
THE BAROQUE IN AN EDUCATIONAL KIT ON MUSIC FOR THE GENERAL EDUCATION SCHOOL IN BULGARIA

Krasimira Georgieva Fileva – Ruseva

Academy of Music, Dance and Fine Arts - Plovdiv, Bulgaria, krassyfilleva@abv.bg

Abstract: The responsibility for building the common culture of the young generation lies not only with the family, but to a very large extent also with the school. For this reason, initially in the textbooks conditions for its formation should be created, which should be added to the set of conditions for the full development of diverse erudite, appreciative and sensitive to the beautiful and valuable in art young people - active users of cultural achievements. This is even more true for textbooks on the disciplines of the aesthetic cycle, including the subject of music.

In the printed textbook to the educational kit on music for 7th grade of Prof. Penka Mincheva et al. (Mincheva, P., 2018), which I examine in the present study, the most important, essential - what students must remember - necessary for the creation of a common culture of students, is presented balanced, correct and theoretically sound. Additional information to supplement the knowledge is provided in the book for the teacher. In the notebook for the student are set tasks through which acquired knowledge is tested and consolidate. The electronic textbook to the educational kit contains a large amount of additional information in the form of:

- Photo galleries illustrating learning information through a series of impressive images on a specific topic;
- Works for listening and elements elements of them, not included in the printed textbook, which complement the sound impressions of the taught musical material and add practical information to the students' stylistic impressions;

- Schemes, tables, serving for arrangement, systematization of knowledge, which contributes to the greater usability of the information obtained;

- Ideas for composing music, for student projects and competitions of teams, which stimulate both the independent search for information and teamwork;

- Many and varied questions and tasks, through which is penetrated deeper in the perceived information, it is viewed from another angle, new connections are created so that the new knowledge becomes more flexible, more easily reproducible, compatible with other forms of knowledge, cohering with information obtained from other disciplines.

To justify, it is enough to examine even one separate topic, developed in the printed and electronic textbook to the educational kit (Mincheva, P. 2018) - the topic of the style Baroque, which in this set of teaching aids is related also to the topic of creativity of the two colossi in music - J. S. Bach and G. Fr. Handel.

Although polyphony was known long before the appearance of Baroque style, namely in the works of J. S. Bach and G. Fr. Handel, created in the Baroque era, raised it to unattainable heights. For this reason, the acquaintance of the seventh-graders with the musical Baroque is connected with the study of the most characteristic of the polyphonic textural organization. For the same reason, without knowledge of polyphony, the musical Baroque is more difficult to know and understand.

In the electronic textbook to the subtopic for the polyphonic texture, there are placed perspicuous graphics of polyphonic approaches for texture construction - iso, canon and imitation, and for greater clearness graphics of two-voiced and three-voiced imitation are offered. Graphics are also offered for comparison of the polyphonic type of texture with its opposite homophonic type of multivoice.

There are examined as a sound illustration of the polyphonic approach imitation, separate sound recordings - sound examples of Dux and Comes from Fugue dis moll from Volume I of "Well Tempered Piano" by J. S. Bach.

There is placed a large amount of additional information about musical genres in which Baroque authors and composers of more recent times have worked, about tone artists from the Baroque era, tasks through which the acquired knowledge is rationalized and consolidated.

Keywords: Baroque, music textbook, general education school, task, style.

1. INTRODUCTION

The responsibility for building the common culture of the young generation lies not only with the family, but to a very large extent also with the school. For this reason, initially in the textbooks conditions for its formation should be created, which should be added to the set of conditions for the full development of diverse erudite, appreciative and sensitive to the beautiful and valuable in art young people - active users of cultural achievements. This is even more true for textbooks on the disciplines of the aesthetic cycle, including the subject of music.

In the printed textbook to the educational kit on music for 7th grade of Prof. Penka Mincheva et al. (Mincheva, P.,

2018), which I examine in the present study, the most important, essential - what students must remember - necessary for the creation of a common culture of students, is presented balanced, correct and theoretically sound. Additional information to supplement the knowledge is provided in the book for the teacher. In the notebook for the student are set tasks through which acquired knowledge is tested and consolidate. The electronic textbook to the educational kit contains a large amount of additional information in the form of:

- Photo galleries illustrating learning information through a series of impressive images on a specific topic;
- Works for listening and elements elements of them, not included in the printed textbook, which complement the sound impressions of the taught musical material and add practical information to the students' stylistic impressions;
- Schemes, tables, serving for arrangement, systematization of knowledge, which contributes to the greater usability of the information obtained;
- Ideas for composing music, for student projects and competitions of teams, which stimulate both the independent search for information and teamwork;
- Many and varied questions and tasks, through which is penetrated deeper in the perceived information, it is viewed from another angle, new connections are created so that the new knowledge becomes more flexible, more easily reproducible, compatible with other forms of knowledge, cohering with information obtained from other disciplines.

To justify, it is enough to examine even one separate topic, developed in the printed and electronic textbook to the educational kit (Mincheva, P. 2018) - the topic of the style Baroque, which in this set of teaching aids is related also to the topic of creativity of the two colossi in music - J. S. Bach and G. Fr. Handel.

Although polyphony was known long before the appearance of Baroque style, namely in the works of J. S. Bach and G. Fr. Handel, created in the Baroque era, raised it to unattainable heights. For this reason, the acquaintance of the seventh-graders with the musical Baroque is connected with the study of the most characteristic of the polyphonic textural organization. For the same reason, without knowledge of polyphony, the musical Baroque is more difficult to know and understand.

2. THE THEME OF MUSICAL BAROQUE

On page 28 in the electronic textbook, as a preparatory resource, a connection is made between the topic of the lesson - "Artistic music and dance" and the upcoming topic of music Baroque, including the work of the two colossi of this era - Johann Sebastian Bach and Georg Friedrich Handel. This is done in the form of additional information about the suite, created by dances on the base of the tempo contrast between the neighboring parts – dances. The electronic resource mentions Bach's French and English Suites, Handel's Suites, and the Suites by Henry Purcell.

After the summary lesson on dances, on page 32 (Mincheva, P., 2018) in the printed textbook the topic of the musical XVII century begins with information about the musical genres Oratorio, Mass, Cantata, Opera. Then are introduced the definitions for polyphonic and homophonic type of multivoice, for the polyphonic approaches for organization of the tonal tissue - imitation, canon, bass chant. The narration continues with an intriguing parallel to the new achievements in art - architecture, fine arts, literature - and the development of science. Then the attention of students is drawn to information of famous Italian violin masters, to the development of keyboard musical instruments and gradually focuses on music and concrete examples of polyphonic and homophonic multivoice. All information is beautifully illustrated with photographs of baroque buildings and reliefs.

In the electronic textbook the topic of polyphonic approaches is also richly illustrated. On page 32 are shown two examples of bass chant prepared for that particular lesson, which students see notated (example № 1), and simultaneously sounds the recorded relevant note example, performed on the organ.

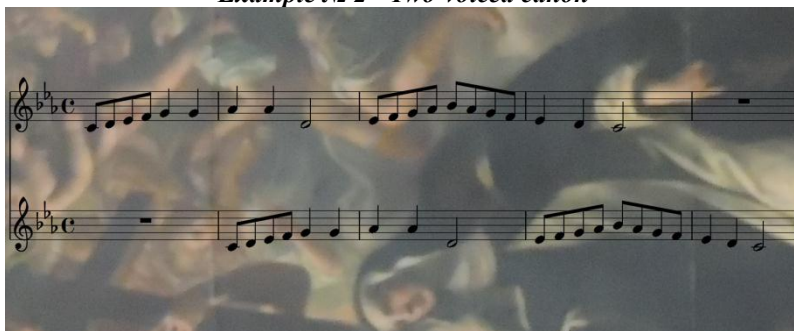
Example № 1 - Bass chant



The musical example of a canon, also created specifically for the lesson, is designed so that it can be performed as

both a two-voiced and a three-voiced canon. This is reflected both by note examples (examples №№ 2 and 3) and by the sounding of the two-voiced and three-voiced canon on the organ.

Example № 2 - Two-voiced canon



Example № 3 - Three-voiced canon



The example of imitation composed for the lesson contains four appearances of the theme, alternating in the two voices (example № 4).

Example № 4 - Imitation



On the recording, the example for imitation is also performed on the organ. The electronic resource allows the teacher to ask the students to indicate all the appearances of the imitated theme, and, according to the possibilities of the class, this can be done either by the musical score or by the sound example. For a more complete immersion in the atmosphere of Baroque art, the musical examples of bass chant and two-voiced canon are written on the background of a fresco from a temple, and the example of imitation and that of a three-voiced canon - on the interior of a church from the same era.

On the same page 32 (Mincheva, P., 2018) are placed, now only sound samples from the masterpieces of the musical

Baroque. As examples are used elements from Prelude and Fugue № 8 in Part I of J. S. Bach's Well-Tempered Piano. They are:

- Dux and Comes from Fugue *dis moll*, as an example of imitation. After getting acquainted with the two melodies separately, the students listen to a recording of the exposition of the fugue, where the initial appearance of the theme and the tonal response are clearly audible. These and the following examples from Prelude and Fugue № 8 from Part I of Well-Tempered Piano are performed on the piano;

- The melody and accompaniment from bars 1 - 8 of Prelude *es moll*, as an example of a homophonic exposure. The two textural elements are also recorded and suggested for listening at first separately to give the learners a distinct impression, and on the next recording a melody and accompaniment sound simultaneously;

- The canon from bars 20-22 of Prelude *es moll*, as an example of a canon. Again, the high and low voices are listened to separately, and then their combination in the extremely highly impacting canon - the culmination of the prelude (example № 5).

Example № 5 - J. S. Bach – The Canon from bars 20-22 of Prelude *es moll* in Part I of J. S. Bach's Well-Tempered Piano



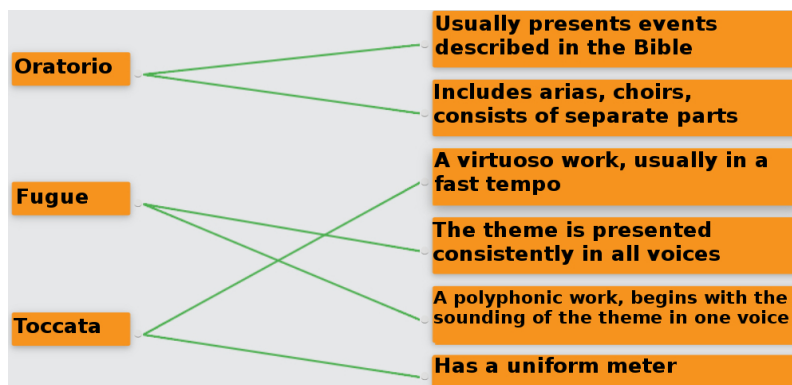
Following are two tasks that help to comprehend and memorize the taught material. The first task shows three graphs representing a polyphonic multivoice - the graphs show non-parallel curved lines - and a graph depicting a homophonic multivoice. This graph presents a curve (melody), and below it - segments perpendicular to it, located at equal distances from each other (chord accompaniment), as the first segment coincides with the beginning of the curve. Seventh graders are required to indicate through which graphs what type of multivoice is shown. The second task is similar, but now the curves "depict" imitation, canon and bass chant, and the students have to recognize them. The definitions in the printed edition of the textbook are clear enough and unambiguously indicate the most characteristic of each polyphonic approach, and the way of presenting the typical for each of the studied types of organization of polyphonic tissue is sufficiently perspicuous so as not to be difficult for students to point at the correct answers. After this multilateral illustration, seventh-graders are prepared to perceive the works elected in the printed textbook as examples of the work of Bach and Handel, the first of which is Bach's Coffee Cantata.

In the printed textbook, the next lesson is designed as a comparison of information about J. S. Bach and G. Fr. Handel - short biographical data, illustrated with photos of the two composers and buildings related to their professional lives are arranged in the same way on two adjacent pages. The following is brief information about the genres Toccata and Fugue, as well as some more about Oratorio.

For perceiving in this lesson are selected Toccata and Fugue in *d moll* by J. S. Bach and "Hallelujah" from the oratorio "Messiah" by G. Fr. Handel.

After the perception of Toccata and Fugue in *d moll* by J. S. Bach, on page 34 (Mincheva, P., 2018) in the electronic textbook is placed additional information, drawing a parallel with the work of Bulgarian composers. The names of Bulgarian authors who created toccatas are indicated, as well as the fact that toccatas are often parts of cyclic works. The information is supported by examples.

The first summary on the topic is on page 35 (Mincheva, P., 2018). In the electronic textbook is suggested the task to connect each of the genres Oratorio, Fugue and Toccata with its characteristics (example № 6).



Example № 6 - Task to connect a music genre with its characteristics

Of the three genres, only the oratorio, as a vocal-instrumental work, includes arias and choirs, as well as separate parts. Biblical events are also presented in the oratorio. Both the toccata and many of Bach's fugues have a uniform pulsation, but the uniform meter is not a defining characteristic of the fugue, but only of the toccata. Only the toccata can also be defined as a virtuoso work in a fast tempo, since there are a large number of fugues in a slow tempo, many parts of the oratorio are also in a slow tempo, and virtuosity is not an inherent feature of either the oratorio or the fugue. The characteristic "polyphonic work" refers to the baroque fugues, the exposure of the theme in all voices is inherent in the organization of the fugue, as well as the fact that the work begins with an one-voiced sounding of the theme. In addition to revision, this task also contributes to the systematization and new consolidation of knowledge about the three musical genres. This knowledge is added to the memory fund "Music Culture" of seventh graders.

The summary continues on page 37 (Mincheva, P., 2018), where in an electronic resource the subject of comparison is biographical information about Johann Sebastian Bach and Georg Friedrich Handel. In the task is required to link the name of each of the two composers with data relating to him, as well as with his work studied in class. While Handel is known as a composer, conductor and pianist, Bach is also a pedagogue. He created a large number of musical works designed as works of instruction. While Handel has composed much of his work in England, Bach worked in several German cities, but did not leave his native Germany. Bach is the author of the works "The Coffee Cantata" and "Toccatina and Fugue in d moll". There is a partly misleading element in this task - while both of the musical works listed in the condition were created by Bach, no work by Handel is included in the task. This can mislead a student who is unsure of his knowledge and he can indicate one of the listed works as written by Handel. If he has not reliably mastered the biographical information about the two artists, the student may not be able to connect the composer's name with the biographical data. Tasks like this motivate students to remember more accurately and securely the information provided for learning in the textbook. This information also becomes an element of the musical culture of young people.

A fun form of summary of the study material for Baroque is the crossword puzzle prepared for the electronic textbook. In it are compared: the two main types of multivoice - homophony and polyphony; genres in which during the Baroque era were created many examples of the world's musical treasury - Mass, Oratorio, Cantata; as well as musical instruments and ensembles, very common in Baroque performing practice - organ, piano, choir, orchestra. Revising the definitions and characteristics by which the searched word should be recognized and entered in the crossword puzzle, as well as the delimitation of similar objects due to the comparisons of characteristics, also contributes to consolidating students' knowledge and enriching their musical culture.

Research by head teacher Diana Katsarova (Katsarova, D. 2019) proves significantly greater success and greater interest in music lessons of 7th grade students using the educational kit examined in this article, compared to their peers trained on another educational kit. Furthermore, Katsarova reported a significant overlap of students' self-appraisal with the teacher's observation regarding the interest in music lessons. The way of presenting the topic of musical Baroque also has a certain contribution in achieving this greater student interest.

3. CONCLUSIONS

3.1. The educational information related to the musical Baroque is varied, but presented concisely, as the essentials being selected.

3.2. The definitions of musical genres, types of multivoice and approaches for polyphonic organization of the texture are short, clear, correct and unambiguously formulated.

- 3.3. The information provided for study is short, but substantial and professionally precise.
- 3.4. In the educational kit on the topic of musical Baroque, various connections are made with other types of arts, as well as with science.
- 3.5. The selected as sound examples works for perception are masterpieces of the world's musical treasury, performed by famous interpreters of music and ensembles.
- 3.6. The educational kit is beautifully illustrated with photos directly related to the information taught, and the electronic textbook provides rich and accessible additional auditory and visual information, helping to master the basics of Baroque music.
- 3.7. The printed and electronic editions of the textbook complement each other very successfully in presenting the information, illustrating, enriching, consolidating it, as well as in checking what has been learned.
- 3.8. The listed above imposes the conclusion that the way of presenting the topic of the musical Baroque and the work of J. S. Bach and G. Fr. Handel contributes to enhancing the musical culture of adolescents.

LITERATURE

- Кацарова, Д. Г. (2019) Стимулиране на слуховата наблюдателност чрез допълнителните ресурси в електронния учебник по музика за седми клас. В: Хуманитарни балкански изследвания том 3 (5), с. 14 – 17
- Минчева, П., Бояджиева, М., Филева, Кр., Христова, Св., & Кацарова, Д. (2018). Музика 7. клас. София: „Просвета плюс“
- Минчева, П. (1985). Възпитание на музикалния слух чрез българския музикален фолклор. София
- Минчева, П. (2009). Методика на обучението по солфеж. София: Пловдив: ИМН
- Минчева, П. (2006). Музикалното възпитание в общообразователното училище, София: Лодос
- Минчева, П. (1994). Музиката и интелектът. София: Jusautor
- Mincheva, P. (2014). ‘Characteristics of Bulgarian Folk Music’, *International Journal of Literature and Arts. Special Issue: Musical Theory, Psychology and Pedagogy*. Vol. 2, No. 5-1, 2014, pp. 33-41.
- Mincheva, P. (2017). ‘Perceiving Music – One of Fundamental Activities at Mass School’, *International Journal of Literature and Arts. Special Issue: Music and Dance*. Vol. 5, No. 5-1, 2017, pp. 21-28.
- Mincheva, P. (2014). ‘Principles of Form Construction and their Dialectical Relation in the Musical Styles’, *International Journal of Literature and Arts. Special Issue: Musical Theory, Psychology and Pedagogy*. Vol. 2, No. 5-1, pp. 61-64.
- Mincheva, P. (2015a). ‘Teaching Creative Abilities of Children in Music Education in the General School’, *International Journal of Literature and Arts. Special Issue: Musical Theory, Psychology, Pedagogy and Performing*, Vol. 3, No. 5-1, October, pp. 31- 36.
- Mincheva, P. (2015b). ‘The Phenomenon of the Number 3 in Music’, *International Journal of Literature and Arts. Special Issue: Musical Theory, Psychology, Pedagogy and Performing*, Vol. 3, No. 5-1, October, pp. 37-42.