

15. THE ROLE OF FOLKLORE IN THE FORMATION OF STUDENTS' MUSICAL FEELING IN THE MUSIC EDUCATION LESSON

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Abstract: *The present paper represents an analysis of the characteristic features of national folklore that allow the cultivation of the musical feeling in students through the folkloric musical discourse within the music education lessons. Through popular music, we offer the opportunity to reflect on some early stages in the evolution of musical folklore. This fact can lead us to some important aspects regarding the origin of popular music, the discovery of the characteristic features of the musical language. By cultivating musical feelings in students during music education classes, we develop a favorable behavioral attitude towards Romanian spirituality, expressed in its multiple historical values. On this value component, we take into account the human perceptive capacity, and the forms of musical manifestation. The students will be trained in music education classes, through the folkloric musical discourse, which will allow a direct development of the students' personality in the national spirit.*

Key words: *musical language, national value, folk music*

1. Introduction

Through this article, we offer the opportunity to learn about popular music and the characteristic features that allow the cultivation of musical feeling in students through the folkloric musical discourse. At the time, we mention the musical folklore contributes to the development of the student's personality, through popular creation, through contributes to the development of the which allow the development of the feeling belonging in students. The values of music education promoted through the Curriculum for the discipline of music education bring together:

- musical experience, as the quintessence of musical activity
- the music education lesson, as a form of pedagogical musical activity (creation), conceived on the basis of the principle of artistic dramaturgy
- the system of musical-didactic activities, as products derived from the of musical activity: creation-interpretation-audition- reflection
- musical culture, which encompasses the role, function and purposes of culture in general, in the process of which the students, knowing/valuing the world, knows/builds himself as a spiritual being
- musical education itself, as the musicality of the human being through the cultivation of specific structures: musical feeling, special sense, musical thinking, etc.

2. Through popular music

In music education lessons we offer the opportunity to reflect on some early stages in the evolution of musical folklore and the historical past. This fact can lead us to some important aspects regarding the origin and organization of popular music, the discovery of the characteristic features of the musical language. By cultivating

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the musical feeling in students during music education classes, we develop a favorable behavioral attitude towards Romanian spirituality, expressed in its multiple historical valences. On this value component, we take into account the human perceptive capacity, and the forms of musical manifestation.

The students will be trained in music education classes, through the folkloric musical discourse, which will allow a direct development of the student's personality in the national spirit, an accurate understanding of Romanian spirituality and a close correlation between popular music and other musical genres. Musical folklore is the never-ending source of inspiration for cult music.

In this of developing the students' musical feeling, through the musical discourse, we will cultivate the love for the folk song and guide the students towards the knowledge and understanding of the elements that make up the stylistic component of the folk music. Depending on the characteristics and particularities of each ethno-folkloric area in particular, paying special attention in the musical education lesson to sung folk verse, the aspects of the speech, the generic plan (the performing genres-ritual folklore and non-ritual folklore), rhythm, melodicity, popular speech, ornaments, etc.,. Students will gain knowledge of musical folklore and implicit national values.

3. Verse structure

In the Romanian folk song, we have to consider the aspects related to the language, speech, if the melodic line follows certain melodic contours consecrated by tradition, if the verses cadence in a certain way or not, because there are ways of cadence also consecrated by tradition. We also have to take into account the way in which the verses merge with the melody, we must take into account the structure of the popular sung verses, the incantation of rhymes, the popular poetic language. We mention some features of the specifics of popular speech, in order to understand the system of versification of texts:

- The words are made up of short syllables and of approximately equal duration
- The differentiation between syllables is qualitative, as a result of the accent that a syllable of the word receives
- There is no fixed place of stress in multi-syllable words
- The sequence of several stressed syllables is not possible
- The verse, whose structural unit is determined by semantic relationships, can have fixed or free metrical organizations
- Recited or chanted verses fall into fixed metrical patterns
- Some verses sung from improvisational genres (bocet, doine), deviate from the usual fixed patterns, being similar to the verses of an unsung poem [7 pp. 47-48]

The local language is one of the main exponents of national and ethnic belonging, it is a spontaneous cultural product, chiseled through continuous use, within the same cultural community over several centuries or millennia. The specificity also consists in highlighting aspects of speech, the way of articulating vowels and consonants in speech, the way of vocal expression of words in song and the way of interpreting songs. When we refer to the cultivation of the folkloric musical feeling in students, the most relevant element of the means of musical expression is the rhythm.

4. The beat

It represents the symmetrical and periodic sequence of accented and unaccented syllables from a verse or a musical phrase, being represented by a means of expression, a musical language through which man manifests his feeling and emotions. It represents not only a possibility of reflecting some pulsations of existential origin in the human construction, but also considers the organization of rhythmic structures so particularized and individualized that they can constitute and represent, without a single moment of hesitation, the entire construction-fabric of the respective music. In folklore, rhythm is the result of the syncretic nature of cultural and artistic manifestations.

In Romanian folklore we identify some rhythmic types such as: children's rhythm; dance rhythm; giusto-syllabic rhythm; parlando-rubato rhythm; the western rhythm (divisional, metric) [7 pp. 75-77] Specific to musical folklore is the parlando-rubato Rhythm. One of the criteria for the systematization of popular Romanian rhythms is its basic form: giusto or rubato. The parlando-rubato rhythm is related to the giusto-syllabic rhythm and in their construction they represent a system of elements that allow them to influence each other as the transition from one system to another.

The name of parlando-rubato is often confused with that of the "free" rhythm; but precisely the term parlando more clearly defines the features of the system and indicates its kinship with the giusto-syllabic. It is not by chance that there was initially so much association with parlando-rubato. The parlando-rubato system is only apparently free; the sequence of durations is not random, but is organized according to the relation between the time units of the syllables within a certain creation and the way of interpretation. [7 pp. 96-97]

5. The melodiousness

Folk melody reveals sound structures, different from the so-called "major scales and minor scales" that are learned at school and that characterize part of European musical culture. At the same time, regarding the signaling of the elements that make up the melody, we must highlight the fact some are dominant, while others are on a secondary level, and others can be considered imperceptible. It constitutes an ambient factor for the categories of primordial elements, so that the degree of primordiality in the musical construction can change depending on the structure of the melody, the dramaturgy of the melodic elements, giving this a mobile-flexible character.

Sensitizing the students through popular music, we could introduce all the spontaneous hums without words, as well as all the auditory perceptions, made in the music education class. Through the musical ornaments or those appoggiaturas used in popular creation, they certify that the melody is beautified and brought to an aesthetic aspect from the point of view of the melodic-melismatic structure. Music- perhaps the most expressive of the arts- is presented to us an excellent example of the expression of psychological processes.

The description of folkloric musical message represents a process of physical and psychophysiological operation, between which there is a continuous interconditioning. The power of music to awaken an affective state has been known

since ancient times. By simply analyzing a popular song we can notice the beginning and end motifs of a sentence or musical phrase, which can be easily perceived, and must be explained in the reality of a background of native musical knowledge. The simple hearing of some musical cells can attract other sounds and motifs to which they are closely related.

According to musicologist Ion Gagim, according to musicologist Ion Ggim, regarding the cultivation of the musical feeling in students in the music education lesson, the musical audition is presented in a double pose:

a) "as one of the forms of organization of the process of acquiring/studying musical art (ie as one of the musical – didactic activities in the lesson)"

b) "As a psychic-spiritual process of perception (hearing, feeling, experiencing and understanding) of music, specific to all musical activities", constituting an important factor in the simulating of human psycho-sensory processes and the unfolding of auditory perception [5 pp. 90-103]

In addition to knowing the elements related to the training of students, regarding the writing or reading of musical notes or some aspects related to the practice and theory of music, we must mention the fact that, an important role in the formation of the culture of musical folklore, is held by the knowledge of the specific features of folklore musical. Knowing these characteristics contributes to the education of students in the spirit of traditional culture, to the formation of a behavioral attitude favorable to the understanding of the historical past. Educating students through musical folklore contributes to the opening of new horizons and connections between the past, present and future.

6. Conclusions

The role of musical folklore in the formation and cultivation of musical feeling through the folkloric musical discourse in music education lessons was reported in this article. It is necessary for students to know the most important defining elements characterize musical folklore, because the rhythms of popular music, together with meter melodicality, musical ornaments, are closely related to the structure of popular verse. The students themselves will in the music education lesson, a folkloric musical way of thinking consecrated by the popular tradition and will enroll in the parameters that preserve the authenticity of the popular music.

Educating students through musical folklore increases interest in learning and bringing to light traditional Romanian values. Through the implementation of the ways of teaching musical folklore and the valorization of national values for educational purposes, the main specific didactic methods of teaching folklore in school and the description of some stages of the lesson in the Music Education discipline were considered. By using the musicological creation, specific to the Romanian people – doina, the student will be able to know the spiritual dimension of the Romanian popular creation.

The importance of the pedagogue in guiding the student was argued, in order to form a specific popular culture and cultivate the musical feeling in the students through the folkloric musical discourses. The role of the pedagogue is to form young generation and to cultivate in the students' souls the love for knowledge of traditional values and for musical folklore. Through the application of specific

didactic methods, the importance and use of the didactic approach in training and directing students on the "road" of knowing and understanding musical folklore is known.

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