



EMOTIONAL INTELLIGENCE – THE (NEW) CHALLENGE TO THE MUSIC EDUCATOR

Abstract: Emotional intelligence has caused a widespread response in the field of pedagogy in recent years. The relevance and significance of this phenomenon has also "challenged" the kindergarten music educator actively seeking new methods of working in their practice. Music has a rich set of expressive means that the composer skillfully combines to embody in their work a musical and artistic image through which they communicate messages, evoke thoughts, feelings and emotions in the listener. This article presents a developed and tested technological model of work aimed at stimulating the emotional intelligence of 6-7-year-old children through the possibilities of musical art. It includes specific tasks and a list of various pieces of music for children.

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In recent years, the problem of the development of emotional intelligence (in preschool and primary school children) has become extremely popular. In the theories of J. Mayer & Salovey (1990¹), D. Golman (Golman, 2000, 2010), H. Gardner (2004), R. Bar-On (Bar-On, 2005²), Petrides and Furnam (Petrides, Furnham, 2001³), S. Vermulín (2008), L. Shapiro (1999), M. Gituni (2000) the phenomenon of emotional intelligence is viewed from different perspectives. Some researchers adopt the idea that emotional intelligence is a set of (mental, psychical) abilities that can be developed (Mayer & Salovey, 2000⁴). Other authors assume that emotional intelligence is a set of psychological and personal qualities (Bar-on, Golman, Vermyulin, Kardasheva (Kardasheva, 2012), Petrides and Furnam). The authors of each of these theories examine and explore the various cognitive, emotional and / or personality skills and qualities that an emotionally intelligent person must possess.

Particularly relevant and significant are the studies of Bulgarian scientists and their experiences in developing models, forms and technologies of work for stimulating the emotional intelligence of children of preschool and primary school age (Abrashcheva, M., & Gabrova, L. 2013, Marcheva, P 2017, Georgieva, R. 2012, Koleva, 2014).

In seeking and exploring different perspectives on the nature and structure of emotional intelligence, without claiming the, three skills were highlighted that could be developed through music activity in 6-7 year old children: 1. recognizing and expressing emotions in oneself and in others; 2. empathy; 3. smooth interaction with others. The hierarchical structuring of these three components is based on the combination of the theoretical models of P. Salovey, J. Meyer (Mayer & Salovey, 1997⁵) and D. Golman (Golman, 2000), and the detailed theoretical analysis of the activity of perceiving music by children gives reason to claim that these three skills can be positively influenced by this musical activity. Of course, each of the three components can be purposefully developed in all educational areas and activities in kindergartens, but the main purpose here is to seek out and

systematize only the opportunities for stimulating emotional intelligence in children that can be created in the context of musical activities.

A model for developing the emotional intelligence of preschool children through music.

The structure of the model for the development of emotional intelligence of preschool children through the possibilities of music perception development activities follows the hierarchical arrangement of components in the structure of emotional intelligence of 6-7-year old children. At the same time, the basic psychological characteristics of children of this age and the established pedagogical forms of work appropriate for preparatory groups have been taken into account. The tasks in the model are designed for performance in both traditional and non-standard forms of work and are aimed at developing the musical abilities of the children - the main goal of music education, and the components of emotional intelligence. The model is based on the musical tasks that create the conditions for the realization of the tasks that are at the next level in the development of emotional intelligence. Thus, at each level, tasks are accomplished, the realization of which is made possible by the previous level and at the same time, preparing the realization of the tasks from the next one. Although the focus of the tasks is mainly placed on the music perception development activities, the other forms of activity –performative and creative - have not been left out or neglected. The active combination of the three musical activities (receptive, performing and creative) and the creation and implementation of integrative relationships with other educational areas (literature, fine arts, etc.) contributes to a more comprehensive impact on the overall personal development of the child’s: exploration and acknowledgement of one's own emotional space through the benefits of contact with music; involvement in musical culture; forming and affirming the readiness for free and conscious expression of one's emotional response and aesthetic appreciation; accepting and understanding the emotions and feelings of others (manifestation of empathy); ability to establish lasting positive interactions with the environment; cultivation of a mechanism for detecting the causes that lead to one or another emotional state (self-observation); building and validating value orientations (the basis of the value system).

Enriching interaction:

Tasks aimed at stimulating emotional intelligence are carried out in the context of the overall musical activity without disturbing its natural logical sequence. In structuring and implementing the program, attention has been focused on enriching it with specific ideas and tasks aimed to stimulate emotional intelligence in each of the four educational cores, with particular emphasis on the core of "perception".

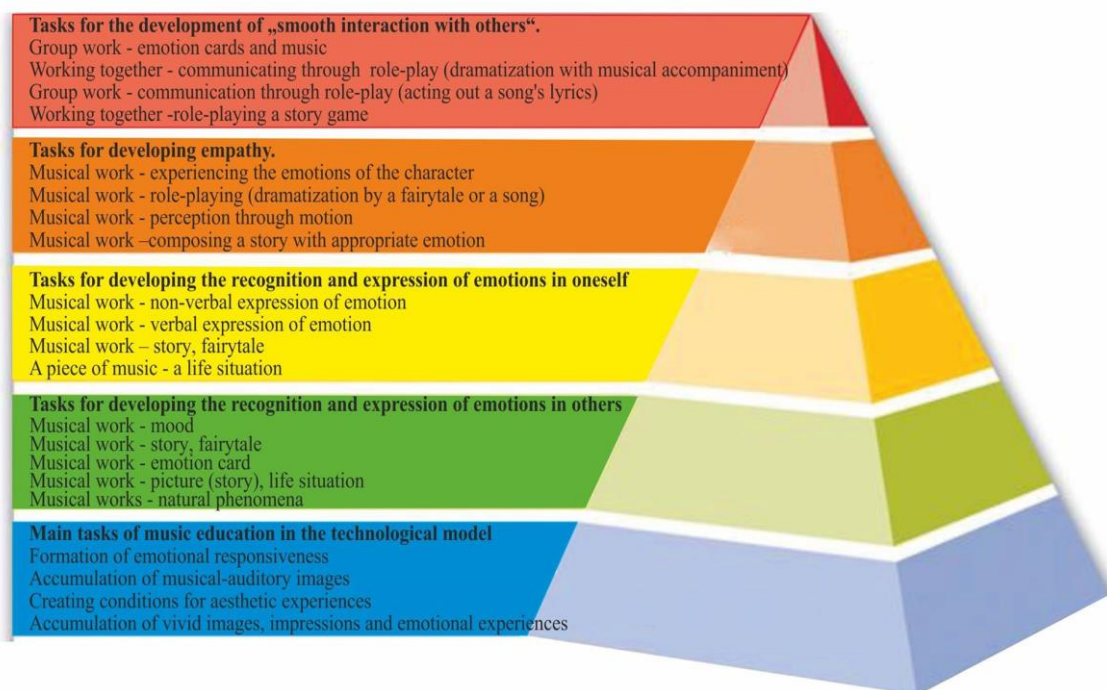
Table №1 Enriching Interaction

Educational cores	Enriching educational tasks aimed at stimulating emotional intelligence:
Perception	Listening to a piece of music and recognizing the mood it carries; Linking a piece of music and its mood to a relevant story; Selecting an illustration with an emotion that corresponds to the emotion that the piece of music evokes; Selecting the right piece of music to accompany a pictorial image (landscape, storyline, etc.) or a life situation; Recognizing and experiencing the emotions experienced by the character in the song; Expressing verbally and non-verbally emotions that correspond to a concrete piece of music; Choosing a music piece that suits the mood of a particular child; Recognizing and experiencing the emotions experienced by the protagonist of the story accompanying the musical work; Perception of a piece of music through movement; Creating a story that fits and inspires the sentiment and mood of a music piece that has been listened to.

	Group work with cards depicting emotions while listening to a piece of music;
Reproduction	Recognition of words expressing emotions in the song lyrics; Empathizing with the emotions experienced by the character in the song lyrics; Conducting conversations about the causes of the different feelings and reactions they provoke in others;
Music and play	Story-role play - X Factor, Concert; Dramatization on a story from a fairy tale; Music-didactic games: "Musical Echo" "Sing Like Me" "Guess the musical instrument" " What does a doll do? " "Emotional Rectangles" "Run, go, freeze" "Mood"
Elements of musical expression	Developing a sense of tempo, timbre, dynamics, metro-rhythm - directing attention to the possibilities of musical means for expressing and stimulating feelings, emotions and moods and depicting objects and animals.

Figure № 1 Graphic model for the development of emotional intelligence of 6-7 year old children

Graphic model for the development of the emotional intelligence of 6-7 year old children through the activity of music perception



Musical repertoire

Each musical work to be employed for the purpose of developing musical perception is selected according to the following main indicators:

- "In what new ways will it contribute to the development of emotional responsiveness, receptive abilities, listening skills and habits;
- To what extent will this piece of music contribute to the further enrichment of the listening experience of the child;
- How will it contribute to the accomplishment of tasks related to other forms of musical activity, to the general education work in the kindergarten '(Atanasova, 1988: 94), and how will it contribute to the results sought to be achieved through the tasks of stimulating the emotional intelligence.

Table № 2 Musical material

Musical material		
Instrumental music	Vocal music for listening	Vocal music for singing
M. Mussorgsky - "Baba Yaga's Hut" L.V. Beethoven – “The Moonlight Sonata” F. Chopin - Etude op.25 №11 in A minor – “Winter wind” F. Chopin – “The Rain Waltz” P.I. Tchaikovsky – “Neapolitan Dance” from the ballet “Swan Lake” P.I. Tchaikovsky – “Dance of the Little Swans” from the ballet “Swan Lake” P.I. Tchaikovsky – “Swan Lake” P.I. Tchaikovsky – “The Sick Doll” F. Schubert – “The Bee” Rimsky-Korsakov – “Flight Of The Bumblebee” V.A. Mozart – “The Turkish March” V.A. Mozart – “A Little Night Music” S. Prokofiev – “Romeo and Juliet” R Wagner – “Ride of the Valkyries” J. S. Bach – “Air on the G string” Bond – “Victory” Bond – “Quixote” C. Saint-Saens – “Swan”, “Elephant” from “The Carnival of Animals” K. Iliev – “The Sparrow at the Window” “The Dream of the White Dove” “Who did the Wheat Bread Meet”	Vocal music: “Friendship” “The Magic Words” “Reach out for someone's hand” Soundtrack: "Braveheart" "Frozen" "Lion King"	“The leaves are dropping” “Song for Mom” “Smile” “Who made the flowers” “Reach out for someone’s hand” “Music man” “If You Are Happy” “Tell me how you feel” “Our girls always laugh at me” “Boo-boo” - Sparrows “Hey, Hedgie” “Goodbye Kindergarten”

The list of musical works selected for the methodological system includes suggestions for works from a broad range musical forms among which – some programs and instrumental music the high artistic value of which has been proven over time; popular musical works from our time, musical plays for children, songs for listening and performing, soundtracks of several popular animated films. The main criterion by which the works have been selected is their vivid emotional character.

It is recommended in the methodological literature that the listening material should not be too complex as it would not be suitable for preschool children. The reasons are that not yet sufficiently developed musical abilities, lack of solid knowledge of musical expressive means and inability to identify them independently in a denser sound texture create difficulties for children to fully perceive the musical and artistic image of the work. But in order to enrich and extend the emotional experiences of children and to develop their emotional vocabulary, it is necessary to include music samples of different emotional intensity, mood, genre and character, because “the more the child is stimulated to test oneself in various activities by expanding the field of their initiative, of their search, trial and experimentation, the more the educator can support the increasing importance of the child’s independent activity” (Dyankova, 2019: 30). The development of children's emotional intelligence through music requires the traversing of new paths in pedagogical work. For that reason, musical works complex with regard to children’s perception have been included in the list. We are justified in that decision by Masaro Ibuka's book, "Kindergarten is Too Late," in which he explains how children can, from a very young age, not just enjoy high-level music and study languages with ease, but also integrate all this knowledge almost effortlessly, in the form of a game. He cites studies that reveal what music the kids like and points out that the results were unexpected. Beethoven's Fifth Symphony proved to be the most fascinating for the little ones, the popular songs took second place, while the

children's songs came last. According to Dr. Shinichi Suzuki's observations, already at five months, babies like Vivaldi (Ibuka, 1980).

All this gives reasons to test this experience in the environment of the Bulgarian kindergarten. It is for this purpose that the repertoire for listening has been enriched with musical works of the above mentioned kinds, the main goal being the experience of the emotional image embodied in the work, while the attention of the children is directed not only, but mainly to the brightest musical expressive means (tempo, dynamics, timbre) that children are able to differentiate at preschool age.

Conclusion

The model for development of the emotional intelligence of preschool children identifies specific opportunities for the activity of music perception. In the process of searching for and exploring these possibilities, methodology steps have been established, aimed at activating the whole emotional, mental and intellectual energy of children through their involvement in various musical activities, allowing the satisfaction of the needs for communication, imitation, the gaining of new impressions, self-expression and success. The model has a strong positive influence on the development of the emotional responsiveness of children to music, the accumulation of rich and diverse musical and auditory perceptual experience and the of interest in the musical arts in general. This contributes to the diversification and improvement of the effectiveness of the musical-pedagogical work.

This model could be successfully adapted and applied in the development and testing of technologies for work in other educational fields, both in early childhood and at early school age. The process of such a deep research into the field of emotional intelligence will inevitably bring its researcher an understanding of their personal, inner world and will very likely increase their capacity to understand and accept the emotional world of those with whom they communicate, and most of all of children.

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