

SUMMARIES OF SCIENTIFIC WORKS AND PUBLICATIONS MONOGRAPH

„The musical pedagogical and theoretical concepts of prof. Zdravko Manolov in the field of musical hearing education”

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The issue of providing and obtaining good quality education has been a priority of societies for a long time hence inspecting and solving problems related to education and its links to the pedagogical practice is of great importance.

Chapter One reviews pedagogical practices and educational systems exercised for many years in Bulgaria. Included are the life and deeds of an undisputed innovator and musician – **prof. Zdravko Manolov**. This chapter includes unpublished photos, archived documents and materials reflecting on the life and work of the composer.

Chapter Two aims to reconstruct the history and sequence of events contributing to the development of the musical hearing education in Bulgaria, describing a unique mix of European traditions, Bulgarian folklore as well as ideas related to modern innovative reforms in music composition during the 20th century. The historical aspect of this chapter is described briefly and generally yet detailed well enough to stress on prof. Manolov’s importance in the development of the Bulgarian music education.

A part of **Chapter Two** is dedicated to a review and classification of the Bulgarian solfeggio book releases which is a significant portion of the country’s musical hearing education. During the 1960s the discipline of solfeggio got established as a main aspect of the musical education. The key principle that professional musical hearing is developed following high-level examples, is formed in three directions:

- musical pieces by famous composers – Bulgarian and foreign representing different eras, styles and musical schools;
- musical pieces dedicated to the musical hearing education;
- musical pieces from the Bulgarian folklore – authentic examples from the core of the nation’s nature and lifestyle.

The life and work of prof. Zdravko Manolov provide an abundance of materials and theoretical views showing both his contributions to the Bulgarian music and culture, and his contributions to the local pedagogical system and specifically to the fields of polyphony and solfeggio. The following material aims to put an accent on his foundation-building work in the development of deductive books and materials for the musical hearing education. Pieces and materials by prof. Zdravko Manolov which were published in the Bulgarian solfeggio literature are reviewed and regarded around the three dimensions mentioned above.

Chapter Three reviews, analyses and systemizes the complex nature of his work – the theoretical, practical and educational value to the local musical education. This chapter

describes a collection of psychological techniques and variations in the musical hearing development. While reviewing and analyzing prof. Zdravko Manolov's work, this book includes various examples, techniques and methodologies which makes it a form of an educational material on musical hearing aid itself.

As Appendix:

- Never before published archives by prof. Zdravko Manolov
- A detailed description of: existing handwritten materials (some discovered by myself during the development of this work), published materials, theoretical research and educational methodologies displaying prof. Zdravko Manolov's vision and pedagogical activity.

In conclusion:

The unusually deep knowledge of musical development from previous eras as well as the strong influence of the 20th century's musical atmosphere, allow prof. Zdravko Manolov to develop deductive examples which brightly show another side of the musical education and its specific spiritual expressions. While relying on established foundations in the music theory from folklore and historical methodologies and also researching new techniques and ways to influence students, prof. Zdravko Manolov becomes a pioneer of musical hearing education innovation by building a bridge between the old and the new. By applying theory into practice, his methodologies lead to the development of specific techniques suiting the individual and the study's requirements and goals thus becoming a strong tool in musical education in general.

After the thorough research and inspection of prof. Zdravko Manolov's published and unpublished literature, **the hypothesis motivating this material was confirmed** – *all his work is an excellent tool for the development of professional musical hearing.*

SCIENTIFIC PUBLICATIONS

1. „Reflection in the Elementary Music Ear Training“

This article discusses an issue, concerning musical theory and in particular music pedagogy. As working, the terms reflection and reflection activity were used and their positive practical application was indicated. This, of course, leads to didactics. It was proposed as an attempt for psychological practical and applied analysis of a specific education practice – solfeggio with piano self-accompaniment. The author of this article is motivated by the concept of pointing new aspects to the work forms and methods for the music ear education in the solfege training.

2. „The theory-methodical contributions of prof. Asen Diamandiev regarding the formation and development of metro-rhythmic sense“

This article regards one aspect of the theory-methodical and pedagogical methods in the learning course for musical hearing, which prof. Diamandiev introduced and established

in the Bulgarian solfeggio education system. The highlighted issue – formation and development of the metro-rhythmic sense, is tracked throughout the theoretical and practical papers written by prof. Diamandiev, in which he has revealed a number of his ideas and methodologies in terms of teaching.

3. „*The birth of musical intonation*“

Hindsight is always beneficial, because only by looking into the different historic layers of the emerging and evolution of a certain occurrence can we fully understand its nature. This paper draws the attention to the process of the forming of musical intonation – a skill related to one’s ability to perceive and recreate the world in the form of art. This work goes through the development of the musical intonation which proceeds to partly grow into solfeggio – a story related to the general spiritual and cultural development of the human race.

4. „*The origin of staff notation*“

Looking back at the history and evolution of any entity is very productive because answering the questions When, Where and How can help us understand “Where we are” now. The phenomenon, to which I bring these reflections, the presented theoretical statements and comments, are designed to systematize answers for the origin and the preconditions for the appearance of staff notation, as well as the related contribution of one of the most celebrated musical scholars of the Middle Ages Guido of Arezzo.

5. „*The music theory discipline “Methods and psycho-techniques for musical hearing development” in the environment of today’s educational reforms*“

This report attempts to describe the creation and content of a teaching programme as well as the pedagogical aspect of the musical theory discipline. It is presented as resulting from the needs of the freshly introduced educational reforms, however, incorporating its methods without ignoring already established and proven procedures, practices and sources.

6. „*Synthesis of separately taken Voices - psychological aptitude in the development of music memory and sense of polyphony*“

This article discusses an issue, concerning the music theory and in particular music ear pedagogy. As working, the term psychological aptitude is used. The specific activity was analyzed and its positive application and practical value in the development of the sense of polyphony and musical memory was indicated. This, of course, leads to didactics. It was proposed as an attempt for psychological practical and applied analysis of a specific education practice – synthesizing of separately perceived voices. The author of this article is motivated by the concept of pointing new aspects to the work forms and methods for the music ear education in the solfeggio training.

7. „*The musical pedagogical and theoretical concepts developed by prof. Zdravko Manolov for the development of the musical hearing education in Bulgaria*“

A look back is always useful because the history points out when, where and how events occurred in order for us to understand where we are now. More specifically, I relate these thoughts to the creation and development of the Bulgarian solfeggio teaching. This work provides a summary of the main characteristics of the more in-depth concepts in the musical hearing education in Bulgaria from the beginning of the 20th century. It explores ideas

developed by Dobri Hristov and Boris Trichkov – the first Bulgarian musicians who turn their concepts into methodical principles for developing the musical hearing skills. Kamen Popdimitrov is considered the father of the discipline and he believed that absolute pitch is in the roots of developing good musical hearing. The next part provides information on Ivan Peev who proposed the idea of the mode and the tonality being essential to the process. A short summary of Asen Diamandiev's work is included, which has undoubtedly left its mark in all areas of the musical teaching methods and musical education. The paper also speaks about the views of some Bulgarian pedagogues on the complex structure of the musical hearing suggesting various issues in the process of its development. It emphasises the need for a solid theoretical and methodical training. The main purpose of the next chapter is to provide a reconstruction of the history line of the musical hearing education in Bulgaria. The reconstruction is not meant to be of complete historical value but is detailed and specified around the work and contribution of prof. Zdravko Manolov. The well-established concept for development of musical hearing based on highly artistic musical models is actively present in all of prof. Manolov's work. In Bulgaria, this concept is developed in two different aspects:

- the creation of solfeggio literature containing parts of artistic pieces by famous composers (Bulgarian and foreign, from different eras, styles and schools) and
- the creation of literature containing again artistic pieces but written specifically for the purpose of developing musical hearing.

Prof. Zdravko Manolov's contribution is valuable in both approaches. This paper is part of a detailed research, which analyses, systemizes and summarizes Prof. Manolov's contributions and their complex theoretical and practical educational meaning for the musical hearing development.

8. „*Visualisation – a key principle for structuring solfedgio lessons in the pre-school stage of the musical hearing education*”

The factor musical education has been affected in the Hellenism, in the works of Aristocene, Claudius Ptolemy, Aristides Quintilianus. The latter (III c. BC), in his book "About Music," writes about how important for children is to study music and singing in order to be prepared for later studies of other sciences and "proper thinking". This proves the centuries-long continuous interest and the importance of the musical education issues as well as the resulting challenges that it faces. Music, which is very close to the emotional nature of children stimulates and develops their mental and physical abilities. Musical education enriches both the perceptions of the overall diversity of the external manifestations of reality, as well as those signs of the reality that cannot be revealed by themselves, which on the one hand awakens imagination and, on the other, stimulates thought processes. This justifies the organization of national and international forums dealing with the issues, affecting both the educational needs of the learners and innovative teaching methods, discussing alternative resources to improve the quality of musical theoretical training of the music teachers. The objectives set by the specialists in this field are aimed at finding and implementing optimally good and useful practices for children's music development. The following statement, which is part of an expanded study, is in the spirit of these directives, driven by the rapidly changing realities in the modern world. It is motivated by the clear need to seek and apply new, modern pedagogical technologies, by the development and dissemination of effective pedagogical practices to optimize education, in particular music education. Its main purpose is to clarify the learning principles in the structure of the solfeggio lesson, which determines a high degree of development of the musical hearing, while preserving the specifics of the processes, depending on the age characteristics, in particular those at the earliest, pre-school age. Emphasis is placed on the visibility as a key principle in the process of early musical hearing

training. A comprehensive approach is applied in the study, i.e. the use of the visibility in the process of developing the musical hearing is examined in unison with the overall development of the child. Various methods that involve direct contact with children are used - observation, experiment, modeling, studying children's creativity.

9. „Sequence in the music ear training“

Musical hearing is a complex analytics-synthetical process. The professional hearing of a musician is a mixture of psychological and intellectual skills which ensure the successful participation in musical activities. All meaningful concepts including the frequency ratios and mode relationships, timbre affiliation, metric organization and rhythmic sequence, dynamic shades, harmonies resources and processes, polyphonic techniques and forms, the structure of musical compositions are successfully perceived and conceived thanks to professional hearing. Professional hearing is the ability to store musical information needed for performing various musical activities as well as the ability to reproduce that information in singing or playing an instrument. The problems related to the development of professional musical hearing as well as the musical abilities are subject of the practical and theoretical discipline of solfeggio. During the training course, the development of that skill needed not only for the specific musical tasks but for the overall musical thinking approach applied in the practice of every professional musician, is focused on and thoroughly examined. The aim of the author of the following paper is finding, exploring and practically implementing (often experimentally) innovative methods for teaching, psychological techniques and the related forms of work, providing optimal solutions to the psychological and cognitive problems in the development of musical hearing and abilities. The term „psychotechnique“ is well clarified in the analysis of the practice – „Synthesis of separately taken Voices“ (Bogdanova M., „Synthesis of separately taken Voices - psychological aptitude in the development of music memory and sense of polyphony“, Collection of papers from the international scientific conference "Science, education, art innovations", Academy of Music, Dance and Fine Arts, Plovdiv, 2018). For the development of the complex process - musical memory, the specific characteristics of the psychotechnics are studied - "Solfeggio with piano accompaniment", determining the activity as important and effective in the musical-hearing education (Bogdanova M., „Solfeggio with piano accompaniment.“ - psychotechnique for developing musical memory”, a collection of papers from the Academic Forum "Integrated Music Theory 2013", National Academy of Music “Prof. P. Vladigerov”, Sofia, 2014). The latter is also presented as a reflexive activity, indicating its positive application and practical value in „Reflection in the Elementary Music Ear Training“ (Bogdanova M., „Reflection in the Elementary Music Ear Training“, International Journal of Literature and Arts 2015; 3(5-1): 14-24, Published online June 17,2015). In line with the above, this abstarct is motivated by the idea to explore and describe new aspects to the forms and methods of work for the education of musical hearing in solfege teaching. As working concepts are presented - musical abilities and sequence. The theoretical and pedagogical analysis of the presented sequence exercises is combined with specific didactic examples, proven to be useful in the author's long-term musical pedagogical practice.

10. „Musical ear training through the prism of the Bulgarian folklore rhythmic intonations“

The following paper aims to deliver a brief summary of the Bulgarian folkloric musical hearing educational system from the early 20th century. The emphasis is on the relevant bibliography and the involvement of prof. Zdravko Manolov.