

4. CHOOSE MUSIC! A CONSULTING AND TRAINING STRATEGY FOR ADMISSION TO HIGHER EDUCATION IN MUSIC

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Abstract: *The educational project **CHOOSE MUSIC!**, subtitled "for counselling and training for admission to higher education in music", was created many years ago, at the initiative of Prof. Univ. PhD. Luminița Duțică, with the main purpose of creating a bridge between the pre-university and academic musical education (through pupils - students, pupils - university professors, etc.). Another special objective was to promote the image and opportunities existing at "George Enescu" National University of Arts of Iași. In this respect, inter-institutional partnerships were established between the Faculty of Interpretation, Composition and Theoretical Music Studies within "George Enescu" National University of Arts of Iași and numerous art high schools/colleges, especially from the regions of Moldavia (Suceava, Botoșani, Bacău, Piatra-Neamț, Iași, Bârlad and Galați). In this study we will go into more detailed aspects related to teaching and art activities made for this purpose, diverse and attractive, evidenced by: demonstration lessons of Music theory, Classical composition / jazz – easy listening, Musicology, Choral/Orchestral Conducting, **MasterClass** for aspects regarding the perception and graphic representation of the sounds, as well as the specific musical skills training (held by professors Luminița and Gheorghe Duțică), to which educational concerts, book launches, special meetings with teachers from the pre-university education, additional training with students for admission to the academic musical education in Iași (especially in the contest subject called **Theory - Solfeggio –Melodic Dictation**.*

Key words: *educational project, teaching strategies, MasterClass, Music theory, concert*

1. Introduction

The instructive-educational process in Romanian education knows even since the beginning a clear structure on age and learning levels, from pre-school education to higher education - undergraduate and graduate. Thus, the requirements of an efficient, continuous and dynamic education provide for a close connection between these links of the institutionalized education funded by the Romanian state. Starting from this idea, of creating a bridge for the pre-university cycle (high school cycle) and the university one, our project, suggestively named *Choosing Music! - Project of counselling and training for admission to higher education in music* was born. Initiated many years ago by Professors Luminița and Gheorghe Duțică, then representatives of two distinct educational institutions, "Octav Băncilă" National Art College and "George Enescu" National University of Arts of Iași, the project had as its main goal a better cooperation between the teaching staff, pupils and students, materialized

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by a diverse range of educational and artistic activities. An important objective taken into account was the knowledge of the major importance of artistic and musical education in the development of human personality, the promotion of the image of the coordinating university and the attraction of candidates for enrolling in higher musical education in Iași. Of course, over the years our approach has grown in both the partnership dimension and the many aspects of the content of the activities that are often conducted under the guidance of Prof. PhD. Luminița Duțică, the current project director.

2. Presentation of the Project *Choose Music!*

Our approach is based on an inter-institutional partnership between the *Department of Music Theory* within the Faculty of Interpretation, Composition and Theoretical Music Studies (belonging to "George Enescu" National University of Arts of Iași) and the art High Schools/Colleges of Moldavia (Iași, Suceava, Botoșani, Bacău, Piatra Neamț, Galați, Bârlad), with the extension of the spectrum towards academic institutions with another profile. The project covers the following types of **activities**: 1. Presentation of the educational offer of the "George Enescu" National University of Arts of Iași - Faculty of Interpretation, Composition and Theoretical Music Studies; 2. *Master-Classes of Music Theory* conducted by the University's academic staff (interactive demonstration lessons); 3. Meetings and debates with specialised teachers/professors on issues related to the admission to higher musical education; 4. Book launches; 5. Additional free trainings with pupils, held within the National University of Arts; 6. Meetings with university professors who teach subjects at certain specializations: Classical composition and jazz /easy listening, choral and orchestra conducting, Musicology, Musical Pedagogy. Within our activities, the organization of the workshops mainly focuses on themes regarding new teaching strategies successfully implemented in teaching the course *Theory and solfeggio* at vocational high schools (specialization Music) and in the academic environment worldwide. The perspective impact aims to: accumulate musical and didactic experience for both students and teachers; the creation of opportunities for the continuation of musical studies at "George Enescu" National University of Arts of Iași; the decrease in the tendency to abandon musical studies after high school graduation, etc.

In what follows, we intend to present the project draft and the content of the activities of the Master-Class held within this project by Prof. PhD. Luminița Duțică, focused on new methods of teaching of the subject **Theory and solfeggio** in vocational high schools, but also in the higher education institutions.

3. Content and Working Methods within the Master-Classes of Theory and Solfeggio

As example, it was chosen a demonstrative lesson held at "Ciprian Porumbescu" National College of Suceava , lesson which was attended by the professors of the Department of Theory from the our University, the professors from the host institution and the students of the 12th grade.

To summarize, the approached theme was *Musical Intervals*, with reference to solving dissonances in accordance with the rigors imposed by the major-minor tonal-functional system. The demonstrations have been based on both classical and, above all, on the modern methods, of which I would like to mention the use of the audio-video exemplification, in PowerPoint, of fragments selected from the universal literature of the Baroque, Classic and Romantic music, that that a real cognitive and emotional impact on the audience. These fragments were subsequently analysed in terms of style, consolidating in an efficient manner the topic of the underlying theme. Also, moments of **choir ensemble** with everyone in the room were organised, giving them the opportunity to interpret tonal works with polyphonic or homophone notation, of an inestimable stylistic value. A variety of **oral tests** have been added to these active methods – the interval, melodic, harmonic recognition; fast memorisation of fragments of different lengths; **written tests** - to detect intonational, graphic, rhythmic errors etc. , after the prior hearing; to fill in melodic, harmonic or rhythmic-melodic fragments, etc. The training of musical thinking through these working methods determines a logical and efficient learning of all the problems connected with the musical phenomenon.

Furthermore, an emphasis was put on the use of the *Self-study method*, created years ago by Professor Iulia Bucescu for the learning of music intervals. In order to create a dynamic in the sequences of the Theory and Solfeggio lessons, it is necessary to change the vision regarding the didactic strategies. Thus, I insist on using examples from the universal musical literature, with audition and their stylistic analysis. It is particularly important to make the connection with the live musical practice, using the creations of brilliant composers such as J.S. Bach, Fr. Handel, J. Haydn, W.A. Mozart, L. van Beethoven, Robert Schumann, etc. Of course, the personal, didactic musical examples should not lack from the Music Theory classes, as they are necessary in order to deepen certain technical elements by repetition. In the following paragraphs, we outline the project draft for the lesson *Music Intervals* and some examples of the used musical sheets.

MUSIC INTERVALS

APPLICATIONS IN THE MAJOR-MINOR FUNCTIONAL TONAL SYSTEM

CLASSIFICATION CRITERIA:

I. ACOUSTIC-MUSICAL CRITERION

II. STRICTLY MUSICAL CRITERION

I. ACOUSTIC-MUSICAL CRITERION

I.1. FROM A QUANTITATIVE POINT OF VIEW (number of steps)

I.2. FROM A QUALITATIVE POINT OF VIEW (no. of T and ST)

I.3. SIMPLE AND COMPOUND INTERVALS

I.4. COMPLEMENTARY INTERVALS (from inversion)

II. STRICTLY MUSICAL CRITERION

II.1. MELODIC AND HARMONIC INTERVALS

II.2. CONSONANTE AND DISONANTE INTERVALS

II.3. ENHARMONIC INTERVALS

II.4. DIATONIC AND CHROMATIC INTERVALS

TEACHING STRATEGIES IN TRAINING THE VOCATIONAL SKILLS OF AUDITORY PERCEPTION, REPRESENTATIONS, INTONATION AND WRITING OF MUSICAL TEXTS

I. ACOUSTIC-MUSICAL CRITERION

a. FROM A QUANTITATIVE POINT OF VIEW (number of steps)

b. FROM A QUALITATIVE POINT OF VIEW (no. of T and ST)

I.1. CONSTRUCTION OF MUSICAL INTERVALS⁵

a. no name of the sounds

b. with the name of the sounds (sonorous enharmonic will also be used)

Senses: ascending, descending, rotating around a sound point.

I.2. STUDIES OF INTERVAL CONSTRUCTION:

- **SEPARATE STUDY (from simple to complex)**
- **LINKED STUDY (identical quantitative and qualitative interval)**
- **COMPARATIVE STUDY (identical quantitative interval, different qualitative interval)**
- **ASSOCIATIVE STUDY (different quantitative and qualitative intervals)**

SCHEMES⁶: small second; the study of the triads and tetrads by arpeggios

I.3. SIMPLE AND COMPOUND INTERVALS

Construction exercises for the stringing of compound intervals

Pedagogical Solution: Rapid Thinking and Intonation through the Simple Interval⁷ (eg, 13M without 8p). For those who do not intonate quickly **8p**, special exercises on complex arpeggios will be done.

- **SIMPLE INTERVALS**

⁵ Professor Iulia Bucescu successfully theoreticised and applied in the didactic musical practice a study **method** for intervals, chords and rhythm, published in two volumes : *Teoria muzicii. Metodă de studiu autodidact (intervale, acorduri, ritm)*, Ploiești, LiberArt Publishing House, 1994; *Metodă de solfegii și dictări melodice (clasele I – VIII)*, Bacău, C. P. E. Loreley Publishing House, 1996.

⁶ Iulia Bucescu, *Teoria muzicii. Metodă de studiu autodidact (intervale, acorduri, ritm)*, Ploiești, LiberArt Publishing House, 1994; pp. 94-95 (secunda mică), pp. 104 -110 (studiul prin arpegii al trisonurilor și cvartsonurilor).

⁷ Luminița Duțică, *Didactic Strategies for the Development of Professional Musical Hearing*, Review of Artistic Education, no.11-12, Iași, Artes Publishing House, 2016.

Simple intervals: **from prime to octave**

• **COMPOUND INTERVALS**

Compound intervals: ninth, decima, unodecima, duodecima, tertia decima, quadri decima and quinta decima.

I.4. COMPLEMENTARY INTERVALS (from inversion)

Basic rules:

- The number resulting from the addition of two complementary intervals must be **9** (for the simple ones) and **16** (for the compound ones); Example: $3 + 6 = 9$; $9 + 7 = 16$

Complementary intervals:

Table 1

Interval inițial		Interval provenit din răsturnare
1	↔	8
2	↔	7
3	↔	6
4	↔	5
9	→	7
10	→	6
11	→	5
12	→	4
13	→	3
14	→	2
15	→	1

Exercises:

- a. Constructions and intonation of complementary intervals
- b. Recognition of complementary intervals
- c. Test solving

By inversion, some intervals **lose their initial quality**, as follows:

p↔p

M↔m

+ ↔ -

+ + ↔ - -

OTHER PROCEDURES FOR THE APPROPRIATION OF MUSIC INTERVALS

INTONATION BY KEEPING IN MYND THE TONE

CONSTRUCTION OF SIMPLE AND COMPOUNDE INTERVALS (successively with their complementariness) IN THE STUDIES **MAJOR AND MINORE SCALES** (their variants)

- melody intervals, both ways
- harmonic intervals

Musical examples:

HARMONIC SOLFEGGIO FOR 3 VOICES⁸ (vocal movements), Gh. Duțică Course, no. 13, p. 213.

⁸ Gheorghe Duțică, *Solfegiu, Dicteu, Analiză muzicală*, Iași, Artes Publishing House, 2002

II. STRICTLY MUSICAL CRITERION

II.1. MELODIC AND HARMONIC INTERVALS

RECOGNITION OF THE MELODIC AND HARMONIC INTERVALS

- without the name of the sounds
- with the name of the sounds (method for fast-tracking the intervals: rotation around the reference sound at **1**)
 - ❖ Positions of the interval to the sound at **1** :
 - above the sound at **1** ;
 - under the sound at **1** ;
 - sound intercalation at **1**

II.2. CONSONANT AND DISSONANCE INTERVALS

- **Intonation:**
- **Constructions with transformations** (base, peak)
- **Vocal movement:** contrary convergent and divergent, oblique, direct and parallel

II.3. ENHARMONIC INTERVALS

- **Solfeggio and analysis:** Luminița Duțică – *Teste de Teoria Muzicii – Music Theory Tests*⁹ , pp. 77- ex. 317b and 318; pp. 83-84.
- **Analysis:** **Franz Liszt** - *Years of pilgrimage* (enharmonic modulation), avi (with music sheet), **minutes: 1.35-2.00.**

II.4. DIATONIC AND CHROMATIC INTERVALS

- **Interval construction and intonation**
- **Intonation and Analysis:**
 1. Luminița Duțică - – *Teoria Muzicii prin teste și chestionare*, p.76, ex.316 (eg. harmonic at 3 voices)
 2. Gheorghe Duțică – *Curs de Solfegiu, Dicteu, Analiză muzicală – Course for Solfeggio, Dictation, Musical Analysis*, p.213, no.13
 3. **W.A. Mozart** - *Requiem (Lachrymose)*, avi (with music sheet), youtube, **minutes: 0,26 -0,50**

USED DICTATION

1. Musical memory exercises

- a. JS Bach - *Concerto for piano and orchestra in re minor* , sentence 1, port. I;
- b. L. van Beethoven - *Symphony and VI (Pastoral)*, phrase 1, part III;
- c. J. Brahms - *Concerto for Violin* , p. 207, ex. b, Theme 1, Part I

2. Dictation with the detection of mistakes intentionally written in the musical text

- a. Notebook 1 students¹⁰ - France, p.14, points B + C, Beethoven - *Sonata for piano no. 10* ; to detect the mistakes in the first portative (in the ground key), CD - track10 - B and C

⁹ Luminița Duțică , *Teoria Muzicii prin teste și chestionare*, Iași, Artes Publishing House, 2013

¹⁰ Jean- Clement Jollet , *Dictees musicales*, vol.1, Paris, Gerard Billaudot Publishing House

b. First edition book - France, p.20, quartet for France. string and flute (dime timbral), Mozart - Flute quartet, KV 298, CD track 19

c. Notebook 1 students - France, p.21, CD - track 21, Haendel - *Water Music* (timbre dictum, 3 voices)

FINAL OF THE LESSON:

Gabriel Fauré - *Cantique by Jean Racine* or J. S. Bach – *Air*, pdf score, mixed chorus, youtube

4. Conclusions

In the educational process, the link between the various stages of the education cycles is a necessity and a successful choice, leading to a continuous and efficient assimilation of knowledge. Modern music practice is increasingly focused on interactive and heuristic methods. The didactic project is one of the forms of learning, stimulating knowledge, creativity, exchange of ideas, and group work. Activities under the project Choose Music! are of particular importance through the interaction between academic, academic and pre-university cycles, creating a very necessary bridge.

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