

## 2. SYSTEMATICAL APPROACH OF INTEGRALITY OF MUSICAL DIDACTICAL ACTIVITY THROUGH THE DRAMATURGY AT MUSICAL EDUCATION LESSON

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**Abstract:** *The integrality of musical-didactical activities at the lesson as a systematical approach of the musical education process is the problem that we search for. In this way, dramaturgy at the lesson is searched as one of the principles of this integrity. The words “project”, “diagram”, “scenario”, “libretto” of the lesson are described in this study through two aspects: emotional dramaturgy and reasonable dramaturgy. These are the most important purpose of the personal attitude and activity. Through what mechanisms the dramaturgy is obtained at the lesson? How the emotional tones lead to the culmination? How are integrated the words dramaturgy and systematization? All these questions are studied in this article. In this way, dramaturgy at the lesson is the mechanism that integrates the system.*

**Key words:** *integrality of the musical didactic activity, systematical approach, the dramaturgy at the lesson*

### 1. Introduction

Studying school objects, you may learn all the information but just a little may remain I human soul. In musical art, you may memory just that information that fascinate our soul. The real perception of musical art through different activities, like listening and fragments characterizing, listening and vocal instrumental interpretation, musical games and other activities make musical education lesson as integral process. How the integrality of this activity will become a process? To answer this question, we use the concept “lesson dramaturgy”.

### 2. Musical didactic activities at the lesson and its integrality

There are a lot of ideas in the treatment of musical didactic activities at the lesson. A lesson must have as the most important point the formation of the student, who is integrated in this activity. The specialty literature classifies the musical didactic activities through musical art with the purpose of integrating students to musical rules as type of art. Teaching students to listen, to sing, to dance, to have a musical thinking, to understand the meaning of all melodic relations, to have an impression about music that will help to express thoughts the teacher integrates musical didactic activities into the musical education lesson.

**Listening of the music.** According to the musical education theory, the main objective of this activity is the formation of musical culture at students during the integrating process. The concept was given by B. Asafiev: “Listening of the music is one of the activities that are based on intonations. Students must be learned to understand emotionally the content during the listening (Asafiev,

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1971). To understand music as an art means to know the artistic ideas which the author used in his composition, the reasons for which he used this form and content, the atmosphere in which appeared the musical picture and its role on the student's personality. So, the development of the listening is formed by integration of musical art with the life. It is represented by the following categories: music manner, music picture, music dramaturgy. L. Bernstein says: "the meaning of the music should be searched in music. Music cannot be about something [...] Music is integrity of sounds which create an esthetic pleasure. When it sounds, music doesn't relate only some historical elements but makes an emotional fluctuation. Music shows the move through different images. The meaning of the music must be search in melody, rhythm (Bernstein, 1991, pp. 89-92). Integrality of the semantic content and the students communication will form a dialog through which student will react emotionally on the music he listened. Which place occupy music in student's soul, on what is concentrated student when listen music? All this will form his personality. It must be known that every student listen music and understand it individually. A. Piliceauscas proposes a perception model of musical message through a tridimensional structure (Pilichauskas, 1992, p. 46).

Through the listening process are obtained the following qualities: change through music, express of the feelings through music, development of musical listening, behavior of human in the nature, know of different musical gender, expressivity of music, about intonations and their change through music, about the characters singing-marshal-dancing, about ways of musical expressivity, about different gender of music and their examples in vocal creations, about voices and musical instruments, about musical history in the country, musical traditions. So, famous musicians – B. Asafev, V. Medusevsky, E. Nazaykensky-considered musical listening as an important component of the educational system and proposed its introduction in education plan as an important object. Only through real communication and being in a musical environment, students will understand musical language, will understand to feel and realize its expressivity, will fill the necessity of integration through musical didactic activities, to understand and like musical art. When listen music, student learns to communicate and develops musical reactions. As he grows up, is increased the level of integration through this activities. The development of imagination, of musical understanding, of musical experience, of musical culture- represents psychological bases which increase integrated musical education with other domains.

**Musical interpretation work.** It is a domain which help student to feel a musician due to his activity. Specifics of the musical interpretation at the lesson are organized in a collective form: vocal-choral interpretation, instrumental interpretation, solo and ensemble interpretation. "Musical creations fates, according to B. Asafiev, are recovered through interpretation and intonation, showing musical images (Asafiev, 1971, p. 264).

**Vocal-choral interpretation.** As activity it was searched by Z. Kodaly (Hungary), G. Breazul (Romania), G. Musicescu (Basarabia), N. Grodzenskaya

(Russia), St. Andronic, E. Mamot, M. Vacarciuc, (Moldova). All of them described the process of culture formation of the student. Vocal choral sing developed different in different countries. In some countries the accent was put on the rhythmical reading of notes without singing and on knowing the musical grammar from the first year. In other countries was more important the activity: from the lullaby to the opera songs. The mechanism which stay at the base of the song involve at the same time hearing analyzer, vocal tract coordinated by the structure of Central Nervous System. This is a process of integrative formation of the small student, which transform into a responsibility only after a systemic education through vocal choral sing, the formation of sing acquirements, learning of a vocal choral repertory.

**Instrumental interpretation.** The founder of this system is C. Orff. On the base of this system is students wish and desire to manifest. This system stimulates students and teacher's activity into playing and interest atmosphere.

**Aquiring of musical knowledge.** „Musical culture of a person, besides his passion for music, his ability to listen, to feel, needs obligatory a knowledge system” (Gagim, 2004, p. 136). Through this activity students learn musical knowledge detailed: musical language and its application through interpretation, style and the epoch in which the creation was made.

**Creation- musical improvisation.** Improvisation, as activity, can be easily integrated in different activities that propose a creative process. D. Kabalevsky says: „Performing this activity, students must know what means the intonation and how is developed form this melody. The intonation growing from a corn is a difficult process that includes imagination and intuition” (Kabalevsky, 1973, p. 59).

**Musical write-reading.** As activity, it aims understanding art through knowledge, abilities, and attitudes. At the end of lyceum, students will be able to explain the concepts “composer”, “expositor”, “listener” will know about music gender, elements of musical language and will use his knowledge in different musical activities during the lesson.

**Musical didactic play.** It is a systemic activity, founded by M. Martenot, M. Chevais, C. Orff, Z. Kodaly, E. Willems, L. Comes. Play is used as a method and form of learning. „As didactic activity it will be integrated in other activities during the lesson, contributing to the development of the music, of the sensibility and emotional receptivity, to the implementation of artistic mind of the student” (Gagim, 2004, p. 163). In general a musical play may become a didactic play if fulfill the following conditions: aim an objective, is based on a musical content, available student's age, keep the rules. Moreover, passing from the dominant activity- play- to learning contribute to a mental development in compare with previous period of pre-school.

**Rhythmical musical movements.** This activity was founded by Jaques-Dalcroze. To the establishment of didactic activities and to the organization of school activities with students from primary school should take in consideration student's age and the necessity of their physical and mental development. Practicing this activity and integrating it in the lesson, with the role of relaxation

of different muscles, nervous system, ensure an efficient work. For the organization of the activities is necessary to have a rapport between the learning activities and distractive activities. This implies simulation of student spontaneity, his mind of interdependence, his **integrative-systemic** orientation to serious material and his physic-mental development.

**Music characterization.** Integrating musical theoretical knowledge, based on didactic activities, with interdisciplinary knowledge, student will be able to form abilities in musical characterization. “To speak about music is difficult. The development of skills will be done slowly, from a lesson to a lesson, from one test to another.” (Anderson, 2006, p. 168). This activity, like another, can integrate a lot of activities: listening (musical characterization), musical play (musical characterization), playing the instruments (musical characterization), learning the musical knowledge and about music. So we can say that musical didactic activities contribute to the formation of the interest for musical art, for musical lesson, of musical listening, musical memory, creative thinking, musical perception, musical imagination, creative abilities, knowing of musical creations and those about music, the ability to integrate, based on the knowledge, in musical didactic activity, education of musical taste, esthetical sensations, love of nation, homeland.

### **3. The concept “lessons drama”**

As a concept, drama, includes all dramatic works (theatre, scene, show, libretto, and action) are concepts that help to understand it. At the musical lesson we notice two types of drama: musical and literary. Both of them are equal, moreover, both of them complete each other. If we compare musical lesson with a scene, we observe that the concept “drama” make this gender changeable, when prevail musical phenomena, when prevail actions through movement and dance, when all this things integrates forming a drama process. Drama make the lesson an integral process because is the content and the form of this process. For a long time, pedagogical science recognizes the necessity of dramaturgical organization of the lesson. Theoretically, in the musical education process, this thing begins in 1970 by D. Kabalevsky. In course of the time, scientists and teachers organized musical lesson by the principle of artistic-pedagogic drama, so the lessons goal, contents, methods applied during the lesson was compliant to this principle. The main idea was taken from the musical history. In this way, teacher has to discover different qualities of the student. A lot of searches demonstrate that the lesson will be integral if is well thought and maid after a drama scenario.

Making searches about lesson integrality through musical didactic activities can be observed that the lesson has two great aspects: didactic and artistic. On which of this aspect is based the lesson? If we describe didactic one, we say that the lesson has theme, aim, content, methods. To pay attention to the logic of the artistic aspect: for the first time appears a scheme, composition, and scenario. Continuing D. Kabalevschy ideas, E. Abdulin propose methods of emotional drama, method of musical action on the students and the principle of emotional

tone. This tone has the role to help student to understand surrounding world. How will be treated this experience? After which criteria are made didactic content explained by musical didactic activities and the succession of musical creations at the lesson? How the emotional tones get the culmination? Answers of these questions we found in the concept “lesson drama” integrated through the activities into the lesson.

#### 4. The systemic approach of the integration of musical activities through drama

Consider: music lesson, the dualism between creation and craftsmanship, modern technologies and different forms of the artistic process and that musical. All this moments should be integrated in 45 minutes during one lesson. At the same time this process should have a logic form of development of events through a drama bringing integrality through musical didactic activities. Lesson drama is a process which integrates into a systemic mechanism emotional formation of student through musical didactic activities. There is a problem in front of theory and educational practice: to find means to make in the thought of the student models and to show ways through this models. For this search, ways with models are musical activities integrated into the lesson. This way propose a dramaturgical formula through lesson steps, equal with musical work from the introduction, exposition, development, reprise till the culmination. In the whole searched system the main place will be given to the result of the educational process.

The pedagogic project represent the matrix of specifics and offers a perspective of ensembles on the following activities. All the lesson elements state the development of the process through teaching-learning-evaluating process. One of the responsible moments in the lesson preparing by the teacher propose the following steps:

- the main idea of the lesson- lesson theme;
- 2-3 musical-didactic activities;
- choosing the didactic and artistic material for the lesson;
- the analyze of musical text, artistic;

Work plans of activities for this lesson (listen- plan, vocal choral sing-plan, rhythmic-musical movement- plan) (secondary musical didactic activities-plan). The matrix of the steps will be described after the methodology formation of school competence, which proposes a process of four steps. Evocation/ Realization of the meaning are an integrated frame, which help the teacher to find ways to encourage students to study and to form specific competence. Lessons sequences are made by: catching the attention, updating prior learning, transmission of the new content, directed learning, feedback, conclusion, homework. All these steps are found by comparison with musical creations steps described above. Here is a possible model of planing music lesson. **Table 1**

| Lesson sequenses (setting <b>ERR</b> ) | Sequenses drama by the construction of the musical creation | Operational objectives | Units content | Evaluation |
|--|---|------------------------|---------------|------------|
| <b>1. Organizatoric</b>                | Introduction  |                        |               |            |

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| <b>moment</b><br>-Theme repeating<br>-Checking the homework   |  |  |  |  |
| <b>2.Evocation</b><br>Announcing the new content (new knowledge, new theme, strengthening the material)   | <b>Exposition</b> - 4 parts integrated by music-teaching activities:<br>-The main part<br>-Connection part<br>-Secondary part<br>-Conclusion |  |  |  |
| <b>3.The realization of the sense</b><br>-Knowledge realization needed to understand the new content<br>-Learning organization<br>-Retention<br>-Transfer | <b>Development</b> -<br>(Themes of the exhibition in different tonalities - systemic completeness of musical teaching activities)            |  |  |  |
| <b>4. Reflection</b><br>-Obtain of the performance<br>-End of didactic activity   | <b>Half</b> – the culmination of the lesson, of the music didactic activity  |  |  |  |

## 5. Conclusions

Drama of the lesson is an artistic pedagogic process in which thoughts and emotions are integrated into contents, forms, and methods, forming an emotional and rational integrity through musical didactic activities at students. Music didactic lesson may be considered a systemic process through activities only then when the lesson is promoted with students according to musical art laws and pedagogical science laws. When this two directions unites, integrates after the concept of drama, the importance of music didactic lesson has a great success according to the teachers, who promotes this activity and also in students vision, who were integrated in this lesson.

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