

## **The accessibility of the musical teaching contents capitalizing the substitute ways of indirect presenting of the sound reality**

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### **ABSTRACT**

*The substitutes presenting indirectly the sounds reality offer some important helpful ways to the pupils better understanding and assimilating the theoretical contents and the ways to interpret and get the musical message. They change into some drawings, body movements and graphic non-conventional representations reliving the different elements of the musical language replacing and anticipating the musical notation. The manner is efficient as the auditive image gets its right visual symbol. The study suggests some proposals of the greatest representative symbols of the musical Romanian pedagogical school (Mihail Gr. Poslușnicu, Grigore Magiari, Marcel Botez, George Breazul, Sabin Drăgoi, Nicolae Saxu, A. Levy Ivela) and also identifies new substitutive ways of the music from the period when it was not graphically represented.*

**KEYWORDS:** *body movements, contents, drawings, graphic representations, musical education, non-conventional ways.*

### **1. INTRODUCTION**

The substitute means presenting indirectly the sonorous reality are coming as true in different shapes, movements, drawings, graphic non-conventional sketches replying different elements of the musical language replacing or provoking the musical notation. They offer a support to the pupils in understanding and assimilation, as well as in the theoretical contents as in the interpretation of the music. Their approach in the musical education of the pupils, is essentially necessary in order to respect the requests of accessibility, of the knowledge interpretation and reception of the musical action. That all, means some didactical transfer to the pupils - e.g. [1]. The access doesn't mean an excessive simplifying of the teaching contents but a new way to formulate according to the stages a new and efficient way to use your skills in breaching the sensitive part of the kids - e.g. [2].

The present study offers the proposals of the Romanian musical (Mihail Gr. Poslușnicu, Grigore Magiari, Marcel Botez, George Breazul, Sabin Drăgoi, Nicolae Saxu) and also identifies new ways to capitalize the new methods of the sonorous reality to express in the musical-educational process.

### **2. THE ACCESSIBILIZATION OF THE CONTENTS OF THE MUSICAL EDUCATION BY USING SUBSTITUTIVE MEANS OF THE SONOROUS REALITY**

The present strategy of the Romanian educational system proposes first of all to identify new methods to improve and raise the level of the educational phenomenon, in order to be in agreement with the requests of the highest level of today. The past cannot be changed anyway, but the best parts of it can offer the experience in education and instruction of some important suggestions and proposals able to help the actual musical educational process. The knowledge of

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this tradition is a sine qua non condition to establish the future improvement directions in the field. So we'll present here the best contributions of the Romanian pedagogical school.

### 2.1. Mihail Gr. Poslușnicu

The teacher and the musician Mihail Gr. Poslușnicu is very well known by his manuals, edited in 1935. They are for the 1 to 4-th form under the name *A Treaty of pectical- theoretical musical education*. For the 4-7-th forms the title was *The Music History*. All these contain elements of interest for the teachers as annexes.

The esentialized theoretically and correct contents are permanently exemplified. At the first form level book, in order to support the theoretical content, the author uses different substitutive means presenting the sonorous reality.

We mention first the musical vertical ladders very clearly explaining the succession of sounds coming to replace the horizontal previously presented in his books. The first fig .1 suggests the author idea of the staff, representing the 5 fingers – e.g.[3].

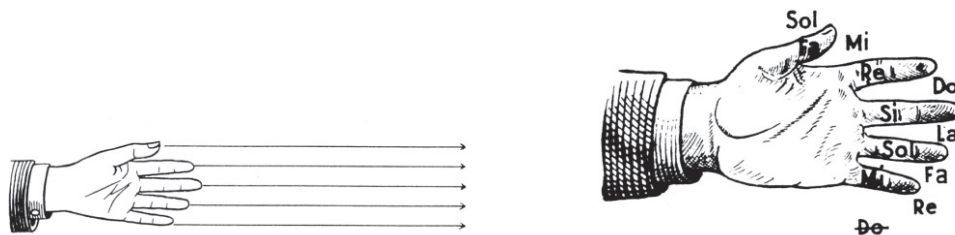


Fig.1. The notes on the musical staff (M. Gr. Poslușnicu)

The interesting way of the substitutes for the sonorous reality is improving by the phononymy used by the author offering the 4-th form pupils another possibility to express the 12 points of the chromatic scale.

The procedure in Fig. 2 is still useful to the actual teacher who conducts intonation exercises and identifying low or high sound expressions – e.g.[4].

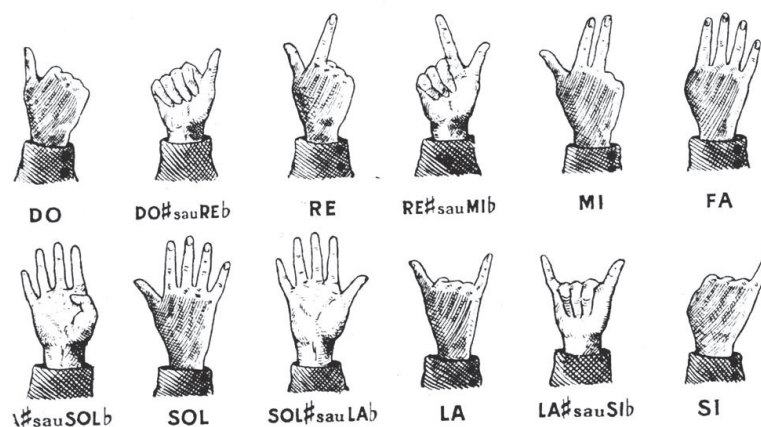


Fig.2. Phononymy up to the model suggested by M. Chevais

### 2.2. Grigore Magiari

Trying hard to change some school manuals signed by A.L Ivela, Grigore Magiari publishes between 1930-1932 the manuals for 1-7 form. The changes he made elaborats new themes for the study, as the new manuals changes and improve.

Fig. 3 presents the personal contribution of the author in the case of intonation exercises, succeeding a dynamic advance, nominated by syllables - e.g. [5].

do re do re mi re mi re mi fa mi fa mi re mi re do re do

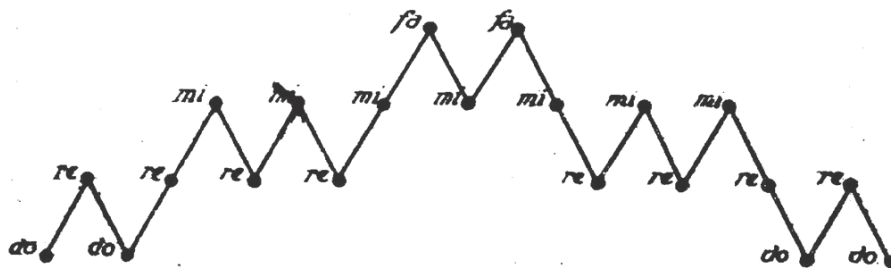


Fig.3. The visual model of sonorous levels (Gr. Magiari)

### 2.3. Marcel Botez

The professor Marcel Botez is in the interbellic period an outstanding theoretical representative in the scholar education but by its manuals for the Gymnasiums and colleges, valuing an important experience. He notices the particular features of the ages, generally speaking. He putted al that experience in his books. Especially we could mention his plates as a visualizing role, expressing the musical language.

They are very spectacular and more than that, they are useful directly supporting the pupils observations in a permanent run to find out new horizons. In Fig. 4 we expose the musical scales offered by the author at his time – e.g.[6].

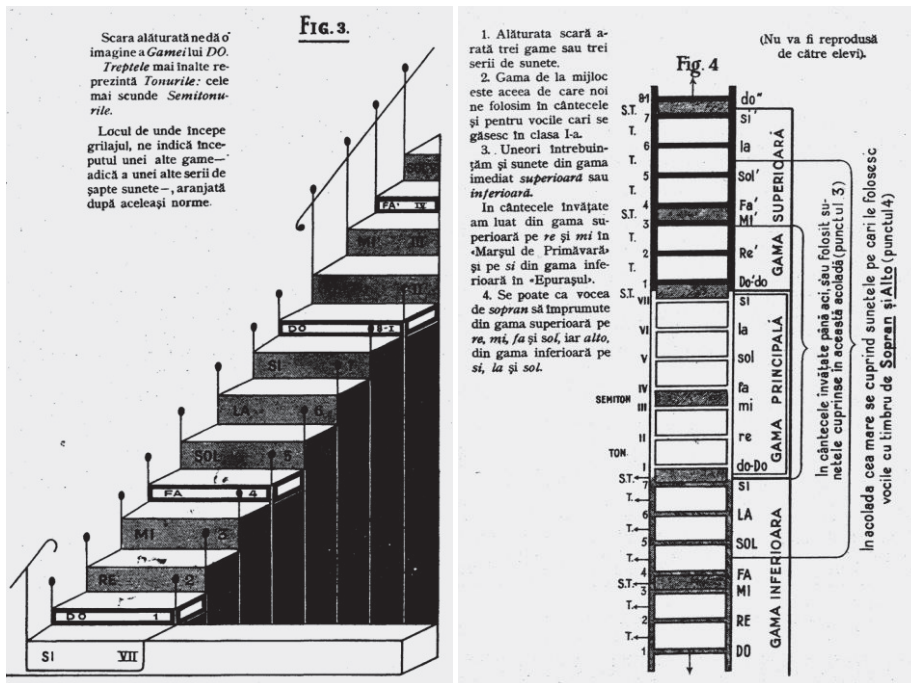


Fig. 4. Visual representations of the Do Game (M. Botez)

The most frequent substitutive means presenting undirectly the sonorous reality, are the representations of the author, of the visual schemes of the Major Musical Scales.

They suggest a tetrachordic solution of the Scales, a special succeeding order in the Scale, some special measures and spaces in the musical expression. They offer this way to the pupils efficient ways to realize observations and comparisons between all their variants and the model Scales – Do major and La Minor.

The didactical plans created by Mihai Botez manage to access difficult theoretical contents for the pupils. His theory Enarmonic sounds is also difficult to understand. His solution is to present the piano keyboard as enarmonical denominated of all those 12 points of intonation of the chromatic Scale. So much inspiration again!

#### 2.4. George Breazul – Sabin Drăgoi

George Breazul together with Sabin Drăgoi elaborate the manuals for the gymnasim classes. At the first form level we can mention the representation in drawings of the measures height and substitutes of the classical musical expression. The method efficiently supports the lasting of the time and measures helping the pupils to get the meaning just listening! Fig. 5 represents the song *Be good to everyone* in different positions and sonorous lasting.

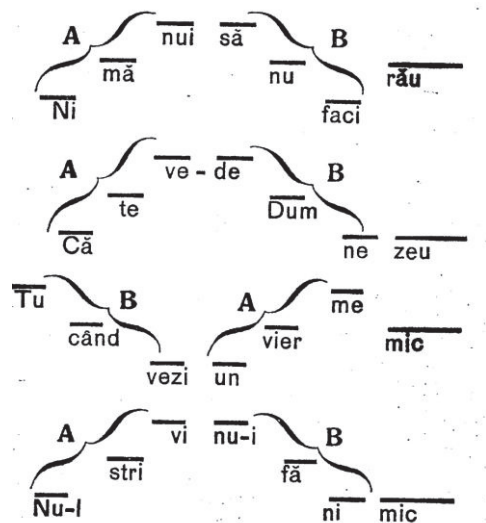


Fig. 5. A model to graphically represent the musical expression (G. Breazul, S. Drăgoi)

#### 2.5. George Breazul – Nicolae Saxu

The four manuals for the primary school in cooperation with N. Saxu in 1937 are characterized by a content pure Romanian, close to the children soul.

They are melodies very simple close to the age of the kids, but also following the schedule lines aesthetic and educational in the same time. The list of the songs is concerning the childhood universe is very well selected to capture the interest of the kids, to make them interested in music and dance to listen and to reproduce the beautiful songs of the Romanian history. The musical materials are ordered first of all up to the accessibility, the melody and the rhythm.

The innovation consists in a graphical system of the musical design which replaces in this case the classic musical notation.

The songs appear as colored waves mounting and coming down according to the melody road. One can see the lasting of the sounds in some drawings just in order to explain better to the kids, the melodies course. It could be a more attractive way to explain music. All along these colored waves the intuitive figures of the stories are floating the facts and the persons constructing the story, but more than that this help them a lot in the field of the musical notation offering a new sense to the young men.

This syncretism melos- poetic text- drawing in accordance with the song means to get children closer to the music, they become interested, they want more and more to be involved, to take part in the music. We mention here that the image belongs to the painter and graphician A. Sirin. Sixth figure represents the didactical model in the song *Hora* – e.g. [8].



Fig. 6. Non-conventional system of presenting the graphics of a song (G. Breazul, N. Saxu)

In the foreword of the first (secondary) form manual the authors recommend as the interpretation to be supported by gestures of the body suggested by the music and the text. Starting with the III-rd form the authors use some specific graphic representations having the forms of some circles and ovals.

The main goal of all this is to suggest the future musical notation.

And we close these remarks with the simple mention, they have been made in 1938 by the Romanian Academy.

## 2.6. New ways to value the substitutes means of the sonorous reality

For the period before the musical notation we suggest to use some graphic non-conventional representations in lines of different lengths, drawings, scales, arrows some different lines to express the level of the sound, a rhythmic plane, a content of the text, etc. just to make all that understandable.

In the following period of musical notation, the teacher can make options in using Major or Minor scales the general tone plan, the letters of the musical shape able to express complex musical sonorous phenomenons.

The substitutes we suggested previously could mean the basis of constructing “The Synectica” as a method to develop the pupils creativity.

A teacher can ask inside his musical educational hours only by presenting an electrocardiogram or a photograph of some mountains or familiar photographs not having anything it do with the music, at first sight.

But starting from here the pupils will get the understanding some similarities with the sonorous art, generally speaking, or with some other elements able to be represented the same way. This way you can translate into music a heart, some mountains, etc.

It is also important to understand the music is working and expressing but in musical sounds, so the materials a teacher uses in his teaching must be a ...musical one.

The sketches of the musical theory are nothing but an image of the musical material, they cannot replace the song. It could be absurd.

But the auditory analysis stands they are very useful in fixing the perceptions and the auditory representations.

### 3. CONCLUSIONS

The substitutive means of the sonorous reality, presented in the study enable us to better understand the difficult and complex contents of the musical education. The procedure can be efficient only if the auditory image find a similar optical image.

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