, Dimitrova and Karaatanassov consider the rhythmic value of the note as a "time reference". They posit that this "time reference" is "necessary for correct judgment in the constant mental juxtaposition that goes on in the mind of the performer while making music". This determines the endpoints related to the organization and placement of tones in the abstract time while the work is in progress (Dimitrova, Karaatanassov, 2022: 22).

According to followers of Kodály's approach, symbolic representations are used to represent time durations and syllabic names – 'ta' for quarter note and 'ti-ti' for eighth notes.

ta		ta-ah-ah	♪.
ti-ti	▮	ta-ah-ah-ah	。
tri-o-la	▮▮	syn-co-pa	▮ ▮
tiri-tiri	▮▮▮	tai ti	. ▮
tiri-ti	▮▮	ti tai	▮ .
ti-tiri	▮▮	tim-ri	▮▮
ta-ah	♪	ri-tim	▮.

Fig. 1⁴

In addition to the way presented with the Kodály tone durations, several variations can be made representing rhythmic patterns by Gordon's method. The children are arranged in a circle, seated cross-legged on the ground, and follow rhythmic patterns set by the music teacher. Repetition can be either by clapping or by saying syllables. The teacher also presents two rhythmic patterns that may be the same or different. When saying the first pattern he may, for example, raise his left hand, and when saying the second pattern his right hand. This helps to distinguish the two patterns. Children should listen to them carefully and determine whether they are the same or different. Another game with rhythmic patterns can be presented similarly to the folk song from the Chopska folklore area "Ima-nema". The teacher says syllables in different durations with the word for the affirmative answer 'yes', and the students repeat the same rhythmic pattern but use the negative 'no'.

By age, the pronunciation of syllables in a specific rhythm can be augmented by the addition of different intonations, including ascending, descending, smooth, choppy, questioning, narrative, exalted, and calm. These exercises, in addition to enhancing the perception of the meter, are also conducive to the development of auditory memory and auditory attention. The creative abilities of older children can be cultivated by capitalizing on

⁴ <https://courses.lumenlearning.com/suny-music-and-the-child/chapter/chapter-4-approaches-to-music-education-2/>

the following task from the game “There – not there”. The teacher recites a rhythmic pattern comprising the syllable ‘yes’ and the child responds with the syllable ‘no’, but improvises and alters the established rhythm. This game fosters children’s improvisational abilities and their creative thinking.

In preschool, children were able to observe the graphic representation of durations in melody, both in the conventional model with geometrical figures and in the Kodály model.⁵ The teacher would elucidate the patterns in a step-by-step manner, and the younger students would repeat them by repeating the simple syllables ‘ta’ and ‘ti-ti’, which are typical of the Kodály approach and are spelled out with just the dashes of the notes. The adult then suggests that the children examine which phrases are the same and which are different. In children’s folk songs, repetition and sameness are guiding principles, and therefore these songs are appropriate for analysis. Typically, the couplets are short, consisting of repeated phrases with minor variations at the end. The choruses are memorable and easy to sing. Frequently, the form of children’s folk songs is monophonic, which greatly facilitates children’s tracking of musical phrases. In the Bulgarian educational system, the use of the Kodály manual symbols to indicate pitches is not a common practice. However, tonal movement can be demonstrated through hand movements. Recently, several music educators have been employing a method whereby the tones in a melody are shown in pitch volume up to the interval of a pure fifth by pointing with the index finger to parts of the face.

To illustrate, if a song commences on the note ‘do’ and ascends to the pitch ‘sol’, the pitch sung when the chin is pointed is ‘do’, above the upper lip is ‘re’, the tip of the nose is ‘mi’, the base of the nose at the eyes is ‘fa’, and the forehead is ‘sol’. One suitable example of a song that could be introduced to children to help them learn about tonal movement is Dobri Hristov’s song “Bagpipe” („Гаўга“). This is well-known for its opening phrase “Listen, the bagpipe plays, plays, and talks”.

⁵ The syllables ‘ta’ for quarter note and ‘ti-ti’ for eighths are borrowed by Kodály himself from the French theorist Émile-Joseph-Maurice Chevé.

Гайда

музика и текст Добри Христое

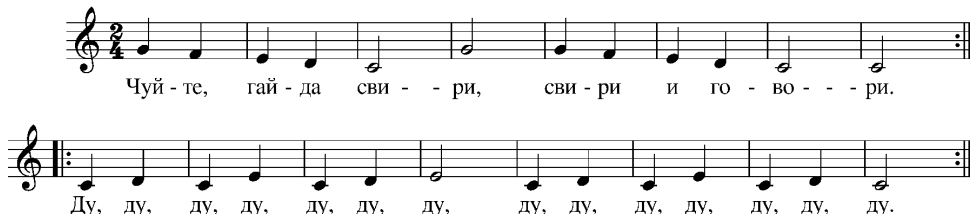


Fig. 2

Following the learning of the songs, a survey of their rhythmic and melodic aspects should be conducted. This should be followed by a dance game with movements. The dance choreography depends on the tempo, melody, and mood of the chosen song. The song “Bagpipe” („Гаўда“) could be presented with its choral movement. The children hold hands and walk in the two-timed metronome to the right while the verses are being performed. After the couplet, the participants halt their movement and turn towards the center of the circle. On the syllables of the chorus, the children take seven steps inwards, and on the eighth step, they strike the ground with their feet. On the repetition of the chorus, the same steps are repeated, but this time the movement is from the center of the circle in an outward direction. Once the children have learned the dance, the teacher draws on the board the positions of the children from the inner to the outer circle. The steps form the rays of the sun. The educator then makes the connection that the dance steps of the chorata contain a hidden meaning. The cult of the sun and its chanting in folk songs is found in the Lazarus rites, which are associated with the rebirth of nature for new life. The role of the sun, water, and air in planet life can be presented in a common pedagogical situation integrating themes and methodology from several educational areas, including Bulgarian Language and Literature, Environment, Physical Culture, Music, and Fine Arts. Such an interdisciplinary lesson will present rituals in their entirety, as well as the relationship of ritual rituals with topics from natural sciences.

It is possible to present some songs as children forming two concentric circles, with the inner circle facing the outer. They stand facing each other in pairs and clap their hands and those of their partner. At some point, it is possible to suggest a change of partner by moving only those in the outer circle to the right. Details of how songs can be played are given by teachers working on the Kodály approach. These can be found on the Internet. However, teachers need to be aware of the sequencing of tasks in

the proposed music activities.

Edwin Gordon makes a significant distinction between rote singing and the way a child learns to recognize and analyze the same song as a well “listening” performer. What the researcher means is that singing by rote involves a process of breaking the phrase down into small elements to make sense of its sequential structures so that its complete memorization and subsequent reproduction is possible. However, the audition process is different from rote singing because it means that the individual has developed the ability to read or sing a melody without the support of an actual sounding instrument or voice. Moreover, everyone must have the ability to immediately be able to determine its tonality or key, melodic movement, rhythmic pattern, meter, tempo, and dynamics. Good listeners should be able to try internally singing a given song by changing the key or the size, etc. These demands on performers are perfectly feasible if music education begins from a very early age and is conducted systematically, purposefully, and effectively by music educators.

CONCLUSION

The described process of music education in early childhood and preschool, which draws upon elements of Zoltan Kodály's philosophical concept and Edwin Gordon's methodology, will facilitate the development of musical skills, abilities, thinking, memory, and skills for successful participation in performance activities, including singing, playing musical instruments, listening with understanding and creating musical compositions. Nevertheless, this process must be continued in the subsequent stage of primary education, which encompasses pupils in Years 1 to 4. In light of the reasons above, the author believes that the necessity for normative changes exists to continue the stated positions of purposefulness and effectiveness of music education commenced in early childhood and preschool, and subsequently continued in the primary stage of education.

The benefits of implementing elements of Zoltan Kodály's approach and Edwin Gordon's music theory can be verified and quantified by the results achieved by current preschool students taught by both the author of the study and teachers who have completed undergraduate and graduate programs in music at St. John's University. Kliment Ohridski. The basis of music education is the performance of songs from the national folklore, which develops the sense of rhythm, speech, and music, the inner “audition” of familiar and unfamiliar melodies, and the ability to perform musical phrases with exact intonation, rhythm, meter, tempo, and dynamics. These abilities are necessary for the formation of musical literacy and the education of musical culture. Only individuals who can understand and make sense of

musical language can gain insight into the musical content of different genres and works. These individuals will be part of the musical audience, and their education, according to the study's author, is the goal of music education in early childhood and preschool. Without the formation of musical abilities in adolescents to listen, perform, and understand the art of music, developing musical audiences is an unthinkable process. However, this process is possible if two conditions are met. One of these conditions pertains to musical literacy, which commences at an early age through the practice of "playing with sounds." The second condition pertains to the necessity that it be led by trained specialists in "Music Pedagogy" who possess a genuine passion for music and the requisite methodological knowledge to teach it in a language they understand. Music educators are well-versed in and utilize several methods and approaches, which imbue music pedagogical situations with dynamism and allure. The aforementioned approaches facilitate the achievement of the stated results, namely the development of children's musical abilities, creative thinking, and the need to engage in musical art and to preserve and transmit musical culture to future generations.

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About the Autor:

Dr. Emiliya Karaminkova-Kabakova, Assist. Prof., Sofia University St. Kliment Ohridski, Faculty of Educational Studies and the Arts, Department of Music and Multimedia Technology

Scientific interests: methodology of music education for preschool children; didactics of music education; music theories, approaches and philosophical concepts about music education for children at early and preschool age; development of musical skills and musical abilities; development of creative skills in children of preschool age.

E-mail: karaminkov@uni-sofia.bg

THE SYN(es)THESIS PROJECT – A MULTI-PURPOSE EXPERIMENT IN INTERDISCIPLINARY ARTS

Dr. Alexander Lialios, Asst. Prof.
‘Prof. Pancho Vladigerov’ National Academy of Music,
‘Pancho Vladigerov’ House Museum,
Sofia

In the spring of 2021, the “Pancho Vladigerov” House Museum in Sofia brought to life a new creative initiative that aimed to simultaneously enlarge the scope of the museum’s activities, open up new artistic paths, and allow for an innovative approach to the cultivation of a wider audience base given the ongoing pandemic at the time. In April of the same year, the SYN(es)THESIS Project was officially introduced to the public through its inaugural concert exhibition; since then, it has involved the partnership and support of no less than twelve institutions in Bulgaria and has culminated in three complete annual editions with multiple events and components. Three years later, with a remarkable array of creative results in several artistic fields, the project presents the intriguing tale of an original interdisciplinary experiment. This paper invites a closer look into its structure and organization, its participants’ compelling and inspired productions, and its potential for further expansion into new creative territories following its main established principles.

In its essence, the SYN(es)THESIS Project aims to explore the multitude of possibilities for synthesis, interactions, and interconnections between the various arts through inspired individual and group-coordinated creative work. As such, it is meant to build bridges, often in unexpected ways, between artists, artistic disciplines, and institutions at multiple levels, even between the educational and professional spheres and their respective audiences. To foster the above goals, the project employs an array of creative approaches that, as its very name suggests, allow for manifold combinations and artistic interpretations. In practice, the root words “SYN” (Greek, “together”), “THESIS” (“statement”), “aesthesh” (“feeling”), and “SYNTHESIS” all have a certain relationship to its main guiding principles; and, while the number

of these morphemes is fixed, the project does provide an open framework in which the potential directions for artistic work can, at least in theory, be limited only by one's imagination and the specific relationships between the various creative mediums. In this regard, the project encompasses a rather open general format; concurrently, with every new session, all possibilities are narrowed down to specific combinations of artistic activities. This consequently allows for a clear, yet ever-evolving structure to be re-established as the basis for creative work.

HISTORICAL PRECEDENTS AND INSPIRATION FOR THE PROJECT

Before describing the history, procedures, and results of the project in detail, it would be appropriate to begin this segment with a few remarks regarding the legacy of artistic works which can, in one way or another, be related to its main conceptual framework. Upon looking at historical examples and various developments in the arts, it becomes evident that there is a natural relationship between the project's primary goal – the intertwining of various arts – and certain well-known genres, practices, and other artistic forms. This becomes especially relevant when one looks at the field of Classical music, which, to some degree, is the art most central to the project's organization.

To commence: it's difficult to imagine a more natural form of synthesis than the combination of music and dance... To quote Plato, "Rhythm and harmony find their way into the secret places of the soul"¹; and as William Stanford has put it: "Kids: they dance before they learn there isn't anything that isn't music"². In addition to the apparent "symbiosis" of these two arts, tied together in a "primal" link of sorts, examples of other, more cultivated forms of artistic integration also come to mind. Here, one would be quick to think of the genre of the opera; its centuries-old history serves as evidence of how the "multi-genre pedigree" of a certain artistic form can lead to a long and complex evolution. Throughout this process, artists (in this instance, composers) of profound abilities have revealed entirely "new worlds" of potential. Significantly, one composer named Richard Wagner found it of the utmost necessity to formulate a separate term ("Gesamtkunstwerk") that would precisely capture his notion of "synthesis of the arts", all within a musical genre that inherently encompasses the integration of multiple art forms, constituting a veritable "universe in itself". This fact alone speaks to

¹ Plato. Republic, Book 3, section 399e. In: Plato in Twelve Volumes, Vols. 5 & 6 translated by Paul Shorey. Cambridge, MA, Harvard University Press; London, William Heinemann Ltd. 1969

² William Staffor. "The Way It Is: New and Selected Poems", Graywolf Press, 1988.

the multi-layered possibilities and the complex nature of relationships that can be created when the topic of artistic interconnections is concerned.

About the above examples, two important observations must be made regarding the SYN(es)THESIS Project. First, it was always the intention of its creators to avoid any direct and simple repetition of well-established and popular forms of synthesis between various arts. In the case of incorporation and interconnection of selected elements (for example, dance/pantomime and music, the composition of music to a film scene, etc.), this would always be done with an original (less common) goal in mind. Second, the project's design has always presupposed an innovative approach to its multi-genre nature to make its results particularly relevant and relatable to a modern audience; the project would thus establish a clear role within the context of present-day artistic discourse, which also includes topics on new art forms, hybrid genres, and less explored contents.

Admittedly, there is one concrete, small group of artistic precedents that can be claimed to have been the true and primary source of inspiration for the project; these precedents include Mussorgsky's "Pictures at an Exhibition" – a musical cycle of pieces inspired by a set of paintings – and a few other similar works. With this in mind, it was clear, right from the beginning, that the project would initially focus on the connection between musical and visual perception – a relationship which, in fact, additionally justified the choice for its name. "Synaesthesia", a relatively unusual and uncommon phenomenon, is a condition, or disposition, which allows certain people to experience two different and yet simultaneous perceptions. For example, one could hear a tone and immediately associate it with a specific color. More unusual associations can also be observed: associations of sound (possibly, an entire chord) and smell, of certain colors for each letter of the alphabet, and so on. In this regard, the world of Classical music has been well endowed with its own historical "synaesthetes". To refer to a curious, well-known case: once, a fierce dispute took place between Nikolai Rimsky-Korsakov and Alexander Scriabin on the question of the colors corresponding to specific tones; apparently, they could agree on the colors corresponding to most scale degrees, though their opinions strongly differed on one particular tone. The dispute was not resolved in the end, and the two allegedly parted ways for the day in defense of their strong artistic and "synaesthetic" perceptions!

Curiously, while it was clear from the onset of the SYN(es)THESIS Project that the relatively uncommon phenomenon of synaesthesia would not be emphasized in any way within the conceptual or procedural structure of the project, nor would it be directly related to its stated objectives, a small number of the participants shared in retrospect that they had achieved "synaesthetic" experiences of their own. In a few of these cases, more detailed

explanations were given for the artistic decisions that these individuals had taken in the course of their work. As a result, their creative choices could, in various aspects, present an interesting point for further exploration and investigation.

With this in mind and before delving deeper into the timeline of the project's development, it is important to state the following: the project was purposefully designed in such a way as to allow potential future scientific or artistic (musicological, performance-oriented, aesthetical, and so on) studies based on the results that have been achieved. Moreover, its structure made it possible for these results to be recorded and collected in an "archive" of sorts, detailing the narrative of the various interactions between the participating artists within their creative fields as their work progressed through time. This also provided a certain model and a cultivated "database" that can be used for future developments or studies in the field of interdisciplinary arts in general.

THE SYN(ES)THESIS PROJECT – THE BEGINNING

The SYN(es)THESIS Project was initially conceived in the fall of 2020, at a time when the pandemic had just cast a looming shadow over the prospects of immediate concert attendance, live performances, and direct interaction with the audience. Paradoxically, this difficult moment for the arts on both a global and local scale turned out to be a productive catalyst for the somewhat quiet planning of the first steps of the project, which included the first institutional partnership and a creative invitation centered on the connection between Classical music and visual arts. In the beginning, the "Pancho Vladigerov" House Museum – the project's titular institution – invited students of the National Academy of Art in Sofia to create paintings inspired by chamber musical compositions of renowned Bulgarian Classical composers. The response from the Academy was very enthusiastic: the students' dedicated work over the next few months, organized by Prof. Dr. Zdravka Vassileva (the project's consultant at the Academy of Art), allowed for the spring semester of 2021 to be used towards creative efforts unhindered by the unusual circumstances of the time. Following the initial partnership, a second collaboration was introduced to the students of the "Prof. P. Vladigerov" National Academy of Music. This involved another group of student-composers who, in turn, were tasked with creating compositions inspired by paintings.

As a result of the first invitation, 25 new paintings were created by the students of the National Academy of Art within three months; this period marked the very first session of the project. Due to certain pre-planned activities at the composition department of the National Academy of Music for

the same period, the invitation to composers was postponed to a later stage.

In due course, a temporary change of the pandemic measures soon allowed for the planning of an appropriate inaugural event – the project's first concert exhibition. With the partnership of a third institution, the Sofia Philharmonic, the concert took place in the “Bulgaria” Chamber Hall in April 2021. During the performance of each chamber work at the concert, images of the corresponding paintings were simultaneously broadcast; at the same time, the original paintings were showcased separately at an exhibition in the foyer of the “Bulgaria” Hall Complex. The success and efficiency of this format cemented it as the basis for all three sessions of the 2021 edition of the SYN(es)THESIS Project (as described below, two more sessions were conducted by the end of the year) and as a recurring component in the following annual editions.

This first concert set the tone for the future development of the project in several important aspects:

- 1) It unequivocally placed Classical music as the central base of the project, given the fact that the latter was initiated by an institution dedicated to the memory of Bulgaria's pre-eminent 20th-century composer (P. Vladigerov) and that the team members involved are mostly Classical musicians. In this regard, the concert also emphasized the role of the newly formed SYN(es)THESIS chamber ensemble, which included musicians from the Sofia Philharmonic, the Sofia Opera, faculty members of the “Prof. P. Vladigerov” National Academy of Music, and other professionals. Later, more musicians joined the larger ensemble pool, from which the specific ensemble for each following event would be chosen.
- 2) The selected program of chamber music masterpieces by well-known Bulgarian composers of the 20th century – with the added selection of works by faculty members of the National Academy of Music – highlighted the emphasis that the project would place on Bulgarian Classical and contemporary instrumental music. As it would turn out, this approach allowed the presentation of both popular and lesser-known, yet masterfully composed, pieces. A pleasant addition to the concert program was the inclusion of the project's very first original composition, “Among Forests,” by the Ph.D. student (at the time), composer, and pianist Svetlin Hristov. This piece was an early response to the invitation prepared for all student-composers.
- 3) The successful and warm reception of the performances, paintings, and the overall concept of the concert convinced the organizers that the creation of new artworks by students of the National Academy of Art could become a staple of the project for its following sessions. As

a result, to this day the students of the Art Academy have been the most actively involved group for the longest time, with their input currently totaling almost 80 paintings.

Regarding the art students' approach to the task of creating paintings inspired by music, it's essential to note that a principle of free interpretation was implemented from the outset of the project. After being given the initial selection of musical works for each session, each artist was able to choose one or more compositions that they would then listen to and use as inspiration for their artwork. Recordings were utilized for this purpose, allowing the artists to work continuously. As initially discussed with the faculty of the National Academy of Art, it was important that this choice was made freely, and that each student was then given full freedom to interpret the details of the composition just as they see them which, in turn, would reveal their perception of the music.

THE NEXT STEP – THE SYN(es)THESIS COMPETITION

Following the creation of the 25 paintings, the SYN(es)THESIS administrative team decided to proceed with the second planned component for the year 2021, which was to involve the writing of musical works inspired by visual art. At this point, two crucial decisions that shaped the future of the project were made: the decision to forward the call for new compositions to the international online community of composers and the decision to put this invitation towards the organization of an international musical contest. In addition, it was decided that the 25 new student paintings would be used as the basis for all new compositions in this contest. As a result, the SYN(es)THESIS International Competition for Composition was born!

Notably, the choices described above had been, to some extent, pre-conceived as early as the planning stages of the project. The idea of using the newly created artworks in one discipline for further artistic endeavors in the next discipline (in this case, the use of paintings for the creation of new music) in a potential “cycle of influences” was discussed right at the beginning, as it fell directly in line with the project's premise of finding multiple directions for interconnections between the arts. This premise led to the idea of a “living” and continuous dialogue between the corresponding artistic disciplines – an important goal and feature of the project which continued to be developed over the next sessions and editions, with the winning musical works from each new composition contest later being used as inspiration for more paintings, and the resulting paintings being added back to the pool of materials for the competition.

The competition was advertised on various online composer forums where those interested in participating could contact the organizers (the

administrative team of the “P. Vladigerov” House Museum), upon which they would be given access to images of all the paintings created for the project up to that point. Each composer could then reserve one or two paintings to serve as the basis for their composition; once a painting had been reserved twice, it would be taken out of the pool, and only the remaining paintings would be available for reservation.

After reserving the painting(s) of their choice, the composers would then have the remaining time to write their compositions. Once again, the principle of freedom of interpretation was emphasized. Composers were given the option to write for any combination of the instruments in the SYN(es) THESIS ensemble, which included a piano, a clarinet, and a string quartet (two violins, a viola, and a cello). They would then submit their works by the deadline, three months after the initial announcement of the competition.

The contestants would compete for a pool of three prizes determined by the jury and for an additional Special Prize of the Audience, which would be voted at the Concert of the Finalists. The jury of the first edition included five respected composers: Prof. Krassimir Taskov (chairman), Prof. Atanas Atanasov, and Prof. Velislav Zaimov who were all faculty members at the National Academy of Music, as well as Alexandra Karastoyanova-Hermentin (guest-composer, Austria-Bulgaria) and Dobrinka Tabakova (guest-composer and resident composer of the BBC orchestra at the time). The jury had the task of choosing the winners of the three prizes, as well as five additional finalists whose works would be performed and recorded by the SYN(es) THESIS ensemble at the Concert of the Finalists.

It was a pleasant surprise for the organizers to note that the competition attracted very strong international participation in the subsequent months. A total of 22 works were composed for this first edition, with participants from 14 different countries on four different continents. The jury of the competition also noted the very high overall quality of the submitted works. As confirmation of this assessment, the awarded composers and finalists continued to win prizes in other international competitions over the following years; in addition, the prizewinning work of 2021 written by Luis Trillo is presently in the process of being published in the composer's native country of Mexico.

The Concert of the Finalists of this first edition of the International SYN(es)THESIS Composition Competition took place once again in “Bulgaria” Chamber Hall in July 2021, following the format of the first concert (accompanied by a projection and an exhibition of the paintings). The program featured the performance of the eight finalists' compositions which were initially presented anonymously. Afterward, all listeners were invited to vote for the Special Prize, precisely before the closing part of the program which

included works by selected jury members and the announcement of all awards and finalists. The addition of the Special Prize allowed for the active involvement of the audience, among which were professionals and lovers of both the musical and visual arts. Thus, the Competition achieved two of the stated objectives of the project – attracting a broader audience and engaging them to participate in the event.

This very first edition of the Competition truly set the standards to which the next editions would adhere; right at the beginning, it became clear that the Concert of the Finalists would feature a vibrant combination (and, in some respects, a “clash”) of styles and approaches to the task of interpreting visual arts through musical compositional means. The originality of the presented solutions amazed the audience, ranging from more traditional compositional language through minimalism to complex harmonic/sonoristic language to aleatorics with elements of prepared piano. In this regard, the competition showed an incredibly wide range of creativity which, at the same time, was focused on a singular task – the task of achieving a truthful musical representation of the initial visual material. This trend of a “multitude of techniques and creative approaches being unified through artistic dialogue” would also mark the next two editions of the competition, allowing this forum to bring together the musical complexity of our time uniquely and originally in the process.

Many of the composers, in their written communication with the organizers, had noted that they had found the task at hand particularly inspiring and creative. Some of them also wanted to establish contact with the original authors of the corresponding paintings. In general, feedback from both groups – composers and artists – provided many insights throughout the development of the project, and the idea for direct communication and even joined work sessions between the various groups of participants was a common thread in the discussions. To the organizers, the formulated interest in such possibilities was further proof of the great potential of an interdisciplinary project such as SYN(es)THESIS to inspire new creative impulses among its participants.

Before proceeding with an exploration of the next stages of the development of the SYN(es)THESIS Project, it is necessary to note the third session of the project for 2021, which once again resulted in a concert with solo and chamber compositions by well-known Bulgarian composers. The event took place in October 2021 in the “Bulgaria” Chamber Hall, following the already established format of a concert exhibition with simultaneous projections and performances. However, this time the students of the Art Academy were also provided with some of the winning entries from the Composition Competition as potential musical selections for their work.

Thus, the third session of 2021 initiated the implementation of the idea of dialogue between the two arts while also enriching the repertoire that would be used, right before the events of 2022 would considerably expand upon the project and the artistic realms that it would cover.

All three sessions of the SYN(es)THESIS Project in 2021 were made possible with the support of the Sofia Municipality, which also provided financial assistance in the following year of 2022.

NEW DIRECTIONS – SYN(es)THESIS IN 2022

The new annual edition of the SYN(es)THESIS Project in 2022 was carried out with the combined goal of expanding the range of activities within the project towards new artistic fields and new possibilities for interconnections while maintaining all the successful components that had already been established in 2021. This edition was marked by two major sessions of work, which culminated in a total of three separate events.

First, a concert with new works by Bulgarian composers was prepared for June. This time, the program would include an even larger amount of works by contemporary Bulgarian composers, alongside several well-established names of the 20th century. Over the preceding summer semester, students of the National Academy of Art were once again invited to create new paintings inspired by the works in the program; this time, they were also given several choices outside of the planned program. These included two choral works, a piece by John Cage that uses actual objects to produce the intended sounds, and a few electronic musical pieces (still related to the Classical – albeit the Classical “avant-garde” – tradition). This way, the project tested how the artists would react to new musical styles and mediums of sound, utilizing a principle of controlled variation for selected tasks.

At the beginning of the 2022 spring semester, the organizational team of the project decided to extend another invitation for creative work, this time in an entirely new discipline. This invitation would be directed towards Prof. Velimir Velev's class in pantomime (or “theater of movement”) at the National Academy for Theatre and Film Arts in Sofia (“НАТФУИЗ”) and would form the basis for one of several new partnerships. The students in Prof. Velev's theater of movement class were asked to prepare pantomime performances based on the musical program for the planned concert. In this format, their work would reflect a long history of trends, practices, and methodologies intended to connect musical elements to specific positions and movements of the human body. Regarding similar precedents – such as the developmental approach of eurhythmics of Emile-Jacques Dalcroze, the eurhythmics of Rudolf Steiner, and others – it must be noted that Prof. Velev has developed his own, independent system. As this methodology also

involves to a considerable degree the possibility for free choice between certain movements, as well as the prospect of improvised performances, it fits directly into the main conceptualization of the SYN(es)THESIS Project. Thus, emphasis was placed once again on free creative expression and the possibility of the consequent appreciation and observation of the artists' intuitive decisions.

At the end of this first session for 2022, the planned concert took place on June 25 at the National Palace of Culture in Sofia. In addition to the projection and simultaneous exhibition of the paintings, all musical performances were also accompanied by pantomime skits. Some of these skits were pre-choreographed by the students in Prof. Velev's class; others were improvised during the event. These decisions were dictated by the goal of achieving a wider variety of potential results – a principle that has been followed throughout all of the project's annual editions.

After this first successful concert in 2022, all efforts were directed towards the preparation of the second edition of the SYN(es)THESIS International Composition Competition. In the structure of this edition, the already established component involving musical works inspired by paintings was kept as the First Category of the competition; at the same time, a Second Category – “music for a film scene” – was added. In this new category, all participants were given the choice to write music for one of two movie scenes.

For the second edition of the competition, the following new partnerships were formed:

- 1) A partnership was established with the Film department of the National Academy of Theatre and Film Arts. The department provided a scene from a film that had recently been produced at the Academy (“Fracture”/“Пукнамуна”, directed by Dimana Pastrakova).
- 2) A similar partnership was formed with “Focus Screendance” (“Фокс Куно Танц”), who provided a dance film short (“Return to the Womb”, starring and directed by Marina Marinova).
- 3) A third partnership was formed with the Film Scoring Academy of Europe. Students from the film scoring class of Prof. Andy Hill, who also joined the jury of the competition, were invited to participate in the Second Category of the competition; consequently, it was decided that participation in this category would be limited only to the students of this class and to interested students of the National Academy of Music and the National Academy of Theatre and Film Arts. Participation in the First Category remained open to composers of all ages and nationalities; this approach was once again meant to lead to greater variety in the expected results.

One more instrument (a choice between the marimba and the vibraphone) was added to the SYN(es)THESIS ensemble, to be used as possible instrumentation by the composers.

The Concert of the Finalists took place at the Hall of the “Prof. P. Vladigerov” National Academy of Music on December 11, 2022, featuring a total of 10 finalists for both categories. Following the well-known format of Category 1, the selected musical entries (two for each film scene) in Category 2 were also played simultaneously with the projection of the respective film scene. As expected, the compositions in both categories were marked by a variety of styles and original creative choices; three awards per category, as well as the Special Award of the Audience (voted at the concert) were distributed to the winners.

The Concert of the Finalists on December 11, 2022, was also marked by a final performance that had significance for the development of the SYN(es)THESIS Project. This was the rendition of Alexander Scriabin's piano sonata No.10 by Prof. Dr. Athanas Kurtev – a pianist whose long legacy of performances of this composer's works is well known and very highly regarded among specialists in the field of Classical music. This last component in the program was meant to acquaint the audience with yet another, new competition category within the project and, in the meantime, serve as an invitation to the final event in the calendar for 2022.

The new category in question was, in fact, an entirely new competition in and of itself – a competition for the best painting inspired by Scriabin's 10th piano sonata. The participants in this competition were students at the National Academy of Art; they had started their work as early as October 2022, when they were given an earlier recording of the work (again, performed by Prof. Kurtev, who also joined selected faculty members of the Art department as a jury member in this competition). The paintings were then presented in a final exhibition which took place at the “Boris Christoff” Museum in Sofia on December 16. More music by Scriabin was performed at the opening of the exhibition by the project director, and the recording of the piano sonata was played in the second half of the evening.

Overall, the events of 2022 featured in the SYN(es)THESIS Project calendar further assured its organizers of the multitude of possibilities for expansion into various new artistic directions and fields, as well as of the manifold ways in which new creative activities can be employed, both individually and in groups. Significant new results were added to the project's archive – which by then included a total of 44 musical entries, more than 60 paintings, and five fully recorded concert events with the inclusion of pantomime scenes in one of them. The year also marked the first time when questionnaires were forwarded to the participants (specifically, to the

student artists), asking them to describe their thoughts, perceptions, and ideas at the time of their contribution to the project. With the addition of several submitted textual explanations by composers participating in the musical competition, all of these results formed the basis for a true “archive library” of the project, a collection that exhibits both variety and consistency in its grouping and which could, therefore, become the subject of further musicological, aesthetic, philosophical, or scientific studies.

The events of the second annual edition of the SYN(es)THESIS Project (2022) were sponsored by both the Sofia Municipality and the National Culture Fund of the Ministry of Culture of Bulgaria.

THE THIRD EDITION

For the year 2023, the organizing team decided to prepare one session that would be centered on the composition competition. As certain other tasks and projects at the “P. Vladigerov” House Museum demanded attention at the beginning of the year, the session was planned to take place in the second half of 2023. A new partnership was established with the Sofia Opera and Ballet. In line with the previous developments and tendencies within the project, it was agreed that the third edition of the competition would have two categories, as follows:

1) The First Category would once again involve the well-established task of writing music inspired by paintings. This time, a total of 50 paintings from the previous sessions of the project were selected and made available to all interested composers.

2) The Second Category would involve the participation of a new organization, the Unseen Theater artistic troupe. For this category, composers were asked to write music to a shadow theater scene performed by the troupe (a video recording was used for this purpose).

A few details should be noted regarding this unique theatrical troupe. The troupe, founded by Prof. Velimir Veleв, is comprised solely of actors with visual impairment. Prof. Veleв has trained the actors to perform scenes in several theatrical disciplines, including shadow theatre, pantomime, and others, using a special system that he has personally developed. According to many theater critics who have seen the troupe in action – both domestically and abroad – it deserves to be thought of as a special group of artists, not only in Bulgaria but on the international stage.

The involvement of the Unseen Theater in the SYN(es)THESIS Project was, therefore, a great opportunity for new creative work. In this regard, many of the composers who participated in the competition later noted in their correspondence that the materials presented in both two categories had been particularly inspiring and engaging.

As far as the conditions for participation in either one of the categories are concerned, there were twice as many requirements as in the previous edition. The instrumentation choices this time would include piano, clarinet, violin, viola, cello, and soprano because of the newly established partnership with the Sofia Opera and Ballet. Two prizes were allotted for each category – winner and runner-up – as well as a Special Prize presented by “Classic FM” Radio (another partner for the 2023 edition), a Special Mention of the Jury, and a Special Mention of the Ensemble.

The third edition of the SYN(es)THESIS International Composition Competition registered record participation in the two categories that were offered. Altogether, 49 different musical entries were submitted by composers from 19 countries. This significant interest in the competition once again assured the organizing team of the potential of the project to attract attention at various levels with the ideas that it presented.

As the vast majority of the entries came from international contestants, a decision was made to stream the Concert of the Finalists online. The event took place at the Chamber Hall of the Sofia Opera and Ballet on December 9. The procedures related to the performances of the eight selected finalists' works were similar to the ones in previous editions; at the same time, an exhibition of a selection of the paintings was presented in the foyer. In principle, all accompanying exhibitions would stay at the host institution for an additional seven to ten days; this had been the case with all concert exhibition events throughout all three editions of the project. The same exhibition was then presented for another week in December in the exhibition hall of the National Academy of Art in Sofia.

The third edition of the SYN(es)THESIS International Composition Competition was the last event of the project to have taken place up to the present moment. This edition was made possible once again through the support of the Ministry of Culture of Bulgaria.

IN RETROSPECT: LESSONS LEARNED AND AFTERTHOUGHTS

Through its complex and original structure, the SYN(es)THESIS Project allows analyses from a variety of perspectives. In this regard, one important point that must be emphasized is the multitude of functions that this project overtakes.

To begin, it should be noted that the SYN(es)THESIS Project aims to build new connections between the audiences of several arts. It presents, as a result, a new forum, or stage, on which visual artists, musicians, actors, and many others can showcase their abilities and creative work. In this regard, it not only builds bridges between the various artistic fields, but also aims to explore new opportunities to connect listeners and viewers to the artists

themselves, while at the same time proposing new event formats, multi-genre presentations, and even new forms of creative activities altogether.

In all of these various forms of “symbiosis” between the different arts, the important question of the balance between them gradually came to light. As many of the events showed in retrospect, it was always important to consider the emphasis that would be placed on one art in comparison to another one. The complexity and depth of solo and chamber musical works demand the attention of the listeners; hence, it was discovered that there is a certain limit to the amount of detail that can be shown in any accompanying forms of art during their performances (for example, with pantomime). On the other hand, music composed for film and other scenes must not only preserve but even enhance the immersive nature of the visual content presented. Hence, an important lesson of the project involved the need for dynamic and realistic aesthetics – not only in terms of each separate art but rather aesthetics that would correctly unify the arts themselves and which would, paradoxically, need to be developed just as the work on each new component would unfold.

An important aspect of the project is its educational value. In this respect, SYN(es)THESIS occupies a special niche that builds a bridge between professionals and students – or, conversely, between the cultural sphere and that of education. To this day, the project has involved the collaboration of a total of 12 institutions (the “P. Vladigerov” House Museum, NAA, NAM, the Sofia Philharmonic, the National Palace of Culture, NATFA, Film Scoring Academy of Europe, FOCUS Screendance, Sofia Opera and Ballet, Unseen Theatre, “Classic FM” Radio, and TV1) and the support of the Sofia Municipality and the Ministry of Culture of Bulgaria.

A third critical aspect of the SYN(es)THESIS Project is its ability to continuously supersede potential limits in terms of geography or group of people involved. The extremely high interest that the International Composition Competition provoked among composers worldwide speaks to the capability of the project to unite artists from various fields and countries, an observation reminiscent of what has been described as the “unifying power of art”.

Within this “unifying power”, the project is also able to provide a rare opportunity for audiences and participants alike to enjoy a complex series of dialogues between music and visual arts; dialogues which unfold continuously in time, with certain “lines of inspiration” starting with the very first created paintings and ending with the very last musical works to have been created. Some of these “inspiration lines” presently comprise as many as six subsequent artistic interpretations, each work going back to the previous one that has inspired it (musical works following the paintings, and

vice-versa). To the knowledge of the project's organizational team, this is the first initiative that has taken the idea of communication between artistic disciplines in such a direction, with group efforts resulting in several cycles of repeated creative responses of this kind.

Some particularly interesting reactions could be noted here... For example, in the very first session of the project, one of the student artists created a painting depicting a young woman in traditional Bulgarian attire. The painting was called "Dance for a Harvest" and was inspired by one of the movements in "Five Sketches" for string quartet by Marin Goleminov. The movement which inspired the work is called "Dance"; interestingly enough, the previous movement in the cycle is called "Harvest". Upon further discussion with the artist, however, she made it clear that she had only listened to the "Dance", without having any idea that one of the preceding movements of the musical work was supposed to depict the image which she presented in the painting. Some of the musicians involved in the project would later react to this fact by suggesting the following: it was clear that the new movement ("Dance") was musically related to the preceding one ("Harvest"), and the music had subconsciously communicated at certain moments the images which the composer had originally intended to be depicted in this preceding movement. Hence, the music must have communicated the images associated with both movements directly to the artist, without her ever knowing consciously that the composer must have had the image of a harvest in mind. In itself, such "direct musical communication" could be considered certain proof of the power of musical language to express reality "without the need for words", or even "before words appear."

Other similar examples of the direct transfer of ideas and images through the language of one artistic medium to the next can be observed upon examining the rich project archives. One such case involves the prize-winning work of the third edition of the Composition Competition, written by composer Joel Diaz from Cuba. In this case, Mr. Diaz had chosen to write an aleatoric work for solo piano which involves specific harmonic/sonoristic choices in terms of the intervals and chords/sonorities that are used. The work is inspired by a painting which, in turn, is inspired by the aleatoric solo piano work "Triomphe les Carillons" by Bulgarian composer Vassil Kazandjiev. Further inspection reveals striking, almost direct similarities between the sonorities used by both composers, though, of course, there are some differences as well. This case becomes all the more intriguing when one notes that the contestant, Mr. Diaz, was only given the painting by the organizers without knowing which work had inspired this painting. The strong similarity between the two musical compositions – the one at the beginning of the cycle and the one at its end – suggests that the artist who

created the painting truly “translated” some of what the musical language implied in Kazandjiev’s work and that, consequently, a second “translation,” this time from the visual medium back into sound, was made by the contestant!

It is through such remarkable observations that the notion of an “artistic language” becomes particularly potent; and, although all arts are centered around very different creative media, one could also think about a certain “universality of artistic languages”. This universality allows for real communication sufficient to maintain a continuous dialogue even before the employment of any actual verbal language. It is through such concepts that the project will present a particular interest to artists, scientists, and observers alike. To summarize one of the most common observations of the organizing team, one could say that the participating artists responded to each other’s art with such certainty that, in a way, their active and unambiguous responses prove both the validity and the concrete nature of the artistic languages that they all individually use.

Here, one cannot help but also make a certain “detour” into more philosophical grounds... In its essence, the SYN(es)THESIS Project was conceived right from the beginning, not only as a project about art and the many forms which artistic expression can take but ultimately also as a project about man himself... As such, it is meant to celebrate creative artistic activity of any kind as a reflection of our higher nature. Paradoxically, this activity is both an inner need for humans and an expression of our freedom of choice, an intrinsic part of our spirituality that allows us to create new “worlds of meaning” and, consequently, to communicate better, more precisely, and more powerfully. It was with such goals in mind that the project was first initiated, and while the vast possibilities for future artistic experiments that it has opened can both be explored through actions and analyzed through words, it is also meant to provide a rather different point of view – that of the “word” of the artist who speaks through his or her art directly, taking us to a place “where [ordinary] words fail!...”³.

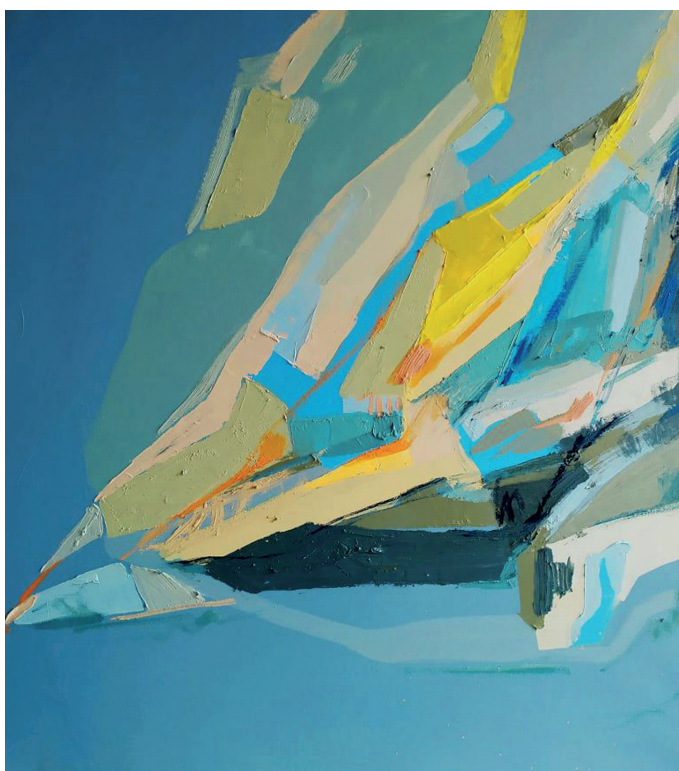
About the Autor:

Alexander Lialios is a pianist and assistant lecturer in collaborative piano at the “Prof. P. Vladigerov” National Academy of Music in Sofia. He received his B.A. degree from Yale University in 2008 (where he studied piano with professors Anna Grinberg and Wei-Yi Yang) and his M.A. (2011) and doctoral (2015) degrees in piano performance from the “Prof. P. Vladigerov” National Academy of Music in Sofia, where his piano instructor and faculty advisor was Prof. At. Kurtev. The topic of his dissertation focuses on the

³ “Where words fails, music speaks.” – a quote attributed to Hans Christian Andersen.

melodic and thematic design of Schubert's piano sonatas. He has concerts regularly as a solo pianist and chamber musician and has performed in Bulgaria, Greece, the US, Germany, Austria, Norway, Italy, Russia, Romania, and Japan. He is laureate of a number of international piano competitions, both domestically and abroad. Alexander Lialios was also initiator and director of the SYN(es)THESIS Project in relation to his work managing projects at the "Pancho Vladigerov" House Museum. E-mail: allias@yahoo.com














SYN(es)THESIS

ПРЕДСТАВЯ

МЕЖДУНАРОДЕН КОНКУРС ПО КОМПОЗИЦИЯ ВЪРХУ ЖИВОПИСНИ ТВОРБИ

КОНЦЕРТ НА ФИНАЛИСТИТЕ

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PERCEPTIONS OF CLASSICAL MUSIC AND ITS IMPACT IN SCHOOL

Dr. Marina Apostolova-Dimitrova, Asst. Professor
Department of Music and Multimedia Technologies, FESA,
Sofia University ‘St. Kliment Ohridski’

Abstract: This article examines the impact of music-making activities on children's development. It considers the musical perceptions of pupils in mainstream schools and the effect of classical music on their momentary emotional state. It also presents strategic models for integrating classical music samples into the learning process, which are tailored to the age range of students and the music curriculum to serve the music educator.

Keywords: music; music notation; education; aural skills; Internet; general education courses; classical music

It is plausible to suggest a connection between the perception we have of musical information and our mental processes such as emotions, cognitive functions, imagination, speech, and memory. This interaction is made possible by developing individual musical abilities based on lived experience and stored musical knowledge. It is believed that musical perception, like any other, actively influences the emotional state, whether this is a positive or negative response. This response can be explained by identifying, understanding, defining, and managing the emotion that arises. It would be beneficial to consider incorporating active music-making exercises into school music classes. Exercises such as these can help students gain a deeper understanding of how they can access their inner emotional worlds. With a teacher's guidance and enrichment with musical-auditory information, students might be able to perceive unfamiliar musical material and develop a dominant need for duplication at home.

The following paper suggests a few potential approaches for introducing classical music into the educational process of students in general education courses. From the author's perspective, the auditory experience and

perception of classical music samples are not as prevalent in children's musical preferences as they should be. A similar personal study was conducted among pupils in general school education. The results from this study confirm this observation. This article aims to provide some insights into the introduction and perception of classical music examples by pupils in the primary stage of education. The choice of each approach is carefully aligned with the students' age range and the learning process goals. The teaching methods described have implications for subsequent educational levels when the music educator has the opportunity to introduce more complex tasks that encourage analytical thinking and understanding of musical form and compositional style.

It is widely acknowledged that the primary and junior secondary stages of schooling significantly impact children's development. During this period, habits of various kinds, including musical ones, are formed and consolidated. It is therefore important to consider the value of incorporating creative tasks into the classroom, as this can contribute to the importance of musical presence in school education, resonate with children's emotional world, and help open up new possibilities in their characteristics. It is for these reasons that the specific aims of music education are linked to the development of ideas and skills in the main types of musical activities, namely perception, reproduction, and improvisation. In this way, each stage in students' education builds on the previous one by forming basic knowledge and skills related to the nature of music and its social role. It is in this context that the activity of perceiving music, and in particular classical music, its emotional resonance, and its reflection in the minds of children is considered. According to Ralitsa Dimitrova, "Music education at the primary stage requires a large complex of theoretical and practical knowledge that must be mastered and consolidated by future primary teachers" to realize the listed basic musical activities.

We can suggest that, in a more global sense, every child forms goals, behaviors, and thought processes as a consequence of the environment around them. Each life story creates an experience that is stored in the mind of the child concerned. Cultural values, which are an important component of upbringing, are integrated into every aspect of life and are strongly influenced by the family context, which plays an important role in shaping attitudes and perceptions of the world. Similarly, the development of musical taste is situated within family and social environments. This phenomenon has an indirect influence on the cultural values of each generation and contributes significantly to the positive engagement or lack of interest in professional musical activities among young individuals. The following lines present potential methodological solutions that diverge from conventional pedagogical practices. The information for the following pedagogical models

is gathered through the author's personal experience and can be interpreted and integrated into a learning process regardless of the age of the students.

THE IMPACT OF MUSICAL ENGAGEMENT ON CHILDREN'S DEVELOPMENTAL PROCESSES

Throughout numerous generations, a number of scientists have worked in the field of elucidating the influence of music on the human organism's intellectual, cognitive, and motor development. A considerable body of evidence suggests that engaging in musical activities is associated with a range of positive effects on the individual. E. Glenn Schellenberg examines the relationship between musical pursuits and intellectual ability. Through a series of educational experiments, it has been proven that musical training can positively affect one's intellectual capacity. The author posits that music lessons conducted individually or in small group settings can confer additional benefits on cognitive growth.

The influence of music on people's ability to retain information and develop their learning ability is also the subject of research. Researchers in Canada have shown that musicians have more effective strategies for encoding information due to acquiring specific skills when learning a musical instrument, however, musical memorization skills do not significantly improve those for retrieving and summarizing information.

Ho, Y. C., Cheung, M. C., & Chan, A. S (2003) investigated the hypothesis that musical activity can improve verbal memory in children. This study analyzed the effect of musical training on verbal memory, suggesting that vocal or instrumental practice may improve the left temporal brain lobe's function, which in turn aids verbal memory. Neuroimaging studies have revealed structural differences in the temporal lobe of musicians. This research provides evidence that specific experiences, such as musical training in either a vocal or instrumental capacity, can influence memory development consistently and predictably. However, while this hypothesis has been validated to a certain extent, it remains a hypothesis and further research is required to confirm its veracity. A key focus in this context is determining if neuroanatomical structures, such as the temporal lobe, show different characteristics and functional patterns between children with and without musical training. Research has indicated that reading and memorizing music lyrics is more closely associated with an individual's visual ability than their verbal ability. Both memorizing music and verbal text require the application of logical rules, which in some cases can be quite similar. Nevertheless, when it comes to memorizing lengthy and intricate musical structures, the process is influenced by musical qualities unique to individuals who engage in musical activities.

Communicating with examples of classical music is suggested to have a profound influence on our overall consciousness. Furthermore, the emotional resonance that musical examples leave in our emotional state is also worth considering. It can be posited that this resonance can be used and educated rationally as early as childhood and school environments, given the benefits musical activities can bring. Rabinowitch, T. C., Cross, I., & Burnard, P. suggest that musical activities may be beneficial in fostering empathy. A piece of research examines how emotional states may emerge during a shared musical experience.

Why? One could argue that the act of making music together requires participants to be attentive to each other, coordinate their actions, and respond to each other's emotional cues. This collective process could help develop empathy by creating a sense of shared experience and fostering emotional relationships, if not to the same extent as one might hope. Making music together in a group requires active listening and responding to the musical ideas from each participant, which could be a contributing factor to a sense of union and interconnectedness, however, this may not always be the case. This activity has the potential to develop connections between individuals and a deeper understanding of each other. For instance, making music together can help to overcome individual differences and enrich all participants with diverse views and experiences.

It is often said that any musical performance can be a catalyst for the development of empathy. This is because it enables people to perceive and express a wide range of emotions, thereby promoting understanding of others' feelings. This sharing and understanding of emotions can increase our capacity for emotional engagement. On the other hand, emotional intelligence, which is associated with self-awareness, self-regulation, motivation, social skills, and consciousness, could be enhanced by actively participating in musical experiences simply as a listener. It is suggested that music could facilitate people to identify and manage their emotions, which could be a key element in interpersonal relationships.

The impact of music on individuals' emotional and physical state has also been the subject of extensive research. With the development of various technological innovations and research in the neuropsychology field, there may be an opportunity to study specific cognitive skills that focus on our everyday thinking activity. These skills include the control of emergent emotional states expressed in flexibility of thought, problem-solving skills, control of motor activity in planned and unplanned responses, creative thinking, and information processing.

One area of interest in the field of neuroscience is the way the brain processes music. When engaged in an activity such as perceiving music, the

brain appears to respond by involving different areas outside the auditory cortex. This also includes areas that are normally activated in other types of mental activity. It seems that different types of perceptions, such as auditory, visual, tactile, and emotional, may influence the brain's processing of musical information. It is evident that those who have dedicated years to studying a musical instrument exhibit responses to music that differ significantly from those of non-musicians.

In 1988, Christo Pantev conducted a similar study that yielded interesting results. It was found that when listening to a piano, the left hemisphere of the brain in musicians was 25% more responsive than that of a non-musician. This led to further research and the conclusion that musical activities can facilitate cognitive perception in childhood.

Researchers at McMaster University in Ontario analyzed and recorded the brain responses of four and five-year-old children during piano and violin sounds. The study provides preliminary evidence that children who actively engage in music may exhibit brain activity comparable to children approximately three years their senior. Research on musicians' brain activity suggests some insights into the possibility of positive changes in neurological responses. It appears that the number of cells responding to conscious and meaningful sounds may increase in proportion. This could suggest that prolonged musical training could potentially lead to more pronounced responses and physical changes in a person's brain activity.

Some suggest that playing a musical instrument has the potential to stimulate other areas of the brain, which are visible in the planning and execution of precise timed movements. The response to these controlled movements depends directly on the experience and training of the performer. It is also worth noting that differences in research between musicians and non-musicians are also rooted in the perception of the music being played. Musical activities tend to require the performer to engage in an analytical and thought process, whereas, in the case of the non-musician, the sounding music is perceived as background and not paid attention to. Therefore suggesting the perception of classical music influences the auditory-educational habits of children is of key importance in the pedagogical activity of the music teacher.

It seems that contemporary society is becoming increasingly aware of the emotional resonance of adolescents with the world around them. It is thought that including music in this process can evoke a desired emotional state in people, as well as form communities belonging to a certain musical style. Research in music psychology provides valuable information that could be integrated into music education, which highlights the importance of music for personal development and social cohesion. It is thought that classical music is of fundamental importance in the formation of musical

auditory perceptions in children. Integrating it into the learning process from an early age could be a useful way of introducing students to the world of music and systematically developing their musical abilities.

The digital age offers a wide range of information technology tools for promoting and interacting with musical works. However, there is room for improvement in the ways these tools are being used. For instance, the ability to direct and organize attention is not yet fully integrated into many of these applications, which can make it difficult for educators to harness the complete potential of these resources. This complexity is one of the reasons music educators' jobs are becoming increasingly challenging. Navigating the various activities involved in listening to, perceiving, and analyzing music is essential to help students develop musical hearing and analytical abilities. The often observed emotional state of perceiving classical music is associated with feelings of calm, contentment, and positive attunement. In a school setting, these parameters can be translated as a natural need and necessity for students to reproduce at home and socially. It is also worth noting that classical music is closely related to the cultural and historical differences of the time in which it was created. Studying it provides a deep inherited context linked to historical periods and geopolitical changes.

PEDAGOGICAL PRACTICES FOR THE PERCEPTION OF CLASSICAL MUSIC

This study examines the various ways in which students in a comprehensive school perceive classical music. It is therefore important to emphasize that educators play a crucial role in facilitating students' emotional responses through constructive dialogue that encourages self-control. The objective is to encourage students to identify and regulate their emotional states, whether positive or negative, in response to musical stimuli.

The practice of systematic self-reflection within the context of music education in the general school environment enables students to develop the skills necessary for creating and sustaining a calm and positive emotional atmosphere during the course. These habits facilitate an emotional engagement with classical music that can be transformed into a permanent characteristic of the individual, extending from school to home and social environments. It is therefore necessary to ensure consistency and continuity in the learning process to achieve such an outcome. Consequently, pedagogical scenarios are presented, delineating methodologies for the perception and analysis of emotional states in first-grade students evoked by classical music examples.

To meet the pedagogical needs of the present situation, a selection of brief musical examples has been made, including "Baba Yaga" (The Grandmother of Witches) and "The Sick Doll" by Tchaikovsky, a section

of "Night on Bald Mountain" by Mussorgsky and "Virgin Mother of God, Rejoice" by Rachmaninoff. The works are related to the curriculum and the acquisition of theoretical knowledge, and they have different characters, which accordingly evoke contrasting emotional states in the listener.

The musical composition "Saint John's Eve on Bald Mountain" by Modest Mussorgsky, usually shortened to "Night on Bald Mountain" (from Mengden's drama "The Witch", Rus.: «Ведьма»), represents an important meeting point between music and psychoacoustics. Classical in nature and structured as a musical embodiment of a legendary coven of witches, it can evoke powerful emotional responses in listeners by conveying visuals and symbols from folk mythology. Although a piano version exists, children listen to the musical illustration performed by a symphony orchestra. The pupils' initial reaction to the piece is one of fear, excitement, and suspense, which are stimulated by the first nine bars of the piece and are reinforced in the brass-sounding theme that follows. The strong dynamics and fast tempo reinforce the aforementioned effects in the children, which they associate with the title of the work.

The selection of a musical excerpt from this piece of music is based on its inclusion in the corresponding first-grade music textbook. An essential aspect of the music appreciation process is familiarity with the context or libretto of the selected musical example. This enriches the pupils' musical perception, helps activate their musical memory, enhances their knowledge and interest, as well as the development of their imagination through visualization. Furthermore, it facilitates the development of concentration by following musical thought. An interdisciplinary approach can be employed to reinforce the effects described. In this particular case, the tone poem "Night on Bald Mountain" can be represented through Francisco Goya's painting "Witches' Sabbath".

Classical music can stimulate children's imaginations, prompting them to create imaginative images of different kinds. The sound of "Baba Yaga" and "Night on Bald Mountain" evokes negative emotions in pupils. Through the process of clarifying these emotional states, it is determined that the majority of children experience fear of "Baba Yaga", and at "Night on Bald Mountain", they imagine the old woman flying in a terrible storm with lightning and thunder.

Despite the disparate genres of the two works, students identified similarities, including a fast tempo and strong dynamics. These elements serve as a unifying link that evokes an association in the children's minds. Interestingly, after a verbal analysis of the momentary emotional states, students expressed a preference for and memorized both pieces of music. Repeated listening diminished the listeners' anxiety, while the imaginative pictures they envisioned increased, as did their interest.

A student's understanding of classical music parallels their ability to comprehend and interpret artistic works. When encountering a literary text, students are guided through many activities, including reading, discussion, narration, and others that foster their comprehension of the content. When introducing students to a sample of the classical musical style, students are initially required to listen to the piece, then listen to a talk, and then listen to the piece again, but with the task of tracing the musical thought; finally, they are tasked with verbally portraying the imaginative scenes summoned by the music.

A contrasting emotional response is associated with the short piano piece "The Sick Doll." Its sound is distinct, aiming to present different characters, tempos, and dynamics. Pupils experience sadness, pity, compassion, love, and humility as they hear it. These emotions are triggered by the piece's title, slow tempo, and remarkable dynamic nuance. Engaging in open dialogue with each child reveals that they understand love and humility as demonstrated through acts of kindness and caring for neighbors. Children particularly enjoy receiving attention from adults, associating the title and sound of the piece with concepts such as tending to the sick and providing care. Additionally, in this age group, they often represent their toys as friends they care for. This state is associated with feelings of affection, love, humility, and compassion.

One aspect of the first-grade curriculum is learning the meaning of the terms "choir" and "conductor". For the experiment, a specific original example was selected—choral music related to the rituals of Eastern Orthodoxy. This is the piece "Virgin Mother of God, Rejoice", which is part of the All-Night Vigil by Sergei Rachmaninoff and again conveys a contrasting emotional charge. The pupils' response to this example of choral art is expressed in their focused attention and composure during the performance. In the discussion section of the class, all participants unanimously agreed that they enjoyed the piece because it provided them with a sense of tranquility, happiness, and humility.

The deliberate use of methodological approaches for analyzing students' immediate emotional responses to music aids in understanding and positively engaging with the art of music. How does that happen? Students develop an appreciation and interest in classical music when it is presented in an age-appropriate manner. Furthermore, the introduction of questions designed to introduce and test theoretical knowledge are readily assimilated and understood with interest by students.

The auditory experience expressed through choral music plays a pivotal role in the cognitive development of children. The presentation of musical samples in reverse age order, comprising a mixed choir, a single choir, and a children's choir, allows for the exploration of the potential of choral art.

Specifically, it sets the stage for directing attention to the children's choir, whose members fall within the same age group as the listeners. This is likely to spark interest in extracurricular activities related to choral music, as well as participation in school celebrations and events involving singing components.

Concerning the methodological approaches described thus far, it can be summarized as follows:

1. Pupils are capable of perceiving the auditory stimuli in musical compositions when specific tasks are set during the presentation of said music.
2. The selected musical examples are employed to facilitate the acquisition of the necessary theoretical knowledge.
3. The use of musical illustrations is an effective means of controlling the behavior of pupils.
4. It is of the utmost importance that, following the presentation of the musical example, pupils are encouraged to verbalize their emotional state and make judgments regarding the example presented.

It can be concluded that the introverted nature of classical music, which is the product of the composer's deep self-absorption, predisposes pupils to an emotional state through which they can gain insight into their inner experiences. Verbal communication enables each child to express the emotional state the music has invoked in them. By listening to and considering the opinions of their classmates, students develop a model for understanding and expressing their own emotional experiences in a social context. This process helps them accept, analyze, control, and express their personal emotional experiences. By listening to and commenting on short musical forms, students direct their attention to their inner worlds, which is necessary for their development into mature adults. The presented short musical pieces demonstrate first-signal emotional reactions such as fear, joy, peace, and love. An immediate and detailed discussion concerning the root cause of each emotional state allows the child to explore the elements that trigger an emotion, thereby reaching into their mental landscape.

The following lines propose a strategy for establishing cross-curricular connections and cultivating the creative faculties of scholars. In this instance, the creative imagination is evidenced in the form of an image, specifically a child's drawing.

THE IMPACT OF CLASSICAL MUSIC ON THE CREATIVE IMAGINATION OF STUDENTS

This section of the present text once again illustrates the limits of the pupils' imagination, presenting it from a different perspective. The audible music is visually represented by all participants in the pedagogical context.

As previously stated, the capacity to perceive and comprehend a classical composition is contingent upon the imagination, fantasy, and associative thinking of the students. The implemented pedagogical experiment encompasses a study of the potential to influence learners' conduct in a school environment through a specifically curated musical ambiance. During the teaching activity, several points were identified that are constant for each music lesson and are directly related to the familiarity and perception of a musical piece. It is important to reiterate that to achieve lasting listening habits, the reproduction of the aforementioned tasks should be recalled by the teacher to the children in every lesson. This will ensure that musical phenomena are permanently registered in the students' memories and are always accessible when needed in the out-of-school environment.

1. The perception of music is inextricably linked with the pursuit of a specific goal, whether it be following the melodic line, maintaining a consistent tempo or dynamic range, or identifying the instrumentation and composition of an orchestral performance.
2. In cases where listening to and perceiving music is related to a specific purpose, it is necessary to concentrate on the musical example under examination.
3. It is important to note that the potential detrimental factors to students' concentration must be considered. One such factor is the application of specific psychological approaches to the inner sense of silence within oneself.

It is a well-documented phenomenon that auditory perception can be more precise and concentrated when visual perception is limited. This occurs when the signals from the auditory apparatus dominate those from the visual organs. In such a situation, the eyes are closed and the ears become more sensitive to sound. Accordingly, for the experiment, it is recommended that the student place their head on the desk in front of them and simultaneously close their eyes. This approach facilitates concentration and isolation from factors that might otherwise interfere with the experiment in the classroom. It is a simple and effective method that enhances the straightforward and enjoyable approach to the music tasks set for the lesson.

Mastering a class can be a challenging task for the teacher. The emotional state of students can change rapidly, especially given their age. If this emotional state shifts, it can immediately impact their attitude. In a conducive learning environment, students may also exhibit calmness and humility. Using classical music selected for classroom listening has been shown to provide the necessary calm and pleasant atmosphere for the educational process to take place. The presented experiment confirms these aspects of the impact of classical music samples and goes further, revealing possibilities

and approaches to overcome the aggression often found among students.

The objective of this experimental work is to apply novel methodologies in the classroom to enhance students' listening and appreciation of classical music. This approach relies on the interaction between students and the selected classical music, resulting in the following outcomes:

1. The graphic depiction of the interaction;
2. The establishment of an environment conducive to creativity;
3. The achievement of optimal concentration levels during work activities;
4. The observation of a positive adjustment in pupils' behavior under the influence of the music.

To fulfill the requirements of this particular activity, a portion of Sergei Rachmaninoff's *All-Night Vigil* is utilized once again, in a manner analogous to the aforementioned pedagogical experiment. It is imperative to note that the classes and pupils have never previously encountered the musical piece in question.

The music selection is not arbitrary. It is a genre that is stylistically and formally unconventional and significantly divergent from the musical preferences of the children. Contact is preferred in this case due to the presence of a text that provides the possibility for easier understanding and perception. The chosen musical illustration serves a specific task in the music lesson: it evokes a reception (a perception and a reaction) similar to that of children's music or other music genres. The pupils' reaction to interacting with this example of choral art is documented through their drawings, which illustrate the depth of their musical experiences. Another aspect of communication in this case is capturing the attention of the young audience.

The experimental work proceeds in several successive stages:

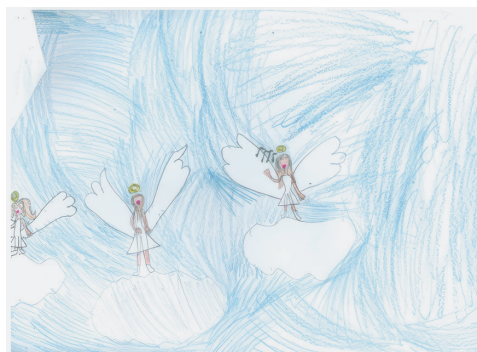
1. Familiarizing the students with the task.
2. Guiding the pupils into the described music-listening mindset.
3. Listening to Part VI of the *All-Night Vigil* – “Virgin Mother of God, Rejoice”.
4. Re-listening to “Virgin Mother of God, Rejoice” 2 to 3 times, depending on the students' concentration levels.
5. Instructing the children to draw the emotions that arise, having already distributed all the necessary materials in advance.
6. Conducting a discussion in which students share the individual musical imagery summoned by the music with their classmates.
7. Introducing information about the composer, the piece, and the place of performance.
8. Tracking pupils' behavior after the lesson with the specified illustrative listening material and recording its impact on pupils' emotional state.

The following text presents the sequence of experimental work conducted with grade I pupils.

Any educator who has worked with first graders will agree that at this age children quickly lose concentration and become noisy. Therefore, a 35-40 minute lesson is often problematic. This necessitates a clear and specific setting of tasks and the provision of small-volume, compact information.

The results yielded intriguing conclusions. The children demonstrated a positive response to the selected music and expressed a willingness to hear it again in the subsequent music class. The emotional reaction to the music was recorded in the study through the drawings presented. From the following illustrations, it can be discerned that the pupils perceived a choir with a conductor, a wedding, a church with angels, the sky, and stars. These illustrations demonstrate the positive influence of the specific musical example on the pupils' emotional state and imagination.







Within this pedagogical context, where children create visual images in conjunction with musical examples, the process occurs through visualization, necessitating that teachers stimulate children's imagination by elucidating the musical content and the expressive means present in each musical example in question. The provision of continuous explanations of elementary concepts such as types of tempo, dynamics, and rhythm assists in the memorization of these concepts and their comprehension in concrete musical works. The effectiveness of this method is demonstrated by the ability of children, in specific circumstances such as when listening to the hymn "Virgin Mother of God, Rejoice", to create pictorial shapes and scenes without any prior auditory influence. The integration of this method by music educators into their teaching and utilization of audiovisual resources accessible via the Internet creates an optimal learning environment for fostering the development of all aspects of the perceptual and attentional habits associated with sound information.

The impact of the implemented methodology is discernible, as proven by the emergence of a perceptible correlation between the musical color palette and the pupils of the class. Warm and light hues, such as yellow, orange, and red, are predominant, though cooler shades, including light blue and green, are also present.

Following the conclusion of a lesson in which the aforementioned work was presented, it was observed that students exhibited altered behavioral patterns. Typically, after the lesson, when exiting the classroom, pupils demonstrated impatience which manifested through crowding around the door and running through the corridors of the school, accompanied by shouting. However, following their interaction with Rachmaninoff's music during the experimental hour, the children's attitude was found to be markedly different. The students left the classroom calmly and quietly. These changes were also evident in the inter-lesson. This situation indicates a long-lasting balancing effect on the emotional state of the pupils as a result of the music lesson conducted this way. There was a difference in the behavioral pattern of the pupils who participated in the experimental model compared to the behavior of the neighboring first-grade class that did not participate. The former exhibited a lack of characteristic emotional outbursts, while the latter displayed the standard manifestations of shouting and running in the school corridors. The observations thus far provide evidence that music has a positive effect on the emotional state and behavioral patterns of pupils. Depending on its stylistic characteristics, the influence can be either positive or negative. Classical music has a predominantly positive effect on the emotional state of young students.

The experimental model, based on Rachmaninoff's compositions, was implemented identically in four classes of first-grade students. The experiment

was conducted over two years. The conclusions derived from the results of the experiment are valid for all first-grade students. It was observed that the presence of the selected musical illustration had a positive impact on students, as did the emotional impact of the music itself. Furthermore, the evaluation of classical music among first-grade pupils also transformed, indicating a shift in interest, preference, and approval. These findings provide a rationale for the incorporation of greater quantitative representation of this subject matter in music curricula.

The derived experiment reveals another significant aspect of the learning process: the role of a music pedagogue-specialist, who plays a pivotal role in the musical and theoretical development of first-grade pupils. The applied learning model enables the construction of musical auditory representations, which commence in the initial music education of first-grade scholars. This assists in the development of listening skills and experience. These processes serve as a foundation and contribute to the acquisition of complex music-theoretical and historical knowledge, which is essential in the formation and enrichment of students' general musical culture. The acquisition of such knowledge would be significantly hindered if the primary pupils' aural experience was absent. For the needs of current educators and learners, it is necessary to stress that these types of experimental work can be applied to other age groups. A fundamental guideline is the consistency of the demands placed on students within the learning environment, both during the lesson itself and in the introduction of the rules of the music perception activity, as previously described.

It is acknowledged that difficulties may arise in controlling the behavior of students in the junior high and high school stages, particularly in instances where children utilize various musically related activities to express inner emotions through their physical manifestations, such as dancing. To overcome these disruptions, it is essential that the music educator demonstrates extreme patience and can persuade the students to perform the set tasks. In such cases, it is appropriate to apply technical means to illustrate the musical content selected for the lesson. This solution naturally diverts attention from the potential for expressing the emotional state evoked by the music, instead directing it to the visual receptors. This allows for the influence of musical preferences and the gradual education of new audiences through pedagogical influence. Frequently, pupil outbursts at the physical level are primal, and overcoming them depends on directing attention to other activities during the lesson.

Visual presentation of a classical work facilitates the integration of classical music and children's contemporary social activities, particularly those involving learning through illustration. This process enables the recognition of musical instruments and forms, as well as the representation of diverse genres present in music curricula. The incorporation of interactive

methods in the lesson aligns with the objectives of the subject of music and stimulates interest in various music performance genres among students of all age groups.

CONCLUSION

The contemporary lifestyle offers children access to a diverse and unfiltered range of information, providing them with direct and indirect experiences that extend beyond the scope of knowledge held by previous generations in the same age bracket. The selection of social media platforms and the preferred types of content offered on these platforms represent a commercial aspect that, in turn, influences contemporary social vision and culture.

Years of research result in the pedagogical practices presented and studied by elementary and middle school students. Arguably, classical music enhances students' cognitive abilities and provides enhanced musical and auditory experiences, regardless of their family and social backgrounds. Nurturing a rich musical listening experience in children as early as first grade is of great importance, as this will contribute to their musical development and general knowledge of different types of music.

During primary school education, children are introduced to the fundamentals of music theory, the structural elements of musical compositions, and the historical and stylistic contexts of music. The information is presented engagingly and readily absorbed by the pupils, thereby equipping them with the necessary skills to navigate future social interactions. Through listening, perception, and brief verbal analysis, students develop their aural skills, comprehend the significance of each element of musical expression, and cultivate a positive attitude toward high professional art.

Finally, the presented methodological techniques for the perception of classical music in the school environment facilitate children's comprehension and appreciation of its positive impact on their emotional, cognitive, and social development.

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About the Autor:

Dr. Marina Apostolova-Dimitrova, Asst. Professor, Sofia University 'St. Kliment Ohridski', Faculty of Educational Studies and the Arts.

Scientific interest: music pedagogy, psychology and in particular studies in the field of music prichology, choral art, conducting

E-mail: mgapostolo@uni-sofia.bg

ВЕЛИКАТА МУЗИКАЛНА КНИГА ОТ АЛ ФАРАБИ – СРЕДНОВЕКОВЕН ОБРАЗЕЦ ЗА МУЗИКАЛНОТЕОРЕТИЧНО ИЗСЛЕДВАНЕ

Д-р Илия Михайлов

Резюме: *Великата музикална книга* (Kitab al-Musiqa al-Kabir) от ислямския философ от Златната ера Ал Фараби е трактат върху музиката на арабски език от X в. Съставена е от две части: първата представлява въведение, в което се разглеждат определението за мелодия и нейните подразделения, произходът на музиката, както и някои акустични проблеми. Втората част е посветена на спецификата на популярните сред арабите музикални инструменти, разнообразието от ритми и съставянето на мелодии. Повлиян от теорията на Питагор за хармоничните съотношения, Фараби дава подробно определение на източната музика, разкрива нейните категории, описва елементите, от които се формира музикалното произведение. Авторът систематично и подрбно обяснява значението на индукцията, като подкрепя категорично с доказателства теорията си, че много от изведените от него принципи са продобити чрез сетивен опит, както е в астрономията, оптиката, медицината и други науки.

Ключови думи: музика, педагогика, средновековно, източно, музикаланотеоретично, философия, индукция, сетивен опит

Al-Farabi's Great Book of Music – A MEDIEVAL MODEL FOR MUSIC THEORETICAL RESEARCH

Dr. Ilia Mihaylov

Abstract: *The Great Book of Music* (Kitab al-Musiqa al-Kabir), by the Golden Age Islamic philosopher al-Farabi, is a X th. century treatise on music in Arabic. It consists of two parts, the first being an introduction in which the definition of melody and its subdivisions, the origin of music, and some acoustic problems are discussed. The second part is devoted to the specifics of musical instruments popular among Arabs, the variety of rhythms, and the composition of melodies. Influenced by Pythagoras' theory of harmonic relationships, Farabi gives us a detailed definition of music, reveals its categories, and describes the elements from which a musical work is formed. The author systematically and subversively explains the importance of induction, and supports his theory emphatically by evidence, asserting that many of the principles he derives are acquired through sense experience, as in astronomy, optics, medicine, and other sciences.

Keywords: music, pedagogy, medieval, eastern, musictheoretical, philosophy, induction, sensory experience

УВОД

Трудовете на средновековния учен Ал Фараби¹, посветени на музикалната теория, за съжаление в голяма степен са маргинализирани и недооценени от европейските музикални медиевисти. Въпреки че е един от най-влиятелните теоретици на близкоизточната музика и автор на изключителни коментари върху произведенията на древногръцките музикални теоретици, тези аспекти от многобройните му съчинения остават в сянката на философските му трудове. Вероятно това е,

¹ Малко се знае за живота на мюсюлманския учен Абу Наср Мухаммад ибн Мухаммад ибн Уздаг ибн Тархан ал Фараби (Al-Farabi). Вероятно е роден през 870 г. в място, наречено Фараб или Фарайб. Учените не са единодушни за етническия му произход – някои твърдят, че е тюркски, но в по-новите изследвания се посочва, че той вероятно е персиец. Премества се в Багдад; през 943 г. заминава за Сирия (Дамаск), а след това в Египет. Умира в Дамаск около декември 950 г. или януари 951. Ал-Фараби има два основни интереса – философия (в частност логиката) и музика. Интересът към философията обяснява защо той е известен като „Вторият учител“ (първият, разбира се, е Аристотел). Практикуващ музикант, приема се, че е свирел майсторски на уг.

защото от около сто и шейсет произведения, приписвани на Фараби, само осем са за музика, от които четири оцеляват (Sawa, 1983–84: 3). Или поради това, че приносът му към музикалната теория често се заплита в легендарни разкази, които придават свръхестествено измерение на таланта му на музикант. Разказва се например, че той можел да раз *Liber Chronicarum* смива, разплаква и приспива слушателите си против тяхната воля (Khallikan, 1868: 309).



Фиг. 1. Изображение на Ал Фараби от 1493 г. в *Liber Chronicarum*

От творчеството на Фараби, посветено на музиката, в настоящата студия се спираме *Великата музикална книга* (*Kitab al-Musiqa al-Kabir*). Тя е считана за едно от най-важните, сложни философски раздели. Фараби пише труда си за Абу Джафар Мохамед ал Касем Караки, везир на халифа Ал Рази (940 г.), който желае да се запознае с науката за музиката според древногръцките теоретици. Авторът се съгласява с молбата му, тъй като открива сериозни недостатъци в съчиненията на древна Елада, които са били достъпни в арабски превод. Според него те са дължат на недобрия подбор на съчиненията, на лошия превод от старогръцки на арабски език, както и на недостатъците, които открива в съчиненията на някои свои предшественици – философа Ал Кинди (800–877) и певеца, композитор, лютниер и теоретик Исхак ал Маусили (767–850) (Sawa, 1989:14).

Фараби е логик и практикуващ музикант и неговата теория претендира да отрязва ясно и открито практиката. Той излага основно древногръцката музикална теория, но също така запознава

читателите си с онези аспекти за музиката, които не са приложими в Близкия изток. Тъй като везирът не е бил запознат с изкуството и теорията на музиката, Фараби обяснява музиката, като заимства термини, понятия и парадигми от гръцките науки и съвременните дисциплини като аритметика, евклидова геометрия, аристотелова логика, архитектура, гражданско и машинно инженерство, политика, арабска граматика, фонология, прозодия, поетика, реторика и коранични науки (Sawa, 1990). В допълнение към гръцките теории той описва и музикалните практики от своето време и произход, т.е. ранната епоха на Абасидите от Ирак, Персия, Трансйордания, както и тези на Омаядите от ранната ислямска епоха в Мека, Медина и Дамаск (Sawa, 1989:14-17).

I. ВЕЛИКАТА МУЗИКАЛНА КНИГА

Великата музикална книга (Kitab al-Musiqā al-Kabir) съществува в няколко ръкописа¹, както и в арабско издание (Farmer, 1965: 27-28; Sawa, 1989: 18-20; Shiloah, 1979: 104-07). По-късно е преведена на иврит от Йосиф бен Юда ибн Акнин (живял ок. 1150 – 1220 г.) и на френски език от барон Рудолф д'Ерланже (D'Erlanger, 1930-59).²

Трактатът е в два тома. Първият том е разделен на две книги, но това твърдение е подвеждащо и невярно. Всъщност първият том е разделен на три много ясни части, наречени от автора Книга на въведението (част 1), Книга на елементите (част 2 или Първа книга) и Книга на инструментите (част 3 или Втора книга). Вторият том се състои само от една част, наречена от автора Книга на композицията (част 4 или Трета книга). Всяка от тези книги включва по две есета. Така общо има осем разказани есета в четири части.

В предговора към Великата музикална книга Ал Фараби определя мотивите за създаването ѝ като: „...желанието да опознаем изкуството на Музиката така, както са го познавали древните“ (D'Erlanger, 1930:1).

По нататък той продължава, казвайки ни, че:

За да бъдем перфектни теоретици, в която и да е наука, са необходими три условия: да познаваме добре всички принципи, да имаме способността да изведем необходимите последствия и взаимовръзки от тези принципи, принадлежащи на тази наука, да можем да опонираме на грешните теории и да анализираме мненията, изказани от други автори, за да разграничим вярното от погрешното. (D'Erlanger, 1930: 2)

² За тази студия ползвам единствения до момента пълен превод на европейски език, осъществен от барон Д'Ерланже, за чието голямо значение е отделена последната глава от настоящото изложение.

Книга на въведението (част 1) разглежда и извежда основните музикални принципи и правила. Тя се състои от две есеа. Първото есе представлява увод в музикалното изкуство и се занимава с философията на музиката, а второто – със същността на музикалната наука и елементи на акустиката.

Съдържание на темите (лекциите) на първото есе:

Дефиниция на мелодията; Теория и практика на музиката; Инструментите (гл. 1, с. 5) – Разположение (диспозиция) на музиката; Изобретяване на мелодията (гл. 2, с. 8) – Различните родове музика произвеждат върху душата различни ефекти (гл. 3, с. 13) – Музикалният талант: гласът и свиренето на инструменти (гл. 4, с. 17) – Произход на музиката (гл. 5, с. 18) – Изобретяване на инструментите (гл. 6, с. 21) – Музикалното обучение (гл. 7, с. 23) – Теоретичната наука; Теория на музикалното изкуство (гл. 8, с. 24) – Преценка на чувствата и интелигентността; Основни принципи, това, което е „естествено“ в музиката (гл. 9, с. 30).

Съдържание на темите (лекциите) на второто есе:

Продължение на предишния параграф: „Естествена“ звукова чувствителност, хармония или съгласуване, усещания за несъгласуване (гл. 1, с. 37) – Търсенето на „естествените тонове“; музикалните интервали; октавата (гл. 2, с. 41) – Инструментите, предопределени за извличане на „естествените“ тонове; Сахруда (гл. 3, с. 42). – Угът (Аютнята) – (гл. 4 с. 44) – Групиране на нотите, гамите (гл. 5, с. 49) – Основни интервали – октава, квинта и кварта, и тон (гл. 6, с. 53) – Интервалът „остатък“ или Лима (гл. 7, с. 54) – Разделяне на квартата на три интервала, родовете (genre) (гл. 8, с. 55) – Дискусия за полутона, стълбица, формирана от 12 полутона (гл. 9, с. 63) – Причината за височината на звуците (гл. 10, с. 64). – Представяне на нотите чрез цифри, теоретични и практически идеи за нотите (гл. 11, с. 65) – Консонанси (гл. 12, с. 67) – Прости съотношения; Произвеждане, разделение, събиране и изваждане на съотношенията (гл. 13, с. 72).

Основни идеи

Книга на въведението разглежда основните принципи и правилата за извличането им.

Всяко теоретично изкуство се състои от принципи и от това, което следва от тях. По този начин, както и в другите изкуства, познаването на теорията на музиката изисква да се познават основните ѝ принципи. След това човек трябва да знае правилата

или общите положения, чрез които се извличат всички тези основни принципи на изкуството, тъй като пълното им овладяване също е от съществено значение за теоретика. Накрая, тези правила дават възможност на човек да определи точно в какво се състои и в какво не се състои изкуството на музиката, както и възможността да се избягват грешки. Това е начинът, по който човек открива изкуството на музиката и нейния характер, както и обучението, подходящо за този, който би изследвал това изкуство.

Книга на елементите (част 2) съдържа втората двойка есета от Великата музикална книга. Тя е посветена предимно на акустичните принципи и самите елементи. Разглеждат се занаятите (ḡenā'a) на музиката, подредени според три изкуства (ḡann). Първото изкуство включва основни теоретични елементи като акустика, музикални интервали, мелодични и ритмични модуси. Ал Фараби съобщава, че гърците, както и ранните автори в Близкия изток, ограничават изследванията си само до това изкуство (Sawa, 1989:15).

Съдържание на темите (лекциите) на първото есе:

Принципи на физиката: Произвеждането на звука; неговото предаване (гл. 1, с. 80) – Тонът; дефиниция; тела, които произвеждат тонове (гл. 2, с. 81) – Причини за височините и тежненията; причини, които може да измерим, и причини, които не може да оценим; взаимоотношения между нотите (гл. 3, с. 82) – Музикални интервали: двойна октава, кварта, квинта, тон; консонантни и дисонантни взаимоотношения; големи, средни и малки интервали (гл. 4, с. 86) – Аритметически правила за събиране, разделяне, изваждане на интервалите (гл. 5, с. 93) – диафонииите(?), различни видове консонантни интервали: големи и средни и симфониращи и малки или заплетени (гл. 6, с. 100) – Роговете (гл. 7, с. 101).

Съдържание на темите (лекциите) на второто есе:

Групи, по-големи от кварта; свършена група или двойна октава (гл. 1, с. 116) – Имена на нотите в групата; фиксирани ноти и мобилни ноти (гл. 2, с. 119) – Тоналности (гл. 3, с. 129) – Смесване на нотите и интервалите; смесване на групите и тоналностите (гл. 4, с. 136) – Еволюция на мелодията посредством нотите (гл. 5, с. 145) – Ритъмът (гл. 6, с. 150) – Конструирането на инструмент за експериментална проверка на теорията (гл. 7, с. 158) – Финалисите на мелодиите (гл. 8, с. 160).

Основни идеи

Вече видяхме, че Ал Фараби описва първата от втората двойка лекции в Книга на елементите като справяне с правилата за извличане

на тонове, интервали и други подобни и тези извлечения всъщност се изясняват много подробно в хода от тази лекция. Второто есе се отнася до съставните части на това изкуство и в тази връзка Ал Фараби често използва израза „първи принципи“ (D'Erlanger, 1930: 115), например в описанието на темите, обхванати във второто от двете есета за елементите на музиката. Също така в двете есета се разглеждат „рудиментите“ (пак там: 162), т.е. основите на музикалното изкуство, и в края на второто есе ще срещаме този втори термин. Човек обаче трябва да знае как да установява тези основи и това е направено с помощта на правила. Както обяснява Ал Фараби в началото на второто есе за елементите, тези правила заедно с „първите принципи“ са били обект на първото есе за елементите.

Това са „правилата, чрез които човек извлича тоновете и интервалите“ (пак там: 115), които, както ще видим, са сред зачатъците на музикалното изкуството. По този начин втората двойка лекции в Книга на елементите извлича всички елементи и също представя правила за използването им. В нея авторът представя сложни изчисления на съотношенията между тоновете и големината на интервалите, дава упътвания за добавяне и изваждане на един интервал от друг, както и за обсъждане на броя и имената на нотите в неговата система в сравнение със системата на древните гърци. Но тъй като тази втора двойка лекции се занимава с нещо повече от самите елементи и основи, терминът „елементи“ включва някои от най-трудните понятия, чиито подробни описания могат да ни позволят да разберем (само донякъде) тези терминилогии. Втората лекция завършва с набор от таблици, представящи „смесванията на всички „родове“ (пак там: 137-142) (видове звукореди, ладове) и изброява сложни изчисления на ноти, интервали и „тоналности“ във всяка група, както и тези на останалите ноти в групата, които са консонантни или дисонантни.

Накрая в Книга на елементите научаваме, че при съставянето на мелодия човек избира нотите от една от различните групи – родове. „Родът това е кварта, разделена на три интервала“ (пак там: 116). Техните най-важни отличителни черти са конкретният звукоред, „техният състав“ от различни възможни комбинации от микроинтервали в рамките на кварта, квинта и октава. Те са назовани и класифицирани по дължина и стоят в основата на големи части от неговата система.

Третата двойка есета от Книга на инструментите (част 3) обсъжда музикалните инструменти. В тях Фараби се занимава подробно с описанието на обичайните музикални инструменти и с това как на тях могат да се получат обсъжданите в теорията тонови системи.

Сред тези инструменти виждаме *уд* (лютня), багдадски и хорезенски *тумбур* (пандора), *мезмар* (флейта, или тръстикова тръба), *сорнай* (обой), *рабаб* (ребека), *мезафра* (лира) и *сандж* (арфа).

Съдържание на темите (лекциите) на първото есе:

Инструментите, използвани като контролен експеримент на теорията (гл. 1, с.164) – Описание на лютнята, струни, гриф и прагчета; обичайно настройване; октавови повторения на нотите (гл. 2, с. 165) – Осъществяване на интервали върху лютнята (гл. 3, с. 179) – Стълбица на лютнята; „динамис“ и „индивидуални ноти“; техният брой (гл. 4, с. 185) – Консонанси на нотите на лютнята (гл. 5, с. 193) – Консонансът „лима“ и този от четвърт тон; „случайният консонанс“ (гл. 6, с. 201) – удължаване на стълбицата на лютнята; петата струна (гл. 7, с. 204) – Други видове настройване на лютнята, различни от общоприетите (гл. 8, с. 207).

Съдържание на темите (лекциите) във второто есе:

Тунбури; Багдадски тунбур; прагчета с еднакви разстояния и прагчета с променливи разстояния (гл. 1, с. 217) – Други настройвания; фиксиране на „родовете“ (гл. 3, с.242) – върху този инструмент (гл. 2, с. 226) – Хурасански тумбур (гл. 3, с. 242) – Съответствие на нотите на хурасанския тумбур с тези на лютнята (гл.4, с.249) – Други настройвания (гл. 5, с. 258) – Флейти; височини и низини при флейтите (гл. 6, с. 262) – Видове флейти (гл. 7, с. 268) – Рабаб (гл. 8, с. 277) – Други настройвания на рабаба (гл. 9, с. 280) – Арфи (гл. 10, с. 286).

Основни идеи

Третата двойка есета в *Книга на инструментите* (част 3) се отнася до музикални инструменти, като първото есе започва с кратко описание на това, което ще последва. (нак там: 164-165). След като забелязва, че вече е посветил две есета на основите и елементите на музиката и че вече е показал как тези елементи, описани теоретично, могат да бъдат изпитвани от сетивата с помощта на конструиран за целта инструмент, Ал Фараби предлага да покаже как могат да бъдат изпитани тези елементи на музикалните инструменти, които действително се използват. В края на втората лекция за инструментите той пише, че в двете лекции се е занимавал с инструментите, които се използват най-много в неговата страна, показвайки нотите и групите на звукоредите, които са подходящи за всеки един от тях. По този начин той се обръща не само към други теоретици, но и към практикуващия музикант (нак там: 304-306). Предлага да се проучи всеки от инструментите и да се покаже кои

са способни да издадат всички тонове и кои могат да произведат само някои от тях. Накрая изрично подчертава връзката между нотите, които трябва да бъдат произведени (изсвирени на музикални инструменти), и изчисленията и аранжиранията, които попадат в предходната обща лекция в *Книга на елементите*. Ал Фараби използва лютнята, за да илюстрира извеждането на всички тонови височини в неговата система.

Особен интерес за нашето изследване представлява микроинтервалността и използването на четвърт тонове, както и указанията за изпълнението им с различни части на пръста. На фиг. 61 (с. 173) ясно се вижда, че авторът различава пет височини между тоновете *до* и *ре*: *до*, *ре бемол*, *до диез*, *ре висок бемол*, *ре*. Подобни микроинтервали намираме и на другите струни (фиг. 66–70, с. 187–192).

„Микроинтервалите в източната музика са доста различни и доста на брой, но в практиката може да се задоволим с използването на четвърт тонове“ (пак там: Предговор, с. XV) – твърди друг голям специалист ориенталист – баронеса Кара де Во, написала предговора към цитирания труд на д'Ерланже.

Четвъртата и последна двойка есета са поместни в *Книга на копозицията* (част 4) и разглежат музикалното съчиняване на мелодията: първото – предимно с ритъма, а второто – с различните видове мелодии и техния състав.

Разглеждането на ритъма в първото есе е една от трудните области във *Великата музикална книга*. Изтъкнатият германски учен Екхард Нойбауер смята, че главите, посветени на ритъма, са непроницаем гъсталак и че самият Фараби е осъзнал или пък е бил убеден от приятели, че е необходимо повторно разглеждане (Neubauer, 1968–69: 196–97)³. Това Фараби извършва в два последващи трактата: *Ketab al-īqa at* и *Ketab ehsa al-īqa at* (Sawa, 1989: 20, 36–37).ⁱⁱ

Паралелно с музиката, изградена върху ритмични режими, която е сравнима с поезията, е отбелязано, че са съществували и неизмервани видове музика (безмензурни), сравними с речта. В безмензурната музиката пропорциите на продължителността не са цели числа. Важно е да се отбележи, че тези музикални жанрове съществуват и до днес в Близкия изток: безмензурната музика е сравнима с персийската *аваз* (q.v.); арабските *маулал*, *лаяли* и *таксим* и турските *газел* и *таксим*, докато измерената е сравнима с персийската *танзиф*, арабския *моуласах* и турските *персев* и *семай*.

³ Цит. по: George Sawa, FĀRĀBĪ v. Music, Encyclopædia Iranica, <http://www.iranicaonline.org/articles/farabi-v> (посетен 20 април 2024).

Съдържание на темите (лекциите) на първото есе:

Дефиниция на мелодията (гл. 1, с. 2) – Пълни и непълни групи (гл. 2, с. 3) – Таблица на групите; консонанси и дисонанси (гл. 3, с. 6) – Еволюцията (гл. 4, с. 18) – Ритъмът (гл. 5, с. 26) – Основният ритъм; ударните инструменти (гл. 6, с. 27) – Генериране на ритмите, тръгвайки от основния ритъм (гл. 7, с. 29) – Съставни ритми (гл. 8, с. 29) – Несъставни ритми (гл. 9, с. 31) – Повтарящи се перкусии (гл. 10, с. 34) – Допълнителни перкусии (гл. 11, с. 37) – Арабски традиционални ритми (гл. 12, с. 40) – Композиране на мелодиите (гл. 13, с. 49).

Дискусията във второто есе се занимава с музикалната композиция, съзвучията и дисонансите, мелодичните движения и ритмичните режими, използвани в практиката, както и с конкретни подробности относно вокалната и инструменталната изпълнителска практика, връзката между езика и музиката, класификацията на видовете гласове и предназначението на музиката. Благодарение на ясното описание на музикалните практики, направено от Фараби, можем да видим колко много неща са оцелели до наши дни (Sawa, 1981:73-86).

Съдържание на темите (лекциите) на второто есе:

Вокалните мелодии; Човешкият глас (гл. 1, с. 53) – Фонемите (гл. 2, с. 58) – Фразирането (гл. 3, с. 61) – Адаптация на гумите към музиката; Пълни и празни ноти (гл. 4, с. 66) – Песнопения на празни ноти (гл. 5, с. 70) – Песнопения на пълни ноти (гл. 6, с. 75) – Смесени песнопения (гл. 7, с. 76) – Съставни и несъставни песнопения (гл. 8, с. 77) – Композиция на вокалната мелодия (гл. 9, с. 79) – Начало и край на едно песнопение (гл. 10, с. 84) – Чувства на мелодиите; техните украшения; техните взаимоотношения със страстите (гл. 11, с. 88) – Финал на произведението (гл. 12, с. 100).

Основни идеи

Въпреки че в *Книга на елементите* ритъмът е разгледан накратко, Фараби се спира подробно върху него в първото от последната двойка есета в *Книга на композицията* (част 4). Тук той описва и класифицира многобройните ритми, които битуват сред арабите от неговото време. Лекциите също се занимават с музикална композиция, консонанси и дисонанси, мелодични движения и ритмични режими, използвани в практиката, и със специфични детайли относно вокалните и инструменталните изпълнения, връзката между език и музика, класификация на гласовите типове и целта на музиката. Благодарение на по-популярното описание на музикалните практики от времето на Фараби можем да видим колко от тях са оцелели до наши дни.

В края на последното есе на Книга на композицията Фараби обобщава онова, което е минало, като наблюдава, че мелодиите „като цяло“ са от два вида. Мелодиите от първия вид просто „угаждат“ на сетивата, докато тези от втория вид са с цел/целят да засегнат душата. Последните са „перфектните“ мелодии (D'Erlanger, 1935: 94-95). Въпреки че терминът „перфектен“ не е използван в този контекст преди, двукратната класификация на мелодиите се връща към самите начални страници на *Великата музикална книга*, където Ал Фараби пише, че терминът „мелодия“ може да се отнася или до определена последователност на нотите – или на поредица от тонове, които са свързани с букви и думи така, че да изразят някаква мисъл (D'Erlanger, 1930: 5-6).

След това определението се повтаря и се разработва в началото на последната двойка есета. Тук четем, че „мелодията по принцип е група от ноти, комбинирани според определен начин на подредба“ (D'Erlanger, 1935: 3) и че сред мелодиите някои от тях не изпълняват допълнително условие, докато другите се присъединяват към текстове. Така фразата „мелодии като цяло“ се отнася както за всички мелодии, така и за първата от двата вида мелодии.

Първият или общ вид мелодия се разглежда в първото от финалната двойка есета в *Книга на композицията* и както вече видяхме, именно в това есе се разглежда и темата за ритъма.

Но вокалните, „перфектните“ мелодии са единственият предмет на последното есе в *Голямата книга* (с. 58). То разглежда много подробно съединяването на ноти и текстове в състава на вокалната музика. Тук Ал Фараби обсъжда например настройката на измерените и на неизмерените текстове, като наблюдава, че измерените текстове имат по-голяма „закономерност“ (нак там: 65). Той отделя значително внимание на създаването и структурирането на самите текстове, посочвайки, че те се ръководят от собствени принципи и съставляват изкуството на поезията и реториката (нак там: 64). Централният момент за перфектните мелодии обаче е, че тяхната цел е създаване на определени състояния в слушателя или предизвикване на слушателя към определени действия. И само с помощта на текста мелодиите могат да постигнат тази цел, тъй като тя се проявява в самото определение на мелодиите (нак там: 95).

II. ЖИВОТЪТ, ДЕЛОТО И ПРЕВОДЪТ НА БАРОН РУДОЛФ Д'ЕРЛАНЖЕ

Въпреки че по-малко от сто години ни делят от времето на активната дейност на Рудолф д'Ерланже (1872-1932), личността и делото му са малко познати в България. У него наблюдаваме рядко съчетание

на художник, етномузиколог и арабист. На него дължим единствения пълен превод на френски език на *Великата музикална книга* (Kitab al-Musiqā al-Kabir) на Ал Фараби. Преводът има за цел да предизвика ренесанс на арабската музика и нейното изследване. Съществува само едно издание на този фундаментален труд, публикувано в Париж и включено в шестте тома „La Musique arabe“. Първите четири тома съдържат преводи на съчинения от X до XVI в., а в последните два се кодифицира съвременната теория на тази музика. „La Musique arabe“ е издадена преди и след смъртта на Д'Ерланже, през периода 1930–1959 г. Тя става основен източник за изучаването на арабската музика. Д'Ерланже е и колекционер – събира музикални инструменти, някои от които донеся от Субсахарска Африка и по-късно стават основа на колекцията в създадения след смъртта му *Център за арабска и средиземноморска музика*, намиращ се в собствения му дворец в Сиди Бу Сауд, Северен Тунис. Остава и библиотека, която включва всички трудове за арабската музика, публикувани през неговата епоха.

Д'Ерланже е роден в град Булон сюр Мер в богато семейство на банкери с френско и английско католическо възпитание и от ранна възраст е запленен от арабския свят. В периода 1903–1905 г. пътува многократно до Тунис и Египет, за да рисува, и се оказва, че по-скоро е художник, отколкото изследовател. Учи в Париж и Лондон и избира да живее в Тунис, където се установява през 1910 г. През 1917 г. публикува първата си статия в тунизийското списание „De la musique arabe en Tunisie“ („За арабската музика в Тунис“). Първият му музикален наставник Ахмад ал Уафи (1850–1921), член на ордена Шадилия и признат авторитет в областта на музиката, го напътства и посвещава в тайните на своето изкуство. Това приятелство започва през 1914 г. и приключва през 1921 г. след смъртта на Ахмад ал Уафи, който въвежда Д'Ерланже в средите на братствата, където преобладаващата музика е от популярния музикален стил *мълуф ал джидд*. От 1924 г., подпомаган от арабски учени и музиканти, интензивно изучава арабската музика, превеждайки много основни теоретични трактати.

Д'Ерланже покрепя практикуващите музиканти. Чрез Ал Уафи организира частни концерти, на които в продължение на дванайсет години се представят изпълнители с различни музикални хоризонти. Допринася за запазването на малкия инструментален ансамбъл (наречен *джаук*) в Тунис. По-късно Д'Ерланже ще награди и развие ансамбъла, като избере всеки от петимата му членове, за да участва в конгреса в Кайро.

През 1929 г. барон Д'Ерланже осъществява с туарезите⁴ в Сахара серия от записи, които предлага на „Berliner Phonogramm Archiv“. По-късно записите са регистрирани на негово име в германската столица.

Д'Ерланже започва превода си на *Великата музикална книга* на Ал Фараби през 1922 г. За тази цел той наема Абд ал Азиз Баккуш, преводач на свободна практика, и Мануби ал Сануси, който става негов постоянен личен секретар. През 1923 г. е изготвен работният план: „Арабска музика“ ще се състои от трактатите на Ал Фараби, Сафи ал Дин, Ал Ладики, като единственият липсващ труд в резюмето на проекта тогава е този на Авицена. Освен това том 5 и 6 все още не са формулирани, нито пък са цитирани в предговора на първия том на „Арабска музика“, излязъл в Париж през 1930 г. Тяхното изложение е изготвено по-късно по инициатива на конгреса в Кайро през 1932 г. Тази международна среща повлиява на живота на барона и пренасочва плановете му.

Същата тази 1930 г., когато в Париж е публикуван първият том на „Арабска музика“, е решаваща за Д'Ерланже. От този момент нататък неговото име остава завинаги обвързано с това на Ал Фараби и се настанява трайно в областта на изследванията за близоизточна музика. Нещо повече – Д'Ерланже налага и преосмислянето на известните до момента парадигми и теоретични неясноти и именно в този свой труд подлага на съмнение всички досега известни данни за тази музика. През януари 1931 г. Рудолф д'Ерланже се отзовава на личната покана на египетския крал Фуад I и се налага да замине за Кайро, където остава един месец. Неофициално му е възложено да подготви конгреса, посветен на арабската музика, проведен в Кайро през 1932 г. По време на престоя си в Кайро баронът се запознава с Али Дарвиш, чиято репутация вече е утвърдена, а професионалните му умения – безспорни. По-късно, по време на шестте месеца, прекарани в дома на барона в Сиди Бу Сауд, мисията на Али Дарвиш се състои основно в написването на няколко доклада, включително един за ритмите, който е публикуван на арабски език под името на барон Д'Ерланже в книга, включваща трудовете, представени на конгреса в Кайро, в арабската и във френската версия на материалите. По това време здравословното състояние на барона се влошава. Рудолф д'Ерланже

⁴ Туарезите са африкански полуномадски народ, обитаващ предимно пустинята Сахара на обширна територия, простираща се от далечна Югозападна Либия до южната част на Алжир, Нигер, Мали и Буркина Фасо. Малки групи от туареги се срещат и в Северна Нигерия. Традиционно се занимават със скотовъдство, приели са исляма.

умира вероятно от туберкулоза или от бронхиално заболяване на 29 октомври 1932 г.⁵

III. ДИСКУСИЯ

Според ученията на Ал Фараби музикалното изкуство се разделя на две области – „теоретична“, която е спекулативна наука и изучава неговите (на музикалното изкуството) основи и принципи, и „практична“ – изведена по емпиричен път, и отразява живата практика. Тези две области взаимно се допълват и само заедно се възприемат като музика. Следователно терминът *musika* се тълкува по два начина: като набор от изпълними и композирани мелодии и като наука, която „се състои в изучаването на видове мелодии; от какво са съставени; защо са съставени; какво трябва да се направи, така че действието им да прониква по-дълбоко и да докосва по-силно“.

Силата и привлекателността на Великата музикална книга от Ал Фарби като научна теория се състои именно в нейната приложимост към най-разнообразна и различна по вид и произход музика. Постановките и парадигмите, разгледани в нея, могат да се екстраполират за различни музикални практики, излизащи извън пределите на арабския свят. Интересна за музиколозите, които изследват Древна Гърция или средновековна Европа, нейната терминология, концепции и методологичен подход оказват трайно влияние върху по-късните музикални теоретици, независимо от това дали са арабски, персийски или турски. Освен това поради силната приемственост в музикалните традиции на Близкия изток от Средновековието до модерната епоха трудовете на Ал Фараби продължават да предлагат полезни модели за анализ на музиката в региона и днес.

В заключение може да кажем, че Великата музикална книга („*Kitab al-Musiqā al-Kabir*“) има изключително значение за Близкия изток. Тя разглежда различни аспекти на музикалното изкуство, описва конструкцията на разпространените по това време *маками*, представя философските принципи на арабската музикална култура и обсъжда нейните космически качества. Независимо от схващането на Ал Фараби, че музиката заимства някои от принципите си от математиката, той се разграничава от питагорейците, които не признават „авторитета на ухото“ в областта на възприемането на звуците. Питагор и неговата

⁵ За биографичните бележки съм използвал данни от „*Le Baron Rudolf d'Erlanger*“ (1872–1932), the Artist and the Savant“ от Крустиян Поше (Christian Poché) и Жан Ламбер (Jean Lambert).
<https://www.amar-foundation.org/le-baron-rudolf-derlanger/>.

школа приемат само изчисления и измервания като отправна точка на разсъжденията си, докато Ал Фараби настоява, че музикалното изпълнение и слухът са най-добрите съдии за определянето на някои теретични постановки, дори когато това понякога противоречи на някои математически изчисления. Отбелязва също, че музикалната теория възниква много по-късно от практическото изкуство и съответно се основава на данни от музикалната практика. Накратко, теоретичното музикално изкуство е форма на мислене, която познава мелодиите, обратната теза е недоказуема.

Необходима е обаче още работа за изясняване на значителен брой неясни или двусмислени пасажи в книгата. Част от проблема е присъщ на самата тема – музиката е невербално изкуство и Ал Фараби прибъгва до много дисциплини, за да изрази своите мисли. Следователно е необходимо съвременният читател да е запознат с тези дисциплини в контекста им от X в. и трябва да бъде еднaквo наясно, че понякога авторът на *Великата музикална книга* свободно заимства технически термини от отделни науки и ги прилага към музиката, като нерядко изкривява тяхното значение или допълва свободно първоначалния им смисъл.

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БЕЛЕЖКИ

i Известните ръкописи и издания на Велуката музикална книга (Ketāb al-mūsīqī al-kabīr) са:

MSS Istanbul, Süleymaniye Kütüphanesi, Ragıp Paşa, no. 876; Köprülü, no. 953;

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ii В тези два трактата Ал Фараби усъвършенства своята теория на ритъма и системата за ритмична нотация. Той разработва общи формули, нарича ги основи и кодифицира шестнайсет съвременни орнаментални техники, които променят и украсяват ритмите и позволяват безкраен брой ритмични вариации. Изключително ценни са нотираните от него примери на ритми в тяхната основна и орнаментирана форма, както и педантичните надписи, поставени под нотираните примери, които обясняват подредбата на основните ритмични атаки и орнаменталните допълнения.

За автора:

Д-р Илия Михайлов е хоноруван преподавател в Софийския университет „Св. Климент Охридски“. Диригент, педагог и музикален изследовател; участва в академични дейности и провежда майсторски класове с университетите на Принстън и Харвард, Университета в Париж 8: Венсен-Сен Дени, Страсбургската консерватория и Училището по култура и изкуства в град Чънду, Китай.

Област на научни интереси: източна (византийска) църковна певческа традиция, фолклорна, класическа, съвременна музика, дирижиране, културен менджмънт

E-mail: iliamihaylov74@gmail.com

About the Autor:

Dr. Ilia Mihaylov is a lecturer at Sofia University "St. Kliment Ohridski". Conductor, pedagogue and music researcher, he participates in academic activities and conducts master classes with universities such as Harvard, Princeton, Université Paris 8: Vincennes-Saint-Denis, Conservatoire de Strasbourg, and Chengdu School of Culture & Art in China.

Scientific interest: Byzantine-Slavic chanting tradition, traditional classical, contemporary music, conducting, cultural management.

E-mail: iliamihaylov74@gmail.com

THE NEAPOLITAN PIANO SCHOOL: FROM ITS ORIGINS TO VINCENZO VITALE

Tatiana Majoni, Asst. Prof.

Department of Music and Multimedia Technologies, FESA,
Sofia University ‘St. Kliment Ohridski’

Abstract: This article is a journey through the Neapolitan keyboard tradition, from its origins to the school of Vincenzo Vitale, whose students still spread his music and pedagogical legacy all over the world, in music academies and on concert podiums. Nearly five hundred years of music: from the pre-classic harpsichord masters and composers, through the development of the music tradition in Naples over the centuries, specifically the evolution of its music conservatories and their first piano teachers, to the fundamental pedagogues and their methods the XIX and XX centuries.

Keywords: Music; piano; Naples; school; method; pedagogue; performer; composer

When discussing the Neapolitan Piano School, thoughts inevitably turn to one of its greatest representatives, the Italian pedagogue Vincenzo Vitale (1908–1984). Vitale's didactic legacy continues to be imparted in music academies both in Italy and internationally, through his direct students.

To find the roots of the great Neapolitan keyboard traditions we must go back several centuries, into the city of Naples. The period between the last quarter of the 16th century and the beginning of the 17th saw the growth of the so-called Harpsichord and Organ School, cultivated among followers of the cultural movement which centered around the artistry of the madrigalist Gesualdo da Venosa. As with most keyboard music of the late 1500s, their first compositions were characterized by polyphonic elements, crafted upon fragments of sacred music.

The close political and cultural relations between Naples and Spain, which ended in 1707 with the Austrian dominion, significantly influenced

their work. Elements of Spanish music, particularly from the blind organist and composer Antonio de Cabezón, shaped their compositions. Cabezón's harpsichord music included preludes and ricercares in an imitation style, along with themes from popular melodies with variations. The musical activity of the Harpsichord and Organ School would express different stylistic concepts from the Venetian harpsichord masters, such as Andrea Gabrieli, anticipating the form and style later developed by Girolamo Frescobaldi.

The first representative of the Neapolitan Harpsichord and Organ School was another blind organist, Antonio Valente. Others followed suit, notably Rocco Rodio, Giovanni Trabaci, and Ascanio Mayone.

The Neapolitan music tradition has been an important part of city life, especially after the introduction of the Opera in the middle of the 17th century. Naples' first theatre, San Bartolomeo, was built in 1654. For decades it allowed its audience to listen to operas solely from the Venetian repertoire, until the advent of Alessandro Scarlatti, who is considered to be the founder of the Neapolitan opera style and the father of the far more famous Domenico.

The four Neapolitan Conservatories – the first public institutions in Europe intended for the professional formation of future musicians – also belonged to that period. This is where the term “music conservatory,” still in use today, originates. At the beginning of the 16th century, the Conservatories were charity institutions with the noble purpose of welcoming and assisting abandoned children, whose musical education soon became a necessity as they were to take part in all religious ceremonies through singing in the choir. In the years between 1620 and 1650 inside the four Conservatories grew real schools of music, as besides taking singing courses, pupils would learn how to play the harpsichord and all sorts of wind and string instruments, and study counterpoint.

In the decades to come, thanks to dedicated musicians, composers, and pedagogues such as Francesco Durante and Nicolo Porpora, the Conservatories attracted students from different parts of Italy. Among them were Giovan Battista Pergolesi, Giovanni Paisiello and Domenico Cimarosa. Alessandro Scarlatti did not teach in any of them, as his main activity was, besides composing, that of the Royal Chapelmaster, a position later occupied by his son Domenico.

Domenico Scarlatti was born in Naples in 1685, the same year as Johann Sebastian Bach and George Friedrich Händel. While Bach never met the other two, Scarlatti and Händel seemed to be on good terms throughout their lives, having met as students in Venice. It is interesting to mention a fact that some musicologists regard as a legend: the public harpsichord and organ playing competition that took place in 1709 between the youngsters,

in which they both won – Scarlatti was declared the best harpsichordist by his elegant and expressive style, while Händel emerged as a far superior organist. In his life, Domenico Scarlatti never achieved the recognition of his famed colleagues, maybe because with the exception of a few operas and sacred compositions he mainly wrote music for a single instrument, the harpsichord, for which he composed over 555 sonatas. Only 30 of them were published during Scarlatti's lifetime. This collection of early sonatas entitled «Essercizi per Gravicembalo» was presented in London in 1739 as a sort of teaching tool, associated with Bach's Clavierübung.

Between 1752 and 1757, the Infanta of Spain, Maria Barbara, a pupil of Scarlatti who had been followed by him from Portugal to Madrid after her wedding, had 496 sonatas copied by professional copyists. Divided into fifteen volumes, bound in precious leather, the collection was later bequeathed to the famous castrato Farinelli and is now preserved in the Biblioteca Nazionale Marciana in Venice, while none of the original manuscripts have come down to us.

Between the years 1906 and 1910, the pianist and composer Alessandro Longo was the first to produce a modern edition of the sonatas. Unfortunately, it contained numerous mistakes and questionable additions and their chronological order had not been taken into account. The American harpsichordist Ralph Kirkpatrick revised the edition fifty years later and through long research established, among other things, an approximate chronology of the sonatas and their presentation in pairs. Scarlatti discovered many ways to make the harpsichord expressive through repeated notes and chords, jumps, hand-crossing, and brilliant runs. His music is highly idiomatic, innovative, and written with a profound knowledge of the virtuosic demands and tonal resources of the harpsichord, utilizing the instrument's different registers. The music's lively and contrasting impulse, engaging rhythms, and harmonies bring out the harpsichord's melodic, dynamic, and percussive attributes. The sonatas often contain elements of Spanish music through an imitation of the guitar and the castanets, as well as echoes of popular and gypsy melodies. Another notable feature of theirs is the typical Neapolitan tradition of incorporating in a chord an external note to create tension. Scarlatti devoted the last years of his life to teaching – among his students was Antonio Soler, a Spanish composer who wrote a great deal of music for harpsichord and organ, mixing Scarlatti's style with the Spanish music tradition. Today Scarlatti is recognized as the true originator of the modern keyboard technique and his sonatas are an important step along the path of every piano student.

During the second half of the XVIII century, Naples witnesses the growth of another great musician, mainly known for his operas and vocal

compositions, but also very important for the development of the keyboard tradition: Domenico Cimarosa. He wrote 38 sonatas for harpsichord and 81 for fortepiano, a new instrument still unknown in Naples which he'd discovered during his stay in Venice. Some of his sonatas are composed in a late baroque style with counterpoint elements and rhythmic and harmonic inventiveness, while others reflect the effervescent Neapolitan tradition present in Cimarosa's operas with melodramatic moments, cavatinas, cabalettas, and duets. A few sonatas have a sacred character, and some were written in the style of a fantasy. Most of them are short individual pieces naturally grouped in sets of three by key and tempo, while a small part was conceived in ternary form ABA (eventually ABA1).

In 1808 the four Conservatories were unified into the Royal College of Music, which in 1826 was moved to a new location which still houses it to this day under the name given to it nearly 200 years ago: San Pietro a Majella. In the city of Naples in the first half of the XIX century, Saint Sebastian Road and the streets surrounding the Music Conservatory were home to the workshops of the first Neapolitan piano builders. Over time, some of these workshops grew into significant enterprises, including those of the De Meglio, Guni, Federico, Napolitano, and Stanzieri families. Along with them stood the shops of famous piano builders from France, Germany, and Russia, who took advantage of the growing instrument requests – Bretschneider, Müller, Sievers, and many others.

Until the middle of the nineteenth century, mainly due to the hegemony of melodrama, the state of backwardness in which instrumental music found itself in Naples reflected the ongoing situation in Italy. The first significant reversal of trend began around the sixth decade which led to the birth of institutions and concert and orchestral societies. Initially at an elite level, and later in a broader public context, the dissemination of the instrumental Central European repertoire facilitated the revival of the Italian instrumental tradition from the seventeenth and eighteenth centuries. This aspiration for renewal also had a stimulating effect on the creativity of many composers, who on one hand align themselves with the culture beyond the Alps and on the other try to reconnect with the music traditions of the past.

Until the third decade of the century, it was possible to learn the piano only through private lessons, as there was only one keyboard class in the College of Music, held by the harpsichordist Giuseppe Elia. This reality changed in 1827, when the pianist Francesco Lanza, who had previously also studied in London with Clementi and his pupil John Field, was appointed as piano teacher.

Lanza is also remembered as the first pianist who held a public piano concert in Naples. The event took place on April 6th, 1804 in the Teatro

dei Fiorentini on an instrument especially brought for the occasion from London. His performance aroused great enthusiasm in the audience who, for the first time, had the opportunity to understand the effects that could be obtained from the new instrument and to admire Lanza's pianism. While presenting unprecedented and surprising difficulties, his playing was immensely attractive because of its elegance, timbre, and precision of phrasing. Lanza's impact was not limited to his skills as a concert performer, as he also had a profound impact on the didactic aspects of piano teaching. For over thirty years in the music conservatory, while passing on Clementi's piano method to generations of young pianists, he developed his excellent method which, in some sections, was a "preparation for the study of Frédéric Chopin and homage to the altar of Schumann." During his long teaching career, Lanza composed several works of a didactic nature, collected after his death by the editor Cottrau and published in six volumes in 1864 as *The Piano School in the Royal College of Music in Naples*. The first books included mainly studies and exercises of Clementi's technique teachings, while the last ones show far more romantic influences with a connection to the poetic etudes of Chopin and Cramer. Achille Pistilli, Costantino Palumbo and Giuseppe Lillo were among his students. Lillo, in particular, would organize public concerts in different parts of the city, aiming to engage the masses, because though aristocratic and wealthy families would have a piano in their homes and a tradition of music education, classical music was still struggling to become part of the lives of most Neapolitans.

Lanza's work also went in the direction of dissociating the piano from the world of opera music and the conquest of new repertoires. This long journey was completed only towards the end of the century when Neapolitan students would perform the music of Scarlatti, Bach, Händel, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, Tchaikovsky, Chopin, and Liszt. In almost every concert program there would be also space for Italian composers, such as Martucci, Sgambati, Rinaldi, Palumbo, and Rendano, due to the impact of Thalberg and Cesi in the last decades of the century.

Other pianists who played a fundamental role in the widespread diffusion of piano practice in concert halls, schools, and homes were Ernesto Coop (senior), Michele Cerimele, Michelangelo Russo, Theodor Döhler, Luigi Siri, Nicola and Guglielmo Nacciarone. At that point the piano's presence in most programs of vocal and instrumental academies was already noticeable, sometimes at a good level, other times rightfully criticized.

In 1863 the Neapolitan pianist Ferdinando Bonamici founded the Bonamici Society, an artistic circle whose main activity was organizing artistic events, including concerts. Along with vocal and instrumental chamber music, piano original compositions appeared with a certain regularity. Neapolitan pianists

would present a repertoire of new piano music, along with romances, arias, and fantasies on opera motifs from the pre-classical, classical, and romantic periods without neglecting contemporary composers.

Bonamici was also the author of the appreciated at the time *The Pianist's Day* piano method, based on transcriptions of progressive difficulty of the most famous themes from the Italian opera repertoire, published by Ricordi in the early sixties.

1864 was an important year for the Naples music community, as the city hosted the first Italian music congress, with eminent guests among whom was the propagator of the romantic piano virtuoso, Sigismond Thalberg.

Thalberg was born in Genève in 1812. From the age of fourteen he had great success as a salon pianist, but his international career began in 1830, when he started touring European countries. The impact of Thalberg's playing mostly depended on his "three-handed technique" where a melody played by the thumbs in the middle register of the keyboard creates the illusion that three hands are required. During his performances, it was also possible to witness his virtuosity through his ability to 'decorate' the most famous melodies from operas: a high-class decoration which was very interesting from a pianistic point of view for the extraordinary development given to the arpeggios, for the long series of octaves and repeated chords, for the alternation of octaves and double chords, double and triple trills. Thalberg settled in Naples in 1866 and lived there until the end of his life, surrounded by a numerous group of talented young Neapolitan pianists. In this period, he published two important works: « *Le soirées de Posillipo* » and « *L'art du chant appliqué au piano* », which had a significant impact on the renewal of the performance technique and on the way of conceiving the piano in concert. In almost a decade spent in his Posillipo villa, between concert tours and tasks linked to his passion for viticulture, Thalberg gave the Neapolitan pianism an imprint of which would remain indelible traces. Thanks to his commitment, the piano achieved an important role in the music activities held in Naples, strengthened both with the presence of a greater number of 'solo' pieces in the programs and with the expansion of the piano repertoire of concert performers.

Among the students who gathered around Thalberg was Beaniamino Cesi, who is considered the father of the modern Neapolitan Piano School.

Cesi started studying with Luigi Albanesi, who soon realized that the boy's exceptional pianistic attitudes needed a higher guidance and introduced the eleven years old Beniamino to Thalberg. Impressed by his qualities, the Austrian master took him into his home and followed him closely throughout his studies. During these years, Cesi also pursued courses of harmony, counterpoint and composition with Salvatore Pappalardo and

Saverio Mercadante in San Pietro a Majella's music conservatory, where he would soon become the leading piano teacher. He held this position until his death in 1907, with a few years break in Saint Petersburg Conservatory, where he thought the piano between 1885 and 1891, following the invitation of Anton Rubinstein.

His mastodon "Piano method", on which he extensively worked during the last years of his life, had a great success in Italy and abroad. It included 12 books of exercises and about 130 collections of short pieces from different authors revised by him and organized in books by difficulty level. Most of the exercises are still a useful tool to improve students' piano technique, while the anthological part, closely linked to an interpretative taste that history has overcome, is philologically defective also because it's based on incorrect editions from the eight hundreds.

Some of Cesi's pupils and future pedagogues remained rigidly tied to his method, without going beyond the appearances of master's teachings, while others realized that his system neglected the problem of the touch – the formation of sound on the instruments that were in use the end of the century. His most renowned students were Alessandro Longo, Florestano Rossomandi, Giuseppe Martucci and his son, Sigismoni Cesi, the last being Vincenzo Vitale's future piano teacher.

Longo was the most conservative among them. Along with his career as a performing artist, for many years he was piano teacher at S. Pietro a Majella music conservatory. He wrote several articles in the music magazine «L'Arte Pianistica» raising the problematics on piano technique and was responsible for Scarlatti's harpsichord sonatas first edition, as already mentioned above.

He also reorganized Carl Czerny's studies in a collection of ten books arranged in a progressive order of difficulty entitled «Czernyana». His famous method "Piano Technique" is still used by teachers in Italian music conservatories. It consists in twelve fascicles containing exercises to gain technique through scales, arpeggios, octaves, double notes and more. Three of his books are as well dedicated to polyphonic exercises, modulations and dynamics. Faithful to the traditional piano approach proposed by Cesi, he argued lively with the proponents of the new technique, such as Mugellini, Steinhausen, Matthay, but also Brugnoli, maintaining that the alleged so-called "new technique" was in reality "as old as the world" as technique was learned spontaneously through imitation – "who teaches the young farmer which muscles to use to maneuver the hoe? He achieves everything by himself, imitating the grown-ups farmers".

Florestano Rossomandi, composer, performer and piano teacher didn't have the temperament of a systematic researcher. He was though a practical and shrewd man, ready to understand the new proposed technique theories,

to make his own conclusions and exploit them skilfully without completely departing from the tradition of Cesi's school.

Last of seventeen children, he became orphan at a very young age and was then taken care of by his religious half-brother Durante. Florestano had the opportunity to attend the school of fine arts founded by Durante along with other priests in Ascoli Satriano, but since he was able to distinguish himself thanks to his strong musical skills, he moved to Naples at the age of ten, where he was admitted to the Royal College of Naples. In this same place he became piano teacher in 1889 and held this position for over four decades. In 1931 he established the first two-year piano specialization course for graduate students, which attracted a considerable number of participants. A year later he also had the task of establishing a piano literature course at the Conservatory but was unable to comply due to a serious illness which forced him to bed. He died in 1933, in his home in Naples.

He is recognized as a valuable pedagogue mainly due to the important input he gave thanks to his *A Guide to Technical Exercises for Piano* in eight volumes and the *Didactic Anthology for the Study of the Piano* in ten fascicules. His approach to piano technique was innovative from many points of view, one of them being the aspect of combining physiological and musical elements during a performance, from the positioning of the hand on the keyboard and all possible kinds of technique to musical expressive aspects, combined with an overall understanding of music, including self-education. His *Complete Grammar* and *General Notions of the History of the Piano* are also fundamental, aiming at a complete musical education of the student. He was founder of the Rossomandi School, a musical association he directed for over twenty years, which gave his students the opportunity to perform in public.

Cesi's pupil Giuseppe Martucci did not bother to delve into questions regarding piano technique, but above all he was a great master of style. Martucci lived a short but intense life. Born in 1856, he became a pianist of international fame, much admired by Liszt and Rubinstein, as well as a great conductor and composer. His name is also associated with a dramatic episode that occurred in Bologna in 1932: during a concert where Arturo Toscanini was conducting exclusively Martucci's music, the famous Maestro refused to conduct the Fascist Anthem at the opening ceremony, a fact that provoked the anger of the present officials and members of the party. Toscanini was physically hurt during this event, after which he exiled from Italy.

Listening to Martucci's compositions reveals the influence of Brahms and Wagner, who he deeply admired and promoted as a conductor. However, his music certainly does not lack originality, personality, and Italian flavour. Among his work as a composer, there is a piano concerto, transcriptions

for piano and a great amount of chamber and instrumental music, mostly for piano. From his school came out one of the most cultured Italian piano teachers of the time, Bruno Mugellini, whose pedagogical activity took mainly place in Bologna's music high school starting from 1898, where he left deep and lasting traces of his teaching skills in a group of very capable students.

He attempted a substantial renewal of teaching methodologies in academic environments, and while maintaining explicit references to the school of Beniamino Cesi, he was particularly interested in the new theories of Rudolf M. Breithaupt and Tobias Matthay on piano technique.

His teachings, based on the release of the weight of the arm through natural gravitation, established a new relationship, at the same time loose and controlled, between the performer and the production of sound. He was the first Italian pianist to introduce this new technique, which he presented in Bologna in a series of conferences around 1908, also arousing controversy among fellow pianists and piano teachers.

His method was published in 1908 as *Theoretical-Practical Lessons on the New Fundamental Systems in the Pianist's Technique*, followed three years later by his *Method of Technical Exercises for the Piano*, which Mugellini considered his pianistic testament. Of great impact are also the articles published by him in the «*Rivista musica italiana*», through which he brought up the argument of piano teaching in Italy's music institutions, inaugurating a controversy that would last for years on the pages of Italian music magazines. With his theoretical works Mugellini gave a strong innovative impulse to Italian piano teaching: his research, drawn from German theorists, was not original, but thanks to his polemical attitude and a mentality that was both rational and pragmatic he managed to impose it.

Beniamino Cesi had two sons, Napoleone and Sigismondo, who both became valued pianists.

The eldest one, Napoleone, was a very precocious child. He began his concert career when he was just ten years old, also presenting his own compositions. In 1881 with his *Epicedio in the Name of Garibaldi* he won the competition organized by the Musical Archive of Naples and in 1885, having gone to Paris, he won another competition with his piece *Lament in Death of Victor Hugo* for piano. As student in the conservatory of S. Pietro a Majella, he studied the piano with P. Serrao and composition with Rossi and Platania. In 1892 *ex aequo* with Ferruccio Busoni he won the Anton Rubinstein international competition in Petersburg by presenting the *Sonata in D minor for Violin and Piano*, a *Concerto for Piano and Orchestra* and *Four Pieces for Piano*. He became a piano professor in several Italian music institutions (Foggia, Palermo, Rome) and founded and directed the

musical high schools of Caserta and Cassino, not far from Naples. He was an excellent pianist, who emerged for his perfect technique and great musical sensitivity. He was also an appreciated piano teacher – among his students are the musicians Mario Ceccarelli, Eugenio Coppola and Franz Carella. He died in Naples on 20th September 1961.

No less appreciated was Beniamino Cesi's second son Sigismondo, who was born in Naples in 1869. He too was a pupil of his father who later continued his piano lessons with Alfonso Viscardi and Alessandro Longo, while also studying harmony and composition with Nicola D'Arienzo. He mainly dedicated himself to a concert career until 1898 when, together with Ernesto Marciano he founded the Music High School of Naples, where he was a director and piano teacher.

Marciano was also a Neapolitan pianist born 1869, who studied at the Conservatory of Naples where he was a student of Romaniello, Martucci, Cesi and Serrao and from where he graduated in 1889. After having embarked on a successful concert career, he dedicated himself to teaching. Ernesto Marciano and Sigismondo Cesi had a long and fruitful working relationship.

Besides teaching the piano in the Neapolitan music high school founded by them, they worked together on the «Prontuario musicale», a guide to music terminology and understanding published in 1918 and on a piano anthology for the youth in twelve volumes still in use in Italian music conservatories and among teachers

Sigismondo Cesi also edited Clementi's «Gradus ad Parnassum», twelve sonatas by the same author and wrote the book *Notes on the History and Literature for Piano*. He was an appreciated teacher and numerous internationally successful students emerged from his school, among them which is Vincenzo Vitale.

Before turning our attention to this great Neapolitan master, it's important to drive the attention to another pianist, pedagogue, music theoretician and composer, who was born in Rome in 1880: Attilio Brugnoli. He started his musical studies at an early age and soon obtained a scholarship in order to continue his studies at the Naples Conservatory, where he studied piano with Florestano Rossomandi and composition with Francesco Cilea and Paolo Serrao. Having graduated with full marks in 1901, he immediately began his concert career, performing both in Italy and abroad not only as a solo performer, but holding some concerts as a member of the Waldemar-Meyer Quartet. His piano career took off after he was awarded the honorable mention for composition at the Rubinstein competition in Paris in 1905, *ex-quo* with Béla Bartók.

He taught the piano at several music conservatories in cities such as Florence, Rome and Parma. Among his students were Renzo Silvestri, Gemma

Cappelletto, Mario Zanfi. Marcella Forti, Siegfried Kinsbrunner and Franco Floris.

During the First World War, Brugnoli held a few concerts in order to raise money for the Red Cross, performing in Naples, Milan and Turin. In the 1920s he published three articles in the magazine *Il Pianoforte*: “Is touch an innate quality of the pianist?” (1920), “Problems of Piano Pedagogy” (1920), “The Paradox in the Art of Ferruccio Busoni” (1921).

In the same period, he dedicated himself to the writing of his most important work – «Dinamica Pianistica» (1926), a voluminous tractate divided into 20 chapters with very innovative pedagogic inputs. In addition to discussing in depth the history of music and the organology of the instrument, he illustrated innovatively the anatomy of the arm and its muscular dissociation, presenting practical and rational technical exercises, useful for the development of the hand and fingers.

In the late twenties, he held three lectures at the University for Foreigners in Florence – “The Fugue”, “The Sonata” and “Romantic Music” – through which he aimed to demonstrate the big influence of Italian musical forms, such as the Neapolitan melodrama, on the growth and revolution of instrumental music, also analyzing composers, among which the Neapolitans Scarlatti and Martucci. These lessons were then brought together in the volume published in Turin in 1932 with the title *Italian Piano Music From – its Origins to 1900*.

For a long time Brugnoli was chasing the dream of building a University of Music. The project of his idea was first presented in a music magazine in 1905, in the years to come it was accepted and planned to be built by Mussolini’s government, but at the end was never realized.

He also built instruments for the development and training of the muscles of the arm and fingers, such as the «Anasinergograph», «Anasinergometer», «Miargopoiete» and his best-known «Prensile Thimbles».

His are the revisions of Giovanni Paisiello’s *Piano Concerto in C Major* and of Chopin’s complete works for the Ricordi publishing house.

As a pianist Brugnoli has often been described as a serious, sober, humble, elegant, attentive, effective and balanced performer with a strong, agile and light technical mastery of the instrument.

Vincenzo Vitale was a great admirer of the maestro’s art and of his teaching methods. As a pedagogue, he would recommend to all of his students Brugnoli’s “exercises for the four fingers”.

Vitale was born in Naples in 1908. The family member who introduced him to keyboard music and who recognized him as young talent was his aunt, Anna Arena, who he would listen to playing the piano for hours showing a strong passion for the instrument. When he was thirteen, despite his parents' opposition, Vitale began studying piano with Sigismondo Cesi and composition with Gennaro Napoli at the Liceo Musicale in Naples,

graduating in 1931, at the age of 23. A year later he left for Paris, where he continued his studies with Alfred Cortot at the École Normale de Musique. Back in Italy he started teaching piano in numerous music conservatories starting in Udine at the Jacopo Tomadini Conservatory from 1932 to 1936, then straight to Palermo at Vincenzo Bellini Conservatory for four years. In the Naples Music Conservatory, he taught piano for nearly three decades, starting in 1942. He spent his last years as piano professor in Rome at the Santa Cecilia Music Conservatory.

During the Second World War, Vitale contributed to the cultural and musical recovery of Naples through the creation, of the Young Neapolitan Chamber Orchestra in 1944. It was formed by a group of musicians who performed twice a week for 30 minutes in a radio program called "Half an Hour of Chamber Music". After the initial successes, some disagreements within the group pushed Vitale to resign as artistic director and leave his orchestra into the hands of the Scarlatti Association based in the San Carlo Theatre. A few years later the orchestra changed its name to Alessandro Scarlatti Chamber Orchestra, maintaining some of the original instrumentalists including Vincenzo Vitale as pianist. The new chamber orchestra had a big success through radio programs, record productions and national and international tours.

Another important activity, which Vitale dedicated himself to, was the direction of «Gazzetta musica di Napoli», a music newspaper abandoned since 1870, which he helped to recover by writing several articles between 1955 and 1956. Starting from the 60's, Vitale held plenty of regular national and international seminars and master classes at Indiana University in Bloomington (1962-1963), at Santa Cecilia in Rome (1965-1970), in Venice (1965-1972), at «Accademia Chigiana» in Siena (1967-1968) and in other cities such as Florence, Ravenna, Belgrade, Sofia, Buenos Aires, Dubrovnik, Ravello.

In 1968, thanks to his great commitment to musical education, he was awarded with the gold medal of Merit from the Ministry of Education of Italy.

He also dedicated himself to writing books: *Piano. Hammers and Dampers* (1975), *The Piano in Naples in the Nineteenth Century* (1983), and the posthumous work *Salvatore Di Giacomo and Music* (1988).

For a long period, Vitale studied different piano teaching methods from various authors, such as Ludwig Deppe, Tobias Augustus Matthay, Attilio Brugnoli, Rudolf Breithaupt, Bruno Mugellini, Alfredo Casella, and others, searching for an effective method that he could offer to his students. According to him, it was essential to have a good technique in order to best interpret a piece of music, which would include the right use the muscles of the arms and hands in the two fundamental actions of weight and articulation of the fingers on the keyboard, avoiding superfluous movements.

Vitale used to theoretically and practically demonstrate the necessary correspondence between musical intention and technique. He would argue that a pianist, who is not able to produce the sound suitable for the author's different musical intentions, cannot be an interpreter. The interpretation necessarily passes through the analysis of the contractions and relaxation of the muscles to the observation of the attitude of the fingers, the hand, the arm, and the trunk. Vitale's teaching would push his students toward an achievement of awareness, which would permit them to master what was happening at a muscular level in order to equip their interpretative ideas with suitable tools.

While he had great admiration for Clementi, founder of the pianism, in his vision piano history began with Mendelssohn and Weber, passing through Brahms and Saint-Saens to reach its peak with Chopin, Liszt and Schumann. In Debussy and Ravel he saw the end of the road, with Ravel being the last explorer of the instrument's resources.

A man of vast culture, with a sensitive and attentive nature, Vitale was a respectful interpreter of the text, composed, scrupulous and rational. He became known as a "healer of tendonitis", because many pianists, especially in the last period of his life, turned to him to fix incorrect positions and acquire a good study method. He had numerous renowned students, for example, Pina Buonomo, Michele Campanella, Riccardo Muti, Laura De Fusco, Maria Mosca, Bruno Canino, Aldo Tramma, and Carlo Bruno.

He recorded several albums together with some of his best students, including two albums, both entitled «La scuola pianistica di Vincenzo Vitale», one published in 1974 and the other in 1979 (in honor of his 40th birthday of teaching), as well as a disc of all 100 studies of Muzio Clementi's «Gradus ad Parnassum» in 1981.

During the seventh and eighth decades of last century there was a movement of piano students that from the Eastern European countries would travel to Italy in order to study with Vincenzo Vitale. A few of them were Bulgarians who, through scholarships from the Ministry of Culture, managed to find their way to the Maestro.

Among them was Viktor Chuchkov who, at the end of his studies, came back to Bulgaria and became a professor at the Bulgarian State Conservatory, known today as the National Academy of Music "Prof. Pancho Vladigerov" in Sofia, spreading the Neapolitan maestro's teachings among his students. He also was responsible for introducing Scarlatti's music in the students' repertoire.

Another young Bulgarian pianist, who left Bulgaria to study with Vitale and managed to complete his studies at the Santa Cecilia Music Conservatory in Rome thanks to an Italian scholarship, was Alexander Hincev. At the end

of his studies, he was invited by Vitale to move to Naples, where he still lives, performs and spreads his music and piano knowledge.

This article provides an overview of over five centuries of keyboard music in the city of Naples, examining the lives and legacies of its most celebrated pianists, composers, and pedagogues. However, it also prompts questions about the meaning of the term “Neapolitan piano school.”

A great deal of time was spent examining the evolution of piano playing and teaching, as well as the influence of famous pedagogues on their pupils. It was observed that pupils of these pedagogues often incorporated elements of their own experience into their teaching, leading to the development of new ideas, new repertoire, and new approaches to music interpretation. These developments in turn gave rise to new methods. From the second half of the nineteenth century onwards, we observed that many young pianists from Naples often travelled abroad to specialise with foreign pedagogues. Conversely, foreign pianists, such as Thalberg, also brought their music and teaching experience to Naples.

It would be more appropriate to consider the Neapolitan keyboard tradition, which originated in the 1500s and has been influenced by centuries of foreign domination, cultural exchange, and the contributions of numerous talented pianists and pedagogues. This tradition culminates in the pianistic school of its last famous representative, Vincenzo Vitale.

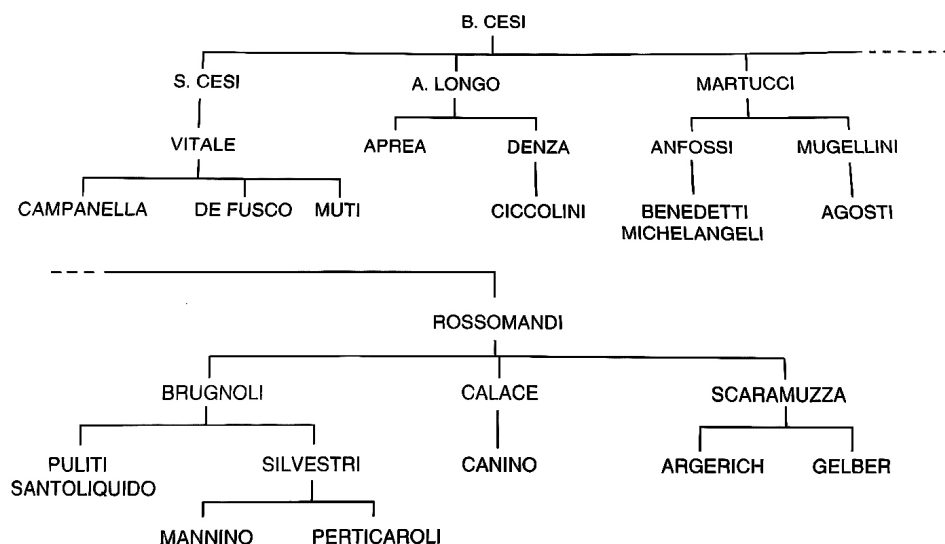


Fig. 1. Title, P. Rattalino, *Le grandi scuole pianistiche*, 1992 Ricordi, p.32

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About the Authors:

Tatiana Majoni was born in Rome into a family of musicians. After achieving her Piano Bachelor in Italy, she obtained two Master degrees: in Harpsichord (Conservatory «L. Cherubini», Florence) and “Management of Music Industries” (National Academy of Music “Prof. Pancho Vladigerov”, Sofia). She teaches piano as a second instrument at the National School of Music “L. Pipkov” in Sofia and is an actively performing chamber musician in Bulgaria and abroad. She is currently working on her PhD at the Music and Multimedia Technologies Department of Sofia University “St. Kliment Ohridski”.

Email: tatiana.majoni@gmail.com

STYLISTIC AND TECHNICAL CHARACTERISTICS IN VIOLIN
SOLO CAPRICCIOS IN THE 20th CENTURY –
KONSTANTIN G. MOSTRAS, GRAŻYNA BACEWICZ,
STANLEY WEINER, AND JOAQUIN RODRIG

Evgeni Nikolov
Concertmaster of the Sofia Opera and Ballet

Abstract: The history of the capriccio is relatively well studied. Based on historical documents, the term can be traced back to 1561, when in France this term was used to refer to madrigals and instrumental music, mostly for keyboard instruments of an improvisational nature. In violin literature, the genre of capriccio categorically begins with the extraordinary virtuoso discoveries of Pietro Antonio Locatelli. Today, the work of this original master is overshadowed by the fame of Paganini. Still, in the interests of justice, it is fair to admit that Paganini borrowed 90% of Locatelli's achievements in bow technique and his discoveries are reduced only to:

- Double flageolets in the left hand;
- Guitar fretboard in the left hand, in which the thumb is also used to fix tones of G string;
- The widespread use of the ricochet articulation in the right hand, though Locatelli contributed to this discovery.

Keywords: Violin; Konstantin Mostras; Grażyna Bacewicz; Stanley Weiner; Joaquin Rodrigo; Pietro Locatelli; Niccolò Paganini; Arcangelo Corelli; capriccio; double flageolet; flageolets in the left hand; guitar fretboard; articulations

Locatelli invented the cadenza in the instrumental concerto, placing it before the coda of the respective part, thus setting a model that composers have been using for 300 years. A characteristic feature of Locatelli's cadences is that in their essence, they are capricci. In these, the author-virtuoso demonstrates dizzying technique and fantasy, with themes and formal supports that have nothing in common with the thematic material

of the respective concert. Moreover, Locatelli's violin concertos, which are very simple in technical terms, are dominated by lyrical elements, and in essence, hardly build on the achievements of his teacher Arcangelo Corelli. A characteristic feature of Locatelli's thematicism is its lyrical positioning in an extremely high register, creating a unique and fascinating tension. This achieves a natural balance with the other string instruments and presents a significant challenge to violinists in maintaining proper intonation.

Paganini's revolutionary contribution consisted of integrating capricci into the instrumental concerto, where their attractiveness was distributed among classical sonata, variation, and rondo forms. In terms of capricci, he strictly followed the model of Locatelli even in the number of works combined in a cycle (in this case, 24). Paganini inspires romantic content in the antique (baroque) form by incorporating bold leaps in the various registers of the instrument, as well as complex four-voice chords and diverse articulations. Unlike Locatelli, Paganini is extremely disciplined when improvising on music material. He reprises the themes and thus creates the necessary support for the listener, enabling them to compare the material's complexity, development, and elaboration. In this respect, the master of Genoa has only one rival – Johann Sebastian Bach and his sonatas and solo violin partiti. Bach and Paganini emancipated the violin in different ways as a separate solo instrument along with the guitar and keyboard instruments. One of the composers based his work on polyphonic principles and the other on homophony. However, in both cases, the violin combines leading material and self-accompaniment. Before J. S. Bach, violinists who had mastered the organ would play thematic material, enrich it with chords, and play the bass on the organ's pedal keyboard.

If we compare the work of J. S. Bach, Pietro Locatelli, and Niccolò Paganini, we will find that their diversity is the basis of their conception of the genre. However, in terms of form, J.S. Bach and Paganini have many common features compared to Locatelli's approach. Locatelli incorporated free improvisation with a continuous and often self-serving renovation of mostly four-voice, three-voice, and two-voice chord passage techniques. The lack of reprise partially disorients the listener, and the insertion of capricci with their extraordinary complexity into the relatively simple texture in his instrumental concerts gives the impression of intentionality. To some extent, this approach bore fruit in the 19th century, when the superficial salon music of famous virtuosos stifled the creative impulses of masters such as Beethoven, Schumann, Grieg, Brahms, and Tchaikovsky.

In contrast, the improvisation in Paganini's capricci is organized in strict and well-known forms, such as a simple tripartite and a theme with variations in which the instrument accompanies itself, often on the principle

of the hidden polyphony of J. S. Bach. In terms of melody, Paganini is a true 'opera' composer, whose themes often overshadow the melodies of Bellini and Rossini in colour and euphony. Another aspect present in Paganini's capricci is the inclusion of dance rhythms and folklore. In this approach to composition, the great master has few followers. It is a matter of national pride to note that the capricci of Professor Peter Hristoskov are one of the rare examples of both consistency and originality in improvising and spontaneously organizing musical material. When comparing the capricci of Paganini and Petar Hristoskov, it becomes evident that both¹. Another similarity between the works of the two masters is their pastoral character, as well as the imitation of various brass orchestral instruments such as flute, oboe, bassoon, and cello. There are also successful imitations of horns with the clichéd hunting two-voiced third, fifth, sixth, and octave sequences.

The importance of the capriccio genre is huge not only in the concert but also in the pedagogical practice. In string and wind instruments, musicians, unlike their fellow pianists, organists, and guitarists, always perform in a team with one or more partners. This fact deprives them of the direct responsibility over the processes of setting up the form, which in turn is very important for the elaboration of an interpretational concept that is attractive enough for the listeners, yet at the same time does not distort the author's idea. Left alone with their instrument in front of the audience, the violinist enters another unusual space, where everything is only in 'their head and hands'. In the pedagogical practice, this is a turning point in the development of an instrumentalist, to whom it is imperative to imbue that a basic moral principle in the performing arts is to go on stage only if you have something important to say. In this regard, it is fascinating to observe various interpretative decisions, determined by the specific type of temperament, degree of education, awareness, and general knowledge of the musician. However, having a cultural and academic background does not help a violinist perform capricci for solo violin if they lack spontaneity, a soaring sense of fantasy, a penchant for measured risk, and the freedom to choose their own interpretative path instead of copying other people's experience. That is why capriccios are extremely important in the work of each pedagogue at different educational levels in the training of young violinists.

Konstantin Mostras (1886-1965) was a prominent Russian violinist, pedagogue, and author of violin music. He studied in Moscow, and at the beginning of the 20th century, he performed mainly in quartets and various chamber ensembles. Starting in 1922, he taught violin at the Moscow

¹ Bulgarian circle folk dance

Conservatory, where he introduced a new method of teaching. He was the director of the renowned experimental Persifans Symphony Orchestra, the first in the world to play without a conductor. Mostras contributed significantly to the development of the Russian violin school, as he taught the famous pedagogue Ivan Galamian, who later mentored stars such as Itzhak Perlman, Pinchas Zukerman, and Eugene Fodor. Mostras is the author of five scientific works on pedagogical problems in the training of violinists.

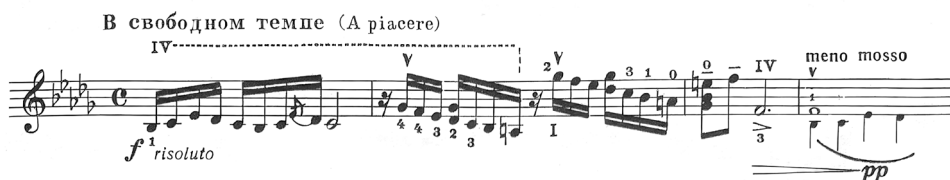
Recitative and Toccata is a spectacular capriccio, written with much fantasy and discipline in working with the material. Compared to the works of the great virtuosos Locatelli, Paganini, Wieniawski, and Eugène Ysaÿe, this work stands closer to Locatelli in terms of its utilized texture and techniques. Proof of my statement is the absence of flageolets – a fundamental effect of the capriccio genre in terms of timbre shading. One of my assumptions about this technique is that Mostras, along with his artistic views, had set the achievement of certain pedagogical tasks as his goal. My arguments in this direction are related to the meticulously written fingering, which is present in almost every tone and facilitates the technical absorption of the work, with a focus on technical problems, mainly in the left hand, especially when mastering double and chord fingerboards. The analysis of the fingering proposed by the author suggests that the double fingerboard ‘takes care’ of releasing the natural muscle tension in the hand.

Choosing the most non-string key possible, B-flat dooms the wide and comfortable use of three-voice and four-voice chords in advance, testing the performer’s ability to provide pure intonation.

In the construction of the form, no strictly fixed structural frame is observed in both the recitative and the toccata, yet the organization of the material obeys a monolithic intonation containing a nucleus of interval sequence of a major second, a minor third, two major and one minor second intervals:

Example No. 1

Н. МОСТРАС • РЕЧИТАТИВ И ТОЧКАТА



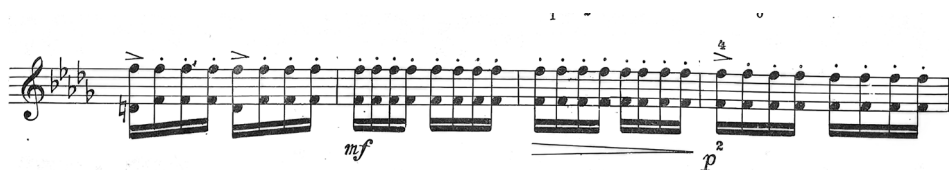
The recitative consists of seven semi-sentences, the second (point 4) being a varied repetition of the first, and the fifth (Meno mosso) being a reprise of the third (piu tranquillo).

The toccata is built as a general flow of development with clear stabilizing supports in octaves representing a replica of the initial monophthong. These landmarks can be considered micro-refrains, and in this sense, there are features of nativeness in the toccata, regardless of the brevity of the miniature.

Example No. 2: The beginning of a toccata



Example No. 3: One of the stabilizing supports in developing a toccata



At the end of the work, the author reprises two phrases from the recitative, thus the formal development gains stability and helps the listener logically understand the construction of the work.

Example No. 4: The end of a toccata



Grażyna Bacewicz (1909–1969) was a Polish violinist and composer, considered one of the most talented composers of her time. She studied at the Conservatory of Łódź, the Warsaw Conservatory, and the University of Warsaw. Her professional career was impacted by the French composer Nadia Boulanger.

Bacewicz began playing the violin at the age of seven. She won first prize at the Young Composers' Wind Quintet Competition in Paris (1933) and second prize for her trio from the Polish Music Society Publishing in Warsaw (1936). Later, she recorded an overture (1946), premiered her Concerto for String Orchestra in the United States (1952), published *Music for Strings, Trumpets, and Percussion* (1958) – a body of work performed all over the world – and received a gold medal from the Belgian government at the International Competition of Composers (1965).

In an era when women's works were rarely performed and even more rarely recorded, almost 20 recordings of Grażyna Bacewicz's compositions were made. Her work marks a new trend and a breakthrough in a field almost exclusively dominated by men.

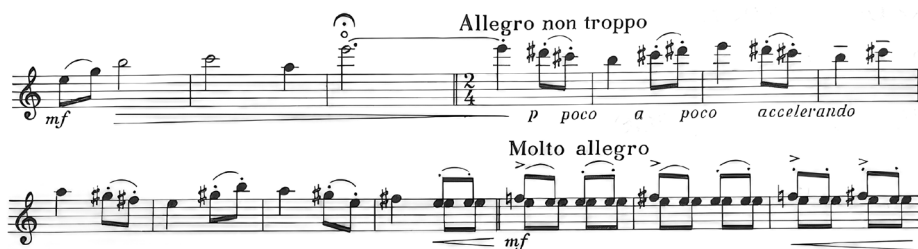
When her talent was recognized at an early age, Bacewicz studied music under the aforementioned Nadia Boulanger, who accepted only the most talented students. In 1933, Bacewicz won first prize at the Young Composers Competition in Paris. A gifted violinist and composer, she toured Europe as a concert performer. Many of her compositions were for string ensembles, and her experience allowed her to compose seven violin concertos. Having survived World War II, she was also forced to navigate the challenges of maintaining her artistic integrity and creativity under communist rule in Poland. Despite these obstacles, she won numerous awards across Europe. In Poland, composers depend on state subsidies to survive. Although this imposes some restrictions, Bacewicz managed to perfect her form. Her *Music for Strings, Trumpets, and Percussion*, published in 1958, has been globally acclaimed.

Caprice, or capriccio, is usually defined as a form with a free structure that may contain one or many different parts. This makes this type of composition too loose in stylistic terms, and Bacewicz used this form in various cases. She composed three solo violin capricci in 1949, 1952 and 1968. Folk melodies were extremely popular with European composers, so it is no surprise that in her *Polish Caprice* (1949) she used intonations of Polish folk melodies.

The *Polish Caprice* is a short piece with a runtime of only two minutes, but it is filled with dynamic contrasts, which may be why it remains a popular recital work in modern times. Bacewicz experimented with tonal relationships using a major-minor key, reflecting the characteristic features of tonal and intonation development in Polish folk music, which often employs major-minor oppositions.

Starting with a slow introduction, like a recitative in E minor, this melodic line leads to a brighter dance part in E major, labelled *Allegro* as per its tempo.

Example No. 5



Example No. 7



From a structural point of view, the composition has an ABA three-part form. Interestingly, the Polish dance Kujawiak has a very similar structure. It is a dance slower than the Mazurka and the Oberek. The uniform dance rhythm in the Kujawiak fits very well into the structure of the Polish Caprice.

The motif at the beginning (F-D-C-D) is of central importance in the *Polish Caprice* and remains throughout the piece with few transformations.

Example No. 8



Example No. 10



Some moments make the transition look incredibly difficult, especially when played at a fast tempo. Understanding the specific fingering can be extremely useful for learners at an advanced stage of training. There are four semiquavers in a group, two groups within a time, and a total of six groups.

All groups require the first, second, and third fingers to be maximally synchronized. For the first group, all three fingers are in an open position. Groups from number two to five have the same finger pattern. The performer must place their first and second fingers next to each other and keep the distance between the second and third fingers. The last set of semiquavers has a different arrangement of fingers than the others. Since there is a semi-tone between C and B, the second and third fingers should be next to each other.

Another interesting point is observed from measures 114 to 121, where the continuous three-tone passage seems challenging to perform. However, an opened E on the E string is the steady note that appears in succession, where the performers can initially focus on the lower two notes in the chord, using two figures to practice changing strings D and A and later play the open string E as a triad.

Example No. 11



Everything noted so far about the *Polish Caprice* shows why it is so interesting, both for the performers and the audience. Through this nonverbal communication, giving certain suggestions in the process of perception, an unquestioning interaction between the performer and the audience takes place. The slow, more dramatic first theme and the cheerful, merry second theme can easily transport the audience to the atmosphere that the composer intended to create. Bacewicz skilfully designed her music by successfully blending the concepts of neoclassicism and folk music. The three-part form and major-minor content also reflect the style of the Polish dance Kujawiak.

After the Second World War, many composers experienced radical changes in their conceptual notions and compositional techniques. They put more non-traditional elements in their musical language, which in tonal terms stay clear of the previous European traditions.

In the twentieth century, traditional notation and composition techniques could no longer express what composers had in mind. Aleatorics, Serialism, Sonorism, etc. fit into the field of non-traditional notation. New ways of articulating music, expressive dynamics, and even new timbres are some of the trends in many modern music parts. The innovation was bold and personal, therefore the meaning of notations in scores may be different for different composers, as new notations do not have the standard meanings of conventional ones. Many composers add explanatory notes to their scores to explain how to play their music.

As a concert violinist, Grażyna Bacewicz knew the instrument well, which allowed her to utilize some new techniques skillfully. At the heart of the innovative approach in the Polish music culture in the 1950s and 1960s was Sonorism – the new approach in Bacewicz's last period as a composer. Observing the stylistic features of her works in the genre of capriccio for solo violin, written in 1949, 1952, and 1968, an interesting transition from neoclassicism with folk elements to the popular in the middle of the century Sonorism stands out in her work. In this sense, the *Four Caprices* of 1968 are a complete variety of sonoristic concepts that create an abundance of experimental timbres and unique tonal shades. The difficulty for performers in interpreting the *Four Caprices* comes not only from the need to illustrate the music itself but also from having to follow the composer's instructions correctly. Along with some new musical metrics, the *Four Caprices*, as outstanding solo monologues, incorporate many distinctive features of Bacewicz's work, such as expressive lyrical melodies and quick passages.

Against this background, her *Capriccio for Solo Violin* (1952) seems to pull the thread that confirms its positioning as marking the transition from the neoclassical to the sonorist period of the author, but remaining more in the zone of neoclassicism. Unlike the *Polish Caprice*, here the connection with folklore is not so tactile. Separate intonations and metrorhythmic structures hint at the connection.

Example No. 12 – 15 and 16 times



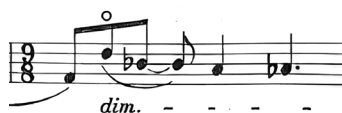
This caprice features more deviations in tempo and changing time signatures. Besides the already familiar alternation of 3/4 and 2/4, the calm part (Andantino) includes a 6/8 time signature, which evokes a special sense of dancing, reminiscent of a waltz movement.

Example No. 13



Just before the return to the time signature of 2/4 and the dynamic leaping intonation line in Tempo I, there is another unexpected transition to 9/8, which in combination with the ascending major sixth, followed by a descending major third and a short descending chromatic movement, establishes a small culmination moment, despite the diminuendo, logically followed by the reprise section.

Example No. 14



It is obvious that in this caprice, the formal construction is also based on a three-part form of the ABA type.

In the finale of the piece the sound of the tremolo, accompanied by a leaping motion, (Example No. 15) is sonically connected to the beginning of the work (Example No. 16).

Example No. 15



Example No. 16



Unlike the *Polish Caprice*, where this technique is not used at all, here its presence in different places creates a noticeable sense of tension and dynamic development.

Another particularly important point in the work is the appearance of a rhythmic pattern at measure 11, which has an almost constant presence until the end of the caprice, except for a break in *Andantino*.

Example No. 17



All of the examples above clearly show that Grażyna Bacewicz transitions between her first and second creative periods in a very progressive and planned way, so that the shock that her audience would experience in the *Four Caprices* of 1968 would be as negligible as possible. It is precisely these tense moments in the considered caprice, achieved through the use of traditional technical violin techniques, that can be understood as a kind of preparation for the “blowing up” of the neoclassical paradigm and our previous ideas about violin sound.

Stanley Weiner (1925-1991) was an American violinist and composer of Russian origin. He began his career as a violin virtuoso at the age of eight with a concert with the National Symphony Orchestra in Washington, D.C. In 1947, he made a name for himself by auditioning with Leonhard Bernstein and becoming the youngest concertmaster in the New York Symphony Orchestra. He later joined the Indianapolis Symphony Orchestra with Fabien Sevitzyk in the same position. However, working as an orchestral musician did not satisfy him, and he was already considering a solo career. Since performing solo concerts in Europe was the key to success in America, Weiner went to Europe in 1953 and settled in Brussels, where he performed and taught violin students. He was appointed professor of violin at the Hamburg College of Music.

Weiner began composing relatively late, at the age of 35 but wrote 213 works in different genres and for different instruments. According to his statements, his work deliberately opposes the main trends of the musical avant-garde.

Interestingly, to a large extent, he was creatively influenced by violinists Yehudi Menuhin and David Oistrakh, and trumpeter Edward H. Tarr, which became the starting point for composing for a particular performer in terms of the interpretive specifics characterizing their style.

In this sense, the seven capricci of Weiner's solo violin considered in this study are a priori placed within the framework of their purpose, so that not everyone can perform them. That is, the violation of the pre-set instructions by the composer would lead to a moment when the formal playing of the notes of any of them would carry another semantic load and thus the works would be situated as different and with impaired authorship.

With this in mind, let us specifically examine the seven capricci, so that we may see and consider how he binds the instructions given by him about the character of each capriccio concerning the interpretative peculiarities of the respective violinist for whom it is intended. It is no coincidence that the 1962 edition itself bears the title *Homage to the Violinists*, after which the numbers of the capricci are listed along with the names of the violinists in the following way:

- No. 1 to Yehudi Menuhin (*Un poco lento e rubato*);
- No. 2 to Joseph Szigeti (*Un poco lento*);
- No. 3 to Nathan Milstein (*Scherzando*);
- No. 4 to Arthur Grumio;
- No. 5 to Henrik Szeryng (*Allegro con fuoco*);
- No. 6 to Louis Persinger (*Un poco lento*);
- No. 7 to Isaac Stern (*Molto vivace*).

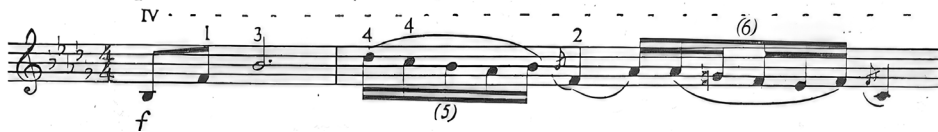
This approach is particularly interesting because it demonstrates not only the attitude of a violinist-composer towards other violinists but also reveals a much deeper knowledge and anticipation of how each capriccio will sound in the upcoming performance.

Examining the seven scores reveals interesting connecting threads between them regarding their formal and structural construction, technical approaches, tempo deviations, measure changes, and conditional tonal centres, situated in the sound environment of chromatic melodic sequences and dissonant harmonic combinations and chords.

Imagining the tempo *Un poco lento e rubato* as performed by Yehudi Menuhin reveals the sound of the theme from the beginning. Some of Menuhin's intonations appear in different places in the first part of the three-part form:

Example No. 18

Un poco lento e rubato ($\text{♩}=\text{c.48}$)



Unlike some previous capricci, where the second part is slow, in this case, the most dynamic processes are concentrated in the second part – Allegro. In this part, Menuhin is the only one capable of conveying the development of the piece to the point where, through his interpretation, he positions himself as a kind of co-author of the first capriccio.

Example No. 19

Allegro (♩=c.76)



The third part, *Tempo primo*, offers a return to the original theme from the piece's beginning through a gradual preparation of the quasi cadenza, where the scale-like chromatic passages overflow into the final harmonious constructions and chord:

Example No. 20

Quasi cadenza

Lento ma poco a poco accel. e cresc.

V 2 3(6) 3 (3) 4



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The second system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, there are fingerings: '3' above the first measure, '(6)' above the second measure, '0' above the third measure, '(3)' above the fourth measure, '(5)' above the fifth measure, and 'III' above the sixth measure. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). There is a fermata over the final D4 note. The system ends with a double bar line.

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef. The music is in 4/4 time. The first staff has a piano (*p*) dynamic marking. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The system ends with a repeat sign and a circled number 3, indicating a third ending.

289

Example No. 24

To Nathan Milstein

Scherzando (♩ = c.76-80)

The musical score for Example No. 24 is a Scherzando in 6/8 time, marked with a tempo of approximately 76-80 beats per minute. It is dedicated to Nathan Milstein. The score is written for a single melodic line, likely for a violin or flute, with a bass line indicated by (L.H.) and (R.H.) markings. The piece features a complex interplay of arpeggio sequences and scale-like passages. The tempo is marked 'Scherzando' and the dynamics include 'mf' (mezzo-forte). The score includes various articulations such as 'pizz.' (pizzicato) and 'arco' (arco). The piece is characterized by its rhythmic complexity and the alternating nature of its melodic and arpeggiated passages.

The lack of initial tempo guidelines in Arthur Grumio's No. 4 points to some leeway in interpretation. Here the scale-like passages alternate with arpeggio sequences and, unlike the previous caprices, there are no intensive harmonious constructions. The utilization of this technique in the piece's structural development can be associated with the characteristic freedom of cadence in terms of interpretation:

Example No. 25

liberamente

The musical score for Example No. 25 is an Allegro con fuoco in 2/4 time, marked 'liberamente' (ad libitum). It features a complex interplay of arpeggio sequences and scale-like passages. The piece is characterized by its rhythmic complexity and the alternating nature of its melodic and arpeggiated passages.

The interesting structure of No.5 to Henrik Szeryng (*Allegro con fuoco*) shows another possible approach to the capriccio genre. In this case, it is a two-part form with a coda, in which the first part mainly develops dynamic processes (Example No. 26), while the second part introduces a sense of calmness (Example No. 27) that sets up the final coda (Example No. 28).

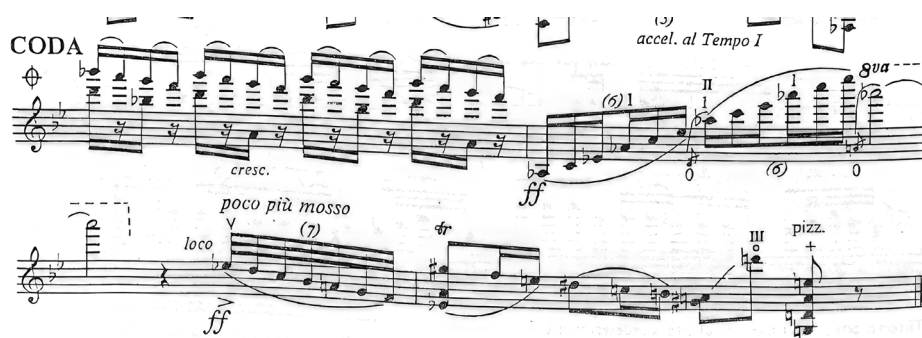
Example No. 26



Example No. 27



Example No. 28



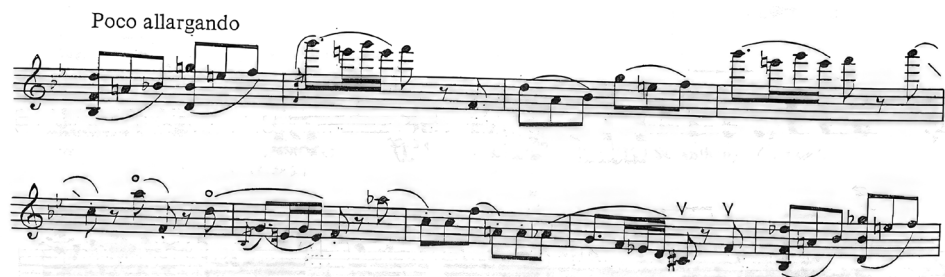
Louis Persinger's No.6 (*Un poco lento*) illustrates the final moment of the decomposition processes of the three-part capriccio form, presenting a pattern of streaming development without an idea of tripartite with a reprising part. The changes in this example mainly concern the supporting tones' measures.

In his final capriccio No. 7 to Isaac Stern (*Molto vivace*), Stanley Weiner returns to the typical three-part form. At the rather fast tempo in the first part in 6/8 time signature, the main thematic line in B flat (Example No.29) emerges, creating rhythmic patterns that underlie the entire *Molto vivace*. Then, with a slowing down of the tempo in the seemingly calmer second part, in the eponymous key that is inconvenient for violinists, intonational moves can be observed that, whether accidentally or not, resemble certain sections in the *Recitative of Mostras* (Example No. 30).

Example No. 29



Example No. 30



Andreas Makris – *Tonal Caprice* (1986)

Andreas Makris (1930–2005) was an American composer of Greek origin. For an extended period, he worked for the National Symphony Orchestra in Washington with conductors such as Howard Mitchell, Mstislav Rostropovich, Antal Doráti, and Leonard Slatkin. He composed about 100 works for orchestra, chamber ensembles, and solo instruments. His *Aegean Festival Overture*, transcribed for a concert band by Major Albert Bader of the USAF Band, became a popular piece among American bands. Among the scholarships and awards he has received are the Damrock Grant, the National Fund for the Arts Grant, the Martha Baird Rockefeller Award, the ASCAP Award, and the Fulbright Scholarship.

Makris was the concertmaster of the National Symphony Orchestra for 28 years. Previously, he was employed by the Dallas Symphony Orchestra and the St. Louis Symphony Orchestra. His compositions have been performed in the USA, South America, Canada, Europe, Russia, and Japan.

The *Tonal Caprice* is built entirely per the characteristics of the genre. It features the familiar three-part form of the ABA type, with a range of five changing time signatures, maintaining a tempo, measured through an eighth note value – 3/8, 5/8, 4/8, 7/8, 2/8. The virtuoso layer of the first part alternates chord structures with chromatic scale-like passages and leaping intonation techniques in the full range of the violin and with a tonal output base in C major:

Example No. 39



The effective transition to the second part, achieved through the use of pizzicato, reinforces the original theme, followed by a passage that introduces the intonational atmosphere of the second part:

Example No. 40



The single-voiced melodic line at the beginning of the second part gradually develops into a two-voice melody in wide disposition. This is succeeded by a semi-quaver leap, leading to a moment when spectacular natural flageolets overflow alternately between pizzicato and bowing:

Example No. 41

5



Building upon the structural logic established in part three, Makris consolidates and summarizes the thematic material of the first part.

Joaquin Rodrigo (1901-1999) was a Spanish composer, pianist, professor of music at the University of Madrid, and one of the major figures in the Spanish School of Music. At the age of three, he almost completely lost his sight. He studied music under Francisco Antich, Eduardo López Chavarri, and Paul Ducas. Manuel de Falla had a powerful influence over his work and directed him to master the unique peculiarity of Spanish folklore, which then became the basis of his work. Although he wrote many multi-genre compositions – four piano, violin, cello, and harp concertos, the *Pavana Real* ballet, four love madrigals for voice and orchestra, etc. – his global acclaim is due to his two guitar concertos, named *Aranjuez* (1938-1939) and *Fantasy of the Noble Knight* or *Fantasy of a Gentleman* (1955). The second concerto is based on thematic references from works by the remarkable 17th-century Spanish guitarist Andreas Sanse. The concerto is also dedicated to the world-famous leader among guitarists Andres Segovia.

Capriccio (Homage to Sarasate) is Rodrigo's only composition for solo violin. It was written at the invitation of Radio Madrid to commemorate the centenary of Pablo Sarasate (1844-1908). The work was entrusted to Spanish violinist Enrique Iniesta (1906-1969), who played it on stage for the first time in Madrid in January 1946. Sonically, *Capriccio* immediately calls up associations with the composer's guitar works. It is a very complex piece in technical terms, as the challenges for the violinist outweigh the need to play only double-stops and triple-stops and other common virtuoso techniques

in Sarasate. Considering the line followed by the composer in his guitar works allows for a better understanding of why he utmostly intensifies the texture of his *Capriccio*. Both cases demonstrate his strive for maximum development of the functional parameters of the musical instruments. At the same time, it should also be taken into account that he lost his eyesight at the age of 18 and was forced to write his music in the Braille system. In any case, the sound of his well-played works is astounding.

Capriccio offers something interesting and unusual in terms of its construction. The three reprising parts are modified, as the third part contains thematic material from the first and second parts. In practice, the whole work develops with too much intensity, passing as quickly as a breath through various playing techniques such as spiccato, martele, staccato, thrillers, pizzicato, natural and artificial flageolets, double-stop, triple-stops. This approach affirms the concept of surpassing the ergonomic aspects of the violin as an instrument, rather than indicating inaccuracies in the Braille transcription. To substantiate this perspective, here are illustrative excerpts from the three parts as an example:

Example No. 41 – The beginning of *Capriccio*

The musical score for the beginning of *Capriccio* is presented in five staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Presto' with a note '(d. = ca 86)'. The dynamics are marked as *pp*, *mp*, *mf*, and *p*. The score includes various guitar techniques indicated by markings like 'III II', 'IV', and 'c'. Fingering numbers (1-4) are placed above many notes. Slurs and ties are used throughout the piece.

Example No. 42 – The end of part two

Example No. 42 – The end of part two

Example No. 43 – The beginning of part three

Example No. 43 – The beginning of part three

Example No. 44 – The end of part three

The musical score consists of five staves. The first staff begins with a piano (p) dynamic and a fortissimo (ff) dynamic. The second staff includes a piano (p) dynamic and a fortissimo (ff) dynamic. The third staff features a piano (p) dynamic and a fortissimo (ff) dynamic. The fourth staff includes a piano (p) dynamic and a fortissimo (ff) dynamic. The fifth staff includes a piano (p) dynamic and a fortissimo (ff) dynamic. The score is marked with various articulations, including slurs, accents, and staccato markings.

To summarize the characteristic features of the capriccio genre based on the examined pieces: virtuosity remains a constant, now intertwined with twentieth-century compositional techniques that explore the violin's technical capabilities at an advanced, unprecedented stage of development. Throughout this process, the triad of composer, instrument, and instrumentalist emerges prominently. Here, human subjective expression propels the capriccio genre forward through the instrument.

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About the Autor:

Evgeni Nikolov is a Bulgarian violinist born in Sofia in 1972 to a family of musicians. He graduated from the Bulgarian National School of Music "L. Pipkov" in the class of Professor Evelina Arabadzhieva, later earning his bachelor's and master's degrees in the National Music Academy "Prof. Pancho Vladigerov", Sofia in the class of Professor Petar Hristoskov. He is a laureate of numerous national and international competitions. Over the years, he has been concertmaster of the National Music Theater "Stefan Makedonski" and Sinfonietta Sofia orchestras, as well as many Festival Orchestras. From 2009 to 2023 he was part of the Sofia Soloists Chamber Ensemble. Since January 2024 he has been the concertmaster of the Sofia Opera and Ballet's orchestra. He teaches violin at the National School of Music "Lyubomir Pipkov" and performs as a concert violist. He's currently working on his PhD in Blagoevgrad's South-West University "Neofit Rilski" under the scientific supervision of Professor Ivanka Vlaeva.

Interests: music, violin music, classical and contemporary music.

Email: evginov@gmail.com

ANALYSIS – A FUNDAMENTAL TOOL FOR EDUCATION IN THE CREATION OF MULTIMEDIA PRODUCTS

Dr. Mariya Radeva, Asst. Professor
Department of Music and Multimedia Technologies, FESA,
Sofia University ‘St. Kliment Ohridski’

Abstract: The study examines analysis as a learning tool, both in general and specifically within the work of sound specialists in the creation of multimedia products. Tracing completed processes and accomplished audiovisual forms serves as a guide for practicing sound engineers and students across various multimedia disciplines alike. It builds a reflex for identifying and articulating basic principles of action in certain situations, understanding concepts, techniques, and stylistics, recognizing the directorial artistic approach, appreciating the uniqueness of audio design solutions, and conducting comparisons and analyses when similarities are observed across different examples. The analytical process enables observers to self-evaluate their work, identify important details for their future work, detect stereotypes, and acquire a reflex to pay attention to details that influence the overall sound picture. In the study, two main groups of transitions and processes were traced: first, from the perspective of analysis as a tool for understanding by users, and then, in the application of the insights formed through specialists’ work experience.

Keywords: analysis, analyzing, learning, multimedia, sound design, sound engineer, audiovisual, observation, imagination, experience, technical-practical, psychological, creative

There is no bad or good idea. Rather, we are talking about a pure, clear, suitable, and appropriate idea and its sound solution, as well as a concept for its construction. Given the constant movement and internal dynamics, this, accordingly, leads to internal changes in the execution itself. There are no eternal and unshakable rules, just as there are no irreplaceable ideas. This creative world is very flexible, adaptive, and even amorphous.

Hans Zimmer

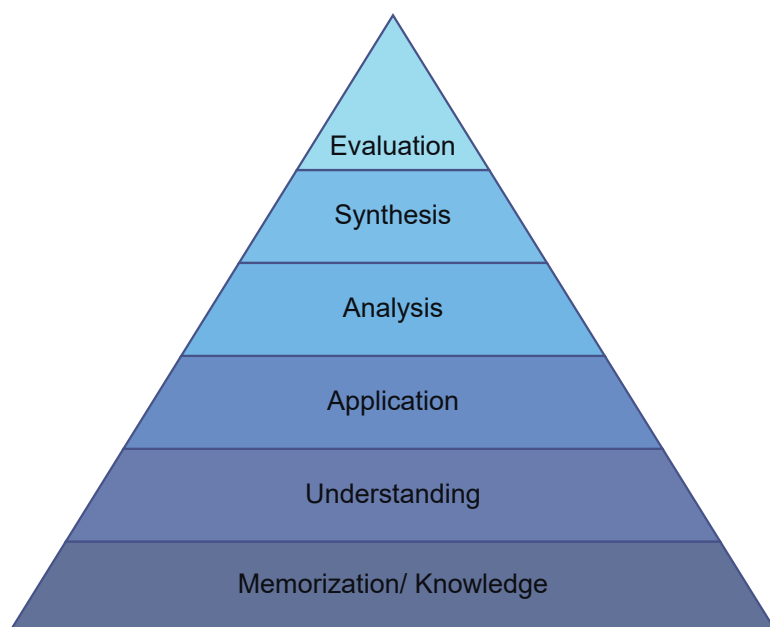
Does analysis substitute training? No. Analysis is a tried and true way of gaining experience and, per se, a significant part of learning. Through analysis, primary information is acquired – the “what” and the “how”. The process of analysis shapes and enriches our understanding of the “when” and the “why” as well. Critical feedback for the performer is achieved through analysis, not only from the performer but, more importantly, from the audience. The accessibility and applicability of this activity result from the fact that analysis, in all its forms, essentially involves observing and comprehending previously employed solutions, mentally constructing, structuring, and classifying them into an individual database. This database, over time, integrates into the overall experience and serves as a pattern for interpretation.

In this sense, analysis is an immutable and indispensable part of the educational process in general, and specifically in the training of multimedia specialists, as it brings informational potential and a set of practically applied and verified concepts. A natural path toward mastery often involves imitation and copying. Even in the animal kingdom, the young ones try to mimic their parents in the most primitive actions regarding movements and communication, and only later do they learn to hunt and survive independently. This life cycle is an illustrative example of functioning in general, implying a fundamental regularity and a logical and relevant principle applicable to every professional direction and field of specialized implementation.

In summary, the developmental process typically begins with mechanical imitation, followed by the refinement of said imitation (imitation with attention, thought, finding meaning in action, and refraction through personal experience), and only after accumulating skills in creating original solutions to creative tasks, does the opportunity for individual interpretation and the emergence of independence, leading to the freedom of individual style and recognition, finally arise. The process of analysis specifically facilitates the transition between stages, ensuring progression, as it catalyzes activity and is an identifier of the logic, sequence, and meaning of actions.

Analysis is at the top of the pyramid in the hierarchy of cognitive skills in Bloom's taxonomy. It is a means for establishing ideas that have

already been defined. Accordingly, after each analysis, we acquire a personal stockpile; it is a level corresponding to a significant ability to distinguish between facts and presumptions. Therefore, after each analysis, practical insights are gained for making judgments and applying familiar patterns to new situations. It also involves evaluating the suitability of various approaches, providing opportunities for defining, establishing relationships, drawing conclusions, and making judgments using inductive and deductive reasoning. Consequently, each analysis enriches the foundation for developing a system of concepts and understanding.

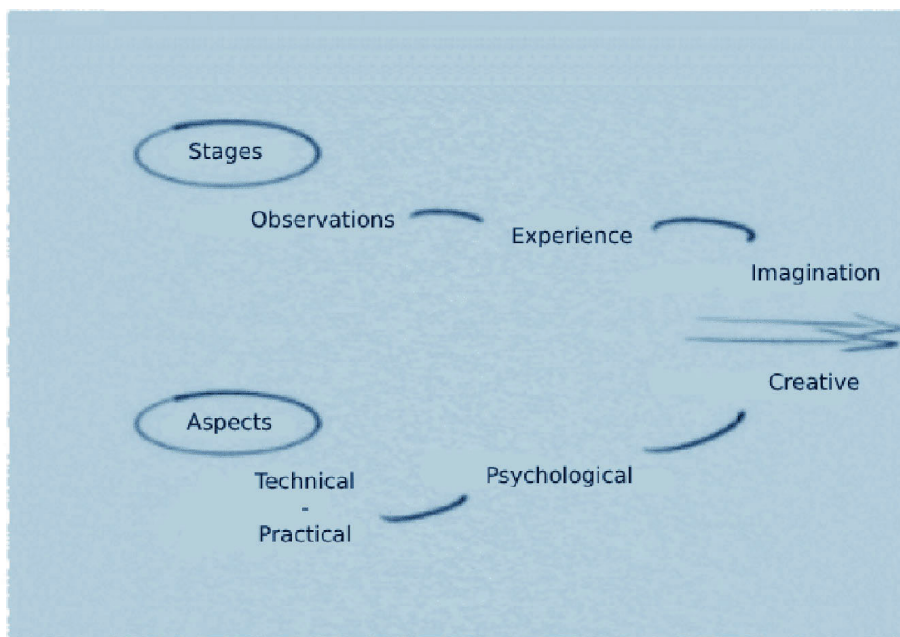


In the context of specific reasoning in the sphere of creating multimedia products, analysis is not only a learning tool but also a present stage in the professional's work, albeit in other aspects, e.g., in interpreting a task and tracking all details regarding the expected work, including materials, deadlines, and requirements in ongoing projects, as well as monitoring the reproduction of various audiovisual systems in regards to their impact on informed and uninformed users of completed products. Another relevant aspect regarding the subject discussed in this paper is the external influence of an artistic product on the potential development of students and/or accomplished multimedia experts.

When the analysis meets the condition of the expected result, allowing subsequent application of the examined data as factual we can ascertain the

presence of a criterion or usefulness of the analysis. I.e, the analysis itself can be unnecessary in cases where there are no created inert conceptual depots or where there are no lasting impressions or subsequent adaptations of structural data left in the memory of the analyzing specialist. Preconditions for the validity of the analysis *from the perspective of the product's impact* are principles such as:

- Perception – when as many observers as possible similarly perceive the object;
- Operability – when the perceived requires as little resistance as possible in its application;
- Simplicity – when, regardless of the subjects' experience, the object is perceived well and fully by as many observers as possible;
- Descriptiveness – the clarity and quantity of noticed details – accordingly – probable and increasing emotional responses;
- Comparison – analogies with other samples;
- Aesthetic effect – the phenomenon that describes how higher-quality products are perceived more easily;
- Attractiveness – the tendency for attractive people to be perceived as more intelligent, competent, moral, and social;
- Composition; archetypes and models – valid for both the product itself and for the subjective perception, depending on the type of psyche of the analyzer, etc
- There are also preconditions *from the perspective of the perceiver's experience*:
- Segmentation – a technique for combining elements and expressive means carrying information into other structures that are easier to perceive;
- The tendency to seek balance, harmony, and order;
- Comparisons and associations;
- Consistency and the pursuit of generalization;
- The possibility for expressive concreteness – both in perception and in application; s
- Similarities and analogies;
- Depth of processing – a memory phenomenon where carefully analyzed information is recalled and brought out much more easily than the rest, superficially or not at all analyzed information, etc.
- This paper examines the process of analysis and the processes in the course of creating artistic products, from two perspectives.



I propose structuring the transition from the starting point of zero to the end point of achieving the goal into three main and sequential stages:

- Observation (proactive, yet still latent) – accumulating experience;
- Experience – impressions, reserves – developing imagination;
- Imagination – solving creative tasks.

Concerning applicability, I also view the process from three aspects:

- Technical-practical;
- Psychological;
- Creative.

In these classifications, it is noteworthy that the intermediate characteristics are the key to unlocking the potential of the process, as they involve complex structures with a certain volume of common qualities, but also with numerous individual, subjective, yet always multiplex intrapersonal processes and phenomena. As one progresses through these moments, a significant, albeit undefined number of events occur: relationships are formed, various categories of psychological phenomena emerge, and ultimately – depending on numerous subjective factors – positive outcomes are achieved. What is common to all conditions is that despite the complicity and diversity, it can be summarized without hesitation that analysis is a fundamental tool in education in general,

as it is an aggregate of biological, psychological, motivational, and – ergo – operating characteristics.

Analysis is a cognitive process that does not presuppose stress. Learning occurs naturally and, depending on the chosen examples for analysis, education can also bring satisfaction, spark interest, and provoke attention and curiosity.

I am examining an example within the realm of sound design:

While listening (I deliberately use the term ‘listening’, not ‘watching’) to a particular excerpt from a film (this is most relevant in animation, as in this genre we discuss the creation of sound concepts for non-existent entities to add depth and bring to life images that are inherently unreal, or at least anthropomorphically-rendered existing objects), through analysis and the listener’s ability to deconstruct multimedia elements and structural components, the process of construction becomes largely evident. This shift in focus from consumption to creation highlights the potential of any product as a resource for inspiring new creative endeavors. The information about the processes of creating sound images and the artistic and technical teams’ conceptual solutions encourages and provokes the imagination in a constructive direction which is often boldly experimental and reaches beyond what is rational, obvious, ordinary, expected, and typical. The imagination works more decisively because the analytical process has repeatedly followed the path of action that others have already established, tracked the utilized solutions, summarized the technologies, and realized the possible combinations and prospective alternatives; it more boldly crosses boundaries, solves problems, proposes variants, i.e., a sense of artistic freedom whirls the creative potential and expands the spectrum of personal technical-artistic reserves.

Specific example: “Elemental” by Peter Sohn, 2023; Foley artists Shelley Roden and Heikki Kossi and Foley mixer Scott Curtis at Skywalker Sound – the construction of the glass wall.

A perfectly logical sound image matches the vision. This in itself is a sufficient attestation of a job well done. As I mentioned, here we’re not talking about recorded real events and people; here we speak of image building from an idea, curve, and color, and creating an abstract and unreal, yet tangible and spirited world, which – to have contents and to be perceived as real – it requires the corresponding acoustic half.

When listened to in detail, this excerpt reveals the possibility of recording an indefinite number of layers (simultaneously sounding individual sounds and/or noises, building a complete and richer acoustic image of the specific audio structure), among which there are various types of flame sounds, as well as low-frequency liquid sounds, influential in shaping the wall; there

are combinations and layers of slightly scraping and metallic sounds as the glass is drawn up by Lumna and the transformations of the glass mass, with individual soundtracks likely cross-fading according to the requirements of the scene to achieve a continuous, logical sound. The excerpt also features additional frequencies for volume – low for breadth, size, weight, and impressiveness, and, correspondingly, high for sharpness, specificity, and brilliance. The auditory landscape is enriched by the ringing of crystal pieces and “magical” dust once the wall has been completed. Additionally, the sound of pouring out a glass container filled with liquid when the wave reaches the wall, combined with the frequency-filtered noise of flowing water when the characters look at the water through the glass, further enhances the excerpt. In this brief scene lasting only a few seconds, there is a multiton liquid from one side and a voluminous mass of heavy amorphous solution from the other; the combination of these sounds evokes a sense of crystallization and hardening.

Apart from the different sounds and their combinations, the transition through the states of the material, and the purely emotional effect this scene is intended to have on the viewers are also considered. Days of work likely went into this scene with the closing of the sluice, which is less than a minute long.

Having many channels with different sound qualities is necessary for achieving a unique sound with a specific character and recognizability. The creation of every sound element in each production requires a complex set of resources:

- Materials – recordings from a sound library, specially generated effects, or sounds recorded to fit the needs of the scene (foley);
- Conceptual development – establishing the purpose of the given sound or sounds in terms of realism, transition, engagement, emotion, etc.;
- Interaction, balance, intensity;
- Technical tools for post-production intervention and editing – changing the pitch, tempo, dynamics, strength, and timbre, as well as sound transformations such as frequency changes for “presence”, location, environment, distribution in space, mass, and character of the landscape, and several other subtleties, determined by the course and requirements of the story.

In this example, every sound that matters is heard without requiring the listener to delve deeply. What is distinguishable is detailed enough to form a map of the main sounds and sound spectra.

Although I used an example from the most bounteous genre for the imagination – animation – I must emphasize that often in animation, it is imperative to approach the creation of an auditory landscape thoughtfully,

with understanding and reliance on realism, due to the need to create a subconscious connection between the non-existent characters and a certain image. Correspondingly, due to its realistic nature and the weight implied by the nature of its images, live-action cinema allows for the inclusion of even more abstract and artificially generated sounds, as its adaptability compensates for any discrepancies and what is perceived as “truth” is not specifically the most accurate sound, but the one which feels right and is linked to the image in an indivisible, indefinable, and indestructible whole. Unreal or artificially generated designer sounds in a realistic setting are permissible when the goal is to achieve an emotional effect through psychoacoustic methods.

Of course, the above-described complexes almost entirely exclude extremes, regardless of the genre application, but this is where the professional experience, aesthetic sense, and taste of experts come into play. Every idea should be applied according to the requirements and objectives of the project, and not become an end in itself.

In the reverse process, we have the characteristic sequence of directorial work:

In the production of a video project (of any purpose) that communicates its message effectively, directorial analysis is a very responsible creative (but also organizational) stage of the entire process, which should not be overlooked. The director's perspective requires examining the frame, focusing on more than one aspect simultaneously: space and its framing, composition (static and in motion), color, mise-en-scène, props, etc. Every decision related to the frame leads to and is driven by a specific psychological impact and hidden subtext, affecting how the viewer will perceive the scene and in this sense, it has the highest priority for the audio-visual product.

(Karagyzova, 2023: 141).

This approach is taken when working on a specific artistic concept and creating a new product. Starting from the director's vision, the implementation at every technical and creative level follows defined steps, but perhaps with even greater scope, because it is through execution and experimentation that ideas are born.

Besides tracking the processes in a finished product or planning an upcoming one, analysis also involves breaking the whole into segments, details, and elements. This ability to deconstruct during observation is a fundamental building block in the construction of a real creative task. Here, “the general matter is divided into its constituent parts, to facilitate their examination separately as independent structural units. This is the place where gaps and errors in the process of reasoning are discovered.” (Karagyzova, 2020: 51).

The ability to see/hear beyond the apparent is a large part of the mastery in achieving (hyper) realism. The specialists' attention to detail and relationship to art as consumers and connoisseurs are fundamental requirements for quality and impactful construction and creation. In other words, you cannot be a good sound designer if you are not a passionate admirer of music, nature, and aesthetics; if you do not understand the technical principles and do not master the basics and laws of working with specialized and specific tools. Only then can one consider going beyond the limits, implementing unconventional solutions, and being courageously creative. Only then can one choose a playful approach to working with an experimental character. Only then do we speak of a level of mastery of the means of expression that turns the technical person into a creator, as any crossing of boundaries and frames, when done with understanding and taste, is a potential revolution. Of course, breaking the rules does not always mean a result with a "wow" effect. Sometimes the effect might be "wow," but the result isn't necessarily positive.

The essence of the analytical process lies in the act of doing, emphasizing the importance of its effectiveness. The Confucian adage "tell me and I will forget, show me and I may remember, involve me and I will understand" is indicative and has been tested over centuries. The process of analysis is precisely about involvement. An analysis is an investigation from within; doing, albeit passively; showing, teaching, developing. At its core, analysis requires observation.

OBSERVATION

Observation is a primary method of gathering information. It represents the gradual and continuous addition of data to an already existing set of knowledge and relies on assertions based on sensory experience. Observation is purposeful, planned, and organized. This specific case concerns conscious observation; moreover, a type of observation that suggests the presence of strong motivation linked to a particular interest and expertise, and is a prerequisite for enhanced concentration on the observed object, process, phenomenon, or product. In such cases, the processes occur without the stressful element of obligation, and respectively, without a certain degree of internal resistance when acquiring knowledge.

Observation involves deliberate perception and holds remarkable importance, requiring active attention and prior planning, preparation, etc. (Levi, 1990: 135).

Our ability to adapt is due to our multitude of instincts, which Darwin calls the "instinct for the acquisition of art". For me, the word "art" in this definition is indicative. Steven Pinker says that the innate adaptability of

humans is an adjustment, not a truth (Pinker, 2011). In this context, the uniqueness of each person (just like the fingerprints of each individual) determines their perceptions, “important” life events, phenomena, and givens; as Marin Goleminov said, “everyone perceives music and the images that inhabit this field in their own way.” Similarly, the process of observation, like any other process, is strictly individual, i.e., everyone pays attention to and is impressed by different things, depending on a multitude of complex circumstances. The goal of observational analysis (and the subsequent summarization of the results from this stage) is not only to focus attention on a given audio-visual work, to delve into depth and to look for cause-and-effect relationships for these decisions, or to formulate emotional reactions and rational conclusions but also – at a higher, empirical level – to investigate to what extent the director was able to guide billions of individualities in a single direction and to trace exactly how this was achieved. The latter stimulates the expansion of the problem, and the emergence of new perspectives, questions, judgments, interpretations, and conclusions.

The moment of defragmentation and examination of each segment from all possible sides, conceived by every observer in the group, can, of course, easily lead to deviation, even to the loss of the idea of the main goal. Here, the main responsibility of the leader (the teacher) is to create an environment that stimulates free, open conversations and the sharing of opinions and ideas sometimes seemingly chaotic and unrelated. The teacher should also examine as many elements as possible in the most detailed way, sift through useful ideas, as well as obvious and hidden means and techniques, and summarize – all of this maintained within the channel of the specific work and its unique characteristics.

Analysis requires critical thinking from students as well. Comparing patterns and solutions leads to new paths, interpretations, ideas, and concepts. The students’ observation, discussion, and focus on the perceived highlights of a given multimedia product provide the teacher with feedback on specific individual qualities, improve communication, and assist in choosing (individual) approaches and methods that satisfy the learners’ needs.

After a certain period of practice, one reaches the point where, based on accumulated impressions, knowledge, and observations, it becomes possible to interpret in such a way that new paths toward achieving analytical goals are found. It is precisely at the boundary between the technical and creative aspects that the greatest challenge arises, igniting an interest in the specific discipline – you simultaneously have enough information to allow for experimentation, as well as enough curiosity to delve deeper and deeper into the specifics, or to find a more general perspective or different angles of viewing a given object. In a single word, this is experience.

EXPERIENCE

Experience is intrinsically linked to practice, regardless of the field of implementation. The most convertible acquired condition guarantees a level of expertise that, even at its least satisfactory levels, surpasses unapplied information and knowledge. Experience is the only objective individual “possession” ensuring realization. In the widely used colloquial phrase: “fake it until you make it”, experience is the stage that begins after the first achievement of the goal and does not end, but escalates into mastery, ease, and naturalness. Experience is the active interaction between a person and their environment. It represents each individual’s reaction, relative to their preparation and availability of coping tools, to specific sensibilities, motivation, and activity; as a consequence of experience, this complex information is summarized and stored as memory.

Making mistakes when gaining experience is one of the most valuable cornerstones. “Experience is never a failure, because it always comes to teach us something.” This thought by Thomas A. Edison supports the reasoning that mistakes are not only useful but also necessary. During their studies, students should be encouraged to make mistakes, in the sense that – regardless of the level of their independent tasks during self-preparation – learners go through invaluable moments that create opportunities for discussion, debate, and building upon in general meetings and during practical exercises. It is precisely (if not only) through making mistakes that one learns most rapidly, effectively, and durably what not to do and why (which is also an analytical process). Even if it’s a separate issue, it’s not uncommon for a new idea or “effect” to emerge precisely through a mistake.

If the experience is in a field that brings inspiration and emotional satisfaction to the individual, then it is enriched and transformed into creativity. The variability becomes an artistic interpretation, and the solutions to practical problems become creative improvisations. In other words, experience is transformed into creation with the help of internal motivation that fuels the individual with emotional responses that are usually positive, as they are the result of inspiration, purpose, action, and satisfaction. Notably, creativity is at the top of Maslow’s hierarchy.

One of the principles of learning states that “emotions are directly connected to learning.” If the learner experiences impatience and joy from engaging with the information, this itself is a serious bid for positive spiral development. As stated, the process of analysis provides conditions for stress-free learning. Experience solidifies and enhances the positive emotions associated with refinement from one side, and on the other, it stimulates and enriches the imagination. Directly connected, these two mutually supporting elements of professional realization form potential depots for

innovations, whose filling is directly related to the personal characteristics of each individual and the conditions around them.

Impressions and experiences form data reserves, based on which mental images and ideas can be created, not limited by the current sensory impressions. These factors form the human imagination, fed by impressions of experiences, yet not strictly limited by them, capable of reprocessing and organizing events and ideas in a new way. Besides being inherent to humans and essential for survival, this adaptability is of primary importance in solving creative tasks and seeking unconventional paths in one or another sphere of human development.

IMAGINATION

Memory models serve as a starting point for the imagination. Thanks to its functions (cognitive, predictive, protective, self-developmental, and related to understanding and memories), the potential of a person's imagination progressively expands according to individual characteristics.

According to its definition, imagination is a cognitive mental process in which reality is reflected in the mind through new, unusual, and even impossible images, ideas, or concepts; in the subconscious, original images related to the cognitive system, experience, way of thinking, daily routine, a person's fantasy, their current state, and inspiration, etc., are formed. It plays an active role in planning or when one finds themselves in unfamiliar situations. Imagination is the ability of a person to transform knowledge into the creation of new ideas and concepts.

It is directly connected to a person's response to unintended situations due to the nature of the process – improvisational and interpretative.

On the other hand, when we use a deliberate situation with a specific distribution in an educational environment, the most valuable reaction from the students is for them to transform it into an unintended one by their initiative, a typical approach in early education, but entirely applicable at every educational stage and level. In those moments the motivation, attitude, activity, and thinking are different, resulting in a difference in assimilation, understanding, memorization, and stability.

According to Einstein, imagination is more powerful than knowledge, and this is entirely justified, as the former implies the ability to combine and interpret memory archives into qualitatively new images. The power of imagination is a subjective characteristic, directly correlating with the way of thinking, experience, impressions, and temperament.

Gaston Bachelard investigates and asserts that imagination is the core of the psyche. He examines the creative function of imagination, which he defines as the “function of the surreal” (encompassing the potential for

creativity, interpretations, and the creation of images), contrasting it with the “function of the real” (limited to imitating perceived reality). In the analysis, both functions are important. The function of the real is analogous to the analysis itself – it is precisely the process of copying and creating variations of what is perceived, seen, and felt, within the means of personal capabilities at this stage of experience. The function of the surreal can be perceived as an impact and result of the analysis – when the personality builds upon the perceived and interprets it with its tools according to its world of impressions, concepts, experience, and the possibility to transcend them. Fantasy requires self-discipline in the pursuit of generating “novelties.” As absurd as it sounds, when a person turns any activity into a daily routine, their skills develop in its direction. At some point, the efforts transform into acquired qualities. This is the principle of repetition. That is, when a person consistently develops their fantasy, it starts to operate at a higher level and generates more and more ideas. Even if more than 90% of these ideas are not good enough to be developed, the remaining ones will have the corresponding potential, with some being successfully realized and applied.

Fantasy is a serious, practical, and useful tool both when undertaking creative activities and dealing with ordinary and problematic situations. The other curve, passing through the remaining three aspects of analysis – technical, psychological, and creative, follows the same direction and ultimately leads to a merge into the general information flow of creation and consumption, communication, and data exchange. This provokes higher mental processes, correspondingly aiming at a specific satisfaction when programming the circumstances according to the expectations of the research method.

The technical-practical aspect involves a combination of applied experience and specific technical knowledge.

Here, the boundary between technical literacy regarding the specific tools of a given discipline and the capacity for solving creative tasks, refracted through the psychological processing of individual internal processes, is created and then fused.

Before we proceed to the construction of a multimedia product, we need to ask ourselves several questions. Their answers are beneficial both in forthcoming analyses and in the creation of an audiovisual work:

- Regarding the technological aspect:
 - What are we working on (form, genre, concept)?
 - What will we work with (technical resources)?
 - Where will we work (acoustic environment)?
 - What is the monitoring (related to the purpose of the product – where it will be used)?
 - How will we work (tools and artistic resources)?

- Regarding the content:
 - What do we want to say (to assist script and directorial decisions)?
 - To whom do we want to say it (the audience, the stylistic characteristics and peculiarities of the period – techniques, technological “quotes” and emulations of the era)?
 - How will we say it (the concept, the idea as a whole, the continuity of the story, the means of expression)?

Accordingly, a finished product is subject to deconstruction along this and other scales. Even only the answers to these questions, serving as reference points, would shape an analysis productive enough for impressions and conclusions based on detailed observations, therefore promising a set of potential resources for future experimentation. In this context, the fundamental knowledge about the stages of work in creating a multimedia product not only guides what to look for but also adds additional depth and understanding of the structure to the analysis, and respectively, of the methods of impact in the construction of the story.

It is well-known that a film is “born” twice more in addition to the script level – once at the location where content is mentally generated, and once more during editing when the content is transformed to create something new. Parallel to this runs a multi-stage work process on the sound. The film’s sound adds intensity, organicity, and precision, “speaking” about its attitude. For example, when the character’s personality is built through sound, that speaks not only about the character but also about the director’s style; when dynamics are sought in the story, they are conveyed through the rhythm and melody of the soundtrack; when emotion needs to be amplified, that is achieved mostly through details – both through sounds and noises and through silence and pauses. Every multimedia element has a complex set of characteristics, therefore the design is not only a sum of (appropriate) sounds but a complete picture with its characteristic signature, carrying a message precisely through the overall implication, though built from fragmented sound segments.

“Attention to detail is the only difference between a satisfactory and a great performance” (Sir Richard Branson). Attention to every detail is one of the most essential and distinguishing features of the technical aspect. It is the degree of attention to detail (at every stage of work, in every discipline, in every field) that differentiates the mediocre from the ordinary, the ordinary from the good, the good from the impactful, and the impactful from the stunning. It is precisely the attitude towards detail that can give us instant, subconscious information about the audiovisual product – whether it is high quality or not. These opportunities for microanalysis and subconscious analysis are also a product of the attitude toward details by the creators

and the consumer experience among consumers. Due to mutual interest, satisfaction on both sides makes the relationships symbiotic, a relationship further examined in the following stage.

PSYCHOLOGICAL ASPECT

Analysis enables the deconstruction of the whole into psychological modules, allowing for the observation of their impact from the perspective of human behavior. Knowing these mechanisms, the audiovisual specialist can provoke the desired reaction and emotion in the viewer or listener. Then, the most important aspect – the story being told – is further emphasized, and the dramaturgical highlights create lasting emotional connections and leave deep impressions. Some strong factors of psychological activation are repetition and misophonia. Emotional associations with moods (sadness – church, crying; fear – wind, crows, scream; joy, satisfaction, tranquility – birds, cat, laughter, etc.) are clichés that can be applied in the field of psychological impacts, and analyzing them is among the primary resources for every designer. Frequencies outside the so-called audible spectrum – ultra (above 20 kHz) and infra (below 20 Hz) – are perceived on a subconscious level; the physiological impact of frequencies below 120 Hz, besides affecting internal organs, creates the impression of something big. Whether this implication will provoke fear or a positive surprise depends on the author's decisions; large amplitudes at a fast pace carry a vastly different weight than a slow fade, long silence, and sudden sharp strong accents. In other words, alternating and switching between different provocations activates varied emotional responses, hyperrealism suggests multitude and volume, sound effects and the intertwining of noises direct and trigger potential reactions, and the already mentioned silence is one of the most expansive topics and multifaceted phenomena for analysis and cogitation.

The following examples are excerpts from everyday life, not just a creative toolkit in audio-video creation. Imagine a theatrical performance with three characters, building their images sequentially, in three individual episodes. First, we have a confident woman presenting a stable disposition that can be trusted. The point of the segment comes across clearly, and the message reaches the audience. The actress has done her job successfully. The second artist steps forward and fully immerses herself in her role. Again, the point of the segment comes across clearly, and the message reaches the audience. This actress has also done her job successfully. It's time for the last heroine in the story. In this part of the performance, what we have previously discussed occurs – the actress has prepared and developed the material masterfully, enriching the character through expert management of the nuance and details. This image devastates you, and the character remains

with you after tearing you apart emotionally. It is impactful, memorable, and enduring. This character causes the previous two images to almost instantly fade and get lost against the backdrop of the volcano of emotions that erupted into a high mountain. Whether we can elevate a multimedia product into a work of artistic value, or it remains a correctly executed technical task, depends on whether, when, and how emotional connections and responses are born. And this last portrayal we might call Art.

Creativity is the highest stage of working on a project, requiring prior knowledge of realism and the mechanics of the process, as well as a capacity to picture unconventional solutions, a different level of thinking, combinatorial abilities, lateral connections, abstract ideas, and presentation skills. To create means to be excited. By provoking the human emotional flexibility through the discovery of events with a strong impact on the individual, one inevitably comes to question what made them feel this way; why they feel the way they feel; could they make someone else feel this way, and how; what is common and what is different in each case; why...

CREATIVE ASPECT – THE FINAL AND MOST TARGETED STAGE.

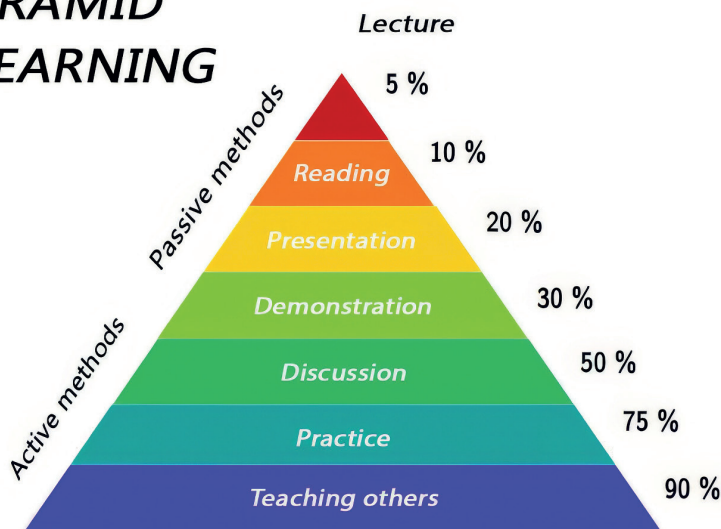
At this stage, accumulated experiences materialize into interpretive variations of specific scenarios.

“Here, ‘the assessment based on artistic taste..., intuitive experience based on the unconscious sifting through a vast database of the beautiful, on one hand, and the correct structures of form, on the other...’ speaks to ‘... manifestation of aesthetic preferences, i.e. subjectivism in the best sense of the word’ (Karagyozev, 2021: 9, 12) and to another, higher level of relationship and creation, in general.”

The interaction between experience and imagination serves as a starting point for freedom in experimentation, but it is a kind of experimentation that involves daring to cross the boundaries of the known, allowing individual aesthetics to embody this leap into a new approach, a new model, a new tool of art.

Combining the stages of observation, repetition, and imagination makes analytical activities and skills some of the most fundamental abilities in regard to learning. Moreover, analysis is a direct activity because it provides education through actions – the most straightforward type of learning. Active learning is engaging and durable, i.e., it transfers what is learned directly into long-term memory. Perception has specific parameters such as constancy, selectivity, meaningfulness, generality, and apperception, which depend on the object of analysis and its depth.

PYRAMID OF LEARNING



Observation/Practice – Experience/Psychology – Imagination/Creativity

When considered sequentially, according to the structure set at the beginning, this summary shows the possibility for these steps to cross over, run in parallel, or overlap at times. Tracking and structuring stages aim more at forming an internal order rather than a strict sequence for clarity from a methodological standpoint, not so much for creative regularity since being a designer (as well as any specialist beyond the frame of correct execution) is mostly a matter of many impressions and bold imagination.

Most questions (analysis) mean more answers, experience, solutions, and tools for interpreting specific situations.

Self-awareness becomes a tool, serving as a starting point when communicating creative concepts and one's own experience (as personal and isolated as it may be, it is still a product of the human cognitive system and the complex of basic and general reactions to one stimulus or another). Logically, it can be applied in an effort to emotionally impact groups of people. Therefore, a personal search for sources of strong emotional excitement leads to self-knowledge, which is a peculiar tool for solving creative tasks and achieving their set goals. The most direct path to understanding and a large part of knowledge relies on analysis. There are three main perceptual types. The first includes people inclined to generalize and lacking significant attention to detail. These are people with synthetic perceptions. The second type also referred to as analytical, is characterized by strong concentration and special attention to detail, to all details, to as many details as possible. The third type is a combination of the previous two. In them, the overall

“picture” and the meaning as a whole, as well as its specific characteristics, are simultaneously constructed.

For some people, perception is accompanied by strong emotionality; for this reason, the mental process is perceived as an experience triggered by the observed object or phenomenon.

Moreover, the act of creation itself is a constructive and refining process: “Every human creation that leads to qualitative transformations and original distinctiveness compared to the previous ones in art or knowledge is a process of emotional growth” (Karatanasov, 2022: 8).

It is in this sense and in these cases that perception serves as a source of analytical events with stability both over time and in the specialist’s toolkit.

This emotional depth enriches the analytical process, providing a more nuanced understanding of the observed phenomena. The emotional component highlights aspects that might remain unnoticed in a purely rational analysis, enabling a more comprehensive and profound exploration. This integration of emotion and analysis fosters a deeper engagement with the material, encouraging innovative approaches and creative solutions. The specialist’s toolkit thus becomes enriched with techniques that leverage emotional responses to enhance the analytical process, making it a powerful tool for generating insights and understanding complex phenomena.

When it’s clear what needs to be monitored, analysis is an invaluable tool in gaining experience, and from simply observing an entertainment multimedia example, watching or listening with understanding becomes an educational resource. The reflex to work with mental models (the phenomenon where people understand and interact with systems and environments based on mental interpretations developed through experience, in other words – forming assumed images in the mind without necessarily verifying these representations), prompts the observer to structure information almost involuntarily and to store data in their memory, regardless of which part of it. This paper explores mental models because even if direct observation is available, and not the creation of images according to our cognitive system, it is precisely these impressions that are transformed into reserves of examples for future application, available for transformations of any type and boundary. With this understanding of the functioning of processes and their potential, attention should be paid to their refinement and acquiring techniques in practicing a given professional direction. This next step – technical improvement when working with analyzed material – largely involves experiments and the pursuit of the most literal repetition of an already created solution and copying not only each element as accurately as possible but also the whole. In this next step, the most basic processes for individual development occur again – imitation and emulation. This

shows that a cycle of knowledge (analysis) is completed here, which serves as the beginning of the next step (application). The application (copying implemented solutions, approaches, and methods) aims, on the one hand, to test the analysis made through reverse experiments, and on the other, an intensive transition to real production activity. In this way, and with such exercises, the analysis unnoticeably creates:

- Practical accumulations, technical skills, and precision;
- A reflex for attitude and reaction to production from an aesthetic-creative standpoint.

Repetition as a technical activity primarily develops dexterity and mechanical memory. Regarding sound design, attempts to achieve the most literal reproduction of a given product and interpretative variations of the given theme bring about another type of expertise, specifically the technique of handling means of expression and the courage and passion for experimenting. Thus, repetition and exercises create habits, and accordingly, improvement becomes smooth and natural, as long as one practices regularly. I consider this as the final stage of analysis, its technical application through interpretative repetitions as an exercise. This is also the moment when lecture materials, internet audio-visual resources, meetings with specialists, conversations with experts, the presentation of examples, and the conduction of practical and seminar activities, conferences, discussions, etc., combine and modify their functions to apply the aforementioned information and transform it into skills. The analysis and its application carry the most substantive and consistent concentration of experience, ready to be developed and enriched in new and diverse ways.

Analysis can provide feedback for the work of every audio designer. For example, questioning what they have done “in a certain way” (according to a chosen example), and what they would have done “in that way”, carries an internal self-assessment of the level of thinking and implementation; what they see as an original, bold idea carries information about the extent to which they would accept or challenge a given idea, to what extent they would be useful with ideas in this team and with this concept. What surprises and inspires multimedia specialists provides insight into their level of lateral thinking and application skills or lack thereof.

Analysis has another valuable quality: self-assessment. For most of our lives, we are subjected to some form of evaluation. Especially in the early stages of self-awareness and during childhood, external evaluation (abundant positive feedback, critical feedback delivered with care regarding its presentation) is of significant importance for the healthy and balanced development of the personality, allowing an individual to gain confidence and discover their passions more easily. As we grow and build autonomy, we search for understanding, and

it is then that the period of forming “important” friendships occurs, as friends account for the individual’s external evaluation which is accepted without reservations and regardless of its nature, without the typical resistance of the ego. Gradually, through experience and interaction, adolescents build a more realistic, yet subjective assessment of themselves, and self-evaluation becomes part of shaping the individual with a relatively critical magnitude. In the context of analysis and specifically self-analysis, self-assessment can remain an internal and hidden process, and in this sense, the analytical process allows for complete internal honesty. This, in turn, facilitates the precise assessment of positive and negative traits and a relatively more objective and complete self-perception. Self-assessment and self-analysis aid in improving opportunities in the search for methods, solutions, and principles. With knowledge of the principles, the amount of accessible techniques can multiply quickly.

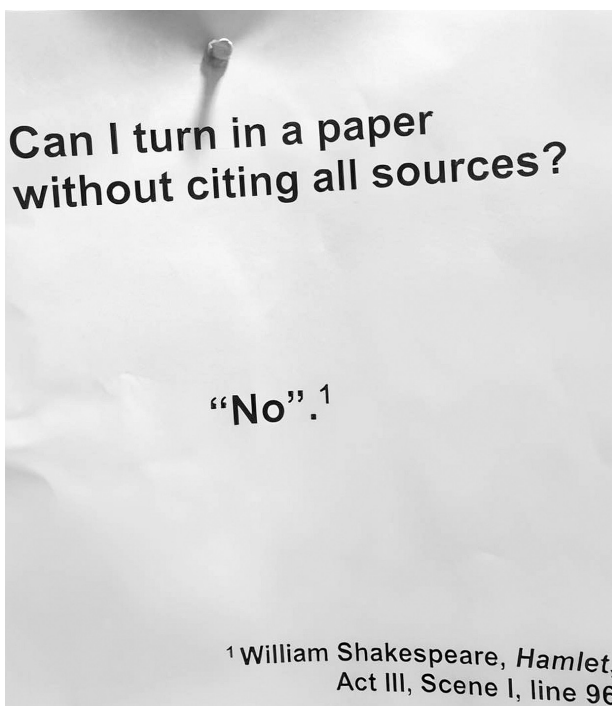
Analysis plays a key role in various aspects of both personal and professional development. It serves as a fundamental process through which critical thinking is improved, allowing people to approach problems with more nuanced and effective problem-solving thinking. Here are some of the main benefits and conclusions of the analytical process:

- It develops critical thinking: Engaging in analysis teaches people to question assumptions, evaluate evidence, and consider different viewpoints, which is a fundamental skill for dealing with complex problems and making informed decisions;
- It improves problem-solving skills: Analysis breaks down complex problems into manageable elements, facilitating decision-making. Through the systematic examination of each component, it is possible to integrate more effective strategies for coping with challenges;
- It enhances teamwork and communication skills: Collaborative analysis requires clear communication and the ability to work effectively with others. It encourages an environment where different ideas are shared, critically evaluated, and synthesized, leading to more comprehensive solutions and outcomes;
- It provides ready resources for creative tasks: Analytical processes often lead to the accumulation of knowledge and strategies that can be easily applied to creative endeavors, facilitating innovation and originality;
- It creates a foundation for skills in educational, professional, and everyday contexts: The skills developed through analysis are not limited to the academic environment at its various levels but are equally valuable in daily life, improving a person’s ability to deal with various challenges and discover much more opportunities;
- It improves adaptability: Engaging in analysis promotes thinking

that is open to change and new information, making people more flexible and able to adapt to new situations or information;

- It serves as a multifaceted strategy: Analysis is indispensable both in a general and specific sense, i.e., in a person's everyday life and their work as an expert, offering a universal tool that supports decision-making, learning, and problem-solving in various areas of life;
- It has technical, artistic, and aesthetic value: Analysis is not just a logical or technical tool; it is directly related to the evaluation and creation of art and design, where understanding of form, function, and beauty are crucial;
- It facilitates self-knowledge, provokes self-assessment, and encourages self-improvement: Through analysis, people gain insight into their thoughts, behavior, and abilities, promoting reflective practice that supports continuous personal development and self-improvement.

In summary, analysis is not only a primary teaching tool in the realm of multimedia product creation, but a comprehensive strategy that promotes intellectual, emotional, and professional growth as well, providing the necessary tools for effectively navigating our functionally diverse daily lives in the complexity and speed of the modern world.



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About the Authors:

Maria Radeva's main scope of interest is the impact of the sound on the human, especially how the frequencies affect human emotions and states. She is in the industry about 25 years and has been a music theory and piano teacher, choir and ensemble singer. At the moment mainly works as audio producer and VO educator.

Interested in Photography, Sound Design, Dubbing, Music and Advertising and Stage Music. Since 2017 she is a part time lecturer in the University and from September 2022 on – full-time faculty member. Teaches on Sound design, Dubbing, Stage music, Audio editing, Music and Advertising.

Email: mrradeva@uni-sofia.bg

MICHAIL GOLEMINOV’S SOUNDSCAPES – A STEP AHEAD

Dr. Angela Tosheva
Ivan Kerekovsky
ORANGE FACTORY
PSYCHOACOUSTIC ARTS

Abstract: The article portrays one of Bulgaria’s leading composers of the past few decades, who has received international recognition, particularly in the field of electroacoustic music. Michail Goleminov (1956–2022) composed scores for chamber and symphony orchestras. He was a multi-media artist and author of various programming applications, notation games, and generative software. He specialized in musical notation with long years of professional experience as an editor at the Vienna-based Doblinger Publishers and an active pianist and performer of free improvisations. Goleminov completed his musical education in Bulgaria but left for Austria at the age of 28, where he resided, studied, and worked for 16 years. In 2000/2001, he returned to Bulgaria and created Orange Factory Psychoacoustic Arts, an experimental studio for contemporary art, along with pianist Angela Tosheva. They have organized concerts, festivals, master classes, and competitions for musical compositions, published books, and released audio and video productions and multi-media applications at various levels. The duo was also actively engaged in educational activities. Together they carried out more than 250 projects over the years 2001–2022.

Keywords: Michail Goleminov; Angela Tosheva; Ivan Kerekovsky; “Orange Factory”; electronic music; life electronics; generative software; multimedia artist; audiovisual applications; piano; composition

For over two decades, Michail Goleminov has been a leading figure in the field of electroacoustic music, sharing his vast knowledge, endless interest, and constant desire to experiment with new technologies. He created a variety of pieces, exploring a wide range of styles, including works with electronically processed sounds that mixed acoustic compositions with a pre-prepared electronic parallel part. Additionally, generative software was employed to modify and interact with the set sounds in real-time. The stylistic variety of his oeuvre, encompassing pure electronica, experimental music, atonal music, intuitive music, live electronica, minimal music, and beyond, indicates his unwavering experimentation. He self-identified as an interactive musician, software developer, 3-D animator, pianist, and composer. Over time, he came to define himself as a composer and de-composer, as well as a pianist, producer, and software engineer. Throughout these roles, the piano remained his principal instrument and primary means of expression. As a direct observer and listener during our daily piano sessions, Michail found inspiration in what he heard, enriching his compositional creativity in a uniquely vibrant manner, irrespective of the author or style being played. This mutual exchange made our time together seem to pass unnoticed, and recreating it presents a challenge due to the multitude of informal moments that contributed significantly, beyond what occurred on stage.

What brings Goleminov to our attention now, after his passing in 2022 and amidst more than two intense years that have seen the rise of generative artificial intelligence and a post-pandemic world?

Beyond our personal regard for his work and the inspiration it provided us as individuals, his oeuvre demonstrates a remarkable versatility among contemporary artists. He maintained a high degree of privacy regarding his intuitive personality, even from those who held similar views, and therefore remained largely unknown to the majority of his peers. It may be understandable how others exploited his modesty and somewhat self-contained nature skillfully and to a fault. However, had he not exhibited such courage, his journey would have been less vivid and distinctive in the context of contemporary music.

Michail Goleminov remained true to his creative nature, which was unsatisfied with ready answers but constantly sought new questions to explore, expressed uniquely in every concert, performance, or project. The underlying message was consistently the meaning behind the means of expression, rather than the means themselves. To him, the piano, electronic music, live electronics, and artificial intelligence were merely tools—like any others—that artists could use. In contrast to the trend of striving for perfection in artistic expression, which can sometimes hinder the conveyance of the artist's message, this approach treats digital or analog instruments

as just one of many tools at the artist's disposal—a perspective fundamental to Goleminov's work.

Here's what Michail himself says in a 2013 interview with Ekaterina Docheva, broadcast on the Hristo Botev program of the Bulgarian National Radio on February 22, 2023: "Electronics is just a field that in a sense serves as an opportunity for the expansion of tools. I believe that in the historical development of musical instruments, there have been many such situations in which new instruments with new possibilities have appeared and added to the existing ones. In that sense, I don't think electronics is some other level of consciousness. Rather, it's a tool that we have to learn how to work with, like all the others"

(www.orangefactory.net/BAN2024/01.mov).

(Author's note: This February 22, 2023 edition of "Contempo", written by Petya Gabrova and Silvia Tikhova, aired on the Bulgarian National Radio's program "Hristo Botev" on the occasion of the first anniversary of Michail Goleminov's death.)

Michail's impetus for developing his criterion arose during his early adolescence when he first encountered a technical tool—the microphone—which expanded his perspective. After a full 13 years of violin studies (he began violin lessons at the age of 3), just two months before the entrance exams in 1971, in complete defiance of his family's wishes, he managed to prepare almost on his own, earning a place at the Lyubomir Pipkov Secondary Music School in Sofia where he majored in piano. After 13-14 years as a violinist, the piano was his true discovery and salvation. His keen interest in this instrument led his teacher, Lidiya Kuteva, to encourage him to prepare for an international piano competition. However, he did not feel ready for such a significant undertaking yet. Before a general piano class performance, he recorded Bach and Hindemith pieces using two microphones he had at home. After listening to the recording, he became convinced that his initial assessment was accurate. Regrettably, he had not received any meaningful feedback from the outset, leading him to rely primarily on his intuition and judgment, which subsequently became the cornerstones of his identity.

Michail Goleminov received his education at the prestigious University of Music and Performing Arts in Vienna, earning a master's degree in concert piano performance and a certificate for the successful completion of a two-year course in composition and electroacoustic music signed by the renowned composer Dieter Kaufmann in June 1990. The subjects studied at the Institute of Electroacoustics at the University of Music and Performing Arts in Vienna in 1988-1990 were as follows: "Fundamentals of Acoustics", "Electroacoustics", "History of Futurism", "Notational Practices", "Analog and Digital Editing", "Digital Signal Processing", "History of Computer Music",

"Introduction to Programming", "Programming", "Composition", "Music History", "Live Electronics", "Tone Direction", "Graphic Notation", "Improvisation", "Psychoacoustics", "Media Composition".

Michail was fortunate because, following a solid base of academic studies of violin, piano, and symphonic conducting under Prof. Karl Osterreicher, he discovered his passion for electroacoustics, which shaped him both as an artist and a person, defining his path forward. His specialization in piano, composition, electronic media, and pedagogy in Vienna in 1990 happily coincided with the historic fall of the Berlin Wall and the end of the totalitarian communist regime in Bulgaria. At that time, electroacoustic music in our country was looking for its place and made its steps according to the historical circumstances. Despite Michail's physical absence from Sofia, his profound enthusiasm for this matter was not only fueled by his inner drive and the environment at the Institute of Electroacoustics in Vienna but also by the opportunity to perform openly on stage back home, which further inspired him. On the one hand, he was formed in our musical reality absorbing invisibly and later consciously everything that his father Marin Goleminov passed on to him. On the other, he had great encounters with a multinational society and big-name teachers, as well as the opportunity to hear the complete works of Stockhausen, to play Schoenberg and Berg, to listen to Friedrich Gulda, to study with Hans Graf as a private piano student, to have a personality of the stature of Roman Haubenstock-Ramati as a composition teacher, to know the father of musical graphic design, Anestis Logothetis, to work at the Doblinger Publishing House, to be one of the accompanists for the first performance of Zimmermann's opera *The Soldiers*, with its 80 rehearsals. These powerful impulses led him to immerse himself in Vienna's fertile environment for 16 years, spanning various periods without returning once to Sofia. This unique symbiosis undoubtedly bore fruit in Michail's talented nature. Moreover, not for a moment did he change his inner consciousness as a Bulgarian, even on the contrary—as he claimed, it was in Vienna that he strengthened his national identity and carried his Bulgarian passport without hesitation, truly excited about everything that was happening in Bulgaria.

As Michail himself has stated, a seemingly insignificant but defining internal impetus for his interest in electroacoustics was the possibility of finding an analog for the sonority of the whole orchestra. This was the kind of sound he had always been looking for without success, mainly due to insurmountable administrative reasons. For instance, he did not have the opportunity to work with a live orchestra during his studies with Professor Osterreicher due to favoritism towards some students over others. This was a surprising revelation, as he had not anticipated such a challenge at

the Bulgarian State Conservatory. The current symphonic conducting class in the National Academy "Prof. Pancho Vladigerov" led by Konstantin Iliev has long been accustomed to working with a live orchestra as an important step in training symphonic conducting students in Sofia.

In 1983, two years before his relocation to Vienna, Michail had already completed his military service and was in his second year at the Bulgarian State Conservatory. He was studying composition under the guidance of Professor Dimitar Tupkov, choral conducting under Krum Maksimov, and symphonic conducting under Konstantin Iliev. Amid the prevailing socialist ideology and the tendency to stigmatize any deviation from established practices as a manifestation of bourgeois Western influence, he organized two concerts for composition students in the BCD hall. These concerts were unofficial and not connected to the theoretical composition department, but received authorization from Vice-Rector Prof. Boyan Lechev after a period of internal debate. It became clear during this time that there was an unspoken internal agreement to support them. Subsequently, the two professors of harmony and composition, Prof. Bencion Eliezer and Prof. Parashkev Hadzhiev, publicly denounced Michail's actions, resulting in him receiving a low grade in his annual composition exam for his audacity to defy the established norms.

Linked below is Michail's first composition for piano and tape recorder, *Piece for Piano and Tape Recorder*, which he performed at one of these concerts in 1983. It was inspired by Michail Lyutskanov, who was the professor of tone direction at that time in the department of the same name. Through his dedication and love for sound recording, he sparked the fascination of young people with the technical marvel of live performance, which was highly fashionable at the time. He achieved his positive influence through long, engaging conversations about the acoustic qualities of sound, along with analyses of various analog recordings, microphones, and tape registrations. Practical sessions with Lyutskanov, despite his more direct and peppery language, were enveloped in a special mystique in the minds of the students, and it seemed like a privilege to interact with a sound engineer so in love with the technical parameters of acoustic and artistic sound. Michail always spoke fondly of him and did not conceal the important role he played in his development then. (Link to *Piece for Piano and Tape Recorder*: orangeactory.net/BAN2024/02_Concert_piece_for_Piano_and_Tape.mp3).

When he finally returned to Bulgaria in 2000-2001, Michail was full of so many ideas that it would not be an exaggeration to say that he was barely able to implement them. In this frantic work style, where the boundaries between experimentation and long-processed ideas often merged, he completed dozens of pieces in the spirit of *musique concrète*. These compositions

were based on speech elements and included truly monumental pieces featuring sounds he collected and created himself. One notable example is *Subway*, which, alongside the pieces from his CD *Superstrings*, represents a bold step forward among dozens of other works (www.orangefactory.net/BAN2024/03_subway.wav).

It would be challenging to pinpoint another Bulgarian composer who has been as deeply influenced by John Cage's ideas and philosophy and did not fear their consequences on his work as Michail. Undoubtedly, his extensive tenure as an editor at Doblinger Publishing House, where he not only restored old manuscripts but also digitized the vast holdings of the publishing house, endowed him with many valuable qualities. Among these was his virtuoso command of the Finale and Sibelius notation programs. At the same time, his exposure to the notated manuscripts of the great composers led him to ask different questions, influencing his understanding of the nature, meaning, and future of musical notation. In this respect, he made no secret of his compelling attraction to the neo-Dadaist principles of dismantling the centuries-old notational system of John Cage, one of the founders of the so-called 'open form'. In it, the long-forged distinction between the role of the composer and that of the performer is lost. Here, the performer is a co-author and each time the performed work sounds completely different, regardless of the written instructions. In this respect, the *Concerto for Two Pianos in C Minor* plays an important role in Michail's oeuvre. It was performed by Angela Tosheva and Michail Goleminov at their first joint concert on 20 November 2002 in Studio 1 of the Bulgarian National Radio. The performance featured two of Michail's pieces for two pianos in the key of C minor and pieces for two pianos by Kevin Volans, Colin McPhee, and Steve Reich. In the case of this concert, the interaction between the two performers was of central importance, and its beauty stemmed from the random combinations that resulted from each musician choosing different figures of the C minor phase. This effect was enhanced by Steve Reich's subsequent performance of the *Piano Phase*. The oscillation of this minor scale on the two pianos of the two-page piece over 11-12 minutes, with the dynamics increasing or decreasing depending on the initiative of either performer, was received ambiguously by our specialists. For example, musicologist and specialist in the history of Bulgarian music Lachezar Karanlyakov exclaimed after the concert with some disappointment, "Well, you're having fun!" (Link to the performance: <https://goleminov.bandcamp.com/track/concerto-in-c-minor-for-two-pianos>.)

At the end of 2002, it was not considered professional or a job well done to perform such "easy" pieces without a concrete form and a fixed score. Four or five decades earlier, works of the "new simplicity and new

sincerity”, already historically and ideologically conceived, did not inspire any confidence on our stage, except to some extent in the specialized forums for contemporary music performance. It was such similar reactions from our official circles that fuelled Michail's actionist nature, driving him to continue his ‘personal history’ with John Cage on our soil. This was evident in his performances of *Astral Studies*, *Variations*, *Angela* and Michail's *Music of Changes*, and his twice-performed rendition of the famous 4'33" piece. The commitment with which Michail performed this piece both times was so remarkable that even the moments of deafening silence when he stood alone on stage evoked chills as if the listeners were experiencing his perspective of the history of the music written up to this point.

Following the profound impact of minimal music on Michail, which gradually became a more discreet element of his creative expression, in the period 2006-2007 he began to delve deeper into the musical landscape. This coincided with many factors, one of which was our long-prepared work to publish Bulgarian translations of the books by the French-Bulgarian composer, pianist, philosopher, and communicator André Boucourechlieff—one of the great representatives of “open form” in the Western European avant-garde of the 1960s.

At the first Orange Factors festival of contemporary chamber music in 2007, Michail organized an exhibition of 43 panels of musical graphics by Austrian representatives of the movement, Russian Futurists, and American experimentalists. He and Boyan Vodenicharov performed free improvisations based on these panels in the Boris Hristov House Museum. Jean Boucoureschliev, Andre Boucoureschliev's widow, was in the audience. This event along with the other concerts of the festival is memorable not only to us but to all of its attendees.

Here is Michail's annotation of his concert with musical graphics in the Aula of Sofia University ten years later, in October 2017:

THE SIGHT OF SOUND

Michail Goleminov—piano and electronics

The musical avant-garde of the second half of the twentieth century brought along an inevitable consequence: the drive for revolutionary renewal and refinement of musical notation that led to its overcomplication. In previous eras, the existence of a common musical language in Europe and its gradual and systematic assimilation ensured harmonious continuity between composers and performers. At the end of the twentieth century, however, this natural harmony was destroyed by overcomplicated scores, and a vacuum was created, which in turn had consequences for instrumental practice, concert life, and repertoire, as well as for the audience.

Musical graphics, whose representatives include John Cage, Roman Haubenstock-Ramati, Robert Moran, Cornelius Cardew, and Anestis Logothetis (only a few know that he is a Bulgarian from Burgas who lived and worked in Austria), was born at the beginning of the second half of the last century, and represents a natural reaction of the artists themselves to the forms of the overloaded notation of music, with the ambition of achieving several things, the most essential of which is precisely the recovery of the spontaneity of the performer, in the context of an immediate relationship with the graphic element, which, from something threatening and limiting, becomes a source of inspiration and multidirectional associativity, freed from the canons of writing and the narrow confines of its interpretation."

From this point onwards, it is relevant to examine how free improvisations on a graph can serve as its sonic embodiments. This is because, thanks to the subjectivity of this matter and the doubts that arise, musical art reaches the freedom generated by abstraction. It is also important to remember that the rigorous notation of musical structures has existed for a relatively recent period of nine centuries, while live music, improvisation, and the impulse to express oneself with sound, chronologically predates both speech and writing.

With each subsequent work after 2007, the boundaries of just pure sound, whether acoustic or created by Michail, gradually became too narrow for him and he started to include more and more visual elements. At a later stage, he naturally turned to programming languages to develop his ideas, achieving a high level of mastery. As we now observe these multimedia works, we can see that he was steps ahead of his other colleagues (as an example, consider the *Silicon Concert for Artificial Intelligence and Piano*: www.orangeactory.net/BAN2024/05_silicon_BNR_12.mp4).

Michail exhibited no apprehension toward the integration of artificial intelligence in his life and art. After all, AI was merely a tool in the hands of its creator, regardless of its complexity. In this case, the composer skillfully directed and controlled the process. An illustrative example of this technique is the *Deja-Vu* trio for soprano saxophone, digital harpsichord (synthesizer), and violin. In this piece, the saxophone and violin performers animate the overall flow with their presence. In practice, the meeting between the three performers Ulrich Drexler (soprano saxophone), Antonella Horwitz (violin), and Mikhail Goleminov (digital synthesizer) is virtual. Their 'trio' is the result of Michail's skillful work as a sound engineer, overlaying their separately recorded parts according to his concept. In this sense, the piece created in 1999 has not yet been performed in front of an audience (listen to *Deja-Vu* here: orangeactory.net/BAN2024/06_dejavu.wav).

In 2023, at the Misha's Soundscapes festival in the village of Anton, one of the concerts featured a *Deja-Vu* trio performance by three real performers

without using a MIDI controller for the piano part. The performers were Goran Tashev (soprano saxophone), Elena Ganova (violin), and Angela Tosheva (digital synthesizer). In this instance, the MIDI-controlled part was played by a live performer. Both performances ultimately embody Michail's original concept, which surpasses technical limitations and is purely musical, evoking a transcendent response in the listener. (Link to the *Deja-Vu* live performance on August 19, 2023, at the festival in Anton village: <https://youtu.be/VoZzZ44Byso?si=aydJ3gln85RdIRjs>—refer to the 34-minute mark.)

As with the musical graphics, Michaux's imagination was similarly challenged by Czerny's etudes, which provided a solid foundation for his technical proficiency. He devoted considerable time to the piano, allowing him to develop the necessary skills. During this period, he extensively practiced Scriabin's sonatas and preludes, Rachmaninoff's *Third Concerto*, Schumann's *Toccata*, and an array of Chopin's works. Simultaneously, he studied the vast collection of sheet music available in his home. Frequently, when one of us was working on a piano piece, Michail would immerse himself in it, sparking lengthy discussions and comparisons among us. This exchange through the piano was particularly intense during Angela's exploration of Rachmaninoff and Debussy's preludes. It was a feast for Michail to listen to Debussy at length, whether in the early stages of discovery or already finished. It is perhaps no coincidence that at his final concert in November 2021 as a free improviser, with an original multimedia piece based on works by René Magritte and Salvador Dalí, he included his two favorite Debussy preludes, *The Sunken Cathedral* and *Undine*, with a parallel video of his own. This may be interpreted as his farewell to Debussy.

Assessing the degree of interconnection between the three performances, and the extent to which each relied on the creation of an individual performance by one another is challenging. This is particularly evident in the audio CDs produced between 2002 and 2020. Michail approached the recording process with great responsibility, meticulously planning every detail. This included determining the optimal placement of the equipment, conducting thorough cable checks, setting the correct microphone positions, adjusting the levels, determining the ideal distances between microphones, and selecting the most suitable sound samples. His attention to detail was evident throughout the entire process as if he were performing a ritual. This endeavor resulted in recordings of Angela's performances of etudes by Scriabin, Debussy, and Ligeti, Dutch piano music, Debussy's preludes, Beethoven's *Hammerklavier Sonata*, and the song cycle *To the Distant Beloved* in Liszt's interpretation, as well as many other recordings, mostly conducted in the Bulgaria Hall.

A key aspect of Michail's work involved playing with chance as an immediate expression of the unseen. Whether in his performances, music generated through

software, text, or paintings, or in his keyboard improvisation, he pursued chance in the moment of performance, a pursuit that underscored his artistic values.

In the linked video at 21 minutes and 8 seconds, you can find the piece *Contemplation* for piano improvisation and live electronics, based on his musical graphics from the concert “The Practice of Probability”, held in 2017 in the Aula of the Sofia University “St. Kliment Ohridski.” The entire concert featuring musical graphics is available, showcasing the unique nature of this musician who draws inspiration from the most subtle and seemingly insignificant elements. (Link to *Contemplation*:

www.orangefactory.net/BAN2024/07_Contemplation.mov).

Over the past 15 years of Michail's life, he developed a series of software products and programs, with each successive project building upon the previous one. These works demonstrate his evolving interests and the direction of his research, which began in his early school years and continued throughout his life. They encompass a range of topics, including the philosophical question of the meaning and function of musical notation, the role of interpretation, and the relationship between musical perception and notation. In general, the relationship between musical hearing, the desire to play, the graphic signs of music written on paper, and the intuitive beginning that determines the path of the musician or performer is complex. He could discourse at length on this topic. In 2008, at the Second Festival of Contemporary Music titled “Transart”, we invited the French composer Jean-Yves Bossier, a renowned authority on various notations in France, to serve as a jury member for the composition competition initiated by Michail in the name of his father, Marin Goleminov. Bossier did not disguise his admiration and expressed the highest possible appreciation for Michail's thoughts on notation during their discussions.

As a 25-year-old man, Michail expressed his compositional ideas with complexity which rivaled that of the leading composers of the time such as Stockhausen, Schoenberg, Debussy, Scriabin, and Berg. Despite having limited access to more diverse information in the late 1970s and early 1980s—where accessing information beyond the official line required significant effort—the ideas he encountered provided ample motivation for him to create something original even then. It is no coincidence that Lazar Nikolov, when he heard the *Piano Sonatina* at a concert at the Union of Bulgarian Composers, exclaimed informally (somewhat amicably now), “Brey, you brought him in like Stockhausen!”

This meticulous concentration of Michail's thoughts, graphically presented down to the last detail without intruding on the performer's domain, is evident in the scores he composed in 1983. This foundation eventually led him, four decades later, to develop composition programs with varying levels of interaction designed for amateurs, children, and those interested

in exploring the processes of composition through gameplay. The genesis of this concept can be traced back to Michail's enduring admiration for Scriabin and his vision of intertwining sound and color in his music, a phenomenon known as synaesthesia. This interest manifested in his last symphony, for which he created a detailed blueprint outlining his vision in 1915. This concept served as a source of inspiration and imagination for numerous composers in the subsequent decades. It is noteworthy that Michail named his inaugural program "Scriabin Paints & Varnishes." At the Second Orange Factors Festival in 2008, he specifically learned his *Second Piano Sonata* and performed it as an integral part of the festival program, alongside Angela Tosheva's performance of Scriabin's *Ninth Sonata* and a parallel video created by Michail (Link to Scriabin's *Ninth Sonata* video: <https://youtu.be/NpMhsybtXdE>).

"Scriabin Paints & Varnishes," along with all his other projects, has evolved into his two major programmatic achievements: D-Cult and Hypercomposer Multicomposer. More information can be found on the Orange Factors website: <http://orangefactory.net/mg>.

Attached is a poster for the public demonstrations of the D-Cult program at the Orange Factors studio in 2012.

The presentation of Michail Goleminov and the disclosure of more details of his life and artistic path to sound engineers and students of multimedia technology accurately and uniquely interject his personality as a composer and pianist. His essence as a musician does not separate the acoustic from the non-acoustic sound environment in life; for him, they are two sides of an inseparable whole, as well as complementary elements of life. To him, piano and keyboard music represented the pinnacle of human expression, and improvisation and free playing were luxuries reserved for those who could afford them. He undoubtedly had the means to indulge in that luxury, as evidenced in the piece *Le Voyeur* (listen here: www.orangefactory.net/BAN2024/08_Le_Voyeur.mp3).

The greatest reward for an artist is to continue to live through their creativity even after their death. We hope Michail will serve as an inspiration to future generations. In this regard, the following words of his are a good starting point: "I do not push ideas, but create artistic-musical situations, striving to dedicate my entire commitment to generating an atmosphere for the audience to immerse themselves in. To detach them from everyday life. The term "resistance" is unfamiliar to me. I engage in the creation of new projects either in collaboration with others or independently. Some of these projects have been completed, while others have not. I have not considered whether I have encountered resistance, but rather believe that I have lacked the necessary energy or fortune to bring some ideas to fruition."

CONTRIBUTION

Michail Goleminov was a pianist, composer, and multimedia artist who continually explored an immense experimental potential in each new piece. His journey began with serialism in his youth, which later evolved into electronic music. Over time, he delved into minimalism, mixed media, and the real-time use of generative software for sounds. His accomplishments included contributions to open forms and free improvisation on musical graphics. Additionally, he developed several applications for music composition accessible to non-professionals of all ages.

About the Authors:

Dr. Angela Tosheva is a Bulgarian concert pianist whose repertoire encompasses all major styles with a particular interest in contemporary music. Upon completing her formal training and defending a PhD thesis on chamber music at the "Prof. Pancho Vladigerov" National Academy of Music in Sofia, she followed the path of a concert pianist. In 2003, along with Michail Goleminov, she created Orange Factory Psychoacoustic Arts music company, organizing many concerts and festivals, including one in Cincinnati (Ohio, USA) in 2008. They also published books and music scores, held master classes, accumulated rich educational experiences, and wrote numerous articles. Angela Tosheva has premiered pieces by a multitude of composers. She has released 15 CDs and DVDs with recordings of her performances, including films about Debussy and Beethoven for the Bulgarian National Television.

Email: angela@angelatosheva.com

Ivan Kerekovsky. Raised in a family of musicians, Ivan Kerekovsky began his musical education in Sofia, in the piano class of Mili Belcheva at the National School of Music "L. Pipkov". Following the traditional path of winning awards at competitions such as "Viennese Classics," "Young Virtuosos," "Liszt-Bartók," and others, he encountered various individuals at master classes in Hungary ("Bartók Seminar"), Switzerland ("Klangspuren Academy" with Ensemble Modern), Belgium ("Musica Mundi" with Paul Badura-Skoda), and France ("Gargenville Summer Academy" with Emil Naumov). In 2010 he graduated with honors from the National School of Music. His subsequent education in Belgium with Boyan Vodenicharov at the Royal Flemish Conservatory, where he completed his bachelor's and master's degrees in 2015, played a decisive role in his development. Alongside his piano diploma, he also honorably completed a two-year course in music theory, part of the composition training at the same conservatory. After intensive encounters with various musicians such as Alexei Lubimov, Anton Kuerti, and Thomas Dieltjens, he participated in various festivals, premiered works, and won the VOCATIO scholarship named after the Queen of Belgium, selected among over 200 participants from 12 disciplines. Following these achievements, Ivan returned home, where he has been performing actively since 2015 with various musicians and ensembles. Since 2021, he has been playing with the Divertimento trio. Together, they received the "Allegro Vivace" award for the best musical project of 2022 for their concerts in 13 cities in the country. After the loss of Michail Goleminov, he completed some of his projects like Sonic Fibers and, together with Angela, organized a festival in his memory in the village of Anton. In 2023, he performed Bartók's Sonata for Two Pianos and Percussion alongside Bogdan Ivanov, Radosvet Kukudov, and Boris Budinov, as part of the "Sofia Music Weeks," and also presented the Bulgarian premiere of Three Monuments by György Ligeti for two pianos.

Email: kerekovsky@pm.me



Angela Tosheva and Michail Goleminov after the end of the concert-performance "The Box with the Toys" by Claude Debussy from 20.02.2020 in Bulgaria Chamber Hall.



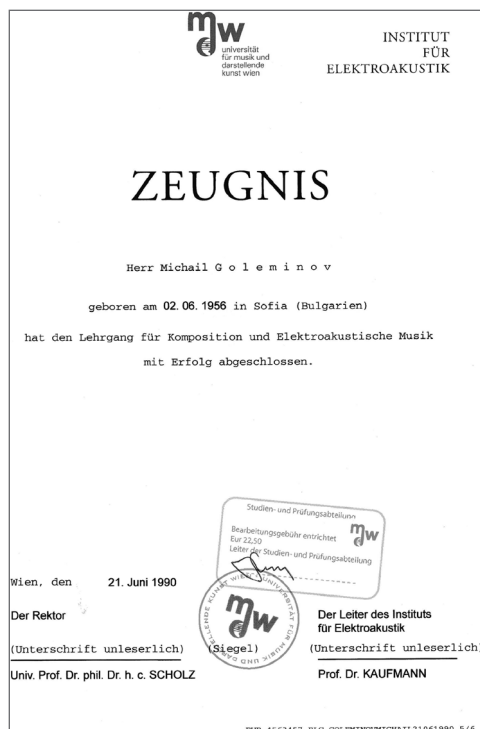
Michail Goleminov during his recital "The Practice of Probability" in the Aula of Sofia University "Kl. Ohridski" with free improvisations on musical graphics, held on 17.10.2017.



Michal Goleminov performs "Archipelago IV" by André Boucoureschlieff at the premiere of the Bulgarian translation of the book from French "Debussy or the Gentle Revolution" by André Boucoureschlieff, published by Orange Factors, the hall of the French Institute in Sofia, 18.12.2012.



Michail Goleminov leads the multimedia of his premiere multimedia work with symphony orchestra "Bartók's Heart" on 2 February 2006 in Bulgaria Hall, concert organized by Orange Factors, Hungarian Cultural Institute and Sofia Philharmonic on the occasion of the 125th anniversary of the birth of Béla Bartók, performed by Sofia Philharmonic, conductor Gabor Holerung, 3-D animation by Ivan Kerekovsky.



Diploma of Michail Goleminov from the Institute of Electroacoustics at the University of Music Vienna, 1990.



Manuscript

THE ROLE AND SIGNIFICANCE OF MODERN TECHNOLOGY FOR THE FUTURE OF MUSIC EDUCATION

Dr. Ralitsa Dimitrova, Assoc. Prof.

Department of Music and Multimedia Technologies, FESA,
Sofia University ‘St. Kliment Ohridski’

Abstract: This study presents research on prospective primary school teachers engaged in music instruction in primary school settings. The research focuses on the development of skills in using and adapting educational content through modern technology. Specifically, it examines the competencies required to utilize an application for composing musical scores using elements of musical notation, a topic typically studied in grades one to four.

Keywords: Music; education; training; competence; skills; modern technology, musical notation; computerized music engraving; solfège; instrumentation; preschool; primary school; secondary school; higher education

INTRODUCTION

Education is a lifelong process that involves the acquisition of competencies from early childhood through adolescence and beyond. The formation and development of personal and professional qualities occur during all stages of preschool, primary, secondary, and higher education. It is important to acknowledge that state regulation of the educational process at all levels aims to control certain aspects in light of current trends and priorities, while also taking into account the diverse needs and perspectives of all stakeholders involved. Hence, it is crucial to highlight the importance of contemporary professional pedagogical training for music educators.

Pedagogical specialists are individuals who perform functions related to education, upbringing, and socialization, as well as providing support for the personal development of children and students in kindergartens, schools, and support centers for self-improvement, according to Article 211, Paragraph 3 of PPSA (2016: 70).

The Strategic Framework for the Development of Education, Training, and Learning in the Republic of Bulgaria (2021–2030) outlines the characteristics of the future teacher. As per the framework, the pedagogical specialist in 2030 is expected to demonstrate competencies, offer support, engage in dialogue, be receptive to innovation, and remain dedicated to continuously developing their personal and professional skills. According to the document, teachers must motivate and inspire their pupils, helping them develop skills and competencies that can be applied in diverse life and professional situations. It is recommended that teachers work in partnership with parents and stakeholders to aid the development of students cognitively, creatively, personally, and emotionally. The document further describes students in 2030 as possessing competencies with aspirations for lifelong personal development and improvement. By 2030, learners are envisioned as active citizens, preserving traditional values and working for the overall improvement of society and social welfare.

From the above, it can be inferred that higher education institutions with a pedagogical orientation face the challenging task of cultivating highly qualified pedagogical staff that meet modern standards. Furthermore, these institutions must provide teachers with the necessary resources to meet future educational standards.

According to Siyka Kostova (Kostova, 2023: 84), the main objective of university education is to equip prospective teachers with the ability to teach curriculum content to students while also nurturing the personalities of children and adolescents.

The interplay process in the learning activity between the teacher and the students has an unquestionable impact on the pupils in terms of the development of their social and cognitive skills. The abilities formed through daily learning activities have a direct influence on the self-affirmation of adolescents, facilitated by the regular interaction between the student body and the pedagogical specialist.

Annex No. 2 to Article 42, paragraph 2, item 1 of Ordinance No. 12 of 01.09.16 outlines the required knowledge, skills, and attitudes for teachers, principals, and other pedagogical specialists in accordance with the status and professional development regulations:

- Academic competence;
- Pedagogical competence;
- Communicative competence;
- Administrative competence.

Academic competence is crucial for professional and pedagogical training, as it encompasses the knowledge and skills acquired during the student years. The period of accumulating theoretical and practical skills

in higher education institutions with a pedagogical orientation is of utmost importance. This is when significant subject competencies related to methodology, psychology, and innovative practices are acquired. It provides the basic foundation to build the student into a future teacher. This period is essential for primary teachers to acquire the necessary theoretical knowledge related to the curricular content of music and form practical skills according to the specificity of the discipline. To fulfill the educational purpose of the subject, it is necessary to employ appropriate teaching methods that ensure the development of musical performance and musical-analytical skills.

Educational competence is linked to the previously established skills related to planning and conducting lessons, and organizing and managing the instructional process. Pedagogical competence is related to the skills required for planning and conducting lessons, organizing and managing the educational process, assessing students' progress, and managing individual groups or classes. It is important to maintain a clear and logical structure in the presentation of these skills. Primary music teachers face challenges in achieving this competence due to uncertainty in defining educational objectives and applying effective learning techniques. Overcoming these challenges requires the application of generally valid didactic principles to ensure functional and effective learning organization.

Effective communication with other educational professionals and parents is essential for communicative competence. This requires teamwork skills and depends on the personal qualities of the educator, as well as their ability to exchange knowledge through communication.

Administrative competence is associated with the knowledge of the regulations and implementation of the State Education Standards (SES). It is important for every teacher to correctly interpret and use the documents within the field of school education.

The competencies outlined in Regulation No. 12 of 01.09.2016 regarding the status and professional development of teachers, principals, and other pedagogical specialists are crucial for the cultivation of highly qualified and motivated educators who are equipped to meet the demands of modern education.

Focusing on academic competence, we emphasize the importance of university training. As stated in Article 2 of the Law on Higher Education, the purpose of higher education is to train highly qualified specialists beyond secondary education and to advance science and culture. To achieve this objective, Article 39 (2) of the same document specifies that higher education institutions must conduct the study process according to the study documentation for each specialization. This documentation should include degree qualification characteristics, a curriculum, syllabuses of the

studied subjects, and an annual schedule of the educational process. Regular updates to this documentation aim to modernize and improve the learning experience. Lecturers in higher education institutions are continually seeking new and effective mechanisms for engaging with students.

This study aims to identify the skills and knowledge of future educators and students related to the application of modern technologies in music classes.

To achieve this goal, the study sets out the following tasks:

- Investigating students' skills and knowledge of using a music notation application;
- Exploring students' views on the application of modern technology in music education;
- Making specific recommendations for practical purposes.

A survey was conducted to gather the opinions of students majoring in Elementary School Pedagogy and Foreign Language. The questionnaire consisted of open-ended and multiple-choice questions.

The research was conducted in the first (winter) semester of the academic year 2023/2024 with 36 students specializing in Elementary Education and Foreign Languages. At the time of the study, the participants were in the sixth semester of their Bachelor's Degree Program, which requires the study of music didactics. After completing their chosen undergraduate program, the students will receive a teaching certificate, which will allow them to teach the subject of music from the first to the fourth grade in a general secondary school.

For the study, an exploratory diagnostic was conducted, which identified significant gaps in the participants' knowledge and skills related to various aspects of the art of music studied by secondary school music students. Following lecture courses and seminar classes, students were given two assignments.

- The first task requires the creation of eight measures of music in 2/4, 3/4, and 4/4 time signatures. The task should be completed in a music notebook.
- The second assignment has the same objective, but the medium for its completion is a phone or tablet with a free application installed which allows the generation of eight bars of musical notation in the time signatures of 2/4, 3/4, and 4/4. After creating the score, the student has to listen to the piece they created and submit it for evaluation. The assignment is titled 'Modern Technologies in Music' to pique the participants' interest.

The implementation of both tasks is relevant to the expected learning outcomes due to the application of modern technology and musical notation (systems and note symbols). These topics are covered in the curriculum for

students in the third and fourth grades of secondary school.

The current general education fourth-grade music curriculum, effective from the 2019/2020 school year and approved by Order No. RD09-5778 on 22.11.2017 by the Minister of Education and Science, requires competence in the subjects of Music and Modern Technologies. Students are expected to have a basic understanding of searching, storing, and sharing musical information. The document states that the music pedagogical process provides conditions for the acquisition of key competencies through activities and interdisciplinary connections, including:

- Using digital sound reproduction technology in music education;
- Employing computer technology for searching and storing sound information.

The Strategic Framework for Education and Learning Development¹ recognizes the digitization of the learning process as a crucial component of modern education. This approach enhances the learning experience, improves its effectiveness, and facilitates the adoption of ICT-based innovations.

- The same document² places a particular emphasis:
- Interactive teaching methods;
- Active interaction among the participants in the educational process;
- The personalization of learning content with a focus on achieving results.

According to the Strategic Framework for the Development of Education and Learning, it is suggested that the teachers of the 21st century should embody qualities such as imagination, innovation, and inspiration. Their teaching activities should encourage young people to pursue new knowledge and cultivate interests in research and creativity. Undoubtedly, it is important to enhance students' digital competence and skills to incorporate ICT into everyday learning activities.

It can be concluded that digitalization and new technologies should be applied not only in the school educational environment but also in higher education.

Additionally, music education is a compulsory subject in primary, lower secondary, and upper secondary schools in Bulgaria. The acquisition of knowledge and competencies by students can be attributed to the systematic pedagogical activities that take place in the classroom.

As the material progressively becomes more complex, adolescents acquire knowledge in various aspects of the art of music, including:

- Methods of musical expression;

¹ Strategic Framework for the Development of Education, Training and Learning in the Republic of Bulgaria (2021-2030) <https://web.mon.bg/bg/143>, p. 8.

² Ibid, p.11.

- Linear notational system;
- Uniform and non-uniform pulsation;
- The application of musical instruments in the orchestra;
- Recording, storing, and reproducing music using modern technology.

Students must receive comprehensive training from professionally prepared teachers who possess the necessary competencies. The university has a responsibility to produce highly qualified personnel who can develop and apply scientific knowledge in various fields of human activity, as stated by HEA in 1995. Higher education institutions with a pedagogical orientation can be an ideal place for the formation and development of professional pedagogical competencies in prospective teachers. The preparation of primary teachers with the competence to teach the subject of Music can be a complex and challenging process.

SCOPE AND METHODOLOGY OF THE STUDY

The study was conducted in the sixth (winter) semester of the academic year 2023/2024 in the fourth (final) year of study at the Bachelor's Degree level. The students are enrolled at the Faculty of Education Sciences and Arts (FESA), "St. Kliment Ohridski" University, Sofia, Bulgaria, where they are majoring in Primary School Pedagogy and Foreign Language. The course is taught over one semester, through lectures and seminars.

Before the assignment "Application of Modern Technology in Music Education" students are consistently introduced to the following concepts:

- Staff/staves (rostral);
- Time signature;
- Notehead, note with stem, with flag(s) or beam(s);
- Rest;
- Names of notes on musical staff;
- Measure;
- Barline;
- Repeat sign (and additional symbols).

These concepts are currently included in the Music curriculum for third and fourth-grade general education. They serve as the basis for developing primary school pupils' initial musical literacy. It is important to have a good grasp of the staff system to ensure that students acquire the necessary skills and knowledge. According to Karaatanassov (2020:2), the legibility of musical notation plays a crucial role in transmitting musical abilities through reading and performing notes on an instrument or vocally to achieve artistic goals. As part of the Elementary School Pedagogy and Foreign Language program, students were tasked with creating an eight-bar music example in 2/4, 3/4, and 4/4 time signatures using the elements of musical notation that elementary

school children learn. The assignment was completed independently in a music notebook, and upon review, some spelling difficulties were identified, namely:

- G-clef;
- Time signature;
- Half and whole rests;
- Barline;
- Repeat sign.

Inaccuracies have been observed in the placement of the treble clef sign in music books, particularly in the initial spelling of the G-clef from the second line of the staff to the third and then to the first line of the staff. From the data in Figure 1, it can be seen that 30% made errors in the spelling of the sign in the staff.

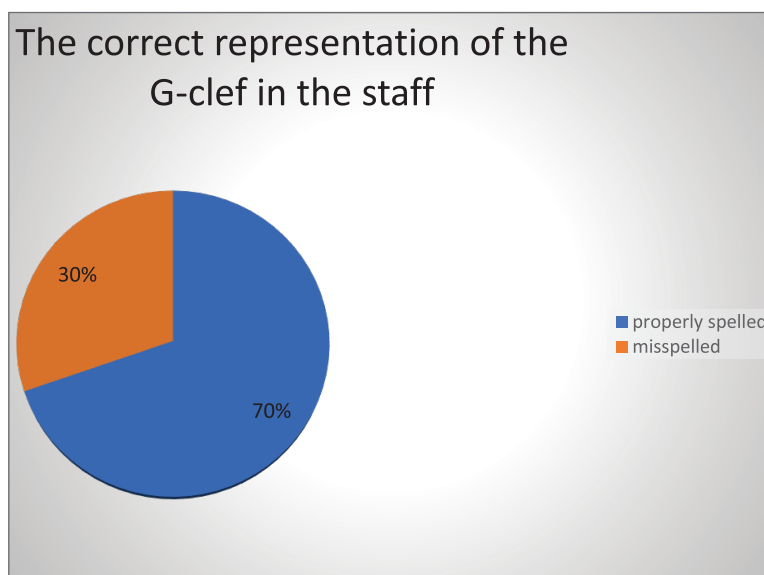


Fig. 1

Out of those who completed the notetaking task, 62% correctly spelled 'size' in the pentameter (refer to Figure 2). However, inaccuracies in writing 'size' in the pentolith were found in:

- Cases where the third line of the staff was not followed as the dividing line between the two figures denoting time signature;
- Figures denoting size, or when a fractional or slash was used when writing the time signature in the staff.

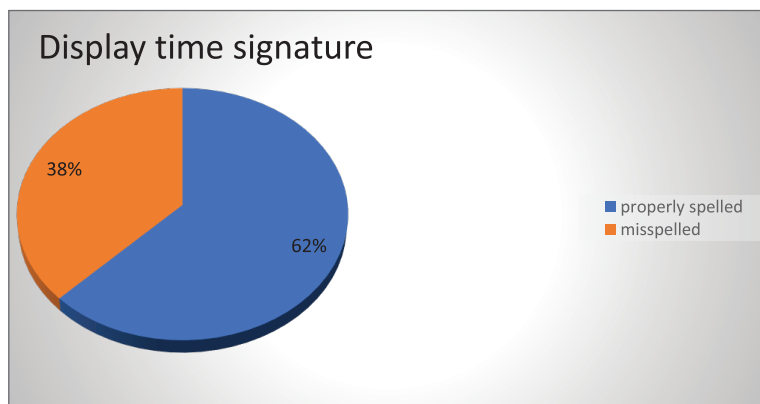


Fig. 2

Creating a music example that incorporates whole, half, quarter, and eighth notes requires the use of notation learned in the beginning stage. It is important to note that students may encounter difficulties when writing whole and half rests. The music examples studied achieved a relatively high score (89%) for correctly notated rests.

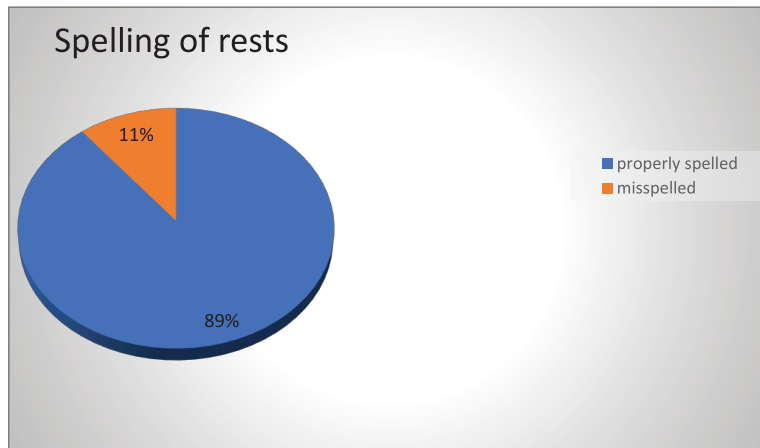


Fig. 3

The data resulting from the written barline in the music notebook is shown in Figure 4. There seem to be some issues clustered around it:

- Writing the barline features outside the regulated space – from the fifth to the first line of the staff.

- The placement of the barline may have been affected by an incorrect determination of the duration of the written note.

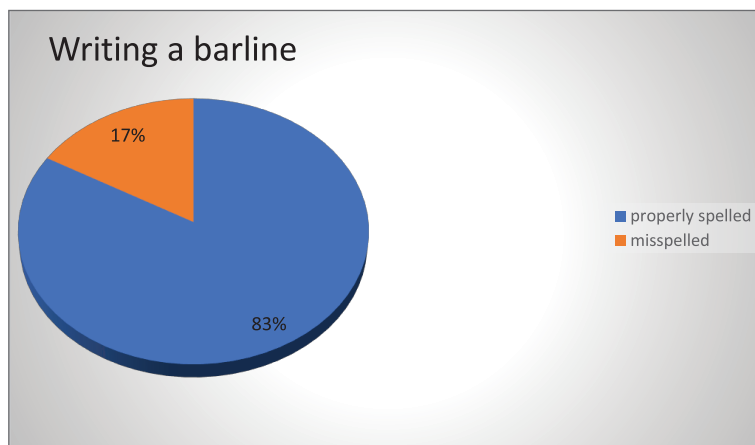


Fig. 4

One common mistake that students make when plotting the repeat sign is the location of the two dots in the second and third spaces, respectively. Based on the data presented in Figure 5, it can be noted that 71% of the students used the repeat sign correctly, while 29% made mistakes.

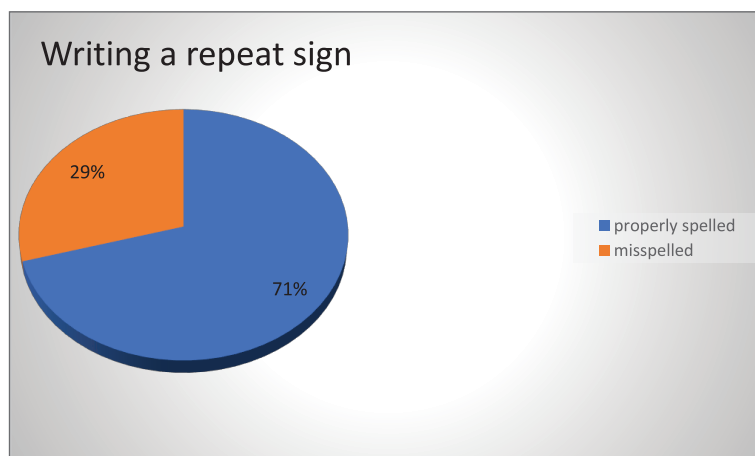


Fig. 5

ANALYSIS OF THE SURVEY RESULTS

The survey was participated in by 36 students of the Elementary School Pedagogy and Foreign Language Bachelor's Degree Program, with 92% being female and 8% being male.

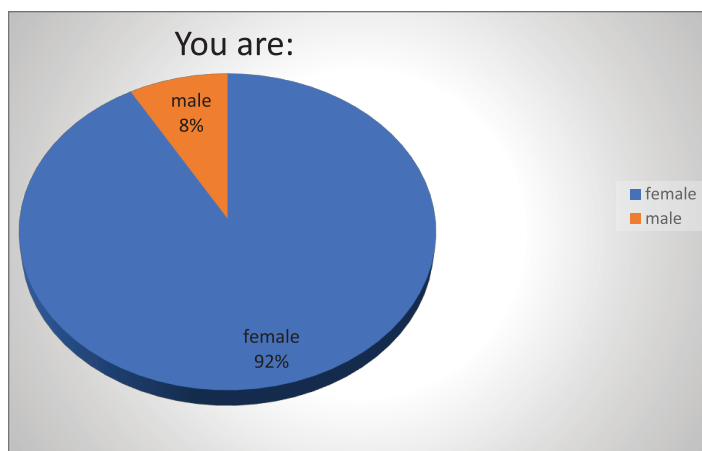


Fig. 6

All respondents indicated that they belong to the age group of 20 to 30 years.

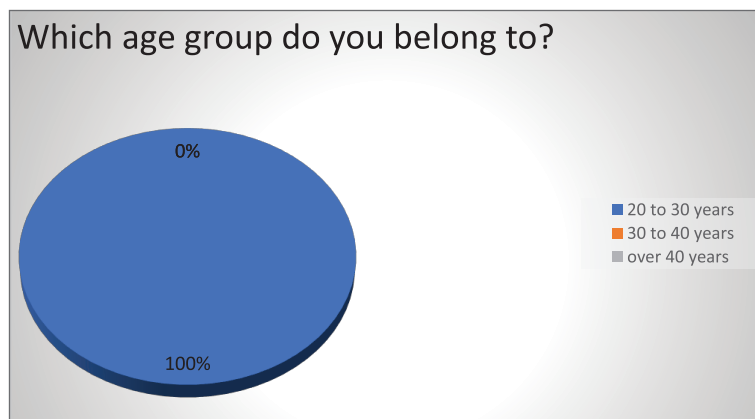


Fig. 7

When asked about their evaluation of acquired skills for working with music notation, the majority of respondents rated the obtained skills as excellent, while 17% rated the skills as satisfactory. It is worth noting that all of the respondents rated the acquired skills as satisfactory, indicating a good level of recognition of note names and durations on the staff.

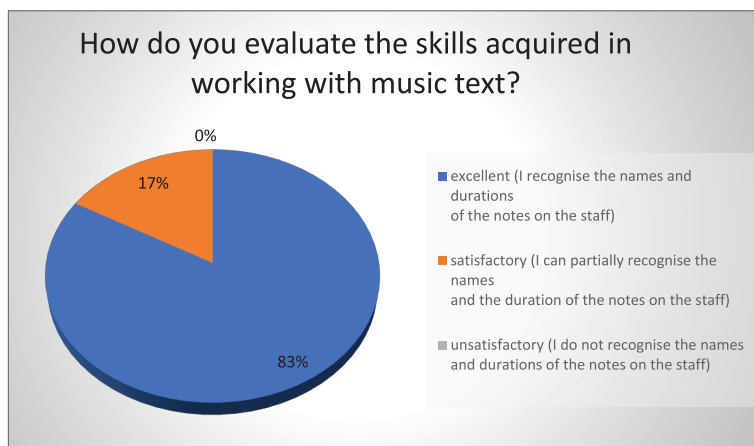


Fig. 8

Figure 9 reveals that 75% of respondents assessed their skills as excellent when utilizing modern technology in music lessons, addressing the inquiry on students' self-evaluation of their abilities. It is assumed that students who rated their acquired skills as excellent can demonstrate their ability to notate, playback, send, and store musical information using modern technology. According to the survey, 14% of the respondents reported a satisfactory skill level of those same abilities. On the other hand, 11% of the students rated the skills they have acquired as unsatisfactory, indicating their inability to notate, playback, send, and store musical information using modern technology.

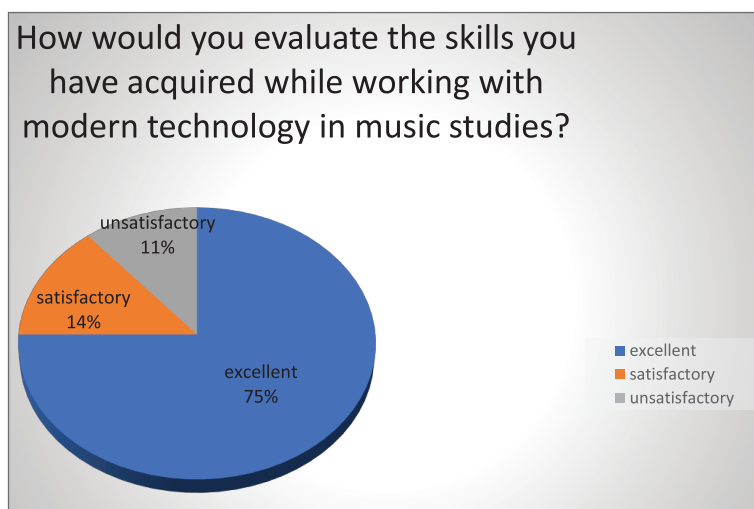


Fig. 9

According to the data presented in Figure 10, 92% of the respondents did not experience any difficulty when completing the task related to modern technology in music. However, 8% of the participants found it difficult to complete said task. The results show that the majority of the students (92%) did not find it difficult to complete.

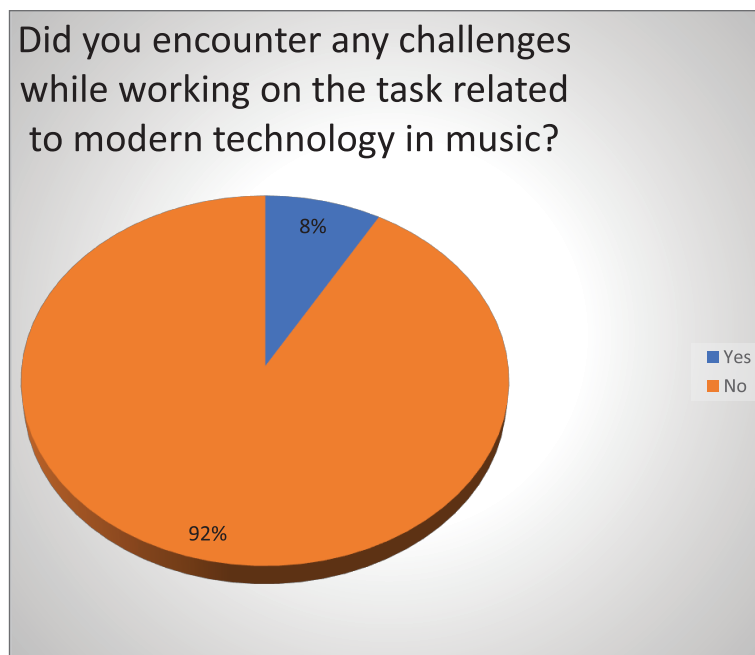


Fig. 10

To identify the most common difficulties encountered in completing the 'Modern Technologies in Music' task, participants were asked to indicate the challenges they faced. The compiled data revealed several issues that were frequently reported:

- Exploring the application menu.
- Placing the note on the staff to match the desired pitch.
- Tailoring the symbols to create a musical notation suitable for an elementary student's level.
- To create a well-edited example of a musical score.

According to the data presented in Figure 11, the teacher's rating of the participant's performance of the task 'Modern Technologies in Music' was generally positive. The majority of participants, 42%, were rated as 'very good' (B), while 26% and 29% received grades 'excellent' (A) and 'good' (C). Only 3% of participants received a rating of 'average' (D). The null value for those

rated as 'poor' (F) may be attributed to the limitations of the application. It is worth noting that the application provides momentary feedback to the user in case of the following mistakes:

- An incomplete number of beats in the measure, with the time signature already set;
- Placing a note duration that cannot be contained in the measure (for example: an attempt to place a whole note in a measure of 2/4);
- An incorrectly placed barline;
- The absence of a repeat mark or end mark on the note example.

It can be concluded that using a notation application can aid in task completion and prevent learners from making mistakes that they otherwise would when completing the same task in their notebooks.

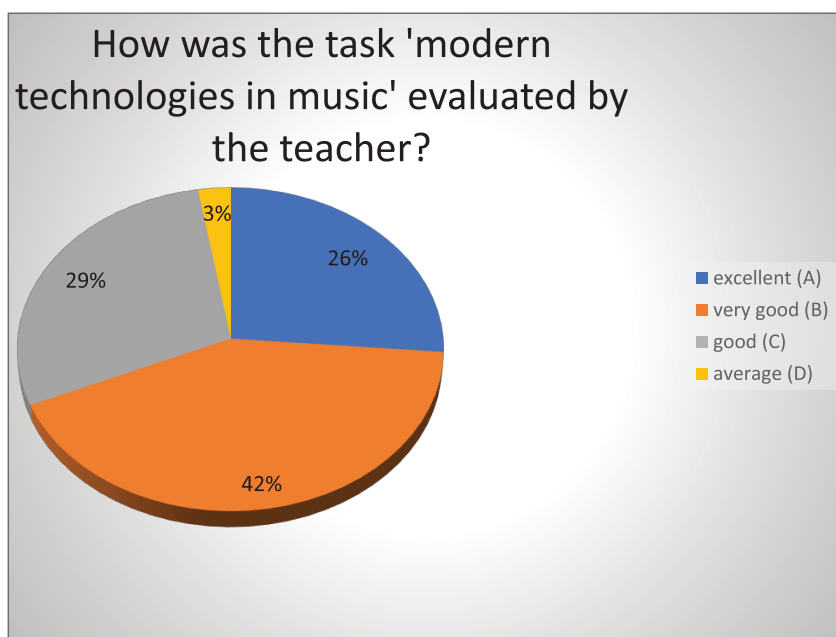


Fig. 11

Despite varying opinions on the task and its challenges, Figures 12 and 13 present impressive data. It is important to avoid subjective evaluations when participating in such research. With that in mind, all respondents agree that modern technology should be incorporated into teaching Music at the primary level of education and should be applied in the discipline of Music Didactics to prepare for future teaching activities in the subject.

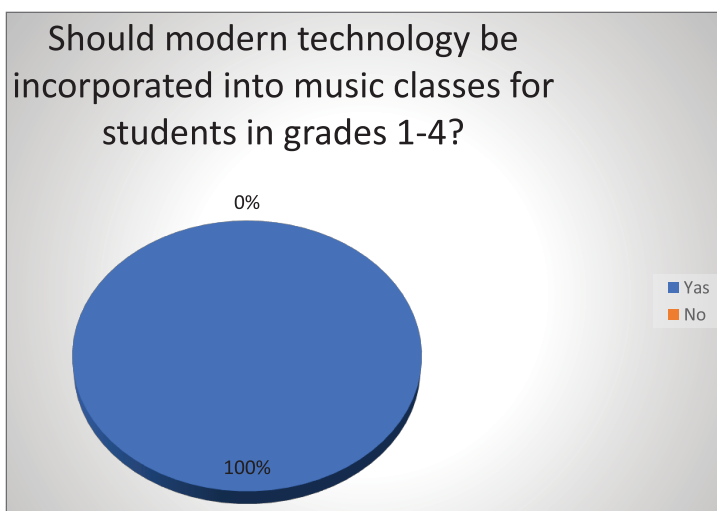


Fig. 12

Based on the results obtained regarding the necessity of modern technology in music and music education classes, it is confirmed that teaching activities should reflect the technological advances of modern society. As stated by Silvana Karagyozyova (2020: 130), incorporating multiple sensory stimuli in the learning process significantly increases its effectiveness. Subjecting the brain to various stimuli with different natures and acting through different pathways, yet aimed at a common goal, is an extremely demanding process for the pupil. This way their main mental channels of perception are all fulfilled.

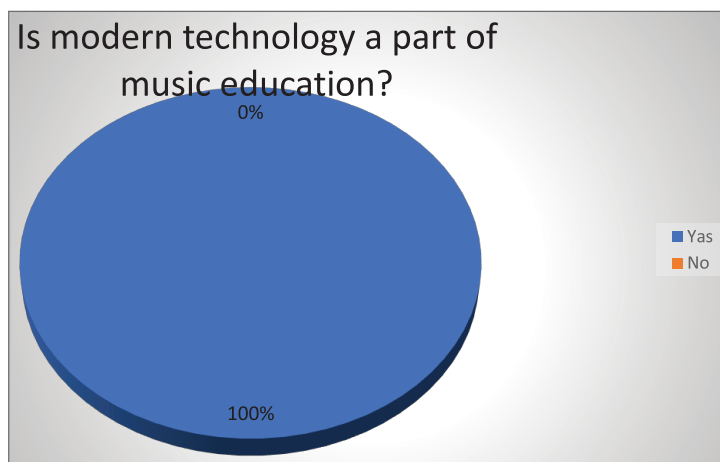


Fig. 13

The survey question, 'In your opinion, should more time in Didactics of Music classes be devoted to working with modern technology?' was designed to gather learners' opinions on the need for more in-depth work with such applications that are useful in the learning process of Music in the fourth grade. According to the data, 17% of the respondents answered negatively, while 83% affirmed the need to spend more time in Didactics of Music classes working with modern technologies.

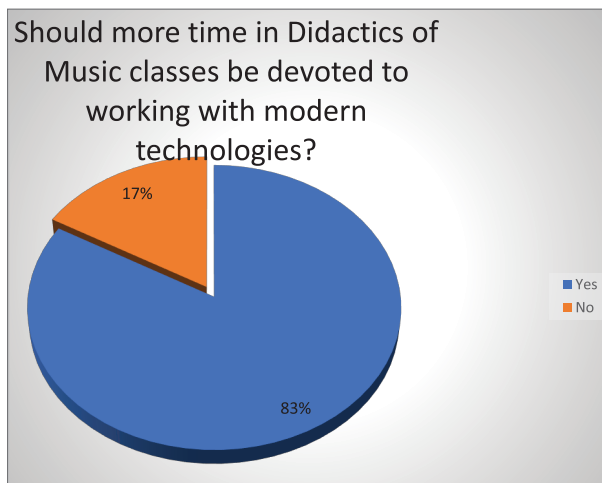


Fig. 14

The evaluation of an individual's preparedness to incorporate contemporary technology into their future teaching endeavors is of utmost importance in the field.

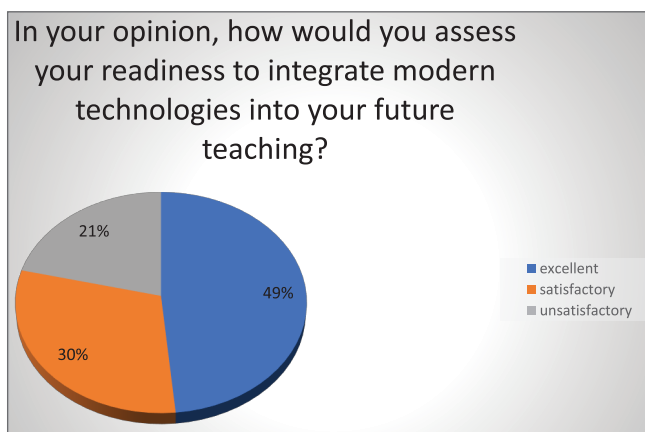


Fig. 15

The survey results indicate that 49% of participating students are willing to use modern technology in their future teaching, while 17% hold a different attitude towards its application in work with primary school students.

The results presented in Figure 16 are noteworthy. They were compiled in response to the question, 'Which way of notation would you say is more efficient – in a music notebook or via an application installed on a phone or tablet?'

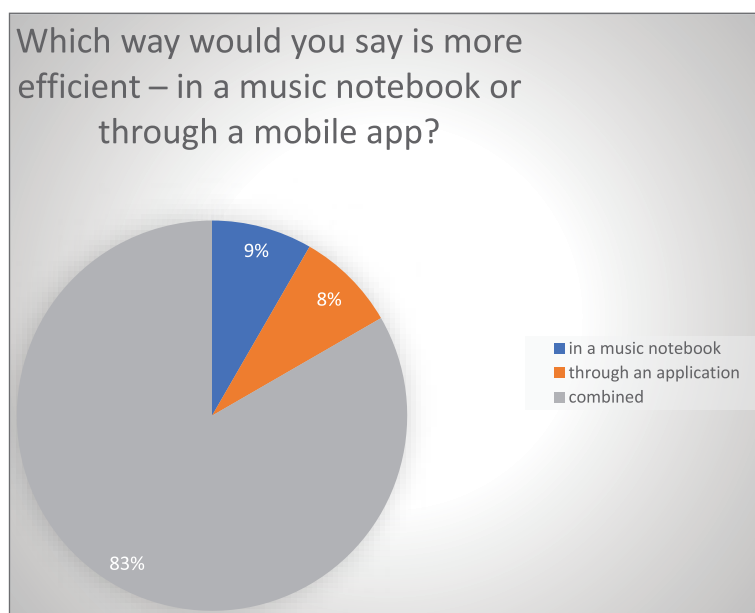


Fig.16

Almost identical percentages of participants indicated a preference for the notation in a music notebook and through an app, with 9% and 8% respectively. The majority, 83%, expressed their opinion that both methods of notation should be utilized in the work process.

CONCLUSION

Teaching music at the primary level requires a considerable amount of knowledge and skill from educators. The preparation of highly qualified music professionals demands focused work in various disciplines:

- Solfège
- Music theory;
- History of music;
- Musical folklore;
- Instrumentation.

It has been suggested that an elective course on Computerized Music Engraving be made available to students of Elementary School Pedagogy and Foreign Language Bachelor's Program in higher education institutions. This course would provide students with the opportunity to enhance their knowledge and skills in utilizing notation software.

According to Boryana Mangova (Mangova, 2024:141), it is important for individuals who consider themselves bearers of enlightenment, science, and culture to revisit universally valid truths that were perceived and manifested in the past, but are timeless and relevant for all epochs. Teachers should strive to continuously update their competencies, adapt to the contemporary educational environment, and work deliberately to achieve educational excellence.

Unquestionably, the advantages of the active use of advanced technologies in the pedagogical environment are versatile, given the implementation of digital and multilingual competence.

As per the Council Recommendation of May 22, 2018, digital competence encompasses a range of skills, including information and data literacy, communication and collaboration, media literacy, digital content creation (including programming), safety (including digital wellbeing and cyber security competencies), intellectual property issues, problem-solving, and critical thinking. These proficiencies are to be acquired through academic work under the guidance and direction of the teacher. It is therefore important that the university preparation of current students who are also future teachers should include a high level of digital fluency to ensure the set objectives. Gergana Nedkova (Nedkova, 2021: 230) emphasizes the policies and strategies that have been implemented in recent decades to support digital technologies and enhance the quality of learning in academic and educational environments. Marina Apostolova (Apostolova, 2023: 124) suggests that a targeted search for relevant Information on the Internet is accompanied by a process of reflection and evaluation. This assessment given to the process of working with the network space would certainly be increased in cases of working with materials in a foreign language.

Emilia Kabakova (Karaminkova-Kabakova, 2023: 76) suggests that multidirectional knowledge transfers across disciplines are necessary for the formation of diverse skills in learners. The integration of music with other educational disciplines, as well as in the foreign language education of preschool and primary school children, would provide a fertile basis for the cognitive, spiritual, emotional, and social growth of children.

The teacher's role extends beyond simply delivering the curriculum. It is important for them to continuously update and enrich their competencies in order to remain professionally relevant. Advancements in technology

provide endless opportunities for adapting teaching content and presenting it in an engaging manner for students. According to Kovacheva (2023: 436), there is a wider range of interactive learning content available for teachers to use. However, due to the creative nature of the subject of Music, students may have higher expectations for engaging resources in their lessons. This presents an opportunity for future teachers to explore innovative teaching methods and create more engaging content for their students.

Being a teacher today undoubtedly goes beyond just delivering the curriculum. It is important for educators to constantly update and enrich their professional skills. Advancements in technology provide endless opportunities for adapting teaching content and presenting it in an engaging manner for students. According to Kovacheva (2023: 436), “there is a wide range of interactive learning content that could be used uncritically by school teachers, but the creative nature of music predetermines pupils’ expectations of increasingly intriguing resources in the lesson. This presents an opportunity for future teachers to explore innovative teaching methods and create more engaging content for their students”.

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About the Autor:

Dr. Ralitsa Dimitrova, Assoc. Prof.

Faculty of Educational Studies and Arts

Department of Music and Multimedia Technologies,

Sofia University "St. Kliment Ohridski"

Bulgaria

Ralitsa Dimitrova is a highly accomplished pianist who has performed in a variety of national and international concerts, earning recognition and awards in Bulgaria, Serbia, Austria, Greece, and Israel. In addition to her impressive performance career, she has also made significant contributions to the field of music education as a teacher and editor of music textbooks. Her expertise is further demonstrated through her authorship of the books *Didactics of Music Art Grades I-IV, Part 2* and *Integrative Links in Music Education*.

Scientific interests: music, education, competence approach

ORCID: 0000-0001-5716-7168

E-mail: r.dimitrova@fnoi.uni-sofia.bg

THE HERITAGE OF VLADIGEROV – THE MUSEUM UP CLOSE

Nadia Sotirova

Former Director of the State Cultural Institute
“Pancho Vladigerov” House Museum,
Sofia

Abstract: The preservation, scientific processing and presentation of the rich material and musical heritage of the classic Bulgarian composer Pancho Vladigerov are the main goals of the Pancho Vladigerov House Museum – Sofia. In fulfillment of Vladigerov's will and thanks to the donative gesture of his wife, Mrs. Elka Vladigerova, today the composer's former home houses his archive, painstakingly collected by him throughout his life. The diversity and uniqueness of the collections in the museum's holdings are a prerequisite for the development of thematic documentary exhibitions, educational programs, and multi-genre concerts, as well as many accompanying events that attract young audiences and introduce them to the composer's personality and the recognition he received as a leading figure in Bulgarian musical culture, as well as on a European and global scale. The team's work is focused on turning the house that has preserved the unique atmosphere of Vladigerov's home in the capital's Lozenets district at 10 Yakubitsa Street into an attractive cultural center.

Keywords: Museum; heritage; cultural institute; production center; exhibitions; educational programs; concerts

THE BEGINNING

More than 20 years passed between the decision to establish a museum in Sofia and the opening of the permanent museum exhibition. Act No. 182, dated 3 March 1980, of the Secretariat of the Central Committee of the Communist Party of the Soviet Union, was decreed to perpetuate the memory of Vladigerov. The composer's house on 10 Yakubitsa Street, which he occupied until his death in 1978, was to become a house museum. This act

also corresponds to the composer's last will, as expressed in his testament of 29 October 1976:

„In the event that the State makes a museum of the part of the house occupied by my wife and myself, it is my will that my wife should remain living there for as long as she lives and that she should be entrusted with the curatorship and custodianship of this museum. It is also my will that all of my autograph manuscripts, all of my sheet music and scores, all of my phonograph records and magnetic tapes, and my entire archive... remain in my home, regardless of when it is converted into a museum.“

- 3 -

и топла атмосфера, необходими
условия за моето творчество.
В случай че държавата направи
музей обитавката от мен и съпругата
част от къщата, моята воля е:
Съпругата ми Елена Владигерова
да остане да живее в нея докато
е жива и да ѝ се възложи да
бъде уредник и пазител на този музей.
Моята воля е също: всички мои авторски
ръкописи, нотни и всички мои преписани творби,
всички мои нотни и партитури, всички мои
 грамофонни плочи, магнетофонни ленти,
хити и цели ми архив, състоящ се от
руси и най-различни други документи
да останат в дома ми независимо от
това кога той ще бъде превърнат в
музей.
Завещанието правя по моя собствена
свободна воля.
София 29.10.1976 г. За вестник:
проф. Павел Хараламов Владигеров

Facsimile of Vladigerov's will

In April 1984, Mrs. Elka Vladigerova donated her share of the house to the “13 Centuries of Bulgaria” Endowment Fund, with the explicit will “to establish a Pancho Vladigerov Museum.” She also donated the composer's entire archive, consisting of nearly 7 thousand meticulously organized and preserved items. This collection included about 20 thousand pages of manuscripts, ranging from Pancho's earliest childhood compositional attempts, neatly inscribed in his childhood music albums, to the last sheet of music found in his closed grand piano. Furthermore, the archive contained other notable items, such as personal documents, correspondence, photographs, programs, posters, sheet music editions, gramophone records and tape recordings, greeting addresses, telegrams, publications in the periodical press, etc. Alexander Vladigerov, the composer's only son, also became a co-donor of the archive. Unfortunately, this was followed by years of disputes between the state and the heirs over the status and existence of the museum, ultimately leading to court cases.

During this period, the museum collection was designated as a branch of the National Literary Museum (NLM), part of the system of the Ministry of Culture. This strange decision was dictated by the considerations that the scientific treatment of the archive, as well as its systematization, preservation, conservation, and promotion, are based on the requirements for any archival collection and are similar to those of authors. The gradual transfer of the individual collections of the archive, accompanied by an assessment of the material heritage, was entrusted to musicologists, specialists of the 13 Centuries Bulgaria Fund, and the NLM. During this period, the main, scientific, and auxiliary collections and the scientific archive of the future museum collection were formed. The court disputes and the reconciliation of responsibilities and obligations between the institutions were the reasons the museum's opening was delayed.

Only with the Council of Ministers letter No. 300 of 8 November 2004 did the branch of the National Museum of History acquire the status of an independent legal entity – a state cultural institute. This change paved the way to the successful development of the future museum exposition.



The Yakubitsa Museum 10
Photography: Slavi Georgiev

EXTRACT

The main task for the newly established cultural institute was the design, construction, and opening of the permanent exhibition. Creating a museum collection is a significant challenge for any museum professional familiar with its intricate richness. In this case, the challenge arose from the objective reality: the limited exhibition space necessitated setting up a documentary exposition and household reconstruction, while simultaneously needing to showcase a diverse array of valuable materials to the general public through art and documentary displays. It was decided that Vladigerov's study would be restored in its completely authentic form, exactly as the composer left it. Similarly, another of Vladigerov's favorite places in the house – the glazed veranda in a domestic style, offering a view of the street – where he used

to relax with a cup of aromatic coffee or tea, was also to be restored. From the entrance to the house's beautiful courtyard, visitors are greeted by an original wrought iron door, specifically commissioned by the composer. It bears Vladigerov's name and two stylized nightingales – the emblem of the Union of Bulgarian Composers. The door was a sign to neighbors and passers-by on the street that this was the home of a composer – little symbols that the Maestro clung to.

The documentary exposition, which marks highlights of Pancho Vladigerov's main life and creative stages, presents some of the earliest archival materials related to Vladigerov's childhood years. The collection features materials concerning his initial education in Shumen and Sofia, as well as the German period from 1912 to 1932 – his twenty years of intensive piano and composition studies, specializations, creativity, and intensive work as a composer and manager in the theatres of Max Reinhardt.



Max Reinhardt (links) bei einer Probe
Rechts Eugen Klöpfer

During a rehearsal with Max Reinhardt

The exposition also explores Vladigerov's mature years, after his final return to his homeland: the creation of his emblematic stage and instrumental works, his active pedagogical work as a professor at the State Academy of Music, and his outstanding public prestige as a guest and jury member at international competitions and important musical and public forums in Brussels, Stuttgart, Bolzano, Budapest, Paris, Rio de Janeiro, among many others. The global recognition of Vladigerov both as a person and an artist

is also highlighted through the display of his international and Bulgarian awards and prizes. The Pancho Vladigerov House Museum – Sofia, along with its permanent exhibition, were opened to visitors on 25 March 2005, on the day of the feast of Annunciation.

In recent years, the museum workers have aspired for this place to become more than a stagnant museum space but also a vibrant cultural, musical, and production center of the capital – a place for gatherings, music, people, events, as it was during the composer's lifetime. Their goal is for visitors to experience the tranquility of the Lozenets district and the special atmosphere of Vladigerov's home, to see the composer's well-maintained piano and grand piano, as well as the unique grand piano used for professional masterclasses, and to attend productions, educational concerts, temporary exhibitions, celebrations, chamber concerts, and presentations of CDs and literature on the topic of music and art.

Over the years, active partnership relations have also been established with leading cultural and educational institutes, music festivals, and forums, including the Sofia Municipality and the Lozenets district. In the brief period of its existence, the Pancho Vladigerov Museum has established itself as an authoritative cultural center of the capital, an attractive place for performers, amateur music lovers, students and pupils and locals alike.

The diverse individual collections within the museum's holdings, curated meticulously by the composer throughout his lifetime, serve as the primary inspiration for the museum's focus on presenting thematic art-documentary exhibitions. These exhibitions aim to elaborate on, illustrate, and detail various fascinating and significant themes and periods of Vladigerov's creative career for the general public.

Here are some of them:

FOR VLADIGEROV – PERSONALLY

The idea of creating this exhibition was provoked by the collection of family albums that the museum received as a donation from Pancho Vladigerov Jr. – the composer's grandson – after the death of Mrs. Elka Vladigerova. Until her last breath, she refused to part with them. To her, these albums represented the living memory and tangible presence of her beloved husband. Hundreds of amateur photographs from the daily life of the artist reveal Vladigerov's intimate world. The carefully selected images in the exhibition have captured the Maestro's personal moments of creative work, the hours spent listening to music, working with his students, walking his pets, and playing with the neighborhood children. Most notably, they showcase Vladigerov's many meetings with friends, colleagues, and foreign guests – performers, conductors, and public figures seeking contact with the famous composer. These moments illustrate the personality and active, vital presence of an artist wholly dedicated to the pursuit of music.



In the office
Photography: Stefan Lazarov

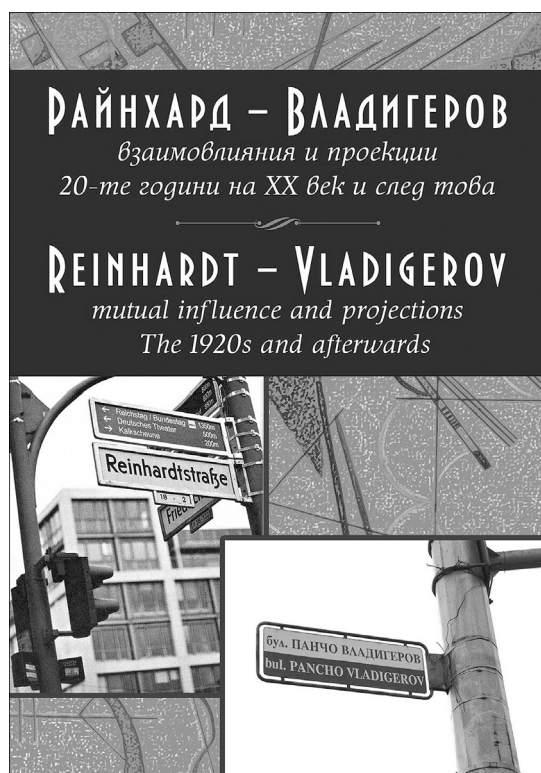
REINHARDT – VLADIGEROV. INTERACTIONS AND PROJECTIONS is another interesting exhibition which aims to lift the curtain on forgotten or obscure facts of the composer's life. The art documentary panels present a little-known period of Pancho Vladigerov's creative biography. From 1920 to 1932, Vladigerov worked in creative tandem with the famous theatre director Max Reinhardt in his theatres in Berlin and Vienna as a composer and musical director. The exhibition tells the story of the creative collaboration in the cultural context of the atmosphere in Berlin and Sofia in the 1920s.

DEUTSCHES THEATER – BERLIN staged performances of *Caesar and Cleopatra* by Bernard Shaw, *A Dream Play* by August Strindberg, *Judith* by Friedrich Hebbel, *The Circle of Chalk* by Klabund (Alfred Henschke) and *Much Ado About Nothing* by Shakespeare to music by Vladigerov. Other plays presented in the Viennese Theater in der Josefstadt were *The Merchant of Venice* by Shakespeare and *Juarez and Maximilian* by Franz Werfel, also accompanied by music of the Bulgarian Maestro. There is scant evidence of this period in the German and Austrian archives, and both the onset of

fascism and war and the distance of time have erased many of the traces. In the archives of Deutsches Theater in Berlin, only a few pages of music by Vladigerov for the play *School for Women* have survived, stored in a folder labeled "music by Jewish composers." This score, as well as the programs and posters that the composer and his family carefully preserved and collected, serve as testimonies of that period of time and its effects on the musical and theatrical art in Bulgaria. They prove Vladigerov's extensive work in this creative tandem on a European and global scale. In his reminiscences of those glorious years, the composer recounts his interactions with world-renowned figures – not only musicians, but also writers and playwrights such as Stefan Zweig, Hugo von Hofmannsthal, and Berthold Brecht.

"I met Stefan Zweig when I was composing the music for A Dream Play, a play by August Strindberg. I wrote it in Salzburg. I was invited to Reinhard's palace "Leopoldskron", it was truly a sanctuary of art. Richard Strauss and Stefan Zweig came there. I remember this man – he sat with me for hours at the piano, asking me to play this for him, to play that for him..."

(Pancho Vladigerov)



Entrance board of the "Reinhard-Vladigerov" exhibition. Art design by Ivelina Velinova

The exhibition REINHARDT – VLADIGEROV. INTERACTIONS AND PROJECTIONS is another story about the influence of new modern art in Germany and Austria in the 1920s, which swiftly permeated Bulgaria. The composer Pancho Vladigerov, the director Hrisan Tsankov – a specialist at the Reinhardt theatres, the painter Ivan Penkov, and the conductor Kosta Todorov – also German graduates, joined forces in the staging of Klabund's *The Circle of Chalk* at the National Theatre in 1926 and presented the new trends in art. Their work received a mixed response from conservative artistic tastes, but even amid this, critics unanimously praised Vladigerov's music. The composer continued his artistic explorations in the field of theatre music with his work on Georgi Rachev's play *The Deer Kingdom* and Carlo Goldoni's *The Fan*, both staged at the National Theatre, followed years later by the music to Orlin Vassilev's play *Happiness*. Overall, the conclusion is that theatre music, with its vivid illustrative and dramaturgical charge, is a rich creative laboratory, a source of vivid thematicism from which Vladigerov drew ideas for many of his later works. The exhibition aims to provide further evidence of the early appreciation shown by the twentieth-century European intellectual elite for the exceptional gift and creative invention of the classic Bulgarian composer. In an interview given in Berlin in 1987, Gottfried Reinhardt, Max Reinhardt's son, said:

"He (Vladigerov) was the only Bulgarian pianist and conductor who collaborated with my father for many years...Unfortunately, I have never been to Bulgaria. My idea of Bulgaria is Pancho Vladigerov and his music."

One precious exhibit from the museum's permanent collection, *The Double Portrait of the Vladiger Brothers*, recalls another historic encounter that marked Vladigerov's years in Germany. In 1929, the great Bulgarian artist Boris Georgiev, who was also living and working in Berlin at the time, organized an exhibition featuring *The Double Portrait of the Vladiger Brothers* and a portrait of the physicist Albert Einstein. The exhibition became an opportunity for a young Vladigerov to meet the world-famous author of the *Theory of Relativity*. The amateur violinist Einstein expressed his admiration for Vladigerov's music, which he was already familiar with from the recordings distributed by Deutsche Grammophon. The music brought them closer and Einstein often visited the Vladigerov brothers' lodgings on Schumann Strasse, or as it was jokingly called, the Schumann Strasse where they played sonatas by Beethoven and Brahms.

Another angle to the presentation of the richness of the museum's holdings – the material, and spiritual legacy of Vladigerov – is the exhibition PHOTOS AND MEMORIES FROM VLADIGEROV'S CABINET. The materialization of this exposition was inspired by video recordings of interviews with Vladigerov's students who visited the house museum. Yulia Tsenova, Georgi

Kostov, Milko Kolarov, Milcho Leviev, Vasil Kazandjiev, Ivan Drenikov, Pavel Gerdzhikov, Milena Mollova, Stefan Lazarov, and Stefan Dragastinov recall their unforgettable moments with their teacher and the lessons he taught them not only in music but also in life with affection and respect. The exhibition is a continuation of the story of the man and the artist, illustrated with rich photographic material. The many photographs on the walls of the composer's study, restored in this unique panel as Vladigerov himself left them, and the memories of his students, interpreters, colleagues, and friends, tell the story of the house on Yakubitsa Street as both a home and a temple. They reveal not only the image of a genius composer and a strict teacher, but that of a charming, warm man. It is also striking that everyone remembers Pancho Vladigerov fondly and his memory is still alive, regardless of the time that has passed. The panels showcase moments from his creative process and recount meetings both inside and outside the study. The valuable photographic material is complemented by Vladigerov's famous aphoristic expressions and his students' thoughts on the unforgettable Maestro. The exhibition also aims to convey Prof. Milcho Leviev's sentiment:

"...Vladigerov is not a memory. He just is."



Pancho Vladigerov – grandson and Dimo Dimov at the piano in Vladigerov's office.

Photography: Vasilka Balevska



The exhibition is visiting the National Library "St. St. Cyril and Methodius"

The last art exhibition in this cycle is VLADIGEROV IN THE MUSICAL KALEIDOSCOPE OF THE 20TH CENTURY. DIRECTIONS, CONNECTIONS, REFLECTIONS. The exposition was created on the 120th anniversary of the birth of Pancho Vladigerov. It is another opportunity to honor his place and contribution to the development of Bulgarian and world musical culture in the 20th century. Having received high praise and recognition for his talent at an early age, and having developed his gift into a multifaceted oeuvre with a strong national presence, Vladigerov left a significant contribution to the building of our national culture and is deservedly recognized as the "Patriarch of Bulgarian Music". The composer's archive contained carefully scribbled notes with names of composers, performers, and bright creative personalities of the twentieth century, inspiring the idea. Vladigerov wrote down the names, this most likely gave him self-confidence and encouragement in his work. The list is impressive. The names, including Richard Strauss, Béla Bartók, Zoltan Kodály, George Enescu,

Erik Korngold, Arnold Schoenberg, Karol Szymanowski, Alan Busch, Aram Khachaturian, Joseph Marx, Dmitri Shostakovich, Sergei Prokofiev, Rodion Shchedrin, and others, are respectable and a testament to our composer's vivid personality, decades in the making. The exhibition *Vladigerov in the Musical Kaleidoscope of the Twentieth Century. Directions, Connections, Reflections* is an attempt to present the artist in the context of the musical world's traditions over the last century, in the surroundings of the brightest names in European and world musical culture – the composers Richard Strauss, Zoltan Kodály, Béla Bartók, Dmitry Shostakovich, George Enescu, Aram Khachaturian; the conductors Bruno Walter, Isai Dubroven, Herbert von Karajan, Edward Mörike, Djordje Giurescu, Sasha Popov, Evgeny Svetlanov; the pianists Alexis Weissenberg, Dino Lipatti, Sviatoslav Richter; the violinists Max Rosen, Gustav Havemann, Bronislaw Huberman, David Oistrakh, Leonid Kogan, as well as other representatives of the intellectual elite of Europe in the twentieth century – singers, producers, poets, writers, playwrights, directors.

Vladigerov's contacts with the bright artists of the last century made their mark on his growth as a world-class composer and pianist, establishing him as a bright name and presence in Europe's cultural programs and posters for decades. His work has been performed in Berlin, Leipzig, Munich, Dresden, Vienna, Salzburg, Paris, Utrecht, Copenhagen, Stockholm, Brussels, New York, Rome, Warsaw, Moscow, St. Petersburg, Athens, Belgrade, Bucharest... The testimonies and archival materials presented in the exhibition – photographs, manuscripts, programs, posters, letters, and personal correspondence, which record Pancho Vladigerov's active creative and personal contacts, are also an expression of the high appreciation of leading musicians and intellectuals for the composer's talent and his bright presence in the European musical culture of the 20th century.

ВЛАДИГЕРОВ СРЕД НОВОТО ПОКОЛЕНИЕ „ТОНОВИ ПОЕТИ“ VLADIGEROV AMONG THE NEW GENERATION OF "TONE POETS"



Братя Владигеров с приятели в Залцбург, 1925 г.
Vladigerov brothers with friends in Salzburg, 1925.



Картичка „Млади световноизвестни тонови поети“.
I ред (горно надясно): Йорк Сеавински, Паул Хинденберг, Ерик Корнгелд, II ред: Панчо Владигеров, Ернст Кленк, Йероми Виндбергер, Йоганес на Вестман, „Deutscher Kultur Post“, 1930 г.
Post card "Young tone poets of international acclaim".
First row (vertically): Yorck Seawinsky, Paul Hindemith, Erik Korngold, Second row: Pancho Vladigerov, Ernst Klenk, Jerami Windberger, Johannes von Westman, "Deutscher Kultur Post", 1930.



На 23 април 1921 г. Виенската филхармонична оркестрация в съавн на „Новитатен-Концерт“ изпълняват концертите с български съвременна музика в чужбина под диригентството на Хераклит Нестороф.
On April 23, 1921, the Vienna philharmonic orchestra performed the first all-Bulgarian symphonic program outside of Bulgaria under the conduct of Heraklit Nestoroff.

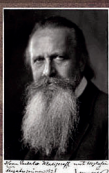


Хераклит Нестороф (1896-1940 г.) – композитор, диригент и глумец от българо-виевски произход. През периода 1920-1921 г. е назначен за директор на Виенската филхармония, работи в киното и като оперен режисьор. Умира през 1940 г. по време на бомбардировките в Берлин, които стават причина и за унищожение на значителна част от неговите ръкописи.

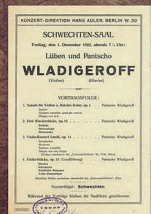
Heraklit Nestoroff (1896-1940) – composer, violinist and conductor of Bulgarian and German origin. In 1920-1921 he served as a conductor of the Vienna philharmonic orchestra, in which he also worked as a violinist. He died in 1940 during the bombings in Berlin, which also destroyed a considerable part of his manuscripts.



Постановка на Макс Райнхард на пиесата „Чудо“ на фестивала в Залцбург, 1925 г.
A staging of the play "Miracle" by Max Reinhardt at the Salzburg Festival, 1925.



Емил Херка – глумец от „Universal Edition“, Виена
Emil Herka – director of Universal Edition, Vienna



Произведенията на Владигеров все повече звучат в концертните зали.
Vladigerov's works can be heard more and more often in the concert halls.



През 1922 г. Владигеров подписва договор с престижното Виенско издателство „Universal Edition“ за издаване на неговите произведения. Първият издателски концерт от 11.
In 1922 Vladigerov signed a publishing contract with "Universal Edition", Vienna. The first edition of the violin concerto, op. 11 – was published in the same year.

From the exhibition "Vladigerov in the musical kaleidoscope of the 20th century. Directions, Connections, Reflections".

A successful attempt to go beyond the museum collection and unite archival materials with other cultural institutions was the exhibition A Tempo, dedicated to the anniversary of the prestigious Sofia Music Weeks international festival. The exhibition is based on extensive photographic

and documentary material from the festival's archive and materials from the museum's collection. It tells the story of the beginning of the active creative exchange and the glamorous artistic presence of the most outstanding, leading musicians and ensembles in the 1970s and 1980s, of the festival's rise to a prestigious European forum and entry into the European Association of Music Festivals. A significant place is given to the vivid personal presence and contribution of our distinguished musicians – Vladigerov, Bogomil Sturshenov, Peter Stupel, Plamen Djurov, and many others in raising the prestige of this distinguished music festival.

Another direction in the choice of themes for the presentation of Pancho Vladigerov's legacy is the theme of the composer's Jewish origin. This is the reason for initiating a partnership project with the organization of Jews in Bulgaria – “Shalom”. After years of creative and performing upsurge, gaining immense popularity in the musical circles of Europe, the composer decided in 1932 to return to Bulgaria. This event was connected to his Jewish origin – an intimate and delicate subject that Vladigerov did not publicize, but carried in his heart. His mother, Dr. Eliza Pasternak, was Jewish, born in Odessa. In an interview, Vladigerov mentioned that his cousin was the great Russian writer and Nobel laureate Boris Pasternak. No documentary proof of this fact has ever been found, but there was probably an intertwining of the lineage of the two. As National Socialist sentiment grew in Germany, it became uncertain for Vladigerov to remain in the German capital. Years later, this was confirmed by the fact that his name was published in the *Lexicon of Jews in Music* published by the National Socialist Party in Berlin, in 1941, where he was listed as a composer of half-Jewish origin whose music was not to be performed. The Jewish theme for him was a sentiment of destiny, and years later he poured his feelings into one of his most vivid works, *Jewish Poem*.

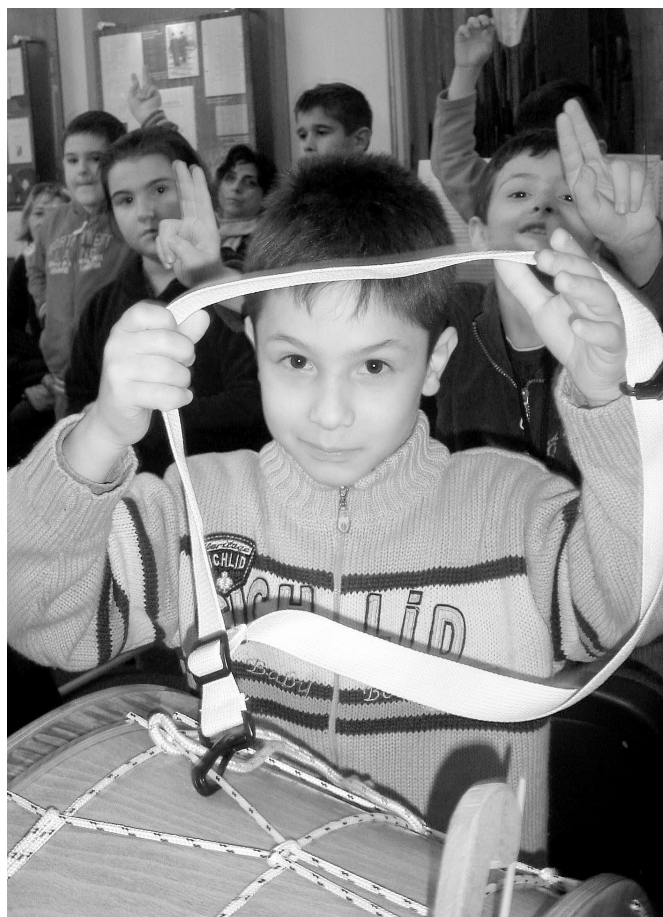
This theme was developed in the project THE JEWISH PRESENCE IN BULGARIAN MUSICAL CULTURE, which also included other prominent representatives of the Bulgarian composer and musician community – Acad. Nikolai Kaufmann, Jules Levy, Benedikt Molchow, Maurice Aladjem, Bencion Eliezer, Peter Stupel, Alexis Weissenberg, Leon Surujon, Samuel Vidas, Leon and Simo Lazarov, Nina Aladjem, Milcho Leviev, Dina Schneiderman and many others. The work is reflected in several artistic products – an exhibition, video interviews, documentaries, and an informational website.

The exhibition WITH ACCELERATED RHYTHM presents archival materials about most of the mentioned above musicians, attesting to their outstanding contribution to the development of Bulgarian music culture from the 1920s to our times.

The work of this project expands and enriches the museum's production

activities. The project includes interviews with members of the Jewish musical community. Based on these interviews and the rich documentary film archive of the Bulgarian National TV, the Pancho Vladigerov House Museum co-produced a series of documentaries: *Kaufman & Kaufman*, *Benedikt Molkhov and the Theatre*, the Jewish Singing Society – in two series – *The Creation* and *Directions*, and the film *It's Dark, It Means Dawn*. This is a very active production work by a small cultural institute, made with the ambition to present the legacy of the Bulgarian musical classic through different themes.

Since 2006, the museum's accompanying activities have been focused on children's music education projects: *Up and Down*, *Up and Down*, *Let's Paint a Picture with Sounds*, *The Sound of Celebration*, *Musical Journey*, *See and Hear*, etc. The team and the partners aim to create in the children the pleasure of producing sound and of making music together collectively; to overcome the boundary between the serious and the entertaining; to arouse attention and interest in sound, music, and other types of art, through the interactive methods of play, aimed at organizing sounds into complete musical pictures, in combination with speech, image, movement; to stimulate the activity of all and awaken their creative talents. The aim is to build habits of listening and joining in the common whole, creating a sense of musical organization, preserving spontaneity, regardless of the learning need for repetition, contact through the music, and discovering its meaning with the help of the narrative and additional sounds and images. Through the interactive methods of play and the pleasure of making music together, a journey through time and space is made, habits are created not only of listening to music but also of visiting places connected with cultural and historical heritage and the arts, an active attitude to knowledge and music is stimulated. Observing the objective circumstances emerging over the transitional years, of distancing from art and its manifestations, the team aims to overcome the broken link between different generations. What is certain is that the music education projects have left lasting memories and have won admirers of the musical art.



Music-educational classes in the museum

Another interesting and sustainable project, provoked by Vladigerov's stories and the intimate atmosphere of his home, is a series of chamber concerts *Days and Evenings of Home Music-Making*. It seeks a restoration of the house concerts once held in the salons of the city's aristocracy, an intimacy of communication different from the traditional concert hall, with a distance from the performers, and immediate communication through music. This series gives a stage to young performers – students of the National Academy of Music “Prof. Pancho Vladigerov”, as well as established names, including Angel Stankov, Joseph Radionov and Zornitsa Radionova, Rostislav Yovchev, the Vladigerov brothers with Stoyan Yankulov – Stunji, Daniela and Yuri Rizovi, Desislava Shtereva, and Evgenia Simeonova and many others.

A serious deployment of the team's organizational potential is the successful implementation of the MICROCOSMOS project. It is a bold attempt to unite musicians from all over the world. 60 contemporary composers, from 60 countries, were challenged to create a short piano work of 60 seconds, the result being a snapshot of the new piano music. 60*60*60 – macrocosm and microcosm at the same time. The museum became the territory of the workshops and a center of attraction for young performers and composers. The project was realized in partnership with the National Academy of Music “Prof. Pancho Vladigerov” and New Bulgarian University.

In recent years, the museum has also been active in the realization of multi-genre projects that synthesize different types of art. One interesting project from 2017 is DANCE OF THE SENSES, an exhibition of paintings and a demonstration of the fine ancient art of candle decoration, accompanied by music. The result is a synthesis of arts and perceptions – music, painting, and candle decoration. The audience is led on a quest to answer the question, what connects Chinese emperors, Roman aristocrats, Baroque concerts, and Venetian lavish carnivals to our modern times?

The answer is light.

Through the light of the candles, the fine art of their decoration, and the sounds of Renaissance music, visitors have the opportunity to enjoy the paintings of the artist-musician Irina Mikhailova and the art of candle decoration, with a demonstration of Venetian carving technique by master Maria Argirova. *Dance of the Senses* delights all the senses. What is particularly interesting about it is its interactive moment – the opportunity given to all who wish to try out the ancient techniques of candle decoration /carving/ under the masterful eye of Maria Argirova. The project aims to influence perceptions and convey the power, beauty, and grace of the art of candle decoration.

Another original multi-genre project is SYN(es)THESIS. Launched in 2020, it aims to build a bridge between the arts, exploring the many possibilities for their interplay and synthesis. The different stages of the project open up new avenues for young artists – musicians, painters, actors – to unleash their artistic and creative potential and fill an important but rarely addressed creative and educational niche. The team faces the challenge of attracting new audiences to concert halls to experience the creative explorations of young musicians and artists. This project aims to remind and promote our rich musical heritage – the work of classical and contemporary Bulgarian composers. This is the beginning. Young artists are provoked to focus exclusively on the relationship between perception in visual and musical art. In the first editions, painting students from the National Academy of Arts present new paintings, each inspired by a musical work of their pre-selection.

The paintings from this first stage inspire the creation of new musical works written by young composers. The natural development of the project led to the creation of an International Composition Competition, which was a highlight. In the first edition of the competition, 23 composers from 17 countries in Europe, Asia, North and South America participated. In the next stage, a new musical selection became the occasion for the creation of further artistic works and the holding of another event.

The project's continuation was held in 2022 and 2023 with the attraction of new participants and new directions in art. The THEATRE OF MOVEMENT with the participation of students of the specialties "Acting" and "Pantomime" from the National Academy of Theatre and Film Arts "Krastyo Sarafov", whose presence expands the scope of the project and opens new avenues in the presentation of this exceptional creative communication. In 2023 SYN(es)THESIS successfully realized the third edition of the competition with a composition competition in two categories – MUSIC ON A PAINTING based on a new selection of paintings from previous editions of the project and MUSIC ON A SCENE FROM THE THEATRE OF SHADOWS with the participation of the troupe of blind actors "Unseen Theatre".

The International Competition has enjoyed great interest: 70 composers from 26 countries on 4 continents have applied to participate in both categories. Through the successful implementation of this original innovative project, the popularity of the museum has expanded, the creative invention of young artists has been provoked, and partnership relations with the largest art educational institutes have been intensified. The museum is becoming a center, a creative laboratory for interesting and innovative creative explorations.

In conclusion, it should be noted that the multidirectional activity of the team of Pancho Vladigerov House Museum is subordinated to the aspiration to restore and preserve the authentic atmosphere of Vladigerov House, where there has always been a unique artistic presence and a lot of music played. Driven by the aspiration to preserve and present the heritage in a dignified manner, as well as the ambition to transform and establish the home at 10 Jakubica Str. into a cultural center, the team continues its search for new and diverse themes and ideas to enliven the museum space and consciously engage with music, following Vladigerov's testament.

About the Autor:

Nadia Sotirova has been the Director of the Pancho Vladigerov House Museum in Sofia since its official opening in 2005. She is the author of the museum's permanent exhibition and thematic art and documentary exhibitions about Pancho Vladigerov and other personalities and events. She is a compiler of representative editions of the museum and a producer of concerts, recordings, music-educational programs, documentaries, and series. Sotirova participates in international programs such as "The Jewish Presence in Bulgarian Musical Culture" and the Reinhardt-Vladigerov Program, in partnership with leading Bulgarian and international organizations.

Research interests: museology, music criticism, concert activity, music education practices.

Email: n_sotirova@abv.bg

MUSIC THERAPY AS A HOLISTIC APPROACH

Dr. Emilia Evgenieva, Prof.

Department of Music and Multimedia Technologies, FESA,
Sofia University ‘St. Kliment Ohridski’

Vaia Tzoka, Doctoral student

Department of Special Education, FESA,
Sofia University ‘St. Kliment Ohridski’

Abstract: This abstract summarizes a quantitative and a qualitative study that explored the typology of activities in music therapy for the inclusion of children with special educational needs. The aim of this research study is to test the possible relationship between musical acoustics and vocal discrimination in children of typical development and in children with special educational techniques of preschool and primary school age, as well as in comparison with each other. Moreover, to offer a thorough understanding of music therapy in order to explore how general school teachers perceive and approach the integration of music therapy within a single inclusive school environment.

Data were collected through demographic questionnaires, assessments of music audibility, phonemic discrimination tests and semi-structured interviews. Notably, we utilized the L-a-T-o Criterion, a psychometric test tailored for the Greek language, alongside Gordon's Elementary Measures of Music Audibility.

The findings of the research revealed that there is a positive impact of music in education and well-being of children, particularly those with special needs. Differences among groups were established (Typology), and also the research demonstrated the educators' positive attitudes toward integrating music therapy into the school curriculum. Quantitative results supported qualitative claims about the positive correlation between musical experiences and phonemic awareness. Both approaches identify challenges, such as the need for better infrastructure and trained music therapists.

The outcomes of this research confirmed the existing theory on the profound impact of Music, both tonal and rhythmic, on Children's development in Greece, highlighting that phonological awareness, a crucial skill for language development and reading, is significantly influenced by musical audibility in young children and identified positive attitudes toward integrating music therapy into the school curriculum, despite limited awareness in Greece.

Keywords: music therapy, Music Audibility, reading difficulties, language development, typology, phonological awareness

INTRODUCTION

In contemporary educational discourse, the holistic approach has emerged as a cornerstone philosophy, recognizing the interconnectedness of various dimensions of human experience within the learning process. Music, as a versatile and potent medium, has garnered attention for its efficacy in promoting holistic development among learners. This paper explores the integration of music within educational frameworks, drawing upon scholarly research and practical applications to elucidate its multifaceted contributions to holistic education.

A seminal aspect of music's role in holistic education lies in its capacity to evoke and regulate emotions. Extensive research in psychology and neuroscience demonstrates the profound impact of music on emotional well-being (Juslin & Sloboda, 2001). Through engagement with music, learners develop emotional intelligence, self-awareness, and coping mechanisms, fostering resilience in the face of challenges (Saarikallio, 2012).

Furthermore, music serves as a conduit for creativity and self-expression, facilitating the exploration of individual identities and perspectives (Burnard, 2012). By actively participating in musical activities such as improvisation, composition, or performance, students cultivate their creative potential and celebrate diversity in expression (Hargreaves, 2012).

Cognitively, music education has been linked to enhancements in language acquisition, spatial reasoning, and executive function (Kraus & Chandrasekaran, 2010). The intricate interplay of rhythm, melody, and harmony stimulates neural networks associated with memory, attention, and problem-solving, thereby augmenting cognitive development (Patel, 2011).

Moreover, music fosters social cohesion and collaboration, providing opportunities for cooperative learning and cultural exchange (Rickard et al., 2013). Ensemble performances, collaborative projects, and communal music-making experiences cultivate essential interpersonal skills such as communication, teamwork, and empathy, transcending cultural and linguistic barriers (O'Neill, 2018).

Practical applications of music within educational settings have demonstrated its transformative impact on the learning environment. Integrating music into daily routines can enhance motivation, engagement, and sense of belonging among students, creating a positive atmosphere conducive to learning and growth (Southgate & Roscigno, 2009).

In conclusion, the integration of music within educational frameworks aligns harmoniously with the holistic approach, offering a rich tapestry of emotional, cognitive, social, and creative benefits to learners. By leveraging music as a pedagogical tool, educators can cultivate holistic development, empowering students to thrive as resilient, creative, and socially adept individuals in an interconnected world.

The benefits of music education for children are significant, both during their education and even as they continue into adulthood. These benefits encompass cognitive functions as well as neuronal brain activity (Musacchia, Sams, Skoe & Kraus, 2007; Parbery-Clark, Anderson, Hittner & Kraus, 2012; Zendel & Alain, 2012). Research also indicates that musical education has a significant and positive impact on brain development (Moreno & Besson, 2005; Hyde et al., 2009; Moreno et al., 2011).

Over time, many researchers have formulated their opinions on the connection between language and music. Aitchison (2000) argues that the origin of language can be traced back to music, suggesting that language creation might have been based on melody rather than words (Aitchison, 2000). Vaneechoutte and Skoyles (1998) also emphasize the musical origin of language, referring to humans as musical beings. They note that singing and speech share similar physical and neurorespiratory processes, and from infancy, individuals recognize words by hearing their melody, intonation, and rhythm. As a result, both musicality and the ability to produce songs underlie the origin and development of human language during infancy (Vaneechoutte & Skoyles, 1998).

An overview of research conducted over the years reveals the connection, particularly the impact of music on reading and, more specifically, on phonological awareness. Music's most essential elements are considered to be tone and rhythm, often referred to as the "syntax" of music (Thaut, 2005). Both pitch and rhythm contribute to the perception of speech prosody (Marie, Magne & Besson, 2011).

Tone perception plays a critical role in both spoken language comprehension and musical perception. In the context of language, the perception of tonality helps in understanding linguistic contrasts between words, such as stress patterns (Ladefoged, 2003). Similarly, in music, tonality is a fundamental dimension used to compose a musical system, incorporating various musical elements and facilitating the understanding of musical contrasts (Patel, 2010).

The relationship between music and tonal perception of words has been explored and supported in numerous studies. Specifically, Deutsch and his colleagues (2004a) have highlighted that individuals associate specific tones they hear with particular words through their tonal perception (Deutsch, Henthorn & Dolson, 2004; Deutsch, 2006).

Various indications from researchers suggest that music education plays a crucial role in an individual's cognitive functions, influencing memory, attention, and thinking. Additionally, it is connected to academic skills, such as language and mathematics (Yoon, 2000; McMahon, Rose, Parks, 2004; Kartasidou, 2004a).

Numerous studies have focused on the relationship between the musical elements of tone and rhythm with reading and phonological awareness (Lamb & Gregory, 1993; Bolduc & Montesinos-Gelet, 2005). Several of these studies have argued that music education has a causal effect on language skills. In particular, music education has a positive impact on tonal perception and reading skills (Moreno, Marques, Santos, Santos, Castro & Besson, 2009).

Lamb and Gregory (1993) conducted a study investigating phonemic awareness and musical skills in a sample of 18 preschool children with English as their mother tongue. The results of their research revealed a connection between the ability to discriminate musical tones and the phonemic awareness of children. Those who scored high in musical tone discrimination also performed well in tests of phonemic awareness and the reading process (Lamb & Gregory, 1993).

In another research exploring the relationship between music education and reading, the brains of twenty individuals with musical knowledge and twenty without any music experience were studied. The researchers found that musical training and experience contribute to the development and enhancement of auditory stimulus processing, which enables individuals to distinguish between different sounds effectively. As a result, this improvement in listening skills is crucial for the development of phonological awareness, leading to more effective reading development (Gaab, Tallal, Kim, Lakshminarayanan, Archie, Glover, & Gabrieli, 2005).

David, Wade-Woolley, Kirby, and Smithrim (2007) conducted research on 53 children in 1st grade, suggesting that rhythmic production ability in young children is a predictive factor for their reading performance. The purpose of their research was to examine the relationship between rhythm and children's reading ability. Their results showed a statistically significant relationship between rhythm, phonological awareness, and rapid naming stimuli (David, Wade-Woolley, Kirby & Smithrim, 2007).

Cardillo (2008) conducted research on 23 typically developing 5-year-old toddlers to explore the relationship between speech prosody, aurality, and

phonological awareness. The findings indicated that phonological awareness and listening, both tonal and rhythmic, are moderately correlated. It was also emphasized that a child's sensitivity to features of speech and music can predict phonological awareness later on, due to the use of similar auditory processing means (Cardillo, 2008).

Another study by Peynircioglu, Durgunoglu, and Oney-Kusefoglu (2002) investigated the relationship and potential interaction between phonological awareness and musical aurality. The research included 32 Turkish-speaking infants and 40 English-speaking infants. Results showed that children with high musical receptivity performed better in the phonological awareness test compared to those with low musical receptivity. Since the participating children had not acquired reading ability, it is possible that they applied a common strategy to discriminate between musical and linguistic sounds (Peynircioglu, Durgunoglu & Oney-Kusefoglu, 2002).

In a more recent study, Pei, Wu, Xiang, and Qian (2016) investigated the effect of musical training and musical receptivity on phonological awareness in four different spoken languages. A total of 128 students aged 18-21 participated in the survey. The researchers found that students with musical experience and training demonstrated higher musical receptivity compared to their peers without music training. Additionally, receptiveness was associated with phonological awareness, as students with high musical receptivity showed significant performance in their phonological skills (Pei, Wu, Xiang & Qian, 2016).

Over time, several research studies have shown interest in studying the relationship between music and phonological awareness and reading.

Children with specific language difficulties have been found to experience problems in tonal discrimination, indicating a potential link between phonemic awareness and musical ability in the domain of tonality (Mengler, Hogben, Michie & Bishop, 2005).

However, it has been discovered that primary auditory difficulties experienced by children with reading difficulties are primarily related to rhythm perception (Corriveau, Pasquini & Goswami, 2007; Hämäläinen, Leppänen, Torppa, Muller & Lyytinen, 2005; Hämäläinen, Leppänen, Eklund, Thomson, Richardson, Guttorm, Witton, Poikkeus, Goswami & Lyytinen, 2009; Lorenzi, Dumont & Fullgrabe, 2000; Muneaux, Ziegler, Truc, Thomson & Goswami, 2004; Richardson, Thomson, Scott & Goswami, 2004; Surányi, Csépe, Richardson, Thomson, Honbolygó & Goswami, 2009; Thomson, Fryer, Maltby & Goswami, 2006). Specifically, these children's reading difficulties are related to their phonological awareness. Proponents suggest that this relationship between rhythm and phonological awareness could be influenced by prosody, which plays a key role in a child's phonological development (Goswami, Gerson & Astruc, 2010; Vihman & Croft, 2007).

In children diagnosed with dyslexia, rhythm and meter are predictive factors for difficulties in phonological awareness, suggesting that dyslexia may stem from challenges in processing the structure of speech sounds (Tallal & Piercy, 1973; Benasich, Choudhury, Friedman, Realpe-Bonilla, Chojnowska & Gou, 2006; Huss, Verney, Fosker, Mead & Goswami, 2011).

In research conducted by Hämäläinen and colleagues (2009), the relationship between listening comprehension and reading was studied in 30 children with reading difficulties and 30 typically developing children aged 9 years. The research results suggested that auditory processing ability could impact speech perception skills, leading to phonological deficits (Hämäläinen et al., 2009).

Richardson and colleagues (2004) conducted research to study the relationship between listening ability and phonological awareness in children with dyslexia. The results showed that listening skills are related to phonological awareness, spelling, and reading in general. Additionally, it was found that children with reading problems had difficulty distinguishing between two sounds that differed in intensity. Furthermore, another similar study showed that these children with reading difficulties struggled when listening to pairs of sounds that differed in duration (Thomson, Fryer, Maltby & Goswami, 2006).

Forgeard, Schlaug, Norton, Rosam, and Iyenger (2008) conducted research to determine whether musical discrimination ability is related to reading. Primary school children with typical development and primary school children diagnosed with dyslexia participated in the research. The findings showed that in typically developing children, musical discrimination ability is related to their phonological awareness, which, in turn, is related to reading. This relationship appears to be stronger in children who have received prior music training. As for children with dyslexia, their performance on the two subtests of Gordon's IMMA test was quite low. Research has shown that musical discrimination in children with dyslexia is related to their phonological awareness skills and, to a large extent, their reading ability (Forgeard et al., 2008).

METHODS

The research approach combines quantitative and qualitative methodology. This dual-strategy ensures a holistic exploration and deeper understanding of the impact of music therapy on children with special educational needs. Through interviews and observational studies, we gain insights into the contextual dynamics and personal experiences involved, while the quantitative aspect allows for cross-validation of findings, adding robustness and richness to our data. This combination not only enriches the research but

also strategically addresses existing gaps in the literature, ensuring a well-rounded investigation that can inform future practices and policies in the field of inclusive education and music therapy.

The Quantitative Research Approach, was designed to empirically test hypotheses and derive statistically significant conclusions about the impact of musical acoustics on vocal discrimination in children with special educational needs (SEN). During the 2021-2022 school term, we collected data from 94 children in Larissa and Magnesia, comprising both typically developing individuals and those with SEN.

The sample comprised 44 typically developing children between the ages of 5 and 8 years old and 51 children aged 5 to 9 years old with special educational needs from public elementary schools. Specifically, the special educational needs group included children who had been diagnosed with learning disabilities, ADHD, behavioral problems, or mild mental disability.

Regarding the gender distribution within the sample, out of the 94 participating children, 53.2% were boys (50) and 46.8% were girls (44). The age range of the sample spanned from 5 years to 9 years. Within this group, 3 children were 5 years old (3.2%), 9 children were 6 years old (9.6%), 45 children were 7 years old (47.9%), 30 children were 8 years old (31.9%), and 7 children were 9 years old (7.4%).

In terms of grade, the distribution of children in the sample was as follows: 3 children were in the toddler age group (3.2%), 11 children were studying in the first grade (11.7%), 45 children were enrolled in the second grade (47.9%), 29 children were in the third grade (30.9%), and the remaining 6 children were in the fourth grade of primary school (6.4%).

Regarding the educational needs of the children, the diagnoses were as follows: 13.8% of the subjects (13 children) had been diagnosed with Mild Mental Retardation, 25.5% (24 children) with Learning Difficulties, 3.2% (3 children) with Behavioral Problems, 5.3% (5 children) with ADHD, 5.3% (5 children) were categorized as 'other' or unspecified. Additionally, 46.8% of the children were typically developing.

To further analyze the data, the children categorized under "other" were specified to have Speech Problems. Subsequently, the categories of Behavioral Problems and ADHD were combined, while the sample with speech problems was merged with the group of children with learning difficulties. The categories of Mild Mental Retardation and Typical Development remained separate.

From the entire sample, 13.8% (13) were students with Mild Intellectual Disability, 30.9% (29) were students with learning disabilities, 8.5% (8) were students with behavioral problems, and 46.8% (44) were typically developing children.

Our tools included a demographics questionnaire, assessments of music audibility, and phonemic discrimination tests. Notably, we utilized the L-a-T-o Criterion, a psychometric test tailored for the Greek language, alongside Gordon's Elementary Measures of Music Audibility. The data underwent rigorous statistical analysis using SPSS 23.0, employing methods like t-tests, ANOVA, and Pearson's correlation coefficient to ensure comprehensive and reliable results.

On the other hand, the qualitative exploration was crucial for understanding the practical implications and educators' viewpoints on the effectiveness and feasibility of music therapy in educational settings. I engaged with 15 teachers from Greek public primary and secondary schools, including music educators, using a semi-structured interview format.

To address the primary research question, qualitative research tools were employed. The choice of a qualitative methodological approach was deemed essential for this study, given the need to delve deeper into teachers' perspectives on the implementation of novel educational techniques, the support of students with Down syndrome, and the integration of music therapy into the educational curriculum.

In this particular study, the interview method was selected as the means to gather teachers' opinions. Individual semi-structured interviews were conducted, with a predetermined set of questions serving as a helpful guideline during the interviews, although they were not strictly binding. Data collection occurred through face-to-face interviews with the participating teachers.

The qualitative approach is deemed suitable when there is a dearth of information on the subject of investigation or when seeking a fresh perspective on a well-established topic. Despite the relatively small number of cases (or individuals) involved, the data obtained from qualitative research enabled the collection of detailed and insightful information. Consequently, the research cases could be comprehensively understood, although the research findings cannot be generalized (Bird, Hammersley, Gomm & Wood, 1999).

In this instance, the specific methodological approach was chosen due to the research's objective to address a field that had hitherto received inadequate attention—namely, recording and examining the opinions of general education teachers regarding the incorporation of music therapy methods into the school curriculum.

These interviews, conducted between November 2022 and May 2023, were designed to last around 30 minutes each, providing rich, detailed data. Ethical considerations were paramount, with a focus on transparency, voluntary participation, informed consent, and participant anonymity. The research's validity and reliability were ensured through meticulously formulated questions, a clear and structured design, neutrality in inquiries, and systematic analysis of the collected data.

RESULTS AND DISCUSSION

The correlations within different child groups. For children with learning disabilities, significant moderate correlations were observed between their phonemic discrimination abilities and both the Tonal part and the Total score of the Primary Measures of Music Audibility (PMMA). In contrast, children with behavioral problems showed extremely strong correlations between phonemic discrimination and all assessed aspects of PMMA, including the Rhythmic part, Tonal part, and the Total PMMA score. Typically developing children exhibited a small correlation between phonemic discrimination and the Rhythmic part, and moderate correlations with the Tonal part and Total PMMA score. These findings highlight the nuanced ways in which music perception and phonemic discrimination interrelate, varying significantly across different groups of children and pointing towards tailored music therapy interventions.

Table 1

	Rhythmic	Tonic	Total PMMA
Total Phonemics	.319	.532**	.472**
Rhythmic		.648**	.902**
Tonic			.913**
	Rhythmic	Tonic	Total PMMA
Total Phonemics	.860**	.819**	.850**
Rhythmic		.950**	.988**
Tonic			.987**
	Rhythmic	Tonic	Total PMMA
Total Phonemics	.356*	.478**	.468**
Rhythmic		.649**	.877**
Tonic			.935**

Reading the table 2 Horizontally, when there are different colors it means that there are statistically significant differences in the scores among the groups/types; and the darker the color the higher the score.

So for the phonemic discrimination, there is no difference between TD and BP but both of them are higher than the scores achieved by LD and MID; and the LD score is higher than the score by MID.

For the rhythmic, there is no difference among TD, BP, LD but all of them are scoring significantly higher than those in the MID group.

For the tonal and the total PMMA, there is no statistically significant difference among the groups/types.

Therefore, interventions to enhance the performance of SEN students should be aware that if applied across all the above-mentioned group they will not achieve the same results.

Therefore, a different stroke for different folks' approach is required, to overcome the nuanced influences types of disabilities have on children's music perceptual abilities.

Table 2: Different Strokes for Different Folks

	MID Mild Intel. Dis.	LD Learn. Dis.	BP Behav. Probl.	TD Typical Dev.
Phonemic Discrimination				
Rythmic				
Tonal				
Total PMMA				

Moreover qualitative research methodology, highlighted the beneficial effects of music and music therapy in the education of children with disabilities. Teachers reported that music serves not just as a tool but also as a method and a distinct field of study, enriching the educational landscape. Its multifaceted uses allow it to alternate and complement different educational strategies within lessons or therapy sessions. Specifically, in special education, music's effectiveness shines through its support for multisensory learning, facilitation of non-verbal communication, and its motivational qualities that engage students deeply, enhancing learning across various domains. Furthermore, the distinctive features of music therapy in special education underscore its universal benefits, providing valuable support that transcends the specific

nature of individual disabilities, thereby advocating for its widespread application to foster an inclusive educational environment.

Based on the information provided, the effects of music, particularly music therapy methods, in the education of children with disabilities are beneficial. Music, as an art of sound and rhythm, serves to express human emotions and thoughts. The impact of music on individuals is unquestionable, known to influence the human brain, body, energy levels, mood, and ideas. Music can both inspire and calm, energize and relax, and liberate individuals.

Music exists within the realm of education as a means, method, and an entire field of study. Alongside using music as a teaching tool and medium for individuals with special needs (music education) and as a means of education (education through music), the therapeutic aspect of music is undeniable. Various uses of music are intertwined, and they can alternate and complement each other within lessons/sessions. Given that creativity is a powerful teaching tool and music is rich in creative interaction, it becomes an ideal teaching tool, particularly for children with special needs. Music helps these children learn to engage in various ways, as opposed to a traditional classroom environment (auditory or visual). Instead of speaking or writing, a child can use music to communicate their experiences. This type of learning is effective in several ways:

- a) Multisensory learning: Music provides a multisensory experience that engages a child's tactile, auditory, and visual systems, offering a holistic bodily experience. The more senses involved in the learning process, the better.
- b) Non-verbal communication: For many children with disabilities, words can be a significant challenge. Some struggle to express themselves or their emotions, while others find it difficult to communicate or process words. Music plays a crucial role in bridging the communication gap and eliminates the obstacle of converting their internal emotions into verbal expression. It offers freedom of expression and relief, allowing children to communicate without using words.
- c) Provides motivation: Music can serve as a powerful motivator for children with special needs. It can push children beyond their comfort zones and have positive behavioural effects on how children learn and develop new skills.
- d) Enhances learning: The use of music in an educational setting is an excellent way to improve learning for children who do not respond well to traditional methods. For example, singing can enhance communication skills and speech, rhythm can improve motor skills, and listening to music can increase students' concentration, and more.

Music therapy in special education differs from music education in its emphasis on acquiring non-musical skills, using music as a symbol of emotional and personal development rather than a set of cognitive skills that need to be learned and practiced. Music therapy is defined as a systematic intervention process conducted by therapists with the aim of promoting and maintaining health by achieving individualized goals through the use of music or its elements (such as sound, rhythm, melody, and harmony) to facilitate and promote communication, learning, mobilization, expression, organization, etc., to satisfy physical, emotional, mental, social, and cognitive needs.

Everyone, regardless of disabilities, can benefit from music therapy. Through music therapy, trust-based relationships can be established and developed between the therapist and the client. Music therapy interventions help individuals discover and utilize their creative abilities, which are inherent in all individuals, as well as develop other skills. These interventions can also contribute effectively to the development of basic skills (cognitive, communicative, social, motor skills, etc.) of individuals with disabilities or disorders. This educational dimension of music therapy can facilitate the inclusion of children within an inclusive school environment and society at large.

Regarding the attitudes and opinions of educators regarding the implementation of music therapy in inclusive education, the research indicates a generally positive climate. However, knowledge in this field is significantly limited. Despite the fact that music therapy has been studied worldwide with scientific rigor for over 70 years, this field is still developing in Greece.

CONCLUSION

The two research studies shed light on the profound impact that music can have on the development and well-being of children, particularly those with special educational needs. The first study focused on the relationship between phonemic discrimination and musical audibility in young children, demonstrating a moderate correlation between these factors. This finding suggests that musical experiences, both tonal and rhythmic, can significantly influence a child's phonemic awareness, a crucial skill for language development and reading.

The second study explored educators' perspectives on integrating music therapy into the school curriculum, revealing a generally positive attitude toward this approach. Educators recognize the potential of music therapy to benefit students emotionally, cognitively, and motorically. However, several challenges, such as the need for better infrastructure and trained music therapists, must be addressed to make this integration a reality.

The intersection of these two studies underscores the importance of music in education, especially for children with special needs. Music therapy has the potential to serve as a powerful tool for enhancing the lives of these children, promoting communication, socialization, emotional well-being, and cognitive development. The findings also highlight the readiness of educators to support this endeavor, recognizing the positive impact it can have on their students.

To fully harness the potential of music therapy in education, it is essential for governments, educational institutions, and communities to collaborate. Legislative recognition of music therapy as a profession and the provision of resources for training and implementation are crucial steps. Educators can play a pivotal role in advocating for the inclusion of music therapy in schools and supporting students with diverse needs.

In conclusion, these studies emphasize that music therapy is not just a creative outlet but a valuable therapeutic and educational tool, with the potential to transform the lives of children, especially those with special educational needs. It is a call to action for stakeholders to come together and create a more inclusive and enriching educational experience for all children.

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About the Authors:

Vaia Tzoka

My educational and professional experience covers competencies in the field of philosophy and pedagogy, psychology, special education, which I realize as a music school teacher.

The experience I have as a language, history and philosophy teacher is a prerequisite for the broad picture of my research interests.

I pay special attention to the techniques of music therapy interventions and the possibilities of music therapy to support the learning of students with special educational needs. I presented my research findings in the process of studying in a doctoral program in Special Pedagogy at Sofia University.

Address: Garivaldi 21 TK 41221,

LARISA GREECE

Email: tzokvaia@sch.gr

Prof. Dr. Emilia Evgenieva is a teacher at Sofia University "St. Kliment Ohridski", Department of Music and Multimedia Technologies. Her research interests are aimed at the problems of language learning and the opportunities of cultural diversity to become a center in the development process of children, students and students. Finding opportunities to structure creative processes and describe them complements the opportunity to create reflective thinking.

Contact: 1574 Shipchenski Prohod Blvd. 69A, Sofia, Bulgaria,

Sofia University, Faculty of Educational Studies and the Arts,

Email: e.evgenieva@fppse.uni-sofia.bg

