

9. A RESEARCH OF THE MUSICAL EDUCATION AT GEORGE BREAZUL AND DMITRI BORISOVICH KABALEVSKI

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Abstract: *The musical language structure consists of living elements (because inside them the human's musical language is synthesized), rich elements (because through them, people expressed their ideas and feelings), various elements (as all cultures have formed and developed throughout history, their own and inexhaustible structures, transmitted through the ages, taken over, selected, enriched, extended). George Breazul was the first Romanian musician, who tried to conceptualize the embodiment of musical education through song, music play, and listening, starting from the specific acoustic universe, namely, children's folklore. Dmitri Kabalevski proposed the accomplishment of the musical education, based on the interpretation and listening of songs, belonging to a group of genders, which could represent musical styles and forms organized on themes. Originality and viability of the two visions, can be further noticed, because the logical organization of the acoustic material creates the circumstances for the listener's emotional auditory perception of the artistic message. The mutual interrelation and conditioning of elements which form the musical language generated the emphasizing and prominence of each one, within the musical speech, which is reflected in the educational process.*

Key words: *musical education, listening (audition), playing music, song, acoustic universe*

1. Introduction

From ancient times until today there have been concerns for education, which has a particular or public, religious or secular character, proving the preoccupation for the moral health and existence of each people. The musical educational phenomenon evolved from two perspectives: the systemic and the conceptual ones. If the musical and folkloric tradition, as well as the religious one represented the basis of education until the 21st century, the influences of the European musical culture penetrate all the educational systems, once with the introduction of the Occidental musical pedagogy precepts, so that the 20th century will be characterised by the diversity of the musical education addressed to the students of the compulsory general education, as well as to those of the secular and religious, special musical education (Pașca, 2006, p. 7).

The movement for an artistic education refers to the human destiny in a society dominated by the pragmatic and utilitarian spirit. The aesthetic education has undisputed progresses in the 20th century, when gets notable by his ideas Ernest Wever, who studied the relationship between the aesthetics and the pedagogy, contributing to the creation of aesthetic pedagogy. Art receives a compensatory function of the spirit equilibration, by cultivating high aspirations and affects (Văideanu, 1967, pp. 37-39). Other researchers are also concerned about the place and role of arts at school: Marthe-Belle Jouffray proposes for the

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pupils to directly contact the artistic creations. Robert Glaton, Jan Wyerszytowski, Jean Piaget, *Dmitry Borisovich Kabalevsky*, *George Breazul support musical education at school, because it stimulates the creativity, being a formative discipline; and Herbert Read and Ann Bustarret are sure about the fact that by musical education one achieves the sensitisation and intellectual development of children* (Lupu, 1988, pp.19-20, 28-30). We propose to analyse the fundamental common elements, but also the differences noticed among the didactic and musical principles of George Breazul, as well as in the Romanian musical pedagogy and of Dmitry Borisovich Kabalevsky, as founder of the Soviet (Russian) Pedagogic and Musical School.

2. George Breazul and musical education in primary and middle school

George Breazul was one of the main initiators of the reform of teaching music in primary and middle school and in normal school in Romania, author of handbooks, didactic methods, considered as fundamental, the authors of some of the most comprehensive musical education and training studies. For him, school was a permanent source of culture - the main factor of modelling and formation of the consciousness of young generations. Musical art arrives at the general public by means of the player and it is consequently necessary the analysis of the performing phenomenon, because as George Breazul wrote, "The musical work of art, the living of values which it encloses, the magic of cradling and caressing the souls of those trusting it, the entire psychological process and the educational impact determined by it are under the hypothesis of audition, of listening to music." (Breazul, 1939, p. 552).

He was the first Romanian musician having tried to conceptualise the teaching method of Music discipline, both from the point of view of expressive essence and of methodology. According to George Breazul, the field of Musical Pedagogy will include: Theory of Pedagogy, Teaching methods of music, History of Musical Education in Romania, Musical Acoustics, Musical Physiology and Psychology, Musical Aesthetics, Musical Folklore. He considers that Musical Pedagogy is meant to "establish a long-lasting relationship between the study of music and the Romanian psychological and social environment, to determine the removal of the primary and middle education of the primitivism condition, to elevate it at the level of the other education branches." (Breazul, 1966, p. 236).

The fundamental ideal of his musical pedagogical thinking was that "more than any other study discipline, the teaching of music in primary school must consider the psychological conditions of Romanian child, the ethical, aesthetical environment, as well as the Romanian ethnic and national exigencies. The Music handbook of the Romanian youngster must derive from the magic atmosphere of the Romanian folkloric song and by the Romanian character specific humaneness, included in the songs and dances of the people, to follow unabatedly the educative ideal of Romanian spirituality. Here are the fundamental conceptions which must be at the basis of the elaboration of the Music handbook for children." (Breazul, 1984, pp. 570 and 786, Letter of 1937,

no. 884).

Concretising his concerns and thoughts, he elaborates, in collaboration with Sabin V. Drăgoi and with Nicolae Saxu, handbooks and 36 collections of songs for children (primary and middle education), original and precious creations, still matchless. Melodical lines were represented by waves of colour, the content of the illustrated text by images particularly beautifully and attractively made, the durations by different sizes, the graphic contribution belonging to A. Sirin and Demian. His works enjoyed special appreciation in Europe (Leo Kestenberg, Anna Lechner, Ernest Closson, Amédée Gastoué, Fritz Jöde, Hans Joachim Moser, Curt Sachs, Eduard Spränger, Shojiro Kawashima). They may be accompanied by corporal gestures and movements, according to the action expressed in the text, becoming musical plays. The representation by images helps the child to get familiarised both with the musical text and with the literary one, by the position according to the melodical line and to the image size (rhythm), the passage to the learning of musical reading-writing being easily made (Breazul & Saxu, 1985).

The performance methods will be the song and the dance (by melody, lyrics, movement). The choice and organisation of the didactic material - as George Breazul used to say - must be based on folk songs related melodical elements (children's folklore, with examples created successively on the children's intonation related musical scales) and on the cult musical works of art. In primary education, he visualises the use of different procedures in order for the acoustic auditive image to find its correspondent, the most adequate symbol in optical image. He prefers for the Music in school to become a living artistic discipline, replacing scholasticism of until then (partly renounce to the musical reading and writing). It is particularly interesting the idea that the didactic material must be extracted from the atmosphere where the child grows in order for the educator to guide him step by step to the knowledge and assimilation of the highest musical cultural goods.

In the first cycle, he proposes that the most adequate musical value is the one which is close to the child's mood, and when at the higher cycle, the introduction to universal creation. Technical knowledge taught must open the child to living and understanding possibilities of musical works of art. When teaching the component elements of musical language, the students must also seize their aesthetic value. For that, the child must have the visual, then the auditive representation of sounds (Breazul, 1939, pp. 533-535).

3. Dmitry Borisovich Kabalevsky and particularities of musical education in Russian school

Dmitry Borisovich Kabalevsky was a big personality of Soviet/Russian musical culture, his composition contributions and his achievements in the field of organisation and orientation of musical education still having today an indisputable value. His importance consists in creating programmes and handbooks of musical education, systematising methodical principles, scientifically conceived, appreciated by Russian and European specialists. As a

composer, musicologist, pianist, conductor, he proposed a musical education method based on interpretation and audition of musical pieces belonging to more restrained genres and which have the capacity to cover extended musical styles and forms.

His contribution to the repertoire of children and to the musical educational programme created for schools made him famous equally as Carl Orff or Zoltan Kodály. He taught in schools and he focused more on education by operas or symphonies. Some of the songs composed for children became symbols of the Soviet epoch, such as Chetvyorka družnaya rebyat and Shkol'niye (Walker, 2007, p.154). We consider as necessary to synthesise the musical education system conceived by Dmitry Borisovich Kabalevsky in relationship with the achievements of the European specialists. We distinguish the following principles according to which musical education of children must be made by intonation and audition according to the principle of thematism, following several interdisciplinary topics, such as: music and nature, dance, literature, plastic arts, programmatic and no program music, musical image and dramaturgy, national music, academic and entertainment music, historic perspective music. Thematism is concretised by the musical repertoire formed by proper songs, dance music and marches, such genres being characteristic in the life of Soviet peoples, on which all the music is based. The cradle song is continued by folk song, then romance, lied and aria. Dance is present in all the musical ages, starting from the folklore dance and continuing with minuet, pavane, counter-dance, waltz, contemporaneous dance, which must be auditioned. March will cover progressively the way from song to march, from march to parade, sportive, military, solemn, wedding folklore, funeral (Munteanu, 2008, pp. 71-72).

In order to perform the ideas launched by the great pedagogue, he proposes "The Story of the three whales", whereby the three genres of musical initiation are compared with three whales, idea which was taken from a Russian fairytale (telling, dramatisation, didactic play approaches), where the Earth - The Great Music is lying against the back of three whales - musical genres - dance, march and song. In this manner, *Kabalevsky makes attractive the musical education process, making accessible the sonorous universe, approaching thematism, ensuring an active audition, associated with movement-dance, of the musical play kind* (Goléa, A. & Vignal, M., 2000). The musicologist proved all over his activity that the purpose of musical manifestation is the aesthetic one and that musical phenomenon is of the sonorous-acoustic type. But, by music, there are released strong moods, because at the origin of music there are causes related to human life and feelings, to their pains, joys, aspirations. Around the sound the other elements of musical language gravitate (Kabalevski, 1993, pp. 10-22).

4. Conclusions

Similarities

We notice similarities between the two pedagogic and musical conceptions as vision, approach and methodology. Conceptually, they are:

1. school is an ideal propaganda and cultural progress factor and, as George Breazul recognises, "music message kept living in school the musical consciousness of people and, both by the number of hours and by the presence of music in many categories of schools, the connection bridges between the musical soul of social collectiveness and school were not broken." (Breazul, 1984, pp. 371-372).

2. the aesthetic value forms a single sphere where there are different values of a society; in order for this value to contribute to the spiritual improvement of the society, one should consider the spiritual development of human being, and art can only influence educationally in relationship with the other cultural values (Breazul, 1966, p. 300).

The organisation of activities considers

1. the interdisciplinary approach must be made by the concretisation of the connections of music with the other arts, but also disciplines such as mother tongue, history, foreign languages, geography (Iuşcă, 2016, pp. 109-110).

2. children's training in musical practical activities (singing in musical groups, auditioning musical works in the concert hall) will have an important role in education (Iaţeşen, 2016, pp. 88-90).

3. finishing the musical education by systematised study of musical folklore and of music history included in syllabi (Vasile, 1995, pp. 186-190).

As a method of performance of the ideas launched by the two pedagogues, they propose for the formation of skills to be made step by step, by normal training and by active participation, by learning the musical writing-reading elements concretised according to the valuable examples chosen from the cult folklore and music (European and autochthonous) (Vasile, 1995, pp. 191-192).

Discrepancies

We consider as being necessary to synthesise the musical education system conceived by Breazul and Kabalevsky related to the achievements of European specialists, making the distinction of the following principles according to which the vision of the two specialists regarding the children's musical education is differentiated.

The Romanian pedagogue George Breazul asserts that learning should be made by singing as hearing, the use of toys and musical instruments for accompaniment, by musical play, and as methods of achievement of the ideas launched by the pedagogue, he proposes:

1. integration of musical play, as learning method, having the model of children's folklore (by movement, gesture, pantomime) (Paşca, 2015, pp. 323-325).

2. the awareness of musical language will be covered by handbooks elaborated from easy to complex, by viewing the melodic line, the rhythm and the content of ideas, in an original and attractive manner (Vasile, 1995, pp. 193-195).

The Soviet/Russian pedagogue Dmitry Borisovich Kabalevsky is the promoter of musical practice mainly by learning the autochthonous vocal repertoire and by audition, according to the previously presented classification (Pozhidayev, 1993, pp. 5-7).

In the conceptual plan, the specialists of the fields of psycho-pedagogy and arts pleaded for including music in children's and adults' education. Learning musing took place until the 19th century, orally, by religious and folk songs, and the European and national cult musical repertoire (specially composed for children), accompanied by musical alphabetisation, became, from the 19th century until now, the fundamental coordinate of children's musical education, even if the discipline related methods, the content of the syllabi and of handbooks were different (Pașca, 2006, pp. 47-65).

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