



ONOMATOPOEIC AND DESCRIPTIVE WORKS IN MUSIC TEXTBOOKS FOR ELEMENTARY SCHOOLS

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ABSTRACT

The purpose of this study is to prove that the tasks in the music textbooks of publishing houses "Riva" and "Azbuki - Prosveta" for 1 – 8 grade of elementary schools are becoming gradually more complicated and are attainable for the students. To achieve this goal I have selected for analysis tasks assigned to a particular type of musical works - onomatopoeic and descriptive. Such works are present throughout the course and are associated with the same activity - listening to music. As a result of the analyzed examples, it is clear that the tasks are perfectly measured and achievable and they successfully teach musical expressions and help towards building listening experience in students.

Key words: description through music

In order to teach high school students listening habits, an appropriate solution is to select for them attractive, easy to perceive music which they like, such as are onomatopoeic works. In these works music means are used to imitate different sounds. This line is most consistently followed in the textbooks of publishing houses "Riva" and "Azbuki – Prosveta". Therefore, the presentation will comment on musical examples referred to in these textbooks.

One of the tasks the authors of the textbook for first grade is "provoking children's fantasy and imaginative thinking by works that have highlighted/distinctive descriptive moments" (1). By listening and comparing the piano pieces "Goody Bear out for a walk" by A. Raichev and "Playing clock" by P. Hadjiev the authors for the first time raise the curtain to the enormous opportunity of music to draw pictures. To be able to decipher correctly the audio messages, the listener must be prepared to know the musical language – the means of expression in music. The textbook authors do this patiently and gradually, without introducing at this initial stage concepts such as "dynamic", "tempo" , "register" which would aggravate the teaching information.

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Students are asked to make the easy analogy: low sounds - heavy, cumbersome Bear movement and high sounds - soft, light and bright melody of the playing clock. The connections low - heavy and high - light sound is one of those inherent in all people. It is explained by the emerging "reflex to similarities" (2) between the load on the nerve cells in the impact of low sound and heavy object, respectively, higher sound and light objects. Long sound waves of low sounds extend their impact on more cells in the brain compared with shorter wavelengths of the high sounds and therefore create larger outbreaks of excitement. Additionally, the effect is enhanced by a large number of overtones detectable by the ear accompanying low sound that contribute to loading of more cells in the brain. The impact of a heavy object in the same way would create a larger spatial projection in the cerebral cortex, and load a larger quantity of nerve cells in comparison with signals received from the light object. Similarities in the work of the two analyzers recording the couples of feelings - heavy-low sound and light-high sound give rise to the above- cited analogy. The arguments presented explain why this analogy would work for all people and particularly in first grade students. In the two musical pieces selected so as to demonstrate clearly the difference between low and high, the connection between low sound and heavy sword gait is further facilitated by the

prevailing solid dynamics and the marcato stroke used in first play, and the lightness and delicacy of the melody of the clock in the high register is recreated through more quiet, clear voice. The authors of the textbook had this very good idea to illustrate the opposite acoustic characteristics by activating the perceptive abilities of students through auditory comparison of two the plays. In order not to hamper the creation of the analogy by the intervention of additional sensations such as a different timbre (different musical instrument) where they can build new ties, or push the analogy in the wrong direction, both plays are for piano. The analogy is supported once more by an exercise in the notebook for students (3), where it is associated with impressions of musical instruments - the children are expected to answer that big, heavy elephants play on the big (and heavy) bass lower sounds than the ones played on the violin by the small ladybird. The exercise is suitable as a review and comparison of impressions created while listening works in two consecutive lessons – the thick bass voice presents the big, clumsy elephant (4), and 'the voice of the violin in the play "Little beetle" imitates buzz (4).

With the next couple of echoic pieces – "Cuckoo in the woods" for piano by K. Iliev and "Little beetle" for violin by B. Karadimchev the first graders are asked to discover what the sounds of the two musical instruments imitate. The titles of both pieces are drawn from the responses of students and are not to be announced in advance. Illustrations in the textbook are suggestive, but not directly indicating the correct answer. Ingenious is the way to keep children's attention for a long time on the connection between the sounds of the piano and imitation of the sharp, with a specific articulation sounds of the cuckoo, clearly detectable in piano play, and between the characteristic color of the violin sound and the buzz of the beetle. This is achieved by the exercise – game, asking the children to find in the guilloche pattern the ways between the pictures of the bird and the piano and the violin and that of three bugs.

The descriptive piece "Sleigh" by S. Obretenov whose title the students are expected to receive as an answer to a riddle allows for several different sound associations - rippling laughter depicted by harmonic seconds, a skating sleigh, drawn by the "sliding" vorschlaža and

the predominant downward movement of the melody, the approach of the sleigh, illustrated with amplification of the sound at the end of the piece.

The titles of the three echoic pieces "Train" by P. Hadjiev, "Bells" by C. Kazandjiev and "The hen laid an egg" by K. Iliev students will find after listening to the three pieces and numbering the corresponding pictures in textbooks according to the three sound musical examples. The task is not difficult because the echoic moments in the three impressive and appealing to the children pieces are very obvious, depicted by composers with cleverly combined means of expression, and extracting the title from both the echoic music and illustration is a successful "wild card" for more uncertain students. Moreover, the three pieces differ distinctly from each other in their musical language. For example, in "Train" the slow pace and low register at the beginning suggests that the train heavily and slowly departs from the station, smooth quickening and strengthening of the sounds create a sense of gradually raising speed and approaching, and the whistle of a locomotive can be heard separated from the remaining sound mass with a characteristic rhythm. The unusual, sharp volume in "Bells" recreates the acoustic impression by the simultaneous sound of many different in size and voice bells. In "The hen laid an egg" the downstream intonations with bright accents on the dissonant harmonies, followed by repeated tones mimic the characteristic sounds issued from a hen. The gradual strengthening of sonority, combined with the superimposition of harmonic seconds points out the moment when the hen proudly announced that it lay an egg.

In the second grade textbook the autumn theme is developed with a variety of creative tasks. The selected children's piano piece "Autumn rain banging on the window" by Kazandjiev C. in an accessible way recreates the rattling noise of raindrops, the depressing howling of the wind (in the accompaniment), the despondency of the late-autumn landscape. Children are offered to finish the artist's illustration in the textbook for a fuller experience of the music. In harmony with the purpose of musical examples – by a picture created with easily detectable musical means to achieve a description of the emotional content of the piece, an exercise in the students notebook invites the students to write down the correct

characteristics of the sound in small spaces shaped as leaves, which then are to be colored appropriately.

Having gained some auditory experience for perception of echoic works in second grade students can now explain that music does not only display feelings but also draws pictures. The musical example used to illustrate the depictive possibilities of the acoustic art was created specifically for the second grade textbook by the composer N. Stoykov. Children's piece "Animals", written on a story by Suteev is structured as a suite, whose components are "musical portraits" of the characters. The children are explained that musical portrait are painted "by imitating sounds" (5). Rabbit is "depicted" by a skipjack tune, and his timidity and hesitation are shown by some interruption and resumption of movement. The initial motive for the piece "Cock-a-doodle-doo" is such a successful echo that no child would hesitate to recognize it. The buzz of the fly is shown with light, airy, soft fluttering sounds as the movement of tiny transparent wings. The clumsy lower register walk in „Hedgehog" is also easily recognizable. Children learn that tempo and dynamics (the terms are already in place) also participated in the musical characteristics of the character. So "Little fly" is performed quickly and quietly, "hedgehog" - slowly and quietly, "Cock-a-doodle-doo" is presented in a moderately fast pace, and solid dynamics, the Bunny Rabbit fits into a moderately fast pace and strong moderate voice.

A descriptive piece in the 2 grade textbook is "Kid" – a piece for flute by A. Honegger. The diverse, mobile melody and moderately fast tempo call the idea of a playful kid. The piece is a successful example to display one of the possible applications of the musical instrument flute before a student audience - the performance of a mobile, elegant melody.

"Spring" from Vivaldi's "Seasons" is scheduled for teaching in the second grade. Teachers are invited to point out to the children the nature of music in this work and to the echoic elements - the singing of birds, where the cuckoo intonation stand out.

The attractive piece "Mummer's Dance" for percussion instruments by D. Paliev recreates the fantastic sound of the bells and rattles of mummers.

Listening to the piano piece "Troika" from Tchaikovsky third graders get even more creative variety of tasks. In addition to finding the echoic element - imitation of bells and galloping horse team, the students are required to imagine the winter landscape depicted by the beautiful and rich melody, and there is an especially attractive offer – the students themselves by using available means - children's percussion musical instruments - to create their own onomatopoeic version of the music. This can be done by remembering the melody and then play it back, selecting appropriate timbres to recreate the sound of bells and the steady, graceful horses run.

In the "Mummer's Dance" from "Pictures of Bulgaria" by C. Kazandjiev the four graders will be asked to determine the sound of music - sharp, funny, awkward, abrupt. The variety of timbres and techniques recreates the overlapping of sounds of different bells and rattles which are used by mummers. Students easily manage and answer the second question - the dominance of the rhythmic element over the melodic, since the effective musical example is unequivocally "spectacular" in this regard. Placing such tasks contributes to building in students an accurate estimate of the prevalence of a specific means to others, the emotional and figurative meaning of such a prevalence, and helps build the habit of seeking the relationship between means of expression used and trying to understanding the specific "proportions" while listening to a musical piece. Such an assessment is important for understanding the musical language of work, and hence - a shortcut to understanding the music played.

Onomatopoeic elements are detected in two electronic works planned for listening in the 6 grade - Part Two - "Calypso N 2" from the "Listening Cousteau" by Jean-Michel Jarre and "Morning Journal of Vangelis. In these works, students are introduced to the creative possibilities of one of the strands of contemporary acoustic art - electronic music - opportunities that have grown immensely due to the addition of new techniques and effects.

Using as an example the piano piece "Moonlight" by C. Debussy, authors of textbooks for 7 grade acquaint students with approaches for depiction in music used by the impressionists - "The composers do not use topics such as bright,"played" tunes, but single

motifs, fragments of melody, stratification of tones in chords aimed at recreating the momentary impression. Since impressionism appeared in painting first and later the aesthetic views were transferred to music, the textbook authors offer information on stylistic direction in both arts.

From the onomatopoeic grotesque Suite "Bay Ganyo" by V. Stoyanov the eighth graders listened to second part - Bay Ganyo in Vienna". Young people learn that the musical characteristics of the character can be done through a certain genre. The simple Bay Ganyo is represented by the heavy and cumbersome ruchenitsa, a sound which leaves the impression of rudeness, awkward musical character and for the portrait of the Viennese the composer has created a graceful, elegant waltz. Is easy to find the echoic element in the part - the slap with which the Viennese "rewards" the insolent banter of Bay Ganyo.

When listening to "Humoresque" by P. Vladigerov and "Humoresque" by A. Dvorjak students must say "which means of expression they think create associations with humor (6). Since it is more difficult to formulate the response for the Bulgarian work (a staccato melody in the resonant high register of the piano) it is occasion students to consider the means of expression in music in order to indicate the specific combination of expressive elements.

The question "What is the nature of music - onomatopoeic or descriptive?" (6) addressed to the eighth graders while listening to piano piece "The Cave" by K. Miletkov, is misleading and requires good knowledge for distinguishing the two concepts. At the start of the piece, harmonies in the slow pace and breadth of metrical pulsation present peace, stillness, a feeling that the cave environment is timeless, which is a descriptive element. The disturbing movement in semiquaver then imitates the fluttering of wings of the cave dwellers - bats, disturbed by human presence, and this is onomatopoeia.

Eighth graders have no problems in distinguishing the two piano pieces by C. Kazandjiev played one after the other - expressive "Harvest" and echoic "Sound of Bells", hitherto unknown to them. The young people must do that being given in advance the titles of works and some additional information "One is distinctively onomatopoeic and the other

sounds gloomy" (6). Is easy to find both the skillfully depicted by the composer sound of bells, and in the climax - the thundering bell, obtained by superimposition of the sounds of many different-sized bells and the depressing, dejected character of "Harvest" with vivid and dramatic climax of the sorrowful melody at the end of the piece.

The examples given and the training make it clear that the tasks of the music course in 1 – 8 grade:

- a) are attainable by the students;
- b) get progressively more complicated - by analogy, inherent in every person to recognizing the titles of two pieces by the nature of their sounds, which, given the increased listening experience is no longer a serious problem.

Onomatopoeic and descriptive works in the music course and the tasks to them are very diverse. However, there is something that unites all the textbooks examined. This is the authors' attention to the personality of the child, the effort of kindling and maintaining his interest in musical art. I will finish with the words the authors addressed to school teachers in the teacher's book of music for 5 grade – "With the tasks to musical material we aim to teach students to consider the musical phenomena, to use the music information and apply it to new conditions - skills necessary for any school subject and in everyday life ... It is important.. to create a positive attitude an desire to communicate with music, the children should enjoy singing" (7).

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