



Section 5. Specialized branches of pedagogy

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THE APPLICATION OF MEDIEVAL AND BAROQUE MUSIC IN YOUNG MUSICIANS EDUCATION FOR THE UPBRINGING OF MUSICAL, AESTHETIC PERCEPTION AND THE CULTURAL DEVELOPMENT OF PUPILS AND STUDENTS

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Abstract

Medieval and baroque music is one of the scopes of art which being created centuries ago still remains actual and relatively unknown up to now. Under the surface of precepting structural simplicity in that music it carries huge diversity of soundings and a perfect harmony of different musical instruments. Also, the unique technical solutions for both instrumental and vocal compositions present in that. Thus, now, these harmonies sometimes are being used not only by musicians but also for the curing of some stress symptoms. Current paper is devoted to study of Baroque and medieval music importance for young musicians' education.

Keywords: *children music education, musical hearing training, baroque music, medicinal music, musical ensemble, aesthetical education*

Introduction

Baroque music includes the compositions, which were composed during the period about from 1600 to 1750 in predominant style of Western classical music. The Baroque period can be divided into three general

phases of development: early, middle, and late (Bukofzer, M. F., 20213). During all the baroque period practically all the composers experimented with finding a fuller sounding for each particular instrumental part of ensembles and orchestra. That is why some

changes in musical notation, which were oriented to the development of figured bass as a quick way to notate the chord progression of full song or part of composition, were made. As an experiment, the various types of different instruments of enlarged notes diapason were created too (Georges, P., 2017). Also, the instrumental forms of the solo concerto and sonata as musical genres were established and developed. And it should be emphasized that the central role compositions of Antonio Lucio Vivaldi for all the mentioned processes in classical musical style formation is invaluable (Poghosyan A. R., Babayan B. G. Vivaldi's Baroque, 2021). In XX – XXI centuries baroque music had a second wave of interest to itself and not only in aspect of new found compositions but also in medicine, as a huge antistressor factor (Poghosyan A., Babayan B., Labadze A., Avetisyan D., 2021; Nair B. K., Heim C., Krishnan C., D' Este C., Marley J., Attia J. 2011).

Aim

The main aim of current research was to describe and assume total cultural influence effect of medieval and baroque music on a cultural development of young musicians, using the practice of music performance.

Materials and methods

All the data was collected during the long-term, continuous teaching experience in 6 musical schools and YCU within a period of over the 17 years. The participant of solo end ensemble performances had presented compositions on authentic reconstructed and modern instruments, at the State Republic and International Festivals/Competitions (Italy, Sweden, Georgia, France, Ukraine, etc.). As a result, they were awarded by I prize awards and Grand-Prix.

Results and Discussion

Modern technologies made the sheets, soundings and aesthetic elements of medieval and baroque performances reconstruction possible, such as like in case of “Regnum Musicum” medieval music ensemble. The compositions of Western European authors from XIV–XVI centuries (transcription is done by A. Poghosyan and B. Babayan) were performed by “Regnum Musicum” ensemble on authentic recorders and drums, with addition of modern violins and coloratura soprano. Members of ensemble were pupils of Yerevan Music School Named After Alexander Achemyan, who were awarded by I place award on State Republic Musical Competition (Fig. 1–2.).

Figure 1. “Regnum Musicum” Ensemble: 2008 (a) and 2011 (b)



Supervisor: A. Poghosyan. Multi-instrumentalist participants (from left): a) M. Babayan (violin, recorders), B. Babayan (coloratura soprano; recorder; drums; violin), G. Eghiazaryan (violin, drums); b) A. Papoyan (violin), M. Babayan (violin, recorders), M. Mkrtchyan (violin, cello, drums), B. Babayan (coloratura soprano; recorder; drums; violin), A. Baghdasaryan (guitar)

The baroque music left the strong influence on the lifestyle of all the participants. The majority of them successfully continued the musical career in various universities of

world. Integration of children, playing the different musical instruments is very positive practice for the training of their musical hearing and rhythm perception possibilities,

as well as for their personal development a self-recognition as a part of collective.

Thus, it has not only musical but also the social importance. It was successfully demonstrated by the performance of Adagio form Vivaldi's RV 314a Concerto by the Children string orchestra of Art School Named

After B. Kanachyan. So, this is a unique author's transcription of original composition for the modern classical musical instruments (violin, cello, contrabass), authentic lute and modern electronic instrument: portable keyboard with harpsichord register sounding usage (Fig 3).

Figure 2. Performance of "Adajio" from Vivaldi RV 314a Concerto by Children string orchestra (a) and Vivaldi RV 146 Sinfonia by pupil string quartet and basso continuo. (transcriptions and adaptation, made by A. Poghosyan and B. G. Babayan)



a)



b)

Figure 3. Performance of the transcriptions of A. Vivaldi by mixed-age ensembles of children, students and lecturers



a)

b)

a) "Largo e cantabile", RV 556 (originally written for violin and basson), transcription for coloratura soprano and violin (B. G. Babayan: IV year's student, coloratura soprano, YC; A. Poghosyan: violin lecturer, art director); b) "Grave", RV 541 (originally written for violin and organ), transcription for coloratura soprano and 3 violins (B. Babayan, A. Poghosyan (transcription authors), R. Hovhannisyan, J. Hovhannisyan (IV pupil and V year pupil, Art School Named After B. Kanachyan)

The music of Baroque style during the period of its development had expanded the size, range, and the grade of complexity of instrumental and vocal performances and the understanding of music as itself. So, the implementation of that style in to the program of music teaching in schools (as basic literature for children starting from first year) and universities (student solo performances or the ensemble/choir/orchestra performances of compositions with author cadenza, as well as performer's urtexts, improvisations and variations) (Xia T., Sun Y., An Y., L. Li, 2023; Benedek M., Borovnjak B., Neubauer A. C., Kruse-Weber S., 2014). Simultaneously with the application of baroque music to the interest scope of modern music and the development of young musicians it also can be successfully used for the creative thinking increase in students' community. Also, it should be noted, that the performance of baroque music by the mixed age and international ensembles, which include both children, students and their lecturers is always positively effect on the personal development of the participants and their social integration in community.

Taking in consideration all the mentioned above it might be concluded that the baroque music in that terms might develop the independent and creative thinking of young musicians. Besides, medieval and ba-

roque music influence is significant for the real globalisation of art and internationalization of it, in case of being used at the primary steps of music learning in difference to the traditional focused usage of folk melodies of different populations due to their simplicity. In music of baroque that simplicity is combined with the polyphonic soundings, what increases the musical hearing grade in pupils during the performance of it, especially in case of ensemble compositions. Moreover, the baroque music is being used for the treatment of many diseases as the significant part of music therapy especially for anxiety, stress symptoms, post-traumatic syndrome and the range of neurodegenerative diseases (Lam H. L., Li W. T. V., Laher I., Wong R. Y., 2020; Fang R., Shengxuan Ye S., Huangfu J., Calimag D. P., 2017).

Conclusions. According to the long-term practice of teaching the experience have demonstrated a huge increase in cultural development of all the persons who had contacted to baroque art. The practice of participation to baroque ensembles played a special role in significant increase in musical hearing training and the musical style sense formation among the pupils and students. Also, the baroque and the medieval music listening and performing supports the increase of independence in musical performing art and the creativity progress of performers.

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