

SUGGESTOPEDIA AND MUSIC AT ROERICH SCHOOL

ZLATINA DIMITROVA

Music classes are organized based on the laws of the golden ratio of Suggestopedia and love. There is transition from light and fun moments with lots of songs and dances to psychorelaxation moments to enter into the depth of the fine music art.

Through the Music teacher's own musical tales, children get to know music theory in an unusual way, without realizing it. They are the link between learning and fun, and the basis for absorbing a much bigger volume of information according to the principles of the Suggestopedia method. "Musical Tales" are presented as a cycle of 12 texts composed by Zlatina Dimitrova, a teacher in Music at Roerich School, by means of which the children, without realizing, get to know the 12 topics from basic music theory. By means of the magical music card games related to a new tale/lesson or by means of the music quizzes, the classes pass unnoticeably for pupils, with lots of love, joy, and enthusiasm for playing,

Through their suggestive behaviour and the classroom arranged with lots of love, the suggestopedagogue creates conditions for optimal psychorelaxation and harmony. Rhythm and melodiousness, present in each class activity, render a unique musical masterpiece that on its part builds a friendly relation, trust, positive attitude, and knowledge.

Suggestopaedic piano lessons for children with special needs fill the child's soul with joy, overcome anti-suggestive barriers and have a positive therapeutic effect.

The magic happens in perpetual joy and happiness, and intense infantilization is visible in the bright eyes of looking forward to new knowledge.

Music is the melodiousness and harmony in the learning process at Roerich School. It lights each corner, each text, dance, or just game. Music is not just a background, it globalizes the learning process by harmonizing the part within the whole, and the whole embraces and unites into one the parts through the fifth law of Suggestopedia, "whole-part, part-whole".

Here is the first part Introduction Sound, Tone and Noise of the book "Musical Tales".

MUSICAL TALES

By Zlatina Dimitrova

A Suggestopedagist, a teacher in Music to Primary and Secondary students at Roerich Innovative School, specializing in piano teaching, music theory and practice, sound recording.

Introduction

Sound, Tone and Noise

„Where words fail, music speaks.“

Hans Christian Andersen

Many, many years ago,
In a world where no one could talk,
There lived a big family with two sons.
However, this family was unlike any
other.
It was very different, because the father
and two sons had extraordinary qualities
and extraordinary names.
The father was called **Sound**.

Sound – a mechanical wave with
periodic vibration and perceived by the
ear as sound.

Sound's entire body always vibrated
when he told **tales**. He could not speak,
but when the time came for telling tales
in the evening, he told the most
incredible stories ever. It so happened
that **Sound** made **noises** when telling his
tales. That is why the whole family
loved gathering around him at night and
listening to his tales.
Sometimes however, while Sound was
telling his tales, his older son stepped in,
but with **small background melodies**.
He was called **Tone**,

Tone – a sound with certain vibration
frequency



Ludwig van Beethoven, portrait by V. Maler, 1804

He heard sounds – sounds with a certain **frequency**.

Frequency – a phenomenon measuring the number of repetitions for a unit of time.

Due to his capacity to hear sounds with a certain frequency, he was called Tone. Tone was the merriest exactly when he started singing his melodies. However, it was not only songs he reacted to, he also recognized the voices of musical instruments – **Timbre**.

Timbre – the quality that differentiates musical instruments or voices. Also called “colour”.

He heard sounds with certain frequencies, but also **their characteristics**. He could hear the **Pitch**

Pitch – the place where a tone is marked.

of sound and how long it lasted – **Duration**.

Duration – the time for which a tone sounds.



Portrait of Wolfgang Amadeus Mozart (Image: Getty Images/Guliver Photos)

The second son in the family was very different from all.

So hot-tempered and untamable that once he heard Tone's **melody** or his father's tales, he immediately started various inconsistent actions.

Melody - (tune) is what makes music pieces unique. It is the most memorable part of a music piece.

He clapped his hands, tapped his feet, scratched his head, pushed various objects, made various movements. He created the most intolerable sounds and that is why he was called **Noise**.

Noise – sound with variable vibration frequency.

They were all very different from one another, but still loved each other and leaved peaceful and prosperous until the end of day.



Ludwig van Beethoven, portrait by V. Maler, 1804

Characters:

Sound

Tone

Noise

Frequency

Melody

Timbre

Pitch

Duration

АЛЬБОМ ПЕСЕН ДЛЯ ЮНОШЕСТВА

Соч. 79

Вечерняя звезда

Г. ФАЛЛЕРСЛЕБЕН

LIEDERALBUM FÜR DIE JUGEND

Op. 79

Der Abendstern

H. von FALLERSLEBEN

21

Соч. 79, №1

Langsam [Медленно]

1. Да - де - кий мой друг, твой ра - дост - ный
 2. Люб - лю - я те - бя, всем серд - цем люб -
 1. Du lieb - li - cher Stern, du leuch - test so
 2. Wie lieb - ich doch dich so herz - in - nig

свет мне све - та при - но - сит ве - чер - ный при - вет.
 лю, и луч твой вол - шеб - ный я жад - но лов - лю.
 fern, doch hab' ich dich den - noch von Her - zen so gern.
 - lich! Dein fun - keln - des Aug - lein blickt im - mer auf mich.

3. И где б ни был я, всег - да пре - до мной ла -
 4. О, как бы хо - тел я вме - сте сто - бою св -
 3. So blick' ich nach dir, sei's dort o - der hier, dein
 4. Wie nickst du mir zu in früh - li - cher Ruh! O

- ска - ю - щий свет твой, твой луч зо - ло - той.
 - ять над зем - ле - ю ве - чер - ней звез - дой!
 freund - li - ches Aug - lein steht im - mer vor mir.
 lieb - li - ches Stern - lein, o wär' ich wie du!



Roses in a Glass Vase 1883 Mane