

NUMBER 13 / PART I

MUSIC

1. THE LAWS OF MUSICAL ART AS A RESOURCE FOR THE EARLY EDUCATION METHODOLOGY

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Abstract: *The supreme function of music in the preschool institution is the educational one. As the development of the child depends on some physiological, psychological, socio-cultural and spiritual laws, so the musical art laws do with the methodology of the musical art process. In this article are characterized some laws through which is revealed the sounding, temporal, imagistic and expressive character of the music. The knowledge of the musical art laws determines the conformation to the specific to musical activities methodology; contributes to the generation/ development of the art consumer; facilitates the generation/ development of the artistic abilities of the pre-schoolers/ parents; provides the adequate integration of art in the educative act of the pre-schooler; stimulates the interest and positive attitude for art. Under the peculiarities of the musical art laws there are built the methodological suggestions for the early education.*

Key words: *musical art laws, the eternity of music, the image of music, the expressiveness of music, musical education*

1. Introduction

The approach of the music laws from the early musical education perspective comes to bind together the efforts of parents, educators and musical masters in the process of musical training of the children. As the development of the child depends on some physiological, psychological, socio-cultural and spiritual laws, so the musical art laws do with the methodology of the musical art process. In order to create a favourable environment for generation and development of children musicianship, it is notable to know the reason of the vocal-artistic phenomenon. In general, the children discover the action of music and are exploring these laws on the intuitive level, basing the proper sensibility, in all the musical activities. The whole activity of the educator and musical master depends on the conformation to the laws of music and the characteristic of the artistic knowledge in all the phases of the educational-artistic act: designing, achievements, evolution, assessment. We list and shortly characterize some musical laws that reveal the vocal, eternal, temporal, imagistic and expressive characters of music.

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2. Music is a vocal art

The material of music is the sound. The contact with music begins from the auditive feeling. From those four peculiarities of the musical sound come the elements of musical language: melody, tempo, rhythm, the dynamic tones, color etc. The most wide-spread and the shortest definition of the music is „the art of combining the sounds among them”, but this combination is not random, it is based on some rules that changed through time and vary from one region to another (Larousse, 1999, p. 8). By the qualities of sound, the music expresses, says, describes, tells, implies etc. *Music is the art of living and expressing by sounds* (Giuleanu, 2013, p. 9). The music cannot exist in another state than the state of vocal manifestation (Eco, 1982, p. 28). Any material may challenge some vibrations, which are dispersing in the air in the form of acoustic waves, but not every sequence of sounds may become music. In comparison with clatters, musical sounds are pleasant to the ears, being produced by the voices of people and musical instruments. At the same time, the sounds of musical creation are arranged in a certain way and express a vocal-artistic message. In order to understand this message, it is necessary to know the elements of the musical language, how are these working together to create the musical image, how are the ideas organized etc. So, studying the elements of musical language, we discover how and about what „tell us” the musical creations.

The musical sound gets an artistic significance only in the frame of the musical current of the *acoustic canvas*. The musical sound, isolated from the context, does not express any sense (Kurt, 2007, p. 38). By the enchainment of the sound on the horizontal axis, it is built the *melody*- the principal way to express music. As mentioned the composer W.A. Mozart, if the melody disappears- disappears the music. To understand the artistic order of the sounds in a musical creation, there can be completed the following tasks:

- Following the „life” of the melody from the beginning till the end of the creation (the sense of motion, character, mood, the melody outline, intonation, tempo, reporting the melody to the kind of cantabile, dancing or march music etc.);
- Discovering the moment of a new acoustic moment appearance (that manifests itself by the changing of the melody and of the means of musical expression);
- Humming the melody to observe the changes in its character, the development, transformations etc.;
- Characterizing the musical language elements, that lend expression to the creation;
- Creation of the „listener’s score” after repeated listens etc.

For children, any musical work represents a “fairy tale in sounds”. The content of this is composed by one or more acoustic events. The transition from one acoustic event to another is felt by the changing of music expressiveness. The expressiveness of the acoustic event is created by the musical language. So as to understand the musical-artistic phenomenon there will be used the following terms: sound qualities, musical image, means of musical expression

etc. In relation with music, there is assessed the necessity of the first moment: the contact on the path of listening feelings, which is followed by the proper listening (which means a complex experience, reflectivity, understanding and interpretation etc.).

The acoustic character of the musical art implies the observance of some requirements towards the educational-artistic process: (1) is chosen the proper volume of the sound of music during the listening or interpretation; (2) is created an auspicious environment for the musical-didactic activities where is a fresh air (a weathered room), where clatters are not heard; (3) during the day, it will be chosen a favourable period and will be measured the time for musical activity; (4) all the musical activities will begin with the sensitizing to the sound, to the expressiveness of listened/ performed/ created music loudness; (5) it will be suggested listening to music with closed eyes, in order to increase the quality of the feeling of listening and to challenge the imagination; (6) it will be carefully chosen the word about music that will be said in the process of knowledge; (7) it will be kept the *triple silence*² in the act of listening to music (the silence before the listening with the purpose of concentration and detachment from troubles non-proper to music; silence during the proper listening, in order to observe and going over the acoustic course in silence; silence at the immediate ending of music by the reason that our spirit is still in the state of sound).

3. Music is a temporal art

The message of the musical creation exists, develops in time, gradually, sound by sound. “Music is a phenomenon of process and dynamics, because: (a) the sound is a motion – every sound is the product of one motion; (b) if the music is the representation of our inner world, then, the last, as we determined, exists by the laws of motion too. If the feeling is a motion, and the motion is a sound, then, on the common field of motion are meeting those two phenomena – psychological and musical” (Gagim, 2003, p. 180-181). In the list of the temporal arts we find poetry, music, dance. The eternity of the musical art is expressed, mainly through rhythm, beat and tempo (Morari, 2007, p. 87). As a composing element of the musical rhythm, the tempo represents the speed, level of motion that is performed the musical creation. The expressiveness and eloquence of the motion, in music, is determined by three essential factors: rhythm, beat, tempo. The eternity of music reveal the procedural and unique character of the musical creation. The content of the musical creation, named *musical image*, is built gradually, discursively. From a fragment of musical creation we cannot perceive it as a whole, but each element of the creation contributes to the complete image. What sound immediately, is developed in some seconds, changes, transforms, and develops itself. Sometimes, in the process of apprehending the message of musical creation, we cannot conceive

² *Triple silence* – a metaphoric expression used by the professor Ion Gagim at the conferences-listenings „The art of understanding and listening to music” that took place in the 2011-2016 years at the „Alecu Russo” State University from Balti.

all that contains the music. Following a mean of expression does not allow us to catch the global, entire image of music. Because of this, we come back by re-listening of the same musical creation. By each listening, we discover the hidden meanings of the means of musical expression.

The musical sound and pause represent two types of information that builds the auditive sensation of the musical creation discourse. O musical work is formed by sounds and pauses. The pause is not the missing of the sound. Metaphorically named *the silence in music*, the pause becomes a carrier of sense and energy. The silence prepares the appearance of the sound, as if the sound consumes the energy of silence.

A different approach of the time we will discover in the musical form, which is transited in time. The musical forms perceived in the moment of releasing the music, it creates the acoustic space, provides the coherence and comprehensibility of the language and of the musical message. There exist four *temporal structures*: (Iorgulescu, 1991, p. 141) monody, polyphony, homophony and heterophony. The most accessible **temporal structures for children of preschool age** are: (1) – *monody* – represents the organisation of a sequence of sounds on the horizontal axis of time, on a single voice that leads to the creation of a musical melodic musical message, carrier of sense and expression; (2) *homophony* – represents the style of a musical piece, characterized by the dominance of a voice or a melody over those that form the background.

The temporal reception of music is done in two plans (Yuasa, 1994, p. 88) : (1) *physical time*, named periodical time, measurable with exact, constant tools, that progress irreversible from the past, through the present and future; (2) *psychic time*, which bows to the subjective decanting, may contain contradictions and dilations in relation with the physical one. In comparison with the physical time, the musical-psychological one may get some interventions: stopping, slowdown or speedup, the substitution of slowdown with speedup. „By art, we can avoid the irreversibility of time, because we can explain and perform a musical work departing from the end to the parts that prepared this end” (Bârlogeanu, 2001, p. 160). This means that we may begin the learning of a song not from the beginning (the first stanza), but from the chorus, and while listening, at the beginning, to listen a fragment of the work and after it the whole work. The role of reprise, in reception, is crucial. Only by concentration on a single part or fragment, which will be pursued, will be discovered the secrets in the perception of global image.

The physical time and musical time generate, sometimes, a **layered act of the sonorous phenomenon** in the conscience of the listener. Beginning with the idea that each musical work gets through three levels of existence: *composer-interpreter- the receiving audience*, the psychic time of each component contributes, in a certain measure, to the building of the musical work identity. The less are the differences between the psychological time of the composer and of the receiving audience, the higher is the artistry of the performer.

The temporal character of music manifests itself totally different in those three **ways of expression** of this art (Bentoiu, 1973, p. 55): (1) at the level of the part, written; (2) in the live act of performing; (3) at the level of listener. We must accept that at all those three levels of sonorous existence of music; the subjective plan is required in the process of coding-decoding by transitioning from the music to the part and vice-versa, transitioning from the performed music to the music perceived by audience. In this sense, it is very important for a good organization of musical education of pre-schoolers not to beggar the message of music by the way of presenting/ performing, analysis-characterization, artistic/ value appreciation of the studied works. Eternity is a condition of the existence of musical art. Nothing can *be* without having a temporal form – *the-fact-to-be-in-the-world* (Heidegger 2012, p. 464), as states Martin Heidegger. The existence of the phenomenon is always focused on the present. So, the musical genres and styles are perceived and understood by present, the time is also understood by present.

In order to perceive the temporal nature of the music, we must be attentive to the **selected repertory for musical auditions**. Each educator will search for an answer to the question: which is the best music for the child's education? (referring to style and musical genre). There is a range of rules that may get the child to the world of music. In the opinion of psychologists, there are classical musical creations that must not be listened till the age of 2 years old, for example:

- Operas, arias from operas, romances (the voice of mother, grandmother and father is out of competition);
- Works performed by a symphonic orchestra (a big number of orchestra members is perceived by child not as music, but as a noise, and when kettle drum or cymbal beat, the child gets scared);
- Musical works that create strong feelings (for instance: nr. 2 and 3 piano concerts of S.V. Rahmaninov).

Have a malefic and harmful influence on children such musical genres as: *pop, techno, rock, hard-rock, rap, house, progressive, break beat* etc. The negative effects of these sub-cultures on morality, affectivity and spirituality of children, were revealed by scientific researches. This kind of music generates a violent, antisocial behaviour, it influenced in a negative way the physic health of analysers (firstly, the auditive one) and on the internal organs. "The cultivated classical music, meaning by this, a equilibrated, symmetric music, may have positive effects on the emotional states of children, because this **transmits positive emotional values**, as joy, love, hope, optimism, soul elevation, wellness etc." (Diaconu, 2013, p. 6). That's why is very important to have a balanced point of view regarding the listened music and to pay much attention in the process of its selection.

It is important to inform parents that it is dangerous to let children under 3 years old to listen to music through headphones. The distance between child and the sonorous source must be not less than one and a half meters. Pieces for listening will be selected according to the mood and expectances of child: play,

run, sleeping/ getting up, activation/ quieting etc. Music for listening may be used in different contexts: (1) background for another activity (play, reading, eating, sleeping, sport etc.); (2) syncretic element of an artistic activity (dramatization, dancing, and instrumental improvisations); (3) proper listening to music (with educational, didactic purpose).

In order to conscience the temporal character of music, we recommend the approach of the following aspects within the musical education:

- Discovering of the evaluative character of the sonorous message (gradual extension – sound by sound) ⇒ through listenings/ re-listenings, humming the melody on successive reasons;
- Listening of musical creation from the beginning till the end (attentively, focused);
- Grasping the sonorous events from a musical work (identification, perception, description, association, characterization);
- Discovering the rhythmic-dynamic core, following its development (reproducing with the hand upswing, downswing, by leap, curling etc.);
- Identification of development (motion), culmination (the most emotionally loaded moment) and of the ending of musical ideas.

4. Music is an imagistic art

Musical image is a representation in conscience of the content of musical work (based on imagination) (Gagim, 2008, p. 94). Musical image is not (and could not be somehow) an image in the plastic- ocular sense of the word (Garaz, 2002, pp. 50-81). The sonorous material of music is invisible. Music cannot be intercepted by eyesight, but it doesn't mean that music does not have image. Musical image is created by composer, re-created artistically by performer (vocalist, ensemble, chorus, and orchestra) and received by audience. So, the same work may be interpreted in various variants and received differently.

In truth, *the musical image* is owned by the composer, and the process and result of experiencing the music by listener is, already, an *artistic image* and constitutes a subjective side. Often., the artistic image brings to the structure of musical creation heteronomous or extra aesthetic elements, that are linked with the human soul and destiny, with pulse of life (Aiftinică, 2007, p. 124). The coexistence of extra aesthetic elements (subsumed to other values) with aesthetic values in a work of art contributes to its connection with beats of real life and preserve her from reductionism. In this sense, we can value with maximum efficacy the works of art in the education of all that outflank the limits of aesthetic: moral, civic, spiritual values etc. The image of a musical creation becomes a mean of education for any of the extra aesthetic values.

“The process of acquaintance with music is closely connected with the problem of decoding, discovering of a sense, of an image, of an artistic content, introduced in musical work by the author-composer. In the trio *content – image – sense*, **the sense** will represent **the artistic idea of the author**, embodied in the musical form; **the image** will constitute a mean, a **path** to obtain the sense, and the **sense** will constitute (certainly through image) the intimate, subjective

and personalized **comprehension** of the content by the performer and listener” (Graneţkaia, 2013, p. 21). So, the artistic image is the sense assigned to image by the listener (receiver). In the context of musical education, it will be need to work in order to discover „the artistic concept” of the image from musical creations studied by auditions.

As a form of representation of reality, the musical image can describe/ express feelings, idea, experiences in various situations in life and expressed by musical sounds within a work (Gagim, 2008, p. 94). *The image* is a representation of the surrounding reality, built in our mind basing on created impressions, created through feelings. *The musical image* is a representation that is basing on auditive feelings, but for building this, are trained sensibility, imagination, thinking, memory etc. „The work of art founds an imaginary universe, whose „reality” does not give in – gnoseologically- to the reality itself” (Pascadi, 1971, p. 156).

In order to discover the musical image, children answer to the question: *About what tells us music?* Conditionally, we can group **the content of musical creations in three big domains**: (1) *Human* (experiences, feelings, ideas, acts, dreams, fantasies etc.); (2) *Human society* (history, events, traditions, holidays etc.); (3) *Nature* (seasons, phenomena, animals, birds, insects etc.). Image, in a musical creation may reveal a domain (human life, a historical event, for example), a particular aspect (the fall of leafage, the wind) or can combine different aspects from the cited domains (for example, the portrait of a historic personality in the period of war).

There are two **types of musical image** (Gagim, 2008, p. 94): (1) *Pure, absolute image* (images from instrumental, orchestral or vocal music); (2) *mixed image* in more manifestations. For musical auditions for children from 3 to 5 years old, is recommended pure instrumental music (tracks for a single instrument), music with program (whose image is accessible to children: represents scenes from childhood, natural phenomena, expresses a mood, describes animals), with a length of playing from 30 seconds to a minute and a half.

At the age of 6-7 years old may be listened orchestral creations, ballet scenes and operas (for children), musicals, symphonic tales, with duration till 3 minutes. In order to bond children to musical image from music with program, may be announced the title of musical piece (phenomenon, action, object, being etc.). It is not recommended the verbal „tale” of musical image. The educator may describe/tell how begins the sonorous event from the debut of the creation, directs the attention of children on some certain means of musical expression, stimulates/ challenges the curiosity of communication with music. For conscience of imagistic character of music, within musical education, we recommend the following aspects:

- The duration of listened tracks within the activities of musical education will correspond to the possibilities of psycho-mental focusing of children: up to one minute at an age of 2-3 years old, one and a half minute at 3-4 years old and up to two minutes at 5-7 years old;

- The musical image of the listened pieces by the age of three years old may be described/explained until the proper audition, but at the age of 5-7 years old may be organised the problematic audition (with announcement of the title and partial description of some sonorous events; with announcement of the title of track without description of musical image; with announcement of the title of track and association of musical image with pictographic images exposed in front of children);
- Musical image from a track will be researched/learned by multiple listening, through sensitization of children to: (1) mood/ experiences of music; (2) the expressed sonorous event/events; (3) the development of music (beginning, climax and ending); (4) expressiveness of music/ melody (by identification/ characterization of the musical language elements, which makes the musical image more expressive); (5) the artistic appreciation (personal, of the group of children, of the educator).

5. Music is an expressive art

The expressive character of music emphasizes the character of a musical character and manifests itself by its own language - *musical language*. The elements of musical language are: melody, beat, cadence, rhythm, mode, dynamics, harmony, tempo, style etc., also named as means of musical expression. These work together to the building of musical image. Through elements of language, the content of a musical creation gets expressiveness. The art of music is a language, because it has the function of communication. "The words" of music- the sounds, build the substance of the musical discourse-melody. Features of the sound determine how will be the sense composed in the musical work and assign signification to the melody. In music, the message is transmitted not only by sounds, but mainly by the sonorous ensemble, as a result of the links established among sounds. The duration, tempo, color, intensity are the elements that we differentiate theoretically. Actually, they manifest themselves in a close connection, simultaneously.

The artistic language of music is metaphoric, being renewed by semantic transfers, by association and interpretations that transcend the immediate sense. In the history of universal and national music, the expressiveness of musical language became a "sonorous confession of people and times" (Sava, 1985, p. 156). The art does not offer us a conceptual knowledge of the world; it frames a new **type of knowledge** due to its distinct capacity to give expression to the affective, cultural experiences, to perceptions and significations of the world, got by experience (Aiftinică, 2007, p. 66). The artistic language, generally, and the musical one, particularly, creates the "face", renders and transmits some truths, which are achieved by philosophy, science and spirit's activity.

The expressiveness of musical-artistic language, in comparison with the scientific one, gives always the possibility for a new vision, and imitation allows the plurality of image decoding perspectives. In this sense, each musical receiver has the autonomy to catch the image of music basing on his proper sensibility to the sonorous message expressiveness that individually attaches the sense of

musical image. The role of educator and of the teacher-musician is to guide the process of music cognition according to the specific of the musical art laws and laws of development of child's personality. At the age of 2-4 years old, in musical-didactic activities, dominates the imitation, copy and repeating principle on the example of the teacher-musician. At the age of 5-7 years old, children are actively involving in the creative activity and are getting familiarized with some means of musical expression. As a cause of a small vocabulary, the definition of the language elements may be a metaphorical one, for instance: melody- the soul of music, rhythm- the heart of music, tempo- the speed/ fleetness of music, intensity- the strength of music, color- the colour of music, mode- the mood of music etc.

In order to make the analysis-characterization easier, it is recommended to establish the criteria that will serve as a base in particularizing each way of musical expression. For example, we list some criteria on which may be characterized the melody of a track: (1) mood (cheerful, sad, solemn, funny etc.); (2) the melodic outline (may be represented by the move of hand- curve, arch, ornament etc.); (3) the sense of the motion (upward, downward, linear, by leap); (4) the type of music (song, dance, march); (5) tempo (fast, moderate, infrequently); (6) the interpreter (one or more instruments, a single voice or more voices); (7) any way of musical expression (particularizes the melody expression). Here, we specify that, within listening of a musical work, are not characterized all the elements of the language, but only those which bring expression to the musical (reasonably, 1-2 or 2-3, depending on the level of musical-artistic experience of children).

Each epoch in the history of humanity gives a certain *code of musical language expressiveness*, which can be recognized. There exists a dynamics of renewing the music expressiveness. **The development of musical-artistic expressiveness** moves periodically, in a coil form. The styles of music *Renaissance – Baroque – Classicism – Romanticism* represent the periods of expressiveness, that are always repeated, with other intensities of the coil of musical evolution (Sava, 1985, p. 287). With the purpose of differentiating a musical work from others, may be considered various **factors** (Morari, 2007, p. 10):

- *The character of the content* (lyric, heroic, tragic, epic music etc. or academic, religious, popular, entertainment music);
- *The performing formation* (vocal, instrumental, mixed, symphonic, chamber, choral etc.);
- *Style of a historic epoch* or of an *art movement* (Renaissance style, baroque, classic, romantic, impressionistic, neoclassic etc.);
- *The region of the world* (European, Oriental, African, Latino-American music etc.);
- *The national specific features* (songs, popular dances, instrumental melodies etc.).

6. Conclusions

The child involved in musical-artistic activities is the subject of a triple conditioning: *value* (given by the quality of musical work, including the spiritual one), *social* (implies the formative institutional and opinion methods whom with the child comes in contact), *psychological* (where is engaged the whole cognitive, affective and motivational system). Knowledge of the laws of musical art:

- Determines keeping to the specific methodology of musical activities;
- Contributes to the formation/development of the consumer of art;
- Facilitates the formation/development of artistic abilities of the pre-schooler/parents;
- Provides the adequate integration of art in the educative act of the pre-schooler;
- Stimulates the interest and positive attitude for art.

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