

**NEW BULGARIAN UNIVERSITY
DEPARTMENT OF MUSIC**

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ABSTRACT OF DISSERTATION

on the subject

The Place of Bulgarian Song Folklore Heritage in the Aural Development of Adolescent Students. Possibilities for Application in the Educational Realm

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INTRODUCTION

„One step in learning may result in a hundred steps in development“

Lev Vygotsky

Bulgarian song folklore represents a spiritual commodity and an indispensable resource for improving the quality, efficiency and overall effect of the process of upbringing and education on adolescent students. The theoretical rationalization of its significance and role is a problem, whose solution would further and direct its establishment as compulsory [subject of study] in educational practice. The text attempts to propose a system for up-building and upgrading of aural experience in children at an early age through the medium of Bulgarian song folklore. The folk song is examined as a condition for the emotional and intellectual development of adolescents, as knowledge of the intrinsic loading and specific features of the musical language, as an agency of formation of vocal skills and habits.

A lot of care and diligence have been expended in the development of methods and systems for the realization of musical training of adolescent students through the resources of Bulgarian musical folklore. The idea has followed a historical road of its own, with eminent figures implicated in its ramifications such as Georgi Baydanov, Dobri Hristov, Boris Trichkov, Benyu Totev, Ivan Peev, Asen Diamandiev, Penka Mincheva, Svetla Krasteva, Galina Stoyanova and others. In the post-Liberation period until the 1970s, the theoretical endeavours of a number of musical figures for the practical application of folklore as an agency of formation of musical abilities of the children have remained incomplete. They prioritized notational literacy effected through the popular Western European methods of the time, "displacing" ("supplanting") the beautiful genuine Bulgarian folk song. Significant changes in the system of music education which initiated the actual application of folklore became a fact in the 70s and 80s of the twentieth century.

The most accessible and effective way to engage the children in the magic of Bulgarian musical folklore is to acquaint them with folk songs as early as the kindergarten. Their presence in school manuals in the educational field "Music for the kindergarten" is recognized as a possibility and requisite for the development of the child's individual abilities and interests and mostly for raising national musical folklore to the level of a nation-identifying spiritual commodity, but at the same time their availability is extremely inadequate and symbolic. After reviewing the annual allocations of some publishing houses for the respective age groups of recent years, it was determined that, in the best case, learning folk songs is represented in only about 17% of the topics projected for one school year.

CHAPTER ONE

CHARACTERISTICS AND FEATURES OF THE TRADITIONS OF MUSIC FOLKLORE UPBRINGING

1. Historical overview

1.1. Traditions of music education in the general-education (comprehensive) school systems of some European countries

The idea to have more folk songs included on curriculums and in music textbooks with the purpose of ensuring their performance and reception and the development of the musical ear, is also an element of the educational systems of the various European countries such as Hungary, Austria, Romania, Poland, Denmark.

Particularly impressive are the main objectives and tendencies in the educational policy of **Hungary**. Hungarian folk song is at once an instrument to create awareness of the tonal interrelations according to pitch and a cause for national pride. There is also significant effort to master the pentatonic modal system. Exceptional attention is given to the fine group singing, regular breathing and articulation. Hungarian composer and folklorist Zoltán Kodály and Béla Bartók together devised a system accessible to the capacity of the masses, based on the richness of Hungarian rural peasant song.

Austria is a country with rich roots into musical culture. Recognizing the genuine musical identity of Austrian folk songs is an important requirement in the training of students as early as the first grade. Speaking of music education in Austria, one cannot emphasize enough the contribution of Karl Orff's work in originating the Schulwerk system. The awareness of tonal frequency relationships and the development of musical abilities in students is built on the basis of the pentatonic major mode, which is peculiar of German folklore, as well as the inherent syncretism of the folk art – music, text and dance.

Native musical folklore is highly valued **Romania** and therefore special attention is given to its use as a basis for aural training / upbringing. The place of the teacher is of defining importance, as he is supposed to inspire love for Romanian folk songs and reveal the genuine / unaffected uniqueness and inexhaustible opulence of folk art.

The subject music in **Poland** is studied within the age frame between seven and sixteen years. It is divided into three stages, where during the first two the teaching of music is combined with visual art (painting) into a uniform / combined single form of study under the designation of “art”. It is only

at the third – the high school – stage that music is taught separately. Karl Orff's system is one of the well-established methods of music education in Poland, but it rests on the foundations of local music folklore.

One of the main functions of the subject of music in the educational system of **Denmark** is the possibility for adolescents to share experiences (to empathize) and find expression for their own selves through music. The subject is compulsory for students from grades one to six, and optional for grades eight through ten. The role of the discipline consists in propagating knowledge of Danish musical tradition and its historical perspective as part of world musical folklore heritage.

1.2. Traditions of music education in some countries outside Europe

The idea to incorporate the folk song in primary (initial) musical education has found resonance in **Russia**. The subject of music is featured on school curriculums as a self-contained (independent) discipline and is studied from first to ninth grade. Enormously popular is the system devised by Karl Orff and adapted to Russian folk art. Parallel to it, the system of Dmitry Kabalevsky has also found application in musical upbringing. The effectiveness of musical-instructive /training process in **USA** is related to the freedom of the music teacher / instructor / educator in "operating" with the educational content / material. An important emphasis and advantage of teaching practice is the use of the system originated by Karl Orff. Since the second half of the twentieth century, there has been a pronounced influence of the European educational system on the American, reflected in the increase in competence / proficiency and professional experience of the music teacher.

Music as a subject in the educational system of **Japan** is taught between the first and ninth grade. It is compulsory and has a strong representation in percentage on Japanese educational standards. Despite attempts to impose artificially the natural major mode and to discard traditional Japanese folk tunes, it is Orff's system which is in use in the field of music education nowadays and it is based on traditional folk intonations.

2. The system of education in Bulgaria from the Liberation to the present day. The problem of the musical upbringing of adolescent students through a closer knowledge of the specificity and the diversity of Bulgarian folklore heritage

The process of music education in Bulgaria, similar to the aforementioned countries, aims, on the one hand, to give a versatile musical and social experience to adolescents, and on the other – to develop their skills of performing, listening and composing music.

2.1. From the Liberation to the beginning of the twentieth century

The first ethnic Bulgarian secular school on Bulgarian lands opened in Gabrovo in 1835, where,

in contrast to the Western European countries, singing was not taught. It was adopted as an educational discipline in the system of the general education only in 1878.

There was lack of qualified workers to engage in teaching activity on the discipline. This compelled the Ministry of Education to enlist three music teachers from Russia – K. Tareseevich, Podgorodinski and Alexei Shulgovsky, but there was still no talk of mass musical training. The first textbook, employed in Bulgaria's general-education (comprehensive) school system, was the *Manual for Teaching Notational Singing* by Atanas Kolev, printed in 1883. Although still more folk songs were included as the main repertoire material at the end of the nineteenth and the beginning of the twentieth century, there was still no clear concept regarding the content, methods and forms of teaching in schools.

The textbooks of the **Georgi Baydanov (1853-1927)** are distinctive for their methodological consistency and comprehensiveness. Despite validity / correctness of theoretical summarizations and deductions in deducing inherent weaknesses of previously published texts, he fell for the same errors.

Emanuil Manolov (1860-1902) created a large number of songs for children and school songs, in some of them recreating the intonations of the Bulgarian folk song.

A substantial contribution to the preservation and development of Bulgarian folklore and culture is represented by the achievement of **Karel Mahan (1867 – year of death unknown)**. He is the compiler of the first Bulgarian music dictionary.

Alexander Krastev (1879-1945) attempted to find a new starting point for tonal relationship awareness, stepping on the characteristic features of the Bulgarian folk song.

2.2. The beginning of the twentieth century to the 1950-60s

In the 20s and 30s of the last century there was an opinion current among music teachers that music literacy was an essential and sufficient condition in the formation of musical culture in adolescents. The publication of new textbooks and collections / anthologies by Dobri Hristov and Vasil Mirchev has launched a new, qualitatively different period in the teaching of singing in schools.

A step further into a deeper rationalization of the role of folk song in the process of music education in Bulgarian schools was achieved by **Dobri Hristov (1875-1941)**. Hristov takes immense credit for his more thorough research of modal-intonational and metro-rhythmical features of folk songs. Hristov suggested to take as a starting base the large percentage of folk songs, based on the in tone row / series of $D - E - F - G - A - B$.

Boris Trichkov (1881-1944) has a positive attitude for the idea examined here, which transpires

clearly in various publications he provided in the Music Education Magazine, which, however have remained only in theory. In 1923 he published a methodical manual under the title *The Tonal Scale*. This is a system for instruction in music literacy in the schools of general education, which uses visualizations of a columnar diagram or a five-line staff drawing.

The primary aim in the work of **Petar Boyadzhiev (1883-1961)** was to ensure that the folk song should take its rightful place in singing classes, but sadly, songs were not represented in their original form. For the purpose of his artistic endeavours, he had to "reshape" them.

2.3. The 50s and the 60s of the twentieth century to the present day

Debates continued unabated into the 1950s and 1960s. There were discussions of the possible ways to ensure that endeavours of music-educational experimentation should not "efface" our folk song and make it uninteresting for children.

A work deserving of serious attention is the study of prominent Bulgarian musicologist, folklorist and teacher **Manol Todorov (1925-2019)** „Bulgarian folk song and musical upbringing of students“, with respect to the sizeable selection of folk songs provided for learning by children in early infant school age.

The 70s and 80s of the twentieth century became a crucial moment for music education and training and this is evidenced by the newly-published textbooks and curriculums, which are "permeated" with the eagerness of expert commissions to see folk songs from different music and dialect regions of the country occupy their rightful place in mass music education. And not only for the purpose of initial musical literacy, but also in view of instilling adolescents with love and interest for the Bulgarian folk song.

Experimental, but also constructive, is the proposition of **Benyu Totev (1911-1987)** to take the Phrygian trichord E – F – G as inceptive / foundational intonation basis for adolescents. In similarity to his precursors, his own endeavours were focused entirely on folk tunes, in an attempt to overcome the dependence on the principles of modal formation in Western European music.

The first practical manual "*breaking the mould of tradition in Bulgarian music pedagogy / education*"¹, is titled *Method for Training the Musical Ear Based on Bulgarian Folk Intonations and Metro-rhythms* (1976) by **Asen Diamandiev (1915- 2009)**. The author does not conceal his disapproval of the usage of the classical major-minor system and decidedly "employs" the advantages and regularity of patterns found in Bulgarian folk song.

The main deduction reached by **Penka Mincheva (1935-2020)** is that the use of short ton rows / series such as trichords, tetrachords, pentachords and hexachords, with all the possibilities for

combining their intrinsic interval correlations, can provide a good starting point for the development of musical ear in adolescents.¹

2.4. Brief historical overview of the extracurricular musical activities in Bulgaria

In parallel with the general education (comprehensive) schools and the kindergartens, there also exist extracurricular forms of training, which made it possible to study folk music – community houses and clubs, cultural centres. Children and students participate in occupations of this kind on a voluntary basis, according to personal interest.

2.4.1. The middle of the nineteenth century to 1878

The necessity for "patriotic upbringing" provided the reason for the emergence of the so-called extracurricular musical activities in mid-nineteenth-century Bulgaria. The democratic character of choral singing and its social accessibility have logically found implementation in Bulgarian music during these years.

2.4.2. From 1878 to 1944

The cause of music in Bulgaria in the post-Liberation period and the beginning of the twentieth century has made a step forward. The newly liberated nation was "thirsting" for culture and community centres and choirs rapidly "emerged". The lack of good conditions and the insufficiency of musical instruments have driven teachers to make their choice of the choir as the best possible medium for adolescents to get in touch with music.

Choral music amateur activities could take a "breath of air" with the inclusion of already qualified musicians – conductors and composers. Eminent artists, such as Emmanuel Manolov, Angel Bukoreshtliev, Alexander Krastev and Dobri Hristov flourished in these years.

2.4.3. From 1944 to 1989

The period between 1944 and 1989 is remarkable for the immense efflorescence and advancement of individual genres inherent to the art of music, which is largely accounted for by government support. Numerous public reviews (forums of performance), festivals and competitions were in existence, which were a kind of incentive for the huge turnout at extracurricular activities.

Considered the first official formation, the State Ensemble for Folk Songs and Dances was

¹ Mincheva, Penka Training of Musical Ear (Aural Training) through the Medium of Bulgarian musical folklore, published by Narodna Prosveta Publishing, Sofia, 1985, p. 26

founded by Filip Kutev in 1951. After this model, many folk choirs began to emerge, employing their specific "open singing" (open sound production) and repertoire.

Founder and chief artistic director of Bulgaria's first folklore ensemble for child and adolescent performers styled *Izvorche* was **Mikhail Bukoreshtliev (1930-2018)**. The year was 1961, and the location was the currently defunct Pioneer (Communist Adolescent League) Palace (present-day National Children Palace) in Sofia.

2.4.4. From 1989 to the present day

Post-1989 changes have provided a new direction for the development of Bulgarian musical upbringing and training. Bulgaria's accession to the European Union has "opened" a door to intercultural relations and foreign influence, which have changed the appearance of ancient folk-music traditions. Choral activity has conceded its foremost place to newly emerging or transformed vocal groups (formations), which were establishing themselves as the most common form of collective work nowadays.

3. Globalization – solution or problem to musical upbringing and training of adolescents through the medium of folklore

3.1. The essence of the globalization process

The term "global" first gained currency in the late 1980s and early 1990s. Globalization is not a territorial but a virtual community. The cultural centre has dissolved into the global space and remains present through the value markers of each individual cultural community or situation. From a political and economic point of view, in the process of globalization, seeking security and protection, most countries have lost their essence cultural identity and traditions.

3.2. Globalization and folklore

The diversity of globalized cultural processes has revealed new horizons and opportunities for the folk cultures of individual countries. Bulgarian classical folk music also "crossed" beyond the verge of the global space and acquired new dimensions and senses, which have alienated it from its essence and distinctive original meaning. The phenomenon of globalization "familiarized" the world with Bulgarian folklore, but at the same time "diluted" its specific regional features. Globalization has "oversaturated" the musical domain and "tempted" adolescents with a profusion of opportunities and free access to activities different from folklore.

3.3. Globalization and the education system

Globalization has "opened" the eyes of education, but "closed" our hearts. to folklore. The line

between the characteristic "new" and the familiar "old" is very fragile. It is challenging to find the right path to higher successfulness of intransient phenomena, of the kind represented by Bulgaria's song folklore.

The technical and technological transformation and modernization of the educational process has acted as a prerequisite for modern-day children and young people to grow and study learn within a pervasive audio-visual digital ambience. In comparison to preceding generations of children, their thinking and perceptions are different, they demand quick answers, have difficulty to sustain focus, their attitude to exchange and communication in learning is changed. Their personality development is driven by curiosity, pleasure, possibilities for self-expression, but predominantly by interest.

3.4. Globalization and pop folk

In the process of globalization, as a kind of reaction or anti-reflex to ongoing processes to which Bulgarian society was subjected (transformations in the wake of democratic change, the country's accession to the EU and the forceful advent of globalization, a new musical genre originated – the *chalga*.

For all its determination to reach the "West", Bulgaria had made its cultural choice with the "East". This affected the familial and calendar holidays, unnoticeably replacing the rituals and customs with their modernized "urbanized doubles". There is certain misunderstanding and confusion of the meanings of the terms "pop-folk" and "folk music". This confusion is most probably prompted by the word "folk".

CHAPTER TWO

CONDITIONS AND TRAINING RESOURCES UNDER THE CLASSICAL AND NON-CLASSICAL FOLK CULTURE

"Our rich and varied cultural heritage has a profound power to help us rebuild our nation"

Nelson Mandela

1. Training resources in the conditions of the classical and non-classical folklore

1.1. Introduction

In the course of its historical development, each nation produces its own material and spiritual commodities, determined by its being (or "living"), traditions, intellectual and emotional peculiarities. A nation's s culture is a "measure" of its degree of development.

One of the "*ancient meanings of the concept of culture*" (...) is "*tame*", or "*domesticated*"². Georg Kraev "refers" to the differentiation between "own" and "foreign" ("native" and "alien") by the "culture" marker as a ground for self-identification of a society and its members. The folkloric Bulgarian bases his cosmological model on two simple truths: Chaos and Cosmos. The connecting element between them is Law. If Law is observed, Cosmos "endures" ("is"); if Law is broken, Chaos "comes" ("sets in.") The "wild" ("wildness") is discernible / recognizable in the image of Nature. On the other hand, to the image / embodiment of "culture" is inherent the ability of the folkloric Bulgarian man or Bulgarian woman / folkloric Bulgarian male or female "*to make something tame, to domesticate*".

1.2. Folklore – essence and development of the concept

Folklore is the identity of a nation. As a concept, the Old Saxon word *folklore*³ replaced the former term "popular antiquities", which [renders the popular conception of ancient lore of the people and folk customs]. Domestically, its equivalent is "found" in the terms "*taught by the common people*", "*the lore of the ordinary people*" ("*ethnographic*") and "*mental invention / figment / construct of the people*" ("*folklore*"), which was first used by Prof. Ivan Shishmanov in 1889.

The present study uses the terms „classical folklore” as part of the traditional culture of the Bulgarians and „non-classical folklore” as part of the modern culture interpreting folklore, i. e. a kind of folkloristics.

2. Similarities and differences of training in the conditions of classical folk and non-classical folk culture

Classical (oral) folklore culture and non-classical (written, literary) folklore culture are two types of semiospheres of culturalism in the XIX century. The different idea and order of living incidental to the "oral" Bulgarian and the "literary" Bulgarian necessitate the differentiation of these concepts.

The Christian Bulgarian native was unaware of having folklore. He arranged / ordered his living after the custom of his ancestors. The folkloric Bulgarian-Christian professed a „*circular*“ rather than

² Kraev, Georg; *Folklore as a Souvenir – Usage for the Needs of Tourism*, publ. New Bulgarian University, Sofia, 2009, p. 26

³ First employed by the English archaeologist William John Thoms in 1846, to cover collectively such concepts as traditions, beliefs, knowledge ("lore") and the customs of the common people, all of which are transmitted orally.

„vectoral / linear „, idea of the universe / world, which has a beginning and an end, as in Christianity. He made use of his time both cyclically (in a cyclic manner), identically-repetitively (in identical repetitions) and eschatologically – in a Christianlike fashion.

Creativity / Artistry, conforming to the understanding of the "classicism" ("classicality") of folkloric culture, has been developing until the second half of the XIX century. With the establishment / recognition of autonomous (authorial) artistic capacities – literature, theatre, music, etc., halfway into the century, the Bulgarian cultural model underwent certain changes. The appearance of the collection Bulgarian Folk Songs in 1861 by the Miladinov brothers became a turning point in these developments.

2.1. Orality vs. literacy

The living of the folkloric Bulgarian was "divided" into workday and holiday, with the traditional folk festival system as connecting link between them. It is based on the agricultural cycle, associated with different annual and farming seasons.

The Bulgarian Christian was educated by way of ritual and independently of the monastic cellar schools. His textbook was the calendar-ritual system, from which he learned how to "domesticate", how to become a male farmer or a female farmer. The leitmotif of the important lessons is represented by fertility and sin.

The assimilation / internalizing of the folk song in the conditions of the classical folkloric culture was outlined by Svetla Kaludova-Stanilova⁴ in three stages:

- childhood / minor / infant age
 - spontaneous accumulation of aural notions for the song repertoire from the family and especially from the mother
 - child's evaluation criteria are built and his first performing habits adopted through imitation game forms
 - With the onset of adolescence child enters the work process and becomes „*immersed in the singing - pervaded environment*" ("*ambient singing*")“of the adults
 - through the medium of the song child becomes affiliated into the "children's" [music] groups and "claims" his place in them, in accordance his gift [for music]
- premarital period
 - forming up bachelor and maiden groups
 - the folk song is present everywhere: at the well, on the square, at the working evening gatherings, in

⁴ Kaludova-Stanilova, Svetla Methodology of Teaching Folk Singing, Plovdiv, 2011, p. 17-19

the field, at the group dancing – the song acts as a mode of communication between the young people who have fondness (have taken liking) for each other.

- the dancing song is an expression of self-establishment / self-affirmation
- what is sought after is quality of performance
- the selection of the song repertoire, the vocal talent, the musical-poetic memory are the distinctive features of inherent gift
- marital life
- the married woman adopts a new song repertoire, enriched with nursery songs
- Performance of folk songs is subject to exact regulation, depending on the labour and ritual cycle

The teaching of oral culture as transcribed by means of notational fixation has entered into modernity. Modern instructional / training process in the schools has replaced / superseded the generational practice of transmitting / conveyance of cultural knowledge. In the new conditions there was a "tangible" need for guidebooks, theoretical and practical manuals, aids and collections / anthologies. "Specialist" teachers in institutionalized organizations, whether professional or amateur, represented a serious contingent that needed to be "educated" and "initiated" to the specific knowledge and skills of the folkloric musical tradition.

2.2. Role performer vs. listener

The term "scene" ("stage") comes from the Greek word "σκηνή", which means "tent", "hut". The term is of crucial significance to the transmission of folk music in the context of non-classical folk culture. The change affected the manner of its presentation and performance, due to its adaptation for the stage in modern times. Originally part of everyday life, *"the audience could see it and in turn participated in the process"*; the visual appearance of the performer was *"come straight from the field – with the dusty rustic sandals, with the sweat-soaked shirt"*; the singers *"singing in turn – whoever happens to be [ready]"*. Whereas in modernity – *"the audience expects to see not something mundane" but "couched / vested in artistic form (garb)", "they try to wear something cleaner – so much more remains for the [performer] who will be watched and listened to"*; *"The best singer is chosen to produce the song in its best possible form"*⁵

2.3. The village vs. the city

The village represents a self-sufficient world in which there is full awareness / informedness of

⁵ Alexandrova, Boryana *Folklore – Our Eternal Theme*. Bulgarian Folklore 6/1, 1980, p. 53

everything, and folk music is invariably present in every situation and communication. People in town were scattered and stratified according to social status and lifestyle. Their musical necessities were transient, partial and individualist. To serve and satisfy their musical folkloric aspirations, an organizational-institutional environment has to intervene tasked with the no-easy objective of mediating between individuals who have no organic connection with each other.

The process of urbanization has disrupted the connection of rural culture with nature. The folkloric Bulgarian believed it was through Nature one could get in touch with one's roots and memory. Only in the Bulgarian language does the word "nature" convey the meaning of being or staying "close to one's family" – it renders the absolute regard for the family. Urbanization disrupted the process of translation over the centuries of the vast spiritual lore of rural culture.

2.4. Temperament

In the middle of the sixteenth century, Italian theorist, teacher and composer, Gioseffo Zarlino proposed to divide the octave into 12 equal and proportional semitone sections. All octaves remained perfect (pure), and slight modifications were made in some intervals as compared to the natural order, or what is better known as the Pythagorean system.

A reference point for the influence of temperament on rural folk music is the usage of Western European musical instruments. Their usage effectively channelled folk singing into the domain of equal temperament, which altered the perception of sound and induced the advent of concepts such as "*false*" and "*true*" intoning.

Another characteristic manifestation of "*westernization*" / "*occidentalization*" is the reorganization of Bulgarian traditional musical instruments. They underwent intonational standardization in order to ensure their more harmonious and euphonious use in folk orchestras.

2.5. Deciphering and notation

The invention of the printing press by Johann Gutenberg in 1436 created space for broader cultural exchange / communication between people living apart from one another. Literacy (written script) is an abstraction that leaves a mark in the future, but through it music becomes "*soundless*", "*mute*". Notational fixation is imperfect with respect of to the performance features of the song. The specific timbral characteristics and sound production of the folk voices, the original "folkloric" intonation in untempered pitch systems, the techniques of shouting, ornamentation, guttural voice position have all remained outside its capacity.

2.6. Technology, audio recording

Another instrument and vehicle of modernization, apart from notational transference of classical folk music, is its fixation by means of audio- and video recording. The evolution of music technology⁶ had unambiguous influence on its perception by the audience. Audiences have become the passive consumer of the art of music, which often served as background and ambient sound for other occupations. Technological advancement „unlocked” (set in motion) the mass production of music and revealed new horizons for the musical and media industries and institutions. The oral communicative act, inherent to the pre-modern folklore tradition, has been replaced.

2.7. Compositional intervention – harmonization, arrangement

One of the directions wherein unfold the transformations of classical folkloric culture is the "*stylistic civilizing*" of its material in the music creation of Bulgarian composers. Using it as a starting point, or "*raw material*", its syncretic and organic whole is modified into a new finished product of "*high*" the art of music.

Composers have remodelled the pre-modern generic and functional definiteness of folk music through various compositional devices and personalized stylistic experimentation. The folk song found a new musical-folkloric projection in [the procedures of] harmonization and arrangement.

2.8. Summary

In summarization of the mechanisms for transmission of social experience from generation to generation (intergenerational transmission of social experience), in the conditions of classical and non-classical folkloric culture, it should be emphasized that they are in direct relation to the arrangement of living. At this point, one can conclude from all that was said that:

- While in the conditions of the classical folklore culture, immediate participation in labour occupations, festive celebrations and living (domestic lifestyle) becomes a prerequisite for the informal process of "*education*" and mastering the skills of playing music and singing, in the conditions of the non-classical modern in-school training process has supplanted the generational (that is, of the former generations) practice of transmitting cultural knowledge.
- While "teaching" folk music under the classical folkloric culture is an inseparable part of workdays and holidays, under the non-classical culture the training process is bound to regimented educational / training terms (semesters) of formal education or an established schedule / curriculum in the non-

⁶ According to Krister Malm, the term 'music technology' refers to products which have appeared as a result of mechanical, electro-mechanical and electronic technologies introduced and developed in the nineteen-and-twenty-century Europe and North America. With the flourishing of industrialization, the technological forms of music have transformed it into an abstract sound phenomenon and made possible its perception from a distance (remote reception). Malm maintains that in parallel with the process of cultural exchange, in which an important role is played by musical technologies, there is another form of exchange taking place, which he termed the "transculturation" of music. Bulgarian national folk music did not remain detached from this tendency.

formal.

- If under the classical "system" the plot is inextricably linked with the performance, then in the stereotypes of modern conditions "art" as a function of folklore culture has found its "concrete state".
- While popular knowledge („lore") is encoded in the ritual and regulatory functions of folkloric tradition, once it is presented / produced onstage it becomes a show, attraction, entertainment.
- While the pre-modern rural patriarchal society did not "feel" a need for handbooks, theoretical and practical schools, manuals and collections, the revitalization of musical and folklore specimens under the new conditions has a need for them. While the "living" ("real-life") exposure to Bulgarian song folklore to Bulgarian song folklore, was something natural and unconstrained, to the children of today it is a rarity.
- While the musical language of folklore was [formerly] a part of being, to the present-day generation it is an abstraction.
- Whereas singers previously sang whenever and in whatever manner they wished, in the modern times professionalism has become the marker and distinction of the legitimacy and importance of a folk musician.
- While "audience members" (the public) in patriarchal domestic lifestyle were "known" to each other, modern audience members were gathered together incidentally.
- While in the conditions of classical folkloric culture the ritual system "entered" ("assumed") the role of an "institution", the artistic culture of today has at its disposal institutions to manage and direct artistic communication.

CHAPTER THREE

MUSICAL-AURAL UPBRINGING OF ADOLESCENT STUDENTS THROUGH THE MEDIUM OF BULGARIAN SONG FOLKLORE

1. Preschool musical upbringing in Bulgaria – advantages and disadvantages of implemented methodical approaches to establish Bulgarian song folklore as a factor in the Aural development of adolescent students

Preschool education in this country has gone a long way. The idea that children from age three until enrolment in the first school grade should be educated in an institution such as kindergarten, has been around since the times prior to the Liberation⁷. It is associated with the name of famous public and cultural figure Dragan Tsankov, who brought up the issue for discussion in 1874 on the pages of

⁷ Cf. Vacheva, Sn., The Training of Pre-School Teachers in Bulgaria Prior to the First World War // Bulgarian Education Journal, Issue 1, 2015

the Chitalishte Magazine, published in Constantinople.

Until the Second World War and in the decades immediately following it, the number of preschool children institutions was still a relatively small (until September 9, 1944 there were only 243, mostly private and missionary schools), which for their part had different programs and organization (kindergartens, children's schools, orphanages). Methodological studies were lacking (except for the article "Children's Song Games in Thrace" by R. Katsarova from 1942⁸) and aids, as well as qualified specialists to work with preschool children (except for the private courses).

Several books published consecutively by Milka Periklieva before 1954 are almost the only books to handle the question of the song and motoric activities of children prior to the first edition of the Mountain Stream collection in 1957.

A strong positive effect on the development of the practice of music education was the institution of the office of "music supervisor in kindergartens" in the 1960s. With the drafting of the program 1963 program for educational work in kindergartens, there were two music lessons projected per week, but the representation of folklore was quite sparse in the programmed exemplary repertoire. Developments of the individual units were not provided, as well as notational and audio-recorded material. for illustration purposes.

Preschool musical upbringing was greatly influenced by two books, published respectively in 1966 and 1969 – Folk Art in Kindergarten by Tsonka Sheitanova, and Source of Beauty and Patriotism. Folk artworks for children: Songs, tales, nursery rhymes by Raina Katsarova and Ivan Koynakov, which were dedicated to children's folklore.

A perspective view at the advantages of children's folk songs was revealed by Anastasia Atanasova in her book Musical Upbringing of children Three Years Old and Younger in 1965. Taking into account the qualities and virtues of the musical language of Bulgarian national folk art creation, as natural, simple and logical, she found it suitable for use in developing children's vocal potential to improve their intonation and memory capacities.

A new release from 1981 in help of kindergarten musical upbringing, the collection The Singing Brook for the first time provided folk songs to be sung in second age group, while the number of songs intended for the fourth group reached 14.

The last program to be introduced under the socialist public preschool education system dates back to 1984. For the first time it included occupations like playing children's musical instruments and

⁸ The periodical magazine Bulgarian People (Journal for the Study of Folk Culture. Skopje, Bulgarian Ethnographic Society, Year I, Book 2, 1942, pp. 60-62)

children's musical creativity / artistry⁹, as well as systematization of the theoretical developments of each of the musical activities with appended musical examples, including a larger number of folk songs.

A special manual titled Book for the Music supervisor in the Kindergarten was published in 1984 in two parts to serve the music education of children in kindergartens. The innovative approach of the book's panel of authors¹⁰ is "rooted" / resides in the attempt to develop to the utmost the characteristic and specific musical language of Bulgarian song folklore. Represented in the book are various samples / specimens of authentic songs for children "*from different folklore regions of the country*" both in the vocal activities and in the musical repertoire intended for listening and playing.

The tendency of musically educating children through Bulgarian folklore reached a "summit" in 1994 with the establishment of two programs. One was titled Program for Upbringing of the Child between Two and Seven Years of Age, collective authorship of Elena Russinova, D. Gyurov, M. Baeva, V. Gyurova. More essential was the other text, Activity of the Child in Kindergarten, co-authored by N. Vitanova, N. Koleva, El. Popova, O. Zankova, G. Stoyanova, B. Angelova, F. Stoyanova.

Programs, books and manuals published after 1994. to this day fail to provide consolidation and enrichment of previous achievement. Their influence on the practice of music education was decreasing as the Ministry of Education and Science endorsed "alternative programs" that changed every few years. The topics intended to "*affiliating the child with the Bulgarian folklore*" are extremely insufficient¹¹.

2. A model for musical and auditory education of adolescents through the medium of Bulgarian song folklore in "urban environment"

2.1. Introduction

The main task of the present study is to "indicate" the place of Bulgarian song folklore in the aural development of adolescents. This reminder is necessary for clarifying that establishing a comprehensive model for the transmission and assimilation of folk songs by children in kindergartens "disconnects" the examined component from its undeniable place and importance in traditional children's song and play culture.

The practical-applied aspects of the model for musical-aural upbringing through the Bulgarian

⁹ Nikolova, Emilia Methodology of Musical Training for the Preschool Age. S., 2004, p. 33

¹⁰ Emilia Nikolova, Anastasia Atanasova – Vukova, Romyana Popova, Snezhina Petrova – Book for the Music Director in Kindergarten, I part. S., Narodna Prosveta, 1984, p. 4

¹¹ E.g. There are only three themes planned for the entire year in the Hand in Hand series. A book for the teacher of the preschool group of five-to-six-year-old children. S., 2005, p. 219, 223, 228

song folklore, proposed by Penka Mincheva, have demonstrated more than once its effectiveness, but only as related to the teaching of music to schoolchildren

Kindergarten, as the first step in the child's educating and upbringing, could "pave the way" for this kind of training by improving the quality of pre-school music education. The reception and reproducing of national song folklore specimens possibly aims at accomplishing the following objectives:

- to instil love for Bulgarian folk song
- to build a psychological disposition toward the modal and metro-rhythmic diversity of Bulgarian folk song style
- to accumulate sufficient musical and aural perceptions of folk intonations, which are supposed to become permanently embedded in the child's perception through subsequent work
- to lay the foundation of the initial singing skills and habits
- to generate a sense of national belonging
- to foster the formation of positive moral qualities such as consideration, industriousness, discipline
- to learn to see the beautiful
- to build an evaluative attitude towards oneself and the others

2.2. First stage – in substitution of warm-up exercises

Voice warming-up has importance in the right mental, emotional and physiological condition of the child for vocal occupation. To the present study, vocal warm-up drills foster immensely the child's aural development – in terms of perception of mode and metro-rhythm, as well as melodic, dynamic and timbral hearing.

It is known that the monochord is the smallest tonal row in Bulgarian folk music. Its ambitus is equivalent to unison and it does not occur very commonly in folk-singing practice. The next in line is the dichord, which can be of the order of a minor or a major second. The songs set within one of the named tone rows presuppose uniformity and multiple repetitions of the same note in varied successions.

In the case of the trichord (a tone row with ambitus enclosing a third), the possibilities for combinations of interval correlations between tones and semitones increase. This entails one of the first deductions to be reached here: **tonal rows suitable for the initial stage of the musical-aural upbringing through the medium of Bulgarian song folklore for preschool children are the trichord for the youngest and the tetrachord for the older.**

The focus of this definition does not include children from the nursery group, as they are provided with lullabies and pacifiers, which are performed only by adults. They are mostly in 2/4 and 5/16, in isochronous rhythmic structure. While the tone rows in the lullabies are narrower, which makes them similar to the recitative and emphasizes their monotonous character, pacifiers have a relatively wider tonal range and melodies are more distinctly expressed in terms of modality.

For children of the first age group, suitable examples for learning featuring a trichord ambitus, are songs about animals and plants, songs attending various activities, songs for children's games, festival ritual songs, etc. For the upper age groups, a set of models can be proposed as a basis for starting a more comprehensive accumulation of aural notions of native folk intonations. Such a step would be necessary on account of the fact that folk songs have various texts, which would inevitably result in the superiority of learning them over "tuning" the children's ear to the modal features of Bulgarian musical folklore.

The proposed texts of the models "substituting warm-up vocalizing / intonation drills" include as "lyrical heroes" the child in person, his mother, father, grandmother, grandfather, or elder siblings. This introduces an element of diversion / entertainment and does not require sustained / extended memorization effort.

Children have no awareness of the 2/4 measure being easier or harder [to master] since what they have to do is repeat the singing they have heard without analysing or classifying it by these criteria. This entails a second deduction: **children can master equally well song patterns / models in even and uneven meter / metrical size.**

Further expansion of the scale takes place in the upward direction – re, mi, fa, sol, **la**. This tone series provides scope for still further combinations. The pentachord permits the inclusion of pentatonic modality, particularly common in the Rhodope folklore. region, but also in other parts of Bulgaria (Ugarchin, Mikre).

The hexachord **to**, D, E, F, G, A enables further complication of the models, not only in relation to the "motions" within the melody and expanded tonal ambitus / range, but also in terms more frequent use of motion in quavers which tends to generate a sense of speed. Another point to consider is extending the music phrase. It is well to perform this procedure with older children of the third and especially of the fourth group.

The pitch range in children aged 5-6-7 years allows mastering both the heptachord and the octachord. It is suggested, however, that further work should involve totally and exclusively specimens from the wealth of Bulgarian native vocal folk music.

2.3. Second stage – real work

2.3.1. Types of musical ear – general principles

The structure of the ear allows obtaining of perception for pitch, durability, dynamic (loudness) and timbre of the sound, realized through the sense of sound-pitch, metro-rhythmic, dynamic and timbral hearing.

- acoustic frequency (pitch) hearing (interval perception)

Pitch has a leading role in the perception of musical sound. It is determined by the number of oscillations per second of the resounding object. In this sense, the frequency (pitch) hearing is one of the basic musical abilities, its formation being most intensive in preschool children and fundamental to their overall future musical development.

- metro-rhythmic perception

Defined in musical practice as "*ability to perceive, reproduce and emotionally experience motion in music, arising from the flow of tones of different duration, organized in strong and weak metric pulsations*"¹². In essence, the metro-rhythmic perception is of motoric nature.

- dynamic ear

The term "dynamics" is derived from the Greek language (δύναμις – *strength, force, power*) and it is used to denote the strength / volume / intensity of the sound. It is known to be one of the important devices of expression in the art of music. The ability to perceive and distinguish dynamic changes in music is called dynamic hearing.

- timbral hearing

If the quantity of oscillations of the sounding body per second is what is important for pitch, timber is affected by the number of overtones accompanying the main tone. It can be concluded that "*It can be concluded that „the perception of pitch is relatable to the main tone, while the perception of timbre – to the sounds accompanying (compounding the main tone)*"¹³.

- melodic hearing

Melodic hearing is a qualitative perception of the melody expressed in the ability to accurately perceive and reproduce a one-part melody (a monody). It is of essential significance in the course of immediate communication with music. It is instrumental in "deciphering" the musical language and in becoming aware of the logically organized and meaningful aspect of music pieces.

¹² Mincheva, Penka Methodology of Music education in the Uniform Secondary Polytechnic [Comprehensive] Schools of Bulgaria, published by Music Editions, Sofia, 1985, p. 68

¹³ Ibid., P.44

Music scholars and researchers (musicologists) have emphasized in a number of studies, that disclosing naturally the essence of melodic hearing is driven by the sense of mode (modal perception).

- modal perception (sense of mode)

Modal perception finds expression in perceiving some tones as stable, imparting a sense of completeness, and others – as unstable, creating the impression of incompleteness and requiring a transition to stable tones. The accumulation of melodic-intonational stereotypes serves as a good basis for the facilitating of perception and establishing an evaluation criterion for "acceptable and unacceptable", "traditional and original", etc.

2.3.2. Formation and development of musical abilities in children in preschool age through the medium of Bulgarian song folklore

It is essential that the selection of songs display a distinctive and typical melodic line, diversity of the character and mood, original specificities peculiarities of the dialect / vernacular.

The choice of song repertoire may follow two directions:

1. Including songs originating exclusively from the local area, proceeding from the fact that a local dialect is formative of the singing style for a certain folklore region, would make it easier for children to master them;
2. Including primarily songs from the local area, but providing the children with the possibility to learn songs from different folklore locations as well.

Undoubtedly, in both cases there is apparent tendency to preserve and promote local folklore, which would be instrumental in preventing it from falling into oblivion. Whatever direction the music supervisor chooses to "take", this would not be to the children's disadvantage, but rather the contrary. Singing would give them a genuine delight and enjoyment.

Repeated / multiple reception and reproduction of models (as discussed in item 2. 2) which share equal modal basis relating to sound, gives rise to triggers / actuates the formation of a stereotype, which is a good starting point in subsequent internalization of different song patterns.

CHAPTER FOUR

ANALYSES OF THE PLACE OF BULGARIAN SONG FOLKLORE IN PRESENT-DAY SYSTEM OF MUSIC-TRAINING IN PRESCHOOL EDUCATION

1. Methodology and organization of the research

The purpose of this study, on the one hand, is to bring forward many pressing issues related to serious shortcomings in present-day music education system of preschool education, and on the other – to consider a more purposeful and adequate application of the possibilities of Bulgarian vocal art, as a successful tool in the aural development of Adolescent students.

In order to examine the adequate and optimal interaction between the family, kindergarten and the public, with the purpose of ensuring the promotion of the social and personal growth of adolescents, an investigative survey was conducted among children from the vocal group of *Omainiche* Kindergarten (No. 95), their parents and among musical supervisors working in various kindergartens in and outside Sofia.

1.1. Analysis of the results from the survey of the parents

The study included parents from all groups (excluding nursery), as follows: 18 parents, representing 75% of all parents of children participating in the vocal group – 2 parents of a child from the first group (11.12%); 4 parents (22.22%) of children from the second group; 6 parents (33.33%) of children from the third group; 6 parents of children from the fourth group (33.33%). The surveyed children and parents are of diverse ethnic composition.

The format contains sixteen questions (open), which allow respondents to freely express their views.

The results show high interest on the part of parents regarding the activity of their children in the vocal group. As most important skills expected to be acquired by their child group activities, they indicate the following: vocal skills and habits, socializing skills for integration into a group and social community, abilities to focus attention on the occupation at hand, ability to perform in front of audience, personal development skills and deployment of the individual potential.

The recommendations to the music school programs (curriculums) in pre-school education address the utilization of a wider range (variety) of folk songs.

Surveyed parents have revealed desire of being actively involved in the children's training, helping them to cope with memorizing the lyrics of folk songs, which improves the child-parent

relationship, which in turn transmits applied practical knowledge and social experience.

They also point out that the content of Bulgarian folk songs fully corresponds to the children's age and interests at preschool age, enriches them with new knowledge, encourages them to personal performances, helps them express themselves.

Parents would support their child's choice to study Bulgarian folk music after graduating from kindergarten, although the prospects for future professional realization in the field of folk music in recent years are extremely unclear.

1.2. Analysis of the results from the survey taken of the children

This section presents the results of the survey of some of the children participants in the vocal group at Omainiche Kindergarten 95. An important point in the survey taken of the children was to determine the scope of their interest in Bulgarian folk songs. The obtained results confirm the proposition that folk songs are established as preferable to others studied in the kindergarten.

Impressively emphatic (100%) are the surveyed children in voicing their wish to continue singing folk songs after graduating from kindergarten. In this regard, we can add that maintaining the good parents – children proportion at the later stages of education strongly depends on the work, professionalism, personal qualities and desideration of musical supervisors.

Data on how children feel when performing folk songs is also demonstrative. Again, they answer unanimously that "it gives them happiness". It is known that music is a vehicle for emotions, and the sensibility and inner motivation of children are the best drive for their musical development.

1.3. Analysis of the results of the survey of musical supervisors

The survey covered music supervisors from various cities, as follows: with a population of less than 20,000 people – 16.67%; between 20,000-200,000 people – 33.33%; between 200,000-400,000 people – 33.33%; over 400,000 people – 16.67%. The music supervisor with the shortest work experience had 2.5 years, and the one with the longest – 43 years on the job. The average coefficient of the service duration was about 19 years.

Arts Editions was indicated as preferred publisher of textbooks for the needs of preschool education by a half of the surveyed teachers. Bulvest publishing houses are positioned with almost equivalent weight in terms of quantity – 37.5%, Prosveta and Living and Technology with 25% each, others – 12.5%. The total number of references exceeds 100%, since music supervisors have named more than one publisher in their responses.

The opinions of the surveyed music supervisors illustrate some basic concepts shifting the focus

of the current research to the examination of quantitative indicators as well, alongside the quality of teaching. When the presence of folk songs in music classes is once or twice a week, regardless of the age group of the children, in some cases the indicator of whether the children have fondness for folk music reaches 100%. When frequency is within one or two times per month, indicators "reveal" a far lower percentage of fondness.

Musical supervisors believe that the folklore coverage in the thematic content of school programs for the various age groups in kindergartens is extremely insufficient and symbolic. They have differentiated three main criteria, and define the benefits / advantages of the performance of folk song in reference to them:

- knowledge and sense of national affiliation (nationality)
- musical-emotional responsiveness and inner motivation;
- formation and development of musical abilities in children

1.4. Deductions and recommendations of the conducted investigative survey

1.4.1. Deductions

- there is a need for more intensive representation / advancement of Bulgarian folk songs in kindergartens
- Parents have evinced high interest in more active participation of their children in occupations involving folklore.
- Bulgarian song folklore has a positive effect on the psycho-social development of children
- the content of Bulgarian folk songs fully corresponds to the age and interests of children at preschool age
- preschool age is extremely propitious time for starting on folklore-related activities
- folk songs are more preferred by children
- heightened motivation of children is in evidence to continue their studies in Bulgarian musical folklore even after graduating from kindergarten
- A relationship has been established between the frequency of the occupations related to the performance of Bulgarian folk songs and the children's evaluation of Bulgarian native folk music. The integration of children to the values and magic of our folk song depends on the teachers.
- formation of folkloric culture amid adolescents requires supervising of forms not regulated in the program

1.4.2. Recommendations

- A wider range (variety) of folk songs should be applied [in music studies].
- There should be more purposeful work with children from the third and fourth age groups, where the effectiveness of music-educational work is the highest;
- Foundations should be laid for certain vocal skills and habits.
- National song art (creation) should be employed in developing the musical ear of adolescents
- A well-organized and structured educational environment should be provided to influence beneficially the behavioural culture of preschool children
- A model of training environment should be sought to ensure the building of a positive disposition toward Bulgarian folk song among adolescents, which is an important prerequisite for mastering the knowledge of the inner loading and specific features of the musical language of Bulgarian folklore.
- Various practical educational and training situations in music should be conducted, in and outside the nursery school, to provide and development of music abilities of children aged three to seven.
- Various educational and training situations should be created to provoke the personal and social identity of adolescents and to provide a good prerequisite for successful future teamwork.

1.5. Possibilities for application of Bulgarian song folklore into the educational domain

In the devised model for the aural development of children in preschool age, two key cores have been identified, with several points of reference deduced for each of them that could furnish a good basis for further development:

1. Organization of musical-educational interaction at the kindergarten

- Equalization / Standardization / Unification of the educational standard in kindergartens for compulsory study of Bulgarian folk songs, which should cover no less than 50% of the total number of annually include songs;
- Celebrating of various traditional ethnic folk festivals, customs and rituals at the kindergarten. This can be implemented in the form of festive occasions, organized for the purpose with parents in attendance, or in the form of instructive-educational situations, with children spontaneously involved for active participation.
- Setting-up of a musical theatre for children (it can be a theatre of puppets as well) using folkloric subjects, to the sounds of Bulgarian folk music. Folk tale is an approachable and interesting form to children.
- Inclusion of a [performance] on a folk instrument in the accompaniment of folk songs
- Accompaniment should by all means be "live"
- "Folkloric" welcoming of children from the third and fourth age groups. The morning admission of

children to the kindergarten premises should be "sound-screened" with folk music. Concretization of the above groups is no accident and derives from the fact that smaller children require some time to adapt to the new environment and an endeavour of this kind may have adverse effect to the detriment of folk music.

- Folk lullaby songs sounding during the children's afternoon repose.
- A suitable selection of song material in terms of lyrics, melody and tonal range, in accordance with the age characteristics of the children;
- Effort to preserve authentic local song heritage;
- Utmost variety of songs in different unequal meters.
- Inclusion of tasks which feature element of entertainment or discovery, which involve more senses and engaging in diverse occupations – for example, inclusion of children's musical instruments, dance steps (choreography to songs), division of soloists and group, beatboxing. The components proposed to the vocal performance invest the training process with dynamics; they provide possibilities for more active acquisition of new knowledge; they help each child feel part of the learning process, interact with other children, develop their creative abilities.
- Establishing a small children's ensemble, where some of the children can sing, others can play children's percussion musical instruments, and still others dance. The idea is to have the children pass on the principle of rotation through all three proposed activities. This would provoke their emotional responsiveness and sustain more steadily their interest during the learning process.

2. Organizing musical-educational interaction outside the kindergarten

- Organized visits to places where children can have a first-hand acquaintance with the way folk customs and rituals proceeded in the past. Artisan workshops can be viewed, if such possibility is available.
- Organizing children camps modelled on green schools, where children will be able to rediscover their abilities and talents, to develop singing skills and habits
- Organizing folklore festivals for children between kindergartens at municipal/national level. There are three categories to be differentiated: singing, dancing and presentation of folk customs. Such initiatives are a reliable agency for producing strong motivation in children in the line of continuation and preservation of national traditions.
- Involving children for participation in national competitions and festivals held year-round.
- Participation on various television shows with focus on folklore.

CONCLUSION

Music culture of folkloric type is an important element in the value system of children. In the past, folklore "subsisted" within the mass environment. While the present, which resonates most intensely in children and their development, is strongly influenced by their selective attitude and continuity of folklore traditions. A large number of Bulgarian parents have become foreigners to their own folklore culture and "drag" their own children along. The distance between different generations has grown increasingly tangible.

The present work explores the significant place of Bulgarian folk song, both in the regulated situations of musical education in the kindergarten, and in different moments from the daily routine of adolescents in and outside the children's institution.

Today, against a background of rapidly expanding universalization and cosmopolitanization of culture, it is all the more necessary to give a responsive reaction in order to revive the necessity for national preservation. The initial seven years are the time when it is possible to instil a sense of belonging and a positive personal attitude to folk art and tradition. The vacuum in our society, caused by the artificial seizure of the natural mechanisms for formation of moral norms, has signalled a "spiritual" crisis. The folk song with its meaningfulness, specific modality and metro-rhythmic structure cultivates not only the musicality of the child, but also of its emotional and moral growth.

For the first time, various practically applicable aspects of a model about Musical-aural upbringing through the medium of Bulgarian song folklore are presented, correlative to the music training of children at preschool age.

For the first time, it was proposed that Bulgarian song folklore be imported into the learning process in kindergartens as early as the nursery groups.

This is the first time the idea unfolded of selecting folk songs built on the tone rows and modes most widely in use – the Aeolian, Ionian, Phrygian – as well as of making bolder use of the diversity of unequal meters.

The dissertation has made the following contributions:

- Proposing a system of models for the formation and development of musical abilities in children at an early age through Bulgarian folklore intonations;
- Systematization of extant musical and educational experience through practical application of folk songs in the preschool education system from the Liberation to the present day and presentation of a systematic-structural culturological picture of Bulgaria³.
- Extensive follow-up of the process related to the advancement of the idea to use folklore in effecting musical education in Bulgarian schools and highlighting of the main methodological problems of

foreign methods imported from the outside and their overcoming;

- Investigating the change in dispositions, appreciation / evaluation and trust of the public for Bulgarian musical folklore and analysing its beneficial influence on the personal and spiritual growth of adolescents;
- Taking stock of the influence of certain globalization processes on the consciousness for Bulgarian song folklore as a factor in the Aural Development of Adolescents;
- Examination of the adequate and optimal interaction between the family, the kindergarten and the public, in order to promote the social and personal development of adolescents;
- Presentation of a model for work based on vocal-instrumental practice;

PUBLICATIONS RELATED TO THE SUBJECT OF THE DISSERTATION

1. *Globalization – Problem or Solution for Children`s Education through Folklore*, Musical Horizons Magazine, issue 2, 2021
2. *The Bulgarian Folk Song – a Tool for Music-Aesthetic and Vocal Development of Children*, magazine "Musical Horizons", issue. 5, 2021
3. *Bulgarian Singing Folklore – a Way for Formation and Building of Moral Values in Children From Kinder gardens*, periodical "Young Scientific Forum for Music and Dance", New Bulgarian University, 2021