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**THEORETICAL AND METHODOLOGICAL ASPECTS
OF CHURCH MONODY**

DISSERTATION ABSTRACT

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1.3. Pedagogy of the Education
Methodology of Music Education

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This dissertation contains a total of 199 standard printed pages, presented in an introduction, four chapters, a conclusion, two appendices, a list of references, contributions and a list of the author's publications. The bibliography contains 134 titles in Cyrillic and Latin. An auxiliary scientific apparatus consisting of 224 footnotes and one graphic is attached to the study.

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INTRODUCTION

This dissertation examines the monodic practice known in Bulgaria as "Eastern Church Chant", given its place in the Bulgarian school as an Orthodox-Christian cultural tradition. It is organized into an introduction, four chapters, and a conclusion. It analyses, systematizes and summarizes the theoretical foundations and methodological problems of teaching and studying this type of chant in Bulgaria. A modern methodological model is proposed, an experimental study is conducted, and the results of the experiment are compared and analyzed. The current legislative framework and strategic documents enabling the model to be included in the education of primary school pupils as Extracurricular Activities (ECA) are examined, more specifically to pupils of III-IV grade in Classes of Interests (CI) and/or Elective Classes (EC).

The topic of the theoretical and methodological aspects of Orthodox Church monody is closely bound to other phenomena. Such a phenomenon, for example, is Bulgarian monodic folk singing. The two traditions coexisted for centuries and even lived in a *special symbiosis*¹ during the period of Ottoman rule. It is abundantly clear to anyone who has listened carefully to performances, for example, of *gadulka*² playing or *Chopluk*³ singing, that this culture is not Western. In turn, church-chant practice in Bulgarian temples has been referred by teachers, theorists, clergy and native psalters as "Eastern", and more precisely as "*Eastern church chant*". It is possible to assume a common *Eastern* origin between church chants and folk singing in Bulgaria, but in that case such an origin must be deduced and proved. In reality (and unfortunately), it is precisely as "*Eastern*" that these cultures are not thoughtfully represented in today's Bulgarian school. We believe that an educated preservation of our ecclesiastical monodic tradition means that it must be researched, and its origins established. Moreover, *an adequate methodology and methodics for its authentic teaching and study must be created.*

¹ See Racheva, I. (1999). *Музикалният фолклор през Възраждането – на прехода между „старото” и „новото”*. – В: Българско музикознание (2). София: БАН.

² Sort of necked bowl lute.

³ The areas traditionally inhabited by the *Shopi* is called *Shopluk* (Шоплук). Most of the region is located in Western Bulgaria, with smaller parts in Eastern Serbia and Eastern North Macedonia, where the borders of the three countries meet.

The topic relevance of the presented dissertation "Theoretical and methodological aspects of church monody" is predetermined by the lack of relevant pedagogical researches in the field of general education in our country. It is also conditioned by its usefulness for the auditory training of music students in primary education (in particular, grades III-IV). The relevance of the topic is also conditioned by the availability of a real possibility for its pedagogical implementation. This possibility is due to the dynamic renewal in the technological world, which is now part of the whole educational process and, in particular, of music education.

The aim of the dissertation is to explore the possibilities of implementation of traditional church monody in the Bulgarian school. Specifically, it aims to show how, through a methodological approach and concrete activities, it can find a place in the music education of pupils in grades III-IV and be adequately taught by music teachers, and where these are lacking - by primary teachers or external tutors.

The subject of the study is the teaching of Orthodox Church monody to primary school students using multimedia technologies, mobile applications and apps. The choice of the subject is determined by the importance of Church monody (Church Slavonic chants) for the development of cultural competencies and skills of students, the development of creative personalities and the preservation of Bulgarian cultural and historical heritage. The subject of the study is the result of the training of students at the primary stage of education in the discipline of Orthodox Church monody chanting.

The object of the study is the result of students' training of the primary stage of education in the subject of Orthodox Church monody, implemented through multimedia technologies, mobile apps and applications as Extracurricular Activities, Classes of Interest and/or Elective Classes.

The main task of the study is to provide solutions to three of the most pressing questions about Bulgarian cultural identity and education:

- the question of the origin and belonging of the church monody practiced in Bulgaria;
- an analysis of the possibilities and ways of preserving this musical tradition;
- overview of the possible solutions and propositions for its reintroduction as teaching and learning subject in Bulgarian schools.

In this regard, **the specific tasks of the research** are:

- achieving conceptual clarity in theoretical terms and verifying the *eastern* thesis of the monophonic voice practiced in Bulgarian lands;
- analysis of music-theoretical sources and notations of cultures close or related to the church monody, with which it has been in interaction over the centuries;
- reference to scholars of authority who have studied the monodic traditions;
- examining the curricular and state educational standards in Bulgaria concerning the possibilities of teaching this monody. Selection of appropriate teaching material for students to study in methodological and practical terms;

The working pedagogical hypothesis of the dissertation is that if the innovative teaching method of the subject *Orthodox Church Monody* (including modern multimedia technologies and mobile applications) proposed in the dissertation is used, its natural assimilation will be achieved and the result of this assimilation will be considered as appropriate to its Eastern origin. Finding authentic performances and performers is the key point in creating the teaching model. The music educational products (database) that will be created and are part of the researcher's innovative method will be freely available on-line. It is well known that technical applications are a tool already familiar to most students, and their use offers the possibility to perceive knowledge in a way that is both contemporary and holds the interest of learners.

I.CHAPTER ONE - THEORETICAL ASPECTS OF CHURCH MONODIC CHANTING

The theoretical aspects of the church monody consider the principles on which ecclesiastical monody rests, the parts that make up its various types, and the ways in which these parts interact with one another. The terminological definitions of this monody, discussed in Chapter I.1.1, are of primary importance here. This dissertation deals primarily with the two definitions most commonly used in this country, Eastern church chanting and Byzantine (church) music.

A necessary stage in the consideration of the theoretical aspects of church monody is the noting of the *Statement of the problem*, *Theoretical beginnings* and *Methodological basis for the study and teaching of Church Monody*, and *The Question of the Eastern Character of Church Monody in Bulgaria* (I.1.2, I.1.3, and I.1.4). Here the dominant conceptual use of "*eastern*" for the

church chanting in Bulgarian has an advantage (which implies a clarification of the question "What is theoretically "eastern" about it?") as well as the relationship between church and folk monody in our lands. As traditional Eastern monodies, they are quite different from the monophonic melodies of classical music. Thus, the object, aims and objectives of the dissertation are in close interrelation with the methodological question, which in turn lies in a comparative and regional-cultural perspective. It boils down, on the one hand, to what is common in the Eastern monophonic traditions and, on the other, to what is essentially distinctive about the church monophonic chant. It is only after tracing these differences that it becomes possible to arrive at an appropriate teaching and study of its nature.

I.1.4. *The question of the eastern character of church monody in Bulgaria* is crucial in methodological terms for the development of the dissertation topic. Its answer is categorical - the ecclesiastical monody of the Orthodox Church is Eastern in nature, and the Eastern (even the "Oriental" - in the sense of its usage in Bulgaria) is still tangibly present in the practice of this monody today. This belonging means that theoretically and methodologically we cannot lightly pass over or dismiss those aspects of the phenomenon which, as part of our heritage and culture, become a pedagogical challenge and requirement.

I.2. "The East" in neighbouring and/or related cultures.

To the extent of a possible exhaustive brevity, this chapter deals separately with the modal art music of Persian *dastgāh* (I.2.1), Arabic *maqam* (I.2.2) and Turkish (Ottoman) art music (I.2.3), tracing their main artistic features, terminological apparatus, history, structure and differences with traditional Western European terminology. Also traced are Greek theories concerning the infiltration of elements of the *maqams* into church voices (I.2.3.5), mostly through the theoretical works of Panayiotis Chalathzoglou and Kyrillos Marmarinos, two eighteenth-century orthodox cantors and scholars. They can be said to classify the Turkish makams according to the theoretical model and basic principles of the ecclesiastical Byzantine eight voices - four authentic and four plagal. Thus, the Byzantine vocal system is theoretically compared with the system of Ottoman art music, which is based on the tonal possibilities of the standard instrument *tanbur*. The pan-Eastern origin of church monody is the main line that defines the music-pedagogical position in theoretical and methodological terms. It is supported by both authors.

I.3. Comparison and origin of the Bulgarian folk and church monophonic singing

Given the ultimate pedagogical goal of the work, one of the intermediate aims is to support the derivation and proof of the *pan-Eastern* origin and *cultural belonging* of Orthodox monody in a thoughtful parallel with the pan-Eastern origin of our monodic folk singing. This implies finding out whether the Eastern thesis is valid for both types of monody practiced in Bulgarian lands. The chapter examines this aspect of folk monody by convincingly confirming its Eastern modal nature. It is clear from the exposition that the monody traditions in our country do not make us 'Western', but on the contrary 'Eastern'. In turn, this means that, just as Western European musical culture cannot be assimilated and interpreted in an 'Eastern' (meaning 'Oriental') manner, neither can these two musical traditions of ours (of folklore and of monodic church music) be revealed in an authentic way through the Western aesthetics, pedagogy and methodology prevalent in our country.

I.4. Eastern Orthodox monophonic chants. This chapter describes in sufficient detail (for the purposes of the dissertation) the characteristics of the monody under consideration - historically, as an ecclesiastical dignity (rank), and as a scientific subject for specialists. Specifically, its historical and literary development for the Bulgarians is dealt with in I.4.1 *Church Monody in the Bulgarian Lands*. An almost self-evidently literal analogy should be stressed here. Just as the study of classical music in our country is "referenced" by Western European musical science and practice, Bulgarian Eastern Church chanting practice is in constant reflection to Greek-speaking chanting practice, insofar as the latter is the millennial Orthodox referent of the literary and singing art in Bulgarian lands.

Starting from the extremely persistent name "Eastern Church chanting", we can illustrate most easily what a careful reading will find in the Bulgarian authors and in the literature in Bulgarian language. Namely, that, like the traditions of Persians, Arabs and Ottomans examined above, ecclesiastical monody is conditioned in general theory by:

- the human voice as a guide to hearing and intervallic diversity (original natural hearing and multiple tone-embellishments, "laryngisms");
- stable and unstable degrees of voice in the sense of constant and variable in sonority;
- unfixed voice fundamentals in the eighth voice (determined by the performer);
- modal principle of relationships expressed in linearly conditioned form (as opposed to harmonically functional);

- much more than two ways of organizing sound space (as opposed to only two major-minor modes in classical Western European music);
- a slow unfolding of the spacious chants, which, when they are festive Cherubic and Eucharistic hymns, are introduced with a chorus-improvisation.

The availability of these features indicates that the modal-eastern basis is the leading one for Orthodox monody in Bulgaria. This foundation should determine the methodological prerequisites and methodological decisions in its teaching, and these, in turn, should be consistent with its origin and cultural affiliation as well as with its practice.

The *quantitative, qualitative and spiritual specificities* of Eastern monody in the Bulgarian lands are discussed in Chapter I.4.2. Despite their descriptions, these differences cannot be fully appreciated and accepted as merely informative knowledge: they need to be heard in practice. If this is also done during worship, one can appreciate the ethos of church singing and understand how it differs from Western secular music. As is well known, Western-style harmonizations first became the norm in Orthodox liturgical music in Lvov, and then in Kiev, where, due to Roman Catholic influences from Poland, this polyphony "*suddenly burst forth in Russian liturgical singing from the West in the mid-seventeenth century*" (Gardner, 1980:143), and thus brought an abrupt end to a seven-century era of monophonic liturgical music. Further, any attempt to perform Eastern chants solely as music written in Western five staff notation would inevitably be inadequate. This is implicitly confirmed by the following subchapters, which deal with: *the Eighth modes in Orthodox Church monody in general* (I.4.3); the names of the voices, the degree of affinity between them and intervallic differences, the names of the tones and their content (I.4.3.1); the constituent parts of the voices (I.4.3.2).

With regard to notation, it is known that until the beginning of the nineteenth century the notational system of psaltic singing was more or less symbolic, which generally meant that the melodies that were remembered and memorized were presented by a group of neumes as a kind of 'clue'. In other words, it took a long time to master singing. This is why „the three teachers“: Chrysanthos of Madytos, Chourmouziios the Archivists, and Gregorios the Protopsaltes took up the cause of a reform that would simplify the learning of chanting. Thus they created the last notational system of psaltic singing (Neo-Byzantine), in which the first printed collections of chant were published and which immediately came into use by the Bulgarian psalters and teachers, the bearers and transmitters of the living oral tradition. And

since it is the singers who guarantee the authenticity of the musical content, this notation, despite its purely analytical form, does not work in the same way as the classical five staff notation. It always remains auxiliary and 'suggestive'.

Chapter I. 5. **are conclusions and summary** of the whole first chapter. Issues related to the origins and cultural affiliation of our church's monophonic voice influence its appreciation and reception theoretically, methodologically, pedagogically, and aesthetically. A general acquaintance with the main monodic traditions with which it has been interacting for at least half a millennium has been proposed as the most essential prerequisite for addressing these issues, in order to see what is distinctive about these practices at a theoretical level. The fact that before the nineteenth century research in Bulgarian language does not exist, also conditioned the need to reach a conceptual clarity of the "eastern", which in theoretical terms necessitated a turn to Persian, Arabic, Turkish, and Greek sources and studies. Regardless of the "ethnic" positions of the various authors, they unequivocally testify to a unified Eastern belonging to this chanitig.

It can be categorically asserted that church monody in the Bulgarian lands is unique in relation to the Western musical culture and education. As the first and most practical pedagogical consequence of this, we believe that the modern achievements in theoretical studies of Eastern monody, as well as the propositions contained therein, should be applied to the teaching and learning of monody as practiced in Bulgarian lands. The theoretical conclusion to be drawn is that because the Eastern is phenomenally-sonically related to us and culturally defines us to no small degree (at least historically), it requires the obligatory revision of the general music-pedagogical paradigm. Confirmation can also be found in today's system of music education prevalent in Bulgaria. In it, the Eastern and natural traditions in terms of sound production, sound order and intonation are neglected - educationally we do not educate and therefore do not cultivate their conscious hearing and practice.

Taking into account the above theoretical formulations, it can be concluded that the existing system of education in Bulgaria proves to be pedagogically unsuitable for mastering the church monody practiced in Bulgarian lands. In order to remedy this partiality and anachronism, the solution must come from elsewhere: from another theoretical methodological and pedagogical understanding of this tradition (phenomenon) and practice. In this way, not

only will we not frustrate the possibility of holistic music education, but we will also lay the foundations for the real preservation of part of our inherently distinctive musical heritage and cultural belonging.

II. CHAPTER TWO - METHODOLOGICAL ASPECTS OF CHURCH MONODIC CHANTING

At the beginning of this chapter (II.1) we consider the monody under study as a **problem in Bulgarian music education**. Here I present the essential views on the matter of the famous Bulgarian musicologists and scholars in this field - Elena Toncheva and Klara Mechkova. In summary, the positions of the two researchers can be presented as opposing: 1. as music for internal use ("music-cult", E. Toncheva) and 2. as music-culture (Klara Mechkova), i.e. fully suitable for school activities. As far as Mechkova's position is generally pedagogically reversed, in the dissertation it is given priority and could be presented in several directions.

Musical: Eastern church monody is a sound-tonal phenomenon for us, the modern Bulgarians, especially given the fact that it is a cappella. Unfortunately, no standard-educated musician can participate in its performance or teaching without prior training, necessitating additional and specialized educational qualifications.

Linguistic: the specificity of Eastern Church chant is that the text defines the chanting. An external performer cannot be invited for the performance of traditional Bulgarian monophonic church works, even if he were a bearer of this ecclesiastical tradition, because the language is a large obstacle. Indeed, there are no such chanters. An Orthodox cantor who knows how to sing but does not know the language will not be able to teach in a school and sing as a Bulgarian. In turn, why would a foreign cantor learn to sing the chants that Bulgarians themselves rarely sing (and never sing in school) with only the presumption of being available if needed.

Cultural-historical: the preservation of the traditional Eastern Orthodox monodic chants should be one of the priorities for Bulgarian music pedagogy. The preservation of this musical cultural heritage, with thousands of years of practice in the Bulgarian lands, as well as its peculiar specificities should be carried out by Bulgarians, at least because there is no reason why anyone else should do it. Bulgarians not only publish psaltic book collections to sing from,

but are also the only ones to combine Eastern singing with a liturgical language used by other peoples. This unique blend of literary and (Eastern) musical tradition creates the unique cultural role that Bulgarian singers and teachers of singing and music (should) have.

Spiritual-religious: Eastern Orthodox Christianity is the traditional religion (at least for now) in the Republic of Bulgaria. It is the educator-musician who is best able to tune the students' ear to the monody-singing part of the Orthodox tradition, to its musical and yet unique image, especially if he or she feels that there must be a commitment to this tradition.

To what Clara Mechkova has said above, it should only be added that it is also necessary to create a new, innovative methodology of teaching this tradition, supported, of course, by the possibilities offered by modern multimedia technologies and technical means.

The second chapter continues with an overview of music education in Bulgaria (II.1.1.). Such a review is necessary for three reasons: 1.) in relation to the knowledge of the history of our pedagogy with regard to Eastern-church monody; 2.) to clarify the general pedagogical-methodological positions and to explain the crises that have taken place in its study; 3.) to find possibilities to analyze and build one or another methodological model for its teaching.

The following periods of "Bulgarian" music education are successively examined:

- first period - from the first centuries of the Christian era until the year 1878 (II.1.1.1.).
- second period - from 1878 to 1945 (II.1.1.2.)
- third period - from 1945 to 1990 (II.1.1.3.)
- fourth period - 1990 to the present (II.1.1.4.)

Brief presentation of the periods.

Unfortunately, the information about the musical life of this **first period** of the First Bulgarian State and of the Roman centuries before that is very scarce. Many of the claims concerning the development of musical practice and education of this era remain largely in the realm of conjecture. What is certain, however, is that with the adoption of Christianity as the official religion in 864, Bulgaria also adopted the familiar church-music tradition of the Eastern Roman Empire (Byzantium). Due to the lack of polyphonic practice in our lands, populated mainly by Thracians, Romans, Greeks and Slavs, it is certain that in the worship services in the Christian temples the manner of singing was similar to the singing in the Eastern patriarchates and metropolises. The Bulgarians, both as a people and as a country, did not change their attitude to the

manner of singing in the temples, which, is also evident from centuries of orally transmitted folklore - monodic and natural. Soon the newly-built temples also began to sing in the natural and historically eastern way for the region, using a liturgical language (after the Preslav Council in 893) that remains without significant changes the language of chant of the Bulgarians, modern Macedonians and some Serbs to this day. The system of this chant is known as the "Damascene Octoechos".

The activities of Sts. Cyril and Methodius are also associated with the beginning of the Old Slavonic Eastern Christian music, part of the whole Eastern Christian culture (Kujumdzhieva). It is known that the two brothers received their education in Constantinople and had a brilliant knowledge of Greco-Roman and Christian culture, worship and church music. They are also credited with translating the church books into the "Slovene" language, as well as applying the melodies to the texts with the neumatic notation (Mincheva). It is believed that the Holy Brothers laid the foundations of Slavonic Eastern Orthodox music by translating the basic liturgical Byzantine chants from Greek into Old Bulgarian and by creating originals as text and music samples (Mangova). The most famous of this period is the celebrated singer John Kukuzel, who is cited as the most essential "master" who systematized, developed and embellished the chant repertoire and created the so-called "sweet-voiced" (calthophone) genre and style of singing.

In the period after the fall of the Balkan Peninsula to the Turks, Slavic-language church singing continued to be maintained only in isolated places such as the Zograf, Hilendar (then in Bulgarian possession), Rila and other monasteries. Although from the 17th century we have evidence of chanting in Bulgarian, systematic notation in Bulgarian dates from the 18th century and more precisely from the second half of that century. In manuscripts from the monasteries of Rila, Hilendar, Xenophontius and Dinosiat we find confirmations of this notation.

Educational activity in Bulgaria developed significantly in the 19th century. Having mastered the stylistics of the New Greek liturgical music, in the first half of the 19th century the activists of the Rila School equalized our psaltic practice with the modern singing psaltic mastery. Church music fulfilled a complex task - it became a factor in uniting the people, elevating their spirituality and contributing to the building of the New Bulgarian culture.

Church singing was first introduced as a school subject in the Bulgarian school in Vratsa in 1824 by Krustyo Pishurka. In the 1830s, church chant, studied in the clerical schools and seminaries, became a compulsory subject in secular schools (Vitanova, Gaitandjiev, 1975:30).

The links between the schools and the church were particularly strong. Teachers were

able to sing, i.e. they were often also cantors, and together with the pupils participated in festive church services and celebrations. A „learned" person was considered one who „sang in the church" - read the church books in Slavonic and participated in the services. In some works of the Bulgarian classics there are also many graphic descriptions. For example, of the Koprivshtica teacher Hadzhi Gencho in the story "Bulgarians of old time" by Lyuben Karavelov or in the story "Chichovtzi" by Ivan Vazov.

In the second period (after 1878) of our musical education, the focus of performance and teaching practice was on singing - something quite traditional for Bulgarians and of great importance for our native education. In this sense, the school gradually became the centre of musical growth. It was therefore only natural that in the years 1878-1903 music at school was called 'singing' or 'music singing', which designations in practical terms denoted the conduct and purpose of the music lesson.

Church singing was present in the curriculum of the vassal Bulgarians. The curriculum of 1882, for example, states that in the first two school divisions only the hearing and the voice are exercised, the skills of recognizing different church modes are developed, and singing is practiced. In 1897, the curriculum for girls' grammar schools defined the musical education objectives in the same way - the basis was musical hearing, which was to be developed as well as the singing voice. The curriculum for male grammar schools of 1903 contained similar aims and objectives. It specifies compulsory songs to be studied for each class, which nurture love for the country, for folk song, for Bulgarian song and dance folklore. The very first curriculum of this period (1903) set before music education the task of developing musical abilities. In the 1910 programme another timely task was added to develop in pupils a musical sense and love of folk music (Mincheva).

The authors of curriculum from the beginning of the last century correctly appreciated the importance of the subject of singing for the aesthetic education of pupils. The draft curriculum adopted at the First Congress of the Bulgarian Musical Union (BMS), (1903), required that "*in singing, preference should be given to practice, and theory should go 'simultaneously' with it*". Very correct and accurate statements are made, but unfortunately the same errors are made in the teaching aids published in this period, which are actually seen and reported correctly. In other words, understanding and intent, theory and practice, remain only correctly formulated without practical implementation.

In the first decades of the twentieth century, the goals of learning changed as musical and

technical notational literacy came to the fore. It became, in fact, decisive for the students' practical skills - in short, to be able to sing musical text independently. This naturally causes a problem and shifts the tasks of the subject, since the aim of a comprehensive school is not to prepare professional musicians. On the contrary, its aim is to enable conscious participation in and preservation of musical traditions characteristic of Bulgaria, and to introduce students to examples of world musical culture.

Also a serious weakness is the study in detail of elementary music theory in the comprehensive school. This leads to a distortion of the relationship between theory and practice in the educational process in favour of theory. A large number of textbooks were published in this period, which, however, can be subjected to the same criticism as the teaching aids of the previous period - dry didactics, much and superfluous theoretical knowledge, influence from foreign methods of music education.

At the Third Congress of the BMS, it was decided to publish no more textbooks on music, but only collections of *solfeggio* exercises and songs in order to "*eliminate scholasticism in the study of singing, which threatens to turn it from an art into a science.*" The conclusion is again very precisely formulated, but remains unrealized in the teaching textbooks. And so from the original good intention to sing we gradually go into talking about music.

Here we already see that church monody does not come into this curriculum as a similar task. We can interpret this lack of it as a precedent that will unfortunately continue to be established. We also see a clear pedagogical purposeful separation of folk music from church music. Probably because the former is recognized as secular i.e. civil, while the latter as belonging to the ecclesiastical schools strictly for liturgical needs.

In 1923, Boris Trichkov published his manual "Ladder". Through his method, he strived above all for the active participation of the pupils. The manual shows exercises-melodies with which the teacher pursues a certain solfege task. For example, imitative singing with tone names - as a preparatory stage to conscious singing by notes or to connect with the note picture of melodies that are complex in solfege terms. Each song is divided into stages and this defines the learning, setting specific manageable tasks for the students. Conceptually and strategically, Trichkov aims to achieve students' total literacy and participation in the culture of our folk music, which for him must be paramount to music education. Trichkov defines the modal features of our music as *tonal polycolness*, and what we now call 'a *sense of mode* he calls a *sense of tonality*.

In view of the aims of this thesis, one of the greatest imperfections of the Ladder Method remains that the so-called laddish sense of the pupils is formed unilaterally, on the basis of a methodology completely alien to (even excluding) the modal nature of Bulgarian folk song and church monody. Although Trichkov consciously designed his method as "Bulgarian" and his goal the mastery of Bulgarian folk music, he accepted as a necessity that students begin their musical training on a Western major-minor basis. The problem would not be solved, but on the contrary perpetuated, in other distinguished composers of the era.

In the decades between the two world wars, Bulgarian folk music was a primary topic and task for most of the country's prominent music educators and musicologists.

The foregoing relates directly to the question of natural singing and hearing, and in this connection it is well to stress the opinion of Academician Dobri Hristov, for whom their deficiency in regard to our modal monody traditions lies precisely in pedagogical aids. In short, the pedagogical problem boils down to the teaching in a Western, European singing tone of our native song sources, whereby children are introduced to a foreign song world.

Dobri Hristov's categorical position and methodological efforts, however, once again fail to find a true solution in practical terms. Hristov does not develop his method into a system. Even in later years he himself abandoned his idea and in the textbooks of which he was the author or co-author, he adopted the "classical" *C Major* as the initial formation of musical hearing.

This problem remains valid to this day. In the methodology of music education, the conviction is enshrined that for the development of the so-called sense of tune, it is only necessary for students to discover stable and unstable degrees according to the manifestations of the tune in classical major-minor musical systems.

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At the beginning of the **third period** - until the mid-1960s - no major changes in the field of school music education and methodology were noticeable. Up to the middle of this decade,

disputes continued in this country between the followers of Boris Trichkov and his method and the advocates of a more modern music education, which would be freed from superfluous schemes and patterns. Until 1960-1965, few teachers put into practice the three basic musical activities (listening, perceiving, composing) and especially perceiving and composing music. Where music appreciation was carried out at all, it was haphazard and isolated, unrelated to the other moments of the lesson, and carried out in isolation. There is no system in the selection of musical material for listening to music, no proper methodology for managing this process.

We speak of a modern system of music education and training in Bulgaria after 1973.

The essence of this system can be synthesized as:

- overcoming the notion that in the conditions of general music education it is possible and necessary to set categorical requirements for the formation of skills and habits in students for independent reading of a musical text;
- in the general school pupils acquire elementary musical literacy; musical notation is mainly used as a graphic representation of a melody with a practical-applied auxiliary task;
- musical notation is one of the means for developing musical hearing, for becoming aware of certain regularities in music and for understanding the meaning of the elements of musical speech.

Subsequent changes were made to the music curriculum in 1981. The activity "Listening to music" occupies an important place in them. It is aimed at creating skills for pupils to perceive and understand musical works, to develop their musical hearing, to accumulate musical-auditory ideas, to enrich their musical memory and to develop their creative imagination.

In summary, the changes made in the 1970s and 1980s addressed identified deficiencies in the curriculum concerning students' note-taking, performance and listening skills, as well as a recognition of the essential place of these skills in children's overall development. On the other hand, the changes aim to facilitate the development of analytical skills with regard to expression in music and the individual parts that make up that expression.

After 1993 (**fourth period**), the particular role of the imaginative perception of music in listening in the classroom, which is of course linked to a general artistic attitude towards, so to speak, thinking in associations, is highlighted in methodological terms. The social role of the festive

music calendar in Bulgarian folk music is also highlighted, linking in a projective way to the interdisciplinary approach in music classes that is relevant today and the need to preserve regional cultural traditions. It is natural, understandable and logical that aesthetic education, folk traditions and values build and educate aesthetic taste.

As a summary, it can be said that in the period from 1878 to the present day, there was a shift from singing to music literacy and then to listening to music. Of our two distinctive musical traditions, attention is paid only to folk music as opposed to church monody (after 9.IX.1944 and for ideological reasons).

II.2. Additional problems

It can be said that after 1878 we see a gradually forming deficit concerning the adoption, practice and teaching of Eastern Church singing in our country. The problems (described in detail in Chapter II.2.) can be conventionally divided into six types:

- Organizational and educational
- Historical-political
- Cultural-identification
- Exchange-compileative
- Composition-synthesizing
- Notational-perceptual

Thus, terminologically presented, the six types of problems bring together the difficulties and obstacles faced by those wishing to teach Eastern church singing of the Post-Liberation era and the early twentieth century.

II.3. Clarification and principles of the *natural* singing

Some methodological premises in teaching church monody as a type of *natural* singing were stated at the beginning of this study in the general theoretical description of monody. These are its *a cappella* nature, its oral delivery, its neumatic system of notation which has no fixed pitch.

Natural or genuine singing intonation is the main characteristic of the natural singing and does not coincide with the "tonal" or "equal-tempered" intonation which is the basis of our school music education. Structurally, this singing belongs to the unequal-tempered modal music systems (here, in this dissertation, *modal music* for short). The principle of modal music is that the sound space is organized into sound ranks (ladders, scales) that are not unified as tonality with a tonal center and functionally dependent degrees. In contemporary tonal music, on the contrary, the space is organized with each degree having distinct harmonic functions.

For us and for Bulgarian education, the best-known representative of natural intonation is our folk music, and although Eastern church singing is also modal, natural singing is mainly associated with the former. The study of folk singing is, of course, linked to our cultural identity and is necessary for its preservation, but it also has a very professional aural-intonational and musical-phenomenological aspect: it develops the ear and builds performance capacities that are, simply put, neglected in the tonal musical culture from which the state standard for music education is derived.

II.3.1. Difficulties in teaching natural modal singing in primary school

The teacher enthusiastic about teaching Eastern Church chant faces a number of difficulties objective to himself.

The first concerns his singing skills and preparation for *this* singing. Such he cannot obtain from anywhere, but he needs. At the present time, in none of the educational levels of our general and special secondary schools, as well as of the higher schools of music, there aren't any theoretical, still less practical, classes in Eastern Church singing (to say nothing of Eastern music in general).

The second concerns the example. Given the unfamiliar nature of the music both in practical and, even less, in theoretical-methodological terms, the teacher should seek for himself the assistance of an experienced authentic performer who can set an example for both him and the students. According to him, the teacher has to "tune up", to readjust. Without re-tuning, the teacher will not be able to overcome the influence of his own, purely Bulgarian musical education (*a priori* Western) and will not be able to adequately enter the Eastern sound matter, which must necessarily be thought on the basis of other principles. But to find the *appropriate* performer, in itself, is also a serious challenge.

The third reason relates to making sense of the monody being taught. For the completeness of this conceptualization, it is necessary that the teacher is able to trace its close Persian, Arabic, Turkish, and Greek theories, at least because in the intonation-performance aspect. Our monody tradition is most similar to their practices, many of which are also applicable to Bulgarian church chants. It is necessary to develop one's own hearing for microtonal modal musics, adequate to their intonational specificities. But this means that the teacher has to rethink his whole professional musical and pedagogical education. In the plan of his competencies he finds himself with not a few deficits.

In the fourth place, as a problem, there remains the lack of modern and adequate to the phenomenon teaching aids – such as applications, digital clouds containing educational sound recordings, adapted to the level, time and abilities of primary school students (for example, for III and IV grade). The available tools, such as the *Manual of Modern Byzantine Neumatic Notation* (1964) written by Peter Dinev, are currently inappropriate for a number of reasons. It does not explain the modal character of the voices, does not deal with microintervals, and does not speak, so to speak, of the *ethos* of a given voice. Through this manual there is no way to teach the *eastern* church singing and it cannot serve the newly enthusiastic teacher in teaching and preserving this tradition.

Finally: one of the most serious difficulties is the lack of a complete notation system revealing the modal character and intervallic relationships of the voices. This could be solved by introducing the additions and distinctions of the *Sibelius* and *Maestro* notation programs, which are five staf, but allows the use of signs containing microintervals. The use of *Maestro* is feasible because it can be accessed with Android and is in the 4th grade music textbook. It is also available as an open access (free) software notation program, a licensed copy can be easily taken and used by any computer literate person.

II.4. Conclusions and summaries of the methodological aspects of church monody

In a historical chronology, the second chapter of the dissertation examines the presence in the educational process of the traditional for the Bulgarian lands church monody and the difficulties accompanying its teaching. As a problem of music education, the phenomenon of natural

modal singing is also elucidated - as an important goal to be set for music classes in primary school. This goal is derived both from the modal specificity of the monophonic musical traditions practiced in Bulgaria and from the need to overcome the one-sided music education that our educational system currently offers. By comparing, on the basis of natural modality, the two main singing practices (church and folk), the text proposes the monophonic Eastern-church singing as the basis of modal music education in schools because of its natural-modal completeness and notational systematicity. Its re-introduction (implementation) in our education requires concrete steps and an understanding of the difficulties involved in its introduction (for students and teacher as well as for the management of the learning process).

After considering the theoretical aspects of Eastern church singing as a phenomenon of "natural-modal singing" and the analysis carried out regarding the difficulties of teaching it, the general conclusion is that it is possible to derive the proposed methodological solutions into a system and put them into use in the study of monophonic chant. In the re-introduction of church monody into education we are faced with problems affecting both the pupils and the teacher, and the management of the learning process. Broadly, these can be presented as follows:

- educational - teachers lack proper education;
- intonation-auditory, i.e. the presence of microtonal intervals, unplayable on the piano, since the latter is an equal-tempered instrument, accepted as a reference in music pedagogy ;
- the lack of easily assimilated, adequate notation ;
- lack of a methodology specifically adapted to the teaching of this type of singing in the general school;
- lack of technical aids (applications, cloud databases, and other pedagogical resources) for the modern adequate teaching of the phenomenon.

Finally, it can be said that if we overcome the above-mentioned deficits and create conditions for the implementation of mobile applications (for example, for the learning of troparia chants in elective classes), we would support the development of students' creative abilities and productivity and contribute to the authentic learning of Orthodox Church monody as musical material.

In concrete musicological and methodological terms, the conclusion is that the study of Eastern Orthodox chant (and in parallel with our folk song heritage) would not only avoid the

relentless criticism of our unquestioned musical authorities, but would also help to fully and correctly explain and teach our natural musical culture. Last but not least, it would promote knowledge of Bulgarian musical heritage.

III. THIRD CHAPTER - DIDACTIC METHOD FOR TEACHING THE ORTHODOX CHURCH MONODY IN PRIMARY SCHOOL

III.1 Current legal framework and strategic documents governing the education in Bulgaria

This chapter examines the current strategic documents and the applicable legal framework relevant to pre-primary, primary and secondary education in the Republic of Bulgaria. The task of this review is to synthesize the priorities and to trace the possibilities concerning the reintroduction of the study of Eastern Church Slavonic chant (Orthodox monody) as an extra-curricular activity (ECA) in Bulgarian schools. The assumption of the author of the dissertation research is that it is possible to implement this as part of the Classes of Interest (IC) and/or as the Elective Classes (EC) for students of III-IV grade, and the aim of the review is to confirm this hypothesis.

III.1.1 National Development Programme "Bulgaria 2030"

The National Development Programme BULGARIA 2030 was adopted by the Council of Ministers on 02.12.2020 and is the fundamental strategic framework document defining the main perspectives and policy objectives in all societal spheres. Specifically, regarding education (Priority 1 - Education and Skills), the programme states that one of these fundamental objectives is to guarantee quality education for all students, which includes the implementation of measures to ensure the development of their talents and aptitudes, including in the fields of arts and technology.

III.1.2 Strategic framework for the development of education, training and learning in the Republic of Bulgaria (2021-2030)

The Strategic Framework for the Development of Education, Training and Learning in the Republic of Bulgaria (2021-2030) was adopted by the Council of Ministers on 24.02.2021. It is based on the objectives and principles set out in the current national and European strategic documents, with high quality, inclusive and value-oriented education among its main priorities.

III.1.3 *Pre-school and School Education Act (PSEA)*

The Law on Pre-School and School Education, adopted by the National Assembly, has been in force since 01.08.2016. The concept of the law is based on the view that the intellectual, emotional, social, spiritual, moral and physical development of students should be tailored to their age, needs, abilities and interests. Moreover, modern education will have as its tasks the preservation and strengthening of the Bulgarian national identity and the acquisition of knowledge and skills necessary for successful personal and professional realization, as well as for a full civic life in the modern society.

III.1.4 *Regulation on inclusive education*

The Regulation on Inclusive Education was adopted by Decree of the Council of Ministers No. 232 of 20.10.2017 and has been in force since 27.10.2017 and it regulates the state educational standard for inclusive education. This normative act, among other things, regulates the activities of institutions in relation to the provision of support for the personal development of students.

III.1.5 *Regulation No 4 on the national education standard for the curriculum*

Ordinance No. 4 was adopted by the Minister of Education and Science, and has been in force since 04.12.2015, and regulates the state educational standard for the curriculum.

The structure of the curriculum comprises a total of three separate groups of study hours, as follows - compulsory study hours, elective study hours and optional study hours .

On the basis of the above-mentioned strategic documents and normative acts in force in the Republic of Bulgaria, we can confidently assert that the necessary legal framework is in place to enable the introduction of the teaching of Church Slavonic chants ("Orthodox monody") in Bulgarian schools. This musical tradition of ours can easily be the subject of extracurricular activities (ECA) as part of the classes of interest (IC) and/or as optional classes (ECF) for the pupils of grades III-IV. In this way, children with outstanding talents and abilities can be supported, and the school can provide opportunities for the study of this traditional Slavic-language musical culture, as well as for the students' performance not only in class, but also at municipal, city, regional, etc. events.

III.2 Extracurricular activities (ECA) for Classes of Interest (IC) and for Elective classes (OC) in secondary school (general education)

Extracurricular activities in a given subject are academic work that pupils carry out voluntarily under the guidance of a teacher in extra-curricular classes, in addition to the curriculum. The principle of these activities is voluntary interaction between teacher and pupil. In all its diversity, extra-curricular work must be organically linked to the school curriculum, going beyond it and at the same time complementing it, i.e. there must be a close link between curricular and extra-curricular work. The aim of extracurricular activities is to broaden pupils' horizons, develop their creative thinking, form an active cognitive interest in the subject, and nurture a range of personal qualities. The tasks of extracurricular activities are the in-depth study of a particular general or additional subject, the satisfaction of a variety of individual cognitive interests of students. These activities greatly support the individual approach to students, create favourable conditions for the development of their independence.

In theoretical terms, pedagogical science has brought out a position that school practice has verified, namely that when students' educational motivation for a subject is increased, the result is an improvement in the quality of knowledge. It is for this reason that students' ICD is of high educational value. It encourages the broadening and deepening of knowledge, the development of aptitudes, creativity and can (in some cases) even serve as a means of career guidance. Extracurricular work also provides an opportunity for additional educational work, as it allows the attraction of additional and varied material that reveals the achievements of science, the arts, the preservation of traditions, not least with the help of multimedia technology. Therefore, the school builds and develops the child's positive motivation for learning activity, on the one hand, for the sake of the student's personality itself, and on the other hand, in order to thus increase the effectiveness of the learning process as well as the attractiveness of the school.

The content of extracurricular activities is subject to the requirements to be:

- *scientific* - to establish a definite relationship between the content of a subject and the content of science;

- *accessible* - to be appropriate to the age characteristics of the pupils, to be in line with the school curriculum, to encourage the desire for knowledge, for working with additional literature, for research;
- *relevant* and *practical* - to be relevant to life;
- *entertaining* - presented in an easy and engaging way, with playful elements that do not overwhelm pupils.

When choosing teaching methods and techniques in an elective class, it is necessary to take into account its specific subject and content, the level of preparation of the students, their interest in certain sections of the elective programme, and coordination with other elective classes.

In general, Extracurricular activities target students' unscheduled time and aim for a different interaction than the one required in compulsory subjects. In these activities (rather than subjects) the motivation, knowledge, skills, preferences, mode of delivery and, in general, participation are different.

III.3 The need to create a new didactic model (method) for the teaching and learning of Eastern Orthodox chants by students (grades III-IV) of the general educational school

The previous chapters trace the relationship between the phenomenon of "Eastern Church monody" and the possibilities of its teaching. The need for a new (innovative) didactic model (method) is necessitated by the situation that the teaching of Eastern-church chanting should proceed from the nature and peculiarities of this singing. Thus the next necessity arises - the method must be different from the method of teaching equal-tempered tonal music. Moreover, it must be adapted to the actual abilities of the pupils being taught, and to the qualifications and musical skills of the teaching educators, especially those in the primary stage, who are sometimes without musical training. Each teacher or teaching team, each specific situation of teaching and communication necessarily contributes to the creation of new methods, containing, of course, criteria of objectivity and effectiveness. Usually the minimum criterion is to maintain and raise the level of the best learners as well as the durability of their knowledge. The unavoidable degree, and criterion of subjectivity in music and all other artistic activities cannot influence the best combination of the pedagogical and methodological constructs on which the objective evaluation of the activity rests. A new (innovative) method in this case means bringing together tried and tested and innovative

ideas, approaches and systems of learning, resulting in the processes of learning being brought out through a blended practice specific to each teacher as a higher degree of competence of teaching and improvement.

As a key innovation in method, representing a contributory element of this thesis, is the use of modern multimedia technologies. Their implementation would inevitably ensure an active position of the student in relation to the teacher and the material to be studied and would contribute to the solution of the pedagogical problem outlined in the research. Through them, medieval church chants will enter the contemporary Bulgarian school. Technology will enable students to authentically hear the sound of this tradition and experience its aesthetics without the singer being present in the classroom. By empathizing with and emulating his artistry, they will learn from him.

The use of a wide range of pedagogical technologies enables the teacher to make productive use of his or her personal and classroom time. In the first place, they will help him get used to handling them, their use will become routine. Secondly, to impart knowledge and guide a learning process for which there is no specialized qualification. Thirdly - to achieve high learning outcomes for students without compromising his authority.

Thanks to the proposed new method, learners will have an effective learning experience, which is however collaborative, i.e. together with their classmates, and they will not have to be alone. This, in turn, makes it extremely easy for children to systematize and summarize the material they are learning, to discuss and analyze it (textually, for example), gaining additional and specific communication experience. Alongside the acquisition of knowledge, pupils acquire skills that they will be able to put into practice. All of this will increase their understanding and awareness of Eastern Orthodox culture (of all students, regardless of their ethnicity and religious affiliation), as well as their affirmation in it of accepting themselves as Orthodox Christians. The advantage of the new method is that it contributes to the development of children's natural (microtonal) hearing and natural sound production.

III.4 General description of the proposed didactic method for teaching Orthodox Church monody as an extracurricular activity

The main challenge for the music teacher who teaches Eastern Orthodox Church chant is determined by his/her attitude and desire to authentically present this vocal tradition to the students, the methods available for its teaching and his/her own musical education and competence in the

various monodies. The challenge is exacerbated when the target group is students in grades III-IV of the general education school, when the foundations of the relationship between conscious listening and auditory experience are being established.

Therefore, a key feature of the proposed method is the use of state-of-the-art multimedia technology to support the teacher and students. This could include any computer system that would allow the masterfully trained church singer - psalter and tradition bearer to "enter" the Bulgarian school. In the first place, this means creating and digitizing a specially selected database and systematizing it on electronic media (with the possibility of printing the sheet music on paper). The addition of educational resources, interactive learning resources such as software applications or a bank of sound recordings (analogue samples), facilitating communication between students and teachers on the material taught. This would undoubtedly produce a positive didactic result and allow the teacher's presentation of the material to be both flexible and entertaining, and consequently interesting for the children. The sound illustration and practice of this kind of singing tradition would, last but not least, also include activities directly and indirectly aimed at building social-communicative competences in the pupils.

The analysis conducted so far (in historical, theoretical and methodological terms) of the contemporary music-pedagogical situation shows that the most significant pedagogical obstacle (and hence problem) for the proper implementation of extracurricular activity in church monody is the appropriate methods by which it should be taught. Such, unfortunately, are not currently available. On the other hand, no less significant is the problem of the teacher's implementation of strategies for simply "delivering" content or teaching material. This would severely restrict both the time and effort required to conduct practical music activities and would inevitably lead to a decline in student activity. Such an approach and level of professional work on the part of the teacher, would have as the leading characteristic of the activities a passivity that runs counter to the purpose and meaning of conducting any artistic Extracurricular activities.

For the purposes of the proposed method in practical terms, it is necessary in the first place to select exemplary works that reflect the characteristic of the church monody under consideration. This means identifying material that illustrates the characteristics of the various church voices. Then an authentic bearer of the tradition (a church singer - psalters) must be found and the selected works recorded. In view of the intended *chorarium* and the age of the pupils (grades III-IV) in a general education school, the most appropriate in this case are the festal *apolytikia* -

short chants sung according to a melodic pattern or themselves such a pattern and most concisely introduce us to the content of the feast day. They conclude the evening service, from they take their name (from apolysis - dismissal troparia). They are easily learned. They usually have narrow tonal range, unfold mostly gradually, and are almost exclusively syllabotonic in structure, in which the singing is not in *cantabile* manner and there is one sound to each syllable, that is, the musical agogic follows the textual. This is not difficult for the children, contains a play element and is very easy to accept. The musical moment is not overwhelming and the process is like a melodic game of word counters. Pedagogical interaction is provided through the common, entirely practical task. The musical-pedagogical interaction is, so to speak, in full due to the following methodological conditions, which the proposed method strictly observes:

- everyone sings the same musical line, which both psychologically and performatively eliminates individual concerns and greatly accelerates learning;
- oral transmission is the starting pedagogical position, as opposed to 'score-music' pedagogy. This gives too much freedom in attitude and process;
- the mutual teaching method is fully applicable (and "works") - something in itself unheard of in terms of classical music education;
- the melody develops "formulaically" in the manner of short folk songs (cf. "Sednalo e Djore Dos", "Petruno pile shareno", etc.);
- due to the nature of the monody and the proposed method, no in-depth notational competence is necessary for either the teacher or the students.

III.4.1 *Making of the recordings*

In order to be able to make the sound recordings - a key part of the didactic method of the dissertation - the following factors must be taken into account:

First of all, as we pointed out above, we have to find authentic performers, singer-psalters, bearers of the tradition, who in addition agree to participate in the recordings. Consent is questionable, because such deliberate recordings of "repertoire" can rarely take place in the natural environment. To plan and regularly record church services or individual chants from them, from which the chants we need can be selected and processed in a professional studio, is difficult (at least because of obtaining permission), requiring a lot of time, logistics, equipment and financial

resources. Let's not forget, too, that a cantor would be unlikely to sing in a comfortable voice register for students just because we need it.

On the other hand, recording a cantor in a recording studio is not a solution either, because it places him in an artificial environment, a "studio" setting and mode of operation. To sing under such conditions cannot be demanded of the singer. He can refuse only because the time of the *troparion* in question has not come - which is the existential position folklorists have faced when folk singers have refused to sing, for example, harvest songs in autumn. A person with such an attitude to the songs he sings is deeply alien to the abstract position of objective observation and cultural and pedagogical goals. In other words, the bearer of the songs will refuse because he will not be coherence of tradition. The arguments of the researcher/scholar and educator are external to his life and do not really work as arguments. If he agrees, it will be as a consequence of separation from his original belonging to the wholeness in which the songs are authentic and he himself their „voice" and carrier. But for that the recording person has to convince him. It goes without saying that this is not at all certain and clear - to change a person's life position (just because I need it in my work). Even when consent is in place, recording practice shows that many experienced church singers, some of them even teachers, are nervous about standing in front of a microphone. As a result, the initial recording that emerges is quite 'raw' and 'unsuitable' and does not match either the capabilities of the performers or the goals set, especially if those goals (as in our case) are didactic. The process of settling and relaxing the singers is extremely time-consuming, involves the intervention of an outside person (conductor, sound engineer) and is often incompatible with the expected results of creating authentic sound-recordings-etalons of the selected *troparions*. On the other hand, the eventual use of live recordings already made cannot serve classroom didactic purposes, which place prior demands on recording speed, pitch, clarity, arrangement of material, etc. There must be at least two recorded church singers for any comparison to be possible. Their singing should correspond as far as possible to what we have outlined so far, both in theoretical and methodological and aesthetic terms.

The environment is the second factor. In order to achieve a result as close to live practice as possible, the cantor should be recorded as close as possible to his natural environment. Since the temple/church is the original "habitat" of this singing, that is where the recordings should be. Exceptionally and with reservations, the venue may be a hall or auditorium if the singer has already accepted to teach.

In technical terms, there are some good news: for recordings "in the field" no longer too expensive professional equipment is needed. Portable recorders such as Zoom (e.g., the H 4n Pro or Zoom H6) are a sufficient solution and give completely satisfactory results for the intended purposes.

III.4.1. *Notation of chants*

Since the monody tradition under consideration is considerably and acoustically distant for both parties in the pedagogical interaction (teacher-students), it is imperative to notate the *troparion* chants in western five staff notation with microchromatic signs. The notation programs *Sibelius* or *Maestro* can be used as a starting point, and later the experience of neighbouring Turkey with their microtonal five staff notation system. It was developed theoretically and methodologically as early as the 19th century, is available as software (Mus2 3.x) and is fully applied today in both pedagogical and theoretical work. The microtonal notations will serve as a reference for the educator and as an additional aid in teaching. Of course, at a later stage and with the available financial and content resources, a Bulgarian notation system could also be developed, taking into account all practical realities, starting from the newly established practice.

The key point here is that the new 'score' we have created will, for the first time, actually reflect an orally preserved tradition (Slavonic in our case), carried by a practising Eastern Orthodox cantor (psaltes). That is to say, the score will be a notated transcription of the "sung by the singer", and not of a already printed musical text, Bulgarian or Greek, translated from an neo-Byzantine neumatic to a western five staff notation. In this way the chant and its graphic expression will correspond to the maximum extent with the audio recordings, they will be homogeneous. This will also provide a very serious opportunity for control by the teacher, and will undoubtedly facilitate the learning process by the students.

I.1.3 Systematizing didactic resources

The didactic resources created - sound recordings, scores, texts - can be systematized as a database and uploaded to the cloud and/or attached (YouTube) to another digital portable medium (flash drive, hard disk). In this way, they can be easily distributed and used via the Internet, even without a direct meeting between the teacher and the students. Having them available on-line will be a huge advantage. The playing of the recordings and the projection of the texts during classes

can in certain cases be delegated to a student (when the teacher is unable to attend and conduct the lesson) and in this way the rhythm of the learning process will be not not interrupted.

III.4.3 *Exercising natural sound production*

Since the proposed method relates to a vocal tradition which, in addition to working with microtonal intervals, is also representative of natural sound production, it is useful for the teacher to have at hand a reference text-comparing it with classical knowledge about the production of the singing voice-that knowledge on which the education of the learners' voice usually rests. We offer such a text in *Appendix 1*.

The preparation of the singing voice for children in primary education is supported by the practice of all non-professional singers. We know that we can teach an actor to sing microtonal folk songs, therefore we can also teach a child in grades III-IV. Because in this case "this" actor is musically uneducated, sings with natural intervals and his method is imitative. An example of such learning are our folk songs, which are performed by actors at National Academy of Theater and Film Arts, under the direction of Vesselka Stambolieva. They do not think through/from the notes.

Outside of the scientifically and methodically established practices of warming up the voice, the singing practice of church monody gives us the example of warming up with an, let's call it, immediate warming up. The voice warms up while the chant itself is being sung. Similar to liturgical singing that begins "without a warm-up," children can also begin without a warm-up, especially given that we can use their immediacy. Almost all monody singing in the temple begins with short and unbrief songs, and so little by little the voice warms up. The same can be repeated in the classroom. It is the educator who will choose the appropriate didactic model and teaching method to introduce children to this singing practice.

III.5 **General description of the specific didactic model**

Age of the students:

III-IV grade of the general school (8-10) years

Lesson duration: 40 min.

Subject: Study of a festive *troparion*

Lesson Objectives:

- Educational - Students acquire knowledge about the content of the holiday, the pronunciation of the text and the technique of speech. *Natural* (non-classical) sound

production is taught. Children are supported to become aurally aware of the melodic movement with the aid of a phonogram.

- Instilling - Pupils acquire a taste for this traditional art of singing. They are introduced to representative examples and works of this singing art. A sense of cultural identity and belonging is formed.
- Socio-cultural - Acquisition of ideas about the Bulgarian part in the European Christian continuum.
- Developmental - To develop the intonation and timbre sense and analytical skills towards own music performance.
- Practical - Achieve a real performance outcome and apply knowledge in sync with the Christian holiday calendar in Bulgaria.

Expected results:

Accessible and engaging lessons introduce students to Eastern Orthodox monody singing practice. The short hymnographic works enrich knowledge of the Orthodox religion and the celebration of relevant feasts and encourage fourth graders to reflect on the messages of the faith and to follow Christian virtues in their lives. And more specifically:

- inculcating students in Eastern Orthodox song;
- development of natural modal hearing and intonation;
- strengthening and enriching natural vocalising skills;
- learning correct diction in reading and singing in Church Slavonic;
- Aural learning of intervals and supports in the *first church mode* and *fourth church mode*.

Types of lessons:

As a distinction in pedagogical practice, the following types of lessons are known:

- lesson for acquiring new knowledge;
- lesson for summarising knowledge;
- lesson for rehearsal.

In terms of content and structure, the lesson that is related to the introduction and mastering of the vocal monody under consideration cannot be exhausted by the mentioned types. The difference comes from the aims and objectives of the lesson, the individual and general vocal and

psycho-physiological characteristics of the learners, the age and level of vocal training. Therefore, the lessons are dynamic and change in type and composition according to the specific condition of the songs (chants) performed.

In the course of each lesson it is obligatory to observe the musical-pedagogical principles of vocal training, which are conditioned and interrelated:

- Taking into account the age characteristics and the application of an individual approach;
- Unity of vocal-technical and artistic development of the learners;
- Accessibility of the studied matter;
- Activity and awareness;
- Degree of imitation (in technical and artistic terms);
- Systematicity, consistency and continuity of the educational process.

Teaching methods and techniques applied:

Traditional and interactive methods.

- Didactic – of accessibility, consciousness, activity, consistency and continuity of the educational process;
- Vocal – perceptual and auditory-imitative (experiential, intuitive, sensual), analytical;
- Interpretive – finding a logical connection between the style of singing (natural), the means of expression in the song and the singer's vocal technique, mastering different types of performance techniques;
- Demonstrative – involving listening (to a sound recording) and watching (via a screen), the chant (score) and its adjacent text, analysis, recitation, musical performance in groups, individually and together.

Techniques applied:

- Phonetic;
- Corrective (correction of phonetic deficiencies);
- Refining – mastering certain types of ornamentation characteristic of church singing.

III. 6. The lesson for the study of church monody –structure and content

Understandings of the lesson have varied and complemented. In the most general sense, the lesson is related to some kind of vocal-singing practice and can be defined as the smallest structural unit containing specific didactic objectives. They are determined by their place in the overall system of vocal training of singers, in our case singing children. One of the goals in the preparation of each lesson is a subjective prediction of the results of the pedagogical process. This goal also determines the tasks that relate to the methods and activities for influencing the students – listening to a sound recording, perception, understanding, imitative performance, mastering aural, linguistic, breathing and singing skills. The aim is always in line with the vocal pedagogical principles of teaching the given musical tradition and with an assessment of the students' achievements so far.

IV. CHAPTER FOUR - EXPERIMENTAL STUDY AND ANALYSIS OF RESULTS

The final stage of the development of this research is an *Experimental Study*, the significance of which is central to the thesis. It belongs more to qualitative research, which today is increasingly being established in the typology of educational studies in view of the importance of the so-called qualitative experiment. This is related to the deepening interest in the qualitative aspect of the phenomena and processes, objects and persons under study.

The experimental research design includes:

I. Conducting of:

- a) preliminary,
- b) formative, and
- c) control experiments

II. Addressing an expert panel that answers 17 questions in a questionnaire-interview designed by the author. The questionnaire is based on a qualitative selection of the most relevant data for the experiment.

III. Summarizing and analyzing the results from the expert panel respondents.

The preliminary experiment aims to analyze to what extent short samples of eastern church monody (in this case, festive troparion) are suitable for learning by children in grades III-IV and are not mentally taxing. Another goal is to find out which of the pedagogical techniques of the

developed innovative teaching model "are working" for these children and to measure and predict for the future the time needed to master the individual chants.

The formative experiment basically has two objectives:

- 1) to form a dissertation argument regarding the hypothesis;
- 2) to form musical skills among the participants.

It is carried out using a pre-established database (sound recordings) and multimedia technologies. It involves an experimental group of students.

The control experiment aims to compare and contrast the results of the formative experiment with the results obtained by the control group of students who were taught through the established music education in our country. A control group of students participated in the experiment, and the teaching was done primarily using the musical instrument (electric) piano.

The expert panel consists of specialist musicians and teachers, whom the author turns to, to check whether the formative experiment is successful. *Depending on the opinions of the members of the panel, the author has the opportunity to further develop, improve or adjust his method, and even conduct a new experiment if necessary.* The questionnaire-interview is only with respect to the formative and control experiment. The experts listen to the recordings made by the two groups of students, which are arranged in two folders, A and B. They listen to the folders in turn without knowing which method the students in folder A or B are taught: the innovative or the validated (in practice at the time). With regard to the inquiry, the summative questions about the cultural belonging and pedagogical suitability of the monody under consideration can be highlighted in advance. By taking a stance on these, the experts implicitly support, reject or leave for elaboration the hypothesis that this monody is suitable for teaching pupils of grades III-IV (in Interest Classes and/or Optional Classes) through the innovative method.

The results of the survey-interview are presented in seventeen sections, answering its seventeen questions.

The analysis of the results is presented in percentages.

The summary of the survey-interview results is presented at the end of Chapter Four.

IV. 1. Preliminary experiment

For the purpose of the present study, a preliminary experiment was conducted during the period October - December 2021 within 12 school hours with students from *Sveti Sedmochislenici*

7th School of Sofia. The subject of the experiment was the teaching of Eastern Church chants, and in particular the festive *troparion* for the Transfiguration, Nativity, St. Ivan of Rila, Annunciation and Easter. The results of the experiment were documented by video recording and subjected to careful observation and in-depth analysis. They discovered the possibility of continuing the experimental activity if the necessary conditions were provided.

The purpose of this initial verification was to study in detail the methodological approaches and the exact algorithm of activities in these initial lessons. In this way, all the actions of the educator (the primary teacher) and all the reactions of the pupils were subjected to repeated careful observations, highlighting those moments that produce a secure result as well as those that are subject to revision and improvement. The author's observations of the preliminary experiment confirmed that attempting to teach to the established national standard in our music classes would not produce the results sought, as theorized in Chapter One of this study. The established standard of didactic practice leads to constant methodological errors and renders the teaching of Eastern Church monody inadequate to the phenomenon that is its goal. The conclusion was confirmed that the initial training of students with samples of Eastern Church singing needs the creation of a new, theoretically grounded method, which can be subsequently tested.

The new method highlighted the only currently possible approach to appropriately engage students in this sonic phenomenon, namely auditory-imitation education. This pedagogical approach emerged as principled and psychological. The need to incorporate modern multimedia technologies into teaching was brought out in the method. The gradual structuring of lessons and repertoire was taken into account to build and develop the students' musical sense and modal taste in line with tradition. All these efforts were systematized by developing a new didactic model (method) presented in Chapter Three. The combination of the new method with the deductive approach in the experimental conditions was in order to verify its effectiveness as well as the feasibility of its application and introduction in the III-IV grade of the primary school.

IV.2 Formative experiment

The essence of the formative experiment is to report and analyze the results of the applied training of a group of students in the primary stage of learning Orthodox Church monody using the author's proposed innovative teaching method and the preliminary made sound recordings. At the same time, the possibility of modern multimedia technologies to contribute to the authentic teaching

and mastering by students of the Church monody practiced in Bulgarian lands is analyzed. It also takes into account the needs for corrections, modifications and additions to the proposed new method. The method includes a portable *Bluetooth* speaker for mobile devices, multimedia and mobile applications. The teacher participates in the process by using a score created by the author in five-line notation with microchromatic signs. The scores were literal transcriptions of the chant recordings made for the purpose, which were uploaded to a specially created *Google Classroom* where students could access at any time and from any device. This approach greatly facilitated their learning. Students were selected by teachers according to their interest predominantly, but not exclusively, according to their vocal ability. The refusal to have only gifted children to participate is intentional, regarding the eventual teaching of monody as a discipline as an Extracurricular activity involving children of varying abilities. The experimental group of the formative experiment consisted of 11 students of classes IV A and G (10 girls and 1 boy) of 51. Sofia Secondary School "Elizaveta Bagriana". The students were supervised by a senior teacher Dr. Raya Kovacheva. The duration of the experiment (including the recording) was two and a half months.

The formative experiment (indirectly) confirms the possibilities of teaching the monody in Bulgarian schools. More concretely, it shows how, through a new method and its concrete application, it can find a place in the teaching of music to pupils in grades III-IV.

The results of the experiment are compared with the results obtained from the experiment with the second, *control group* of students.

IV.3 Control experiment

The essence of the experiment is to take into account the results of the conducted training of pupils of the same age by means of the method of teaching music established in our country. The teacher participates in the process by using known or made-for-purpose scores with five-line notation according to Peter Dinev's method, i.e. without microchromatic signs. Furthermore, these scores are not transcriptions of completed sound recordings. The students were selected on the same principle as the students from the formative experiment. The control group consisted of 7 pupils from class III A (3 girls and 4 boys) of the 7th Sofia Secondary School "St. Sedmochislenitsi". The students were supervised by senior primary teacher Lyuba Blagoeva. The analysis of the results allows to verify the quality and correctness of the working hypothesis as well as the effectiveness of the proposed new

method. Again, the training aims to get as close as possible to the real conditions of conducting Extracurricular Activities (EA) in Elective Classes (EC).

IV.4 Expert panel

The expert panel takes into account the results of both experiments. In particular, to the qualitative analysis carried out (quantitative is difficult to apply in this situation), which aims to find out whether the sound-imitation mode of learning through the innovative method produces the expected results. Thus, the expert panel decides to what extent:

- the microtonal characteristics of the voice concerned (sound order, pitch) are taken into account;
- the Eastern monodic phonation is reproduced with the permitted approximate accuracy;
- the decorative embellishments and ornaments characteristic of the Eastern church monody are matched;
- the correct approach to the tones characteristic of Eastern church singing is used;
- the tempo and pulsation of the chants are authentic and bear the 'spirit' of Eastern monody;
- the use of multimedia technology maintains a sustained interest in the learning process.

IV.5 Analysis of the results of the interview survey

In summarizing the results of the experimental study conducted several points should be kept in mind.

First, the main achievements in the field of non-professional musical art (which undoubtedly includes the study of church monody) are not metrical (quantitative), but qualitative, artistic in nature. Therefore, the analysis to be made, and which is the main focus of the interview questions, is a qualitative analysis.

Second, the training related to the acquisition of a particular singing tradition (or musical instrument) has traditionally been constructed on an individual basis: initially working individually or with a limited number of students and then with the whole group. Of course, this is not entirely

feasible when conducting Extracurricular Activities in a secondary education school. The same applies to the experiments conducted (formative and control) with both groups of students.

Thirdly, when forming the specific group of Extracurricular Activities for the purpose of learning church chants, it is good for the teacher to find an individual approach so as to group the students by qualities, taking into account the different physiological and psychological prerequisites, as well as the musical giftedness of each of the trainees. Unfortunately, with a given time of a few lessons, even ten as in the case of the experiment conducted, this is practically not feasible.

Another feature is the vocal differences between boys and girls. Often boys at this age have stronger piercing and rich timbre (although childly) voices and dominate the choral (ensemble) singing. On the other hand, however, they are more likely to intonate incorrectly, as they have much more difficulty managing their voice and its relationship to hearing.

With girls it is the opposite - most sing quite cleanly, catching the intervals, but the voice is often quiet and timid (in a childish way), especially in the high voices. This hinders the characteristic sound of church monody, even though it is attributed to children.

In evaluating the experiment conducted, not only the points made here are taken into account, but also the propositions detailed in **Appendix 1** (General propositions on singing and voice function in teaching for children.)

In presenting the results of the interview survey, the following *Rating Response Scale* was used:

Answer (a) indicated is assumed to be entirely reasonably positive (100%)

answer (b) is considered to be reasonably positive (75%)

answer c) - considered to have no clear position (50%)

answer (d) is considered to be unconvincingly negative (25%)

answer (e) for strongly negative (0%)

The summation of the responses in percentages indicates how positive or negative the assessment is.

The results of the **first part** of the questionnaire-interview (General cultural and music-pedagogical framework of the questionnaire) are as follows:

At the end of the *interview questionnaire* there is a separate space for **comments and suggestions** (optional) that respondents can express.

IV. 6. Summary of the results of the experimental study

The two experiments conducted (formative and control) with the two groups of students from the metropolitan schools, as well as the summarization of the responses of the expert panel through the completion of the questionnaire-interview indirectly confirm that:

- (a) the proposed innovative method is feasible and effective
- b) the working hypothesis is correct
- c) the didactic problems outlined in the previous chapters of the dissertation are adequately addressed
- d) the thesis defended in the dissertation about the Eastern character of Orthodox monody in our lands can be "heard" in a school environment

On a specifically methodological level, the summary points to the need to create more conditions for individual work with students, either independently or in small groups. Individual exercises to familiarize children with church monody would help them to overcome their anxieties, increase their motivation to perform the chants individually, and as a result, develop performance skills that authentically reflect this modal culture. It would be good if their aural familiarity with this tradition, its characteristic phonation and intervallic sound, preceded their practical engagement with it.

CONCLUSION

The thesis "Theoretical and Methodological Aspects of Church Monody" has clarified the origins of the Eastern Orthodox monody practiced in the Bulgarian lands, its essential place for the musical education of students, as well as its fundamental role in the preservation of our own intangible cultural heritage. In chapter one, the two most familiar and traditional vocal practices - of folk songs and of church chants - were compared with related Eastern cultures with which they were inevitably in contact. The aim of the comparison was to see, on a theoretical level, what was common and distinctive between them. Also traced and identified were (a) the common Eastern origins and characteristics of these monodic traditions, (b) the basic theoretical principles of eighth-voice singing, and (c) the quantitative, qualitative, and spiritual differences of this type of singing, regardless of its ethnic and linguistic affiliation to Western European and polyphonic church (Eastern Orthodox) choral practice. The notion of "natural singing" was clarified and a historical

analysis of the difficulties related to the teaching and learning of church monody in Bulgaria was made, and the reasons for this were given. The development of the innovative project for the re-introduction in Bulgarian schools of the Church Slavonic chants practiced in our country also encountered a number of problems. They turned out to be of different nature and at different levels. Chapter Two outlines and systematizes the most significant of them. In the most summarized form, the problems boil down to (a) the way monody music is present in the paradigm of today's Bulgarian education, (c) the lack of a continuous oral tradition necessary for teaching the experience related to chant, (d) the didactic systems for teaching monody in the past, and (e) the lack of a developed music-pedagogical system for the general school that, in teaching this type of singing, takes into account the Eastern in the phenomenon of church monody.

After the analysis of the problems traced in Chapter Two, the necessary normative documents regulating the development of Bulgarian music education were reviewed in Chapter Three. The conclusion of the two chapters is that, on the one hand, it is perfectly permissible and possible for Church Slavonic chants to be taught in the general school, and, on the other hand, that a new (innovative) method of teaching the monody under consideration is needed. The method presented by the author is his answer to the stated necessity and at the same time the hypothesis of the dissertation. It consists in the fact that the proposed innovative method, theoretically prepared in the first part of the development, will achieve positive results in its application. This hypothesis is tested by conducting the experimental study (based, of course, on the new method), whose results, analyses, as well as the support and recommendations of the expert panel set up specifically for this purpose, are described in Chapter Four. Their conclusion is that the experiment was entirely successful.

Presented more descriptively, the thesis reveals several pedagogical propositions. The first is that the use of the hitherto accepted and traditional system of instruction in Bulgaria for the teaching of music in the comprehensive school is theoretically flawed and pedagogically inadequate for the teaching of Eastern Church monody, namely as Eastern. The dissertation derives the solution to this problem from the need to find a new method for teaching the Eastern in character monody practices in Bulgarian lands. This method involves the introduction of a new theoretical and pedagogical conceptualization and practice for our schools, long thematized in the literature, which examines and compares major-minor (equal-tempered) music teaching with modal microtonal

music practice. A significant share in this method is attributed to modern music multimedia technologies, audio-visual technical tools and mobile applications.

Their use is revealed as necessary and appropriate precisely in view of the authentic teaching, learning and preservation of this intangible culture, which is also inherent in the Bulgarians. At the same time, the introduction of innovative didactic models and multimedia and computer technologies in music education, the creation of a database, undoubtedly facilitates access to the mastering of this musical tradition, new for modern students. Their activity, pleasure and joy in learning it was confirmed in the implementation of the formative experiment with students of III and IV classes of the general school.

Overall, the dissertation demonstrates the possibility of re-introducing Orthodox Church monody into the educational of general school students preparation, as an Extra-Curricular activity (ECA), interest classes and/or elective classes (ECF) through the proposed innovative teaching method.

Finally, it would be good to mention the implicit conclusion of the thesis. This is the emergent need for the creation of a specialized textbook for the study of church monody in schools. Together with accompanying methodological support literature for teachers who might be interested, this is a thoughtful project which the author takes as a further outcome of the past years of dissertation work. The compilation of such a manual would make it possible to permanently introduce church monody into the curriculum as part of our culture and traditions.

CONTRIBUTION OF THE DISSERTATION

The presented dissertation work, "Theoretical and methodological aspects of church monody" has the following points of contribution:

Theoretically:

- The origin of Orthodox church monody is systematically traced in the Bulgarian-language scientific literature in relation to the vocal musical traditions of the Persians, Arabs, Turks and Greeks. Their kinship and common, *eastern* origin is confirmed.
- The notion of "natural singing" is expendedly clarified in the context of the teaching and learning of church monody in the Bulgarian schools.

In scientific and practical terms:

- An entirely new (innovative) method for teaching Orthodox Church monody in Bulgaria is presented.
- Teaching practice is enriched with a new database – sound recordings of active church cantors, bearers of the orthodox tradition, recorded in their natural environment.

In Secondary Education:

- The successful formative experiment contributes to the expansion of good pedagogical practices, especially in relation to the preservation of the regional intangible cultures as a strategic educational goal.
- The synthesized empirical pedagogical experience obtained through the experiment is a contribution to a future, relevant, contemporary and modern methodology of teaching Orthodox Church monody.

PUBLICATIONS ON THE DISSERTATION TOPIC

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2. Mihaylov, Iliia. *The natural singing in the general education and monophonic orthodox chants*. – In. Collected Articles "Musico-pedagogical interaction". ISBN 978- 619-7566-08-6. NMA „Pancho Vladigerov", Sofia, Reviewed, 2021.
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4. Mihaylov, Iliia. *"The Eastern in the Monody Singing on the Bulgarian Lands"*– In. Musical Horizons (3). ISSN 1310-0076. Edition of Bulgarian Musician and Dancers, Sofia, Reviewed, 2021.