

SOFIA UNIVERSITY "ST. KLIMENT OHRIDSKI "
FACULTY OF SCIENCES FOR EDUCATION AND ARTS
DEPARTMENT OF MUSIC

Assist. Desislava Kostadinova Bakalova

**METHODICAL MODEL
FOR DEVELOPING PIANO SKILLS
IN THE MANDATORY PIANO TRAINING
OF BLIND STUDENTS**

ABSTRACT

On the dissertation for awarding the educational and scientific degree "Doctor"
in direction 1.3 Pedagogy of teaching in ... (Methodology
music education)

Scientific adviser Assoc. Prof. Dr. Veselin Karaatanasov

Sofia, 2021

CONTENT OF THE DISSERTATION

INTRODUCTION.

Significance and relevance of the problem	6
---	---

CHAPTER ONE.

A brief historical overview of the training of the visually impaired	14
1.1. General historical overview	14
1.2. Louis Braille - creator of the letter of the blind	21
1.3. Peculiarities of Braille	23
1.4. Braille - a basis for piano education for blind students	26
1.5. Braille and Braille in Bulgaria	34
1.6. Petko Staynov and his contribution to the development of Braille in Bulgaria	36

CHAPTER TWO.

Theoretical analysis of methods and significant aspects in the teaching of compulsory piano blind students	42
2.1. Basic Principles	42
2.2. Methods of work in the teaching of compulsory piano for blind students	43
2.2.1. Compensatory method	45
2.2.2. Method of ensemble music making	49
2.3. Significant aspects of piano teaching for blind students	54
2.3.1. Peculiarities of the initial compulsory piano training for the blind students.....	55
2.3.2. Diagnosis of visual impairment	58
2.3.3. Diagnosis of physical conditions	59
2.3.4. Individual approach	60

CHAPTER THREE.

Development and testing of a methodological model for developing piano skills in compulsory piano training for blind students	67
3.1. Brief presentation of the university program of the Department of Music for training on compulsory piano	67
3.2. Development of a methodological model for developing piano skills in teaching on compulsory piano for blind students	70
3.2.1. Nature, purpose and tasks of the methodical model for development of piano skills in compulsory piano training for blind students	80
3.2.2. Description of the model for acquiring piano skills in piano teaching blind students	82
3.2.3. Staging recommendations for the posture in front of the piano and the correct adaptation of hands to the keyboard	84
3.2.4. Choosing a new suitable repertoire as a means to increase the effectiveness of application of the model for acquiring piano skills in piano teaching of blind students	86
3.2.5. Audio recording as the main tool for adapting the existing curriculum compulsory piano program to the specific features of the blind students	89
3.3. Approbation of the methodological model for developing piano skills in teaching on compulsory piano for blind students by applying in the specific work on musical works	93
3.3.1. Approbation of the methodological model for developing piano skills in teaching on compulsory piano of blind students when learning parallel playing of both hands of blind students	93

3.3.2. Approbation of the methodological model for developing piano skills in teaching on compulsory piano for blind students when learning a piano song material from blind students on compulsory piano	96
3.3.3. Approbation of the methodological model for developing piano skills in teaching on compulsory piano for blind students when learning piano plays	113
3.3.4. Approbation of the methodological model for developing piano skills in teaching on the compulsory piano of blind students when playing four hands, such as additional incentive in compulsory piano lessons	128
3.4. Results from the application of the methodological model for developing piano skills in the compulsory piano training of blind students	129
3.4.1. Results from the application of the methodological model for developing piano skills in the compulsory piano training of blind students in the specific work on musical works	129
3.4.2. Results from the application of the methodological model for developing piano skills in the compulsory piano training of blind students assessed in essays works by the students (analysis of the content of the essays)	131
CONCLUSION	137
INFERENCES AND RECOMMENDATIONS	140
BIBLIOGRAPHY	142
APPLICATIONS	148
Application 1	148
Application 2	149
Application 3.....	150
Application 4.....	151
Application 5.....	153
Application 6.....	154
Application 7.....	156
Application 8.....	158
Application 9	160
Application 10.....	163
PUBLICATIONS ON THE DISSERTATION WORK	164

INTRODUCTION

Significance and relevance of the problem

The main driving force for the development of this dissertation is my work as a piano teacher with blind students and my encounter with problems of adapting compulsory piano training to their abilities. Like pianist I have been trained and acquainted with the methodology of teaching prominent Bulgarian and foreign educators. I am convinced that the most important goal of piano training is to prepare piano specialists who are able to, according to the will of composer, to perform correctly and artistically authentic each of his work. To achieve this goal it is necessary for the student to meet certain conditions of physical, musical and technical nature. It is the physical ones features of blind students, meetings and problems in my work with them represent the challenge that motivates me.

Of paramount importance for anyone wishing to dedicate themselves to the art of piano or even just to take the first steps in playing the piano is to be musical, i.e. to have good hearing, rhythmic feeling, musical responsiveness and last but not least interest and love for the instrument. It was these qualities that impressed the blind students I have worked with and continue to work with. I observe interest and love in them to the tool, desire to progress, conscious attitude to work, readiness to carry out all that is assigned to them, focused attention, patience and will and a lot of self-criticism.

The topic of adapting compulsory piano training for the blind students has not been sufficiently researched and developed by music pedagogues in Bulgaria and this is a problem because there are not enough materials - theoretical or practically.

In piano education, the blind, unlike the sighted, face certain difficulties due to the fact that they cannot read music. This requires in the course of the work to look for and develop alternative models to support the process of training and adaptation to the objectives of the curriculum.

Another challenge for me is the problem with the different "input" level of blind students. In the description of the methodological model I created, it will happen it is clear that I have observations on the varying degrees of prior preparation of students, as well as on the complete lack of such. Another obstacle arises from the fact that the students being trained have varying degrees of visual impairment.

Without going into a purely psychological and also medical issues, the dissertation focuses on emotional and the psychological peculiarities in the behavior of the blind and in their attitude to the world. Very often most people with normal vision do not know how to communicate adequately with them. The blind, in turn, because they never see the expression of man, with whom they communicate, they cannot judge what emotions they evoke. Phrases that are often used in everyday life as "See now" or "Watch now" acquire another meaning when a visually impaired person is standing next to you.

Blind students studying compulsory piano can be divided into two main categories, namely:

- COMPLETELY BLIND, in which there are no visual sensations such as light perception and color discrimination;
- PARTIALLY BLIND, in which there is a possibility to differ individual forms, i.e. to separate figures on some background. The factors that cause blindness or low vision are many and varied. In general, they can be divided into:
 - Inherited - a disease of a progressive nature, inherited by autosomal recessive pathway.
 - Congenital - various inherited metabolic diseases.
 - Acquired - due to trauma, with complications of chronic eye disease, etc.

Visual abnormalities affect the formation and development of the mental realm. In the blind, there are also motor disorders system. Their movements are awkward, uncertain and not performed at the appropriate speed and accuracy. Violations are also observed in coordination, which are often expressed in mannerisms (more active swinging of the fingers or hands in front of the face). Spatial orientation is also very difficult, especially when visual damage is total.

Blind people find it difficult to concentrate and find it difficult to distribute your attention. They are depleted faster even with prolonged exposure to sound irritants get tired quickly. In the visually impaired there is a change in pace and the strength of the voice. In the presence of visual anomalies, some specifics are noted of memory: insufficient meaningfulness of the material, fluctuations in the speed and volume of memorization.

Although the logical memory of the blind is less developed, they are much more they easily memorize a material if meaningful and logical connections are suggested to them.

In abstract thinking, which is extremely important for any art, some deficit is also observed. In most cases, it is completely absent. When blind, due to visual impairment, there is a compensatory development of abilities associated with the use of other analyzers, for example very strongly developed sixth sense. When he gets acquainted with the piano keyboard, the blind man does not visual representation of "black" and "white" keys. In his mind, rather, it is for lower or higher keys, but not in the musical sense, but simply as a location in space. That's why getting to know the piano keyboard it is done by touch and the distribution of blacks serves as a guide ("higherlocated ") keys, divided into groups of two and three.

Due to visual impairments, staging problems are also noticed. The blind unconsciously cling to the keyboard and their hands go deeper into the the keys in order to feel physical contact with both white and black keys. This leads to tightening and restricting the ability to move. Missing smoothness and flexibility, which in turn leads to difficulties, even with the smallest jumps.

To be effective in working with blind students, the teacher at obligatory piano must approach with a lot of patience and understanding to their features. On the other hand, you need to start from the very beginning of the activity prepares the blind student not only for piano, but also to be able to introduce him to the elementary school knowledge and skills in solfeggio, elementary theory of music, harmony, polyphony and gradually in all the other musical disciplines he was to study. This is especially important when the student is a beginner.

The piano teacher's work with the blind is extremely responsible, but mutual satisfaction with the first steps and subsequent achievements are many motivating and inspiring for both the trainees and the trainer.

The present dissertation considers the need for research of **the problem** of forming an author's methodological model for developing pianos skills in teaching compulsory piano to blind students. The problem is provoked by the established by me lack in our country of such a model, of systematic ones methodological instructions, as well as basic or any necessary theoretical ones and practical materials for teaching blind students compulsory piano. The problem reflects the musical-pedagogical need to create a model for teaching blind students compulsory piano.

The aim of the dissertation is to offer an author's methodological model for development of piano skills in compulsory piano teaching to blind students at the base of my shared musical-pedagogical experience and practice in the Department of Music at Sofia University "St. Kliment Ohridski ".

The **tasks** of the dissertation arising from the goal are:

1. Theoretical analysis and synthesis of sources (literary and digital), directly related to the compulsory piano training of blind students and his musical and pedagogical dimensions.

2. Outlining the main theoretical and practical aspects for the development of piano skills in the process of compulsory piano training for blind students.
3. Systematization of the main music-pedagogical activities in the formation of an author's innovative methodological model for developing pianos skills in teaching compulsory piano to blind students.
4. Construction, testing and analysis of an author's methodological model for developing piano skills in the compulsory piano training of the blind students.

The object of the dissertation is the compulsory piano training for the blind students.

The main **subject** of the dissertation is the creation of author's methodological model for developing piano skills in compulsory piano training, responsible of the needs of blind students.

The **hypothesis set** in this dissertation is: If training takes place, which is based on the author 's methodological model for developing piano skills in compulsory piano training for blind students, it will contribute to effective developing piano skills in compulsory piano in blind students.

The effectiveness of developing piano skills in compulsory piano y blind students in the presented hypothesis refers to the coverage of the expected results in the compulsory piano curriculum adopted by the department and the creation of a personal feeling in the learners for the satisfaction of full-fledged educational process.

The research methods applied in the dissertation are:

- Theoretical analysis and synthesis;
- Research of literature sources and normative documents related to compulsory piano training;
- Modeling;
- Content analysis;
- Qualitative analysis in data processing from empirical research.

CHAPTER ONE

A brief historical overview of the training of the visually impaired

1.1. General historical overview

The historical review examines the attitude to the problems of learning the blind in different epochs from antiquity to the present day. Attention is paid to the emergence of integrated learning both around the world and in Bulgaria.

1.2. Louis Braille - creator of the letter of the blind

Louis Braille was born on January 4, 1809 in Couvreur, France. When he was 12, Louis came up with an idea that would change more than just him life, but also the lives of a huge number of people around the world.

Unfortunately, at the age of 43, on January 6, 1852, Louis Braille loses the battle with the insidious disease tuberculosis. When celebrating 100 years of his death, he was counted among the geniuses of France and his body was transferred to The Pantheon in Paris. There, his tombstone can be touched by thousands grateful hands. All the blind but fluent in Braille are grateful the man who refused to live in darkness.

1.3. Features of Braille

Braille is an ingenious code that has given spiritual light to millions of blind people worldwide. It is composed of 45 volumes, as the space required at printing is much larger than

standard. In essence, this invention is a code or system of 63 different combinations of 6 points. They are enough to express the Latin alphabet, notes and mathematical signs.

There are more than 100 alphabets and 6,000 languages in the world. It's Braille suitable for all of them. Louis Braille's system is universal and possible with it the expression of written and vocal signs. Although some texts are read by right to left or bottom to top in different scripts, Braille is read on all languages in the same way. This was clarified at two conferences held in 1878 and 1950, during which the Braille system for all languages was united. This also applies to Braille.

With the advent of computer technology, new opportunities are opening up for Braille. Reading is done via a tactile display. The individual sign has 8 points through which 256 combinations can be represented. This allows logging in networks in digital text and electronic libraries. Modern technologies provide the ability to write in both Braille and normal text normal Braille keyboard.

From the middle of the last century to the present day there is a declining trend Braille readers. The reason for this is the so-called "Talking" book on tapes, cassettes or disks. Currently, this is done through the talking programs that are installed in computers, laptops, smartphones and other electronic means. This creates an opportunity for faster and unlimited reading. They take great advantage of this convenienceblind, in whom visual impairment occurred later, ie. not innate, and at their senses are not well developed.

Good mastery of Braille gives true literacy. Nothing is in able to replace the spiritual pleasure of reading poetry with our inner voice. Braille is an indispensable means of information for the blind in our age. It is no coincidence that it is called the "Font of Spiritual Light."

1.4. Braille - a basis for piano instruction for the blind students

Braille, like Braille, is a code that allows music notation using Braille cells. They are called so, because they were also created by Louis Braille. The braille cell is 2 points wide and high 3 points, ie the points are arranged in two rows of three.

In Braille, the same six-position Braille cell is used, as in the literary Braille alphabet. However, Braille's notation has its own own meanings and own syntax and abbreviations. Almost anything you can be recorded on paper, can also be noted in Braille. However, Braille notation is an independent and well-developed system with its own conventions. The largest collection of this notation is in the Library of Congress in Washington, USA.

Braille music in general is neither easier nor harder to learn than ordinary printed music. Musicians with visual impairments receive the same advantages when they learn to read Braille as well as the sighted who learn to read a simple musical note. However, the blind can begin to learn Braille notation after they are already well prepared with the standard Braille. Braille music for beginners, as well as music for beginner visionaries, is quite simple and easy to learn. Music teachers who have no previous knowledge of Braille can easily learn the basics of Braille and be a step away forward in front of the student.

When an option is needed to read a musical text that has never been noted in Braille, a computer-music system with Braille output can be used. Great part of this type of software converts the notation to print (sheet music) in Braille alphabet.

Certainly studying Braille is not an impossible task, but when it is necessary to combine reading the Braille music text simultaneously with playing on the piano, it becomes clear where the difficulties come from. If for a sighted musician reading and playing at the same time is a process that needs to be improved the blind are not. There are two main reasons:

- The Braille code is read simultaneously with both hands and memorized only after that can be played;

- The polyphonic invoice in Braille is divided vertically, ie. each of its elements is written separately. The spelling of both hands is not one under another as in the ordinary music letter, and the collection is consistent and the organization of time takes place in the mind of the blind.

These are two significant imperfections of Braille's notation that they do piano literature, etc. polyphonic instruments difficult to achieve.

Initial music literacy for the blind is good to start early childhood, as well as in the sighted. It is best to parallel with Braille he also studied notation, but a significant problem arose here. There are not enough theoretical and practical materials. The large volume of Braille scores also creates difficulties especially in going back in the text to clarify some fragments. The process becomes very long and laborious.

For blind students studying music at universities in Bulgaria, it is obligatory mastery of Braille and Braille notation. But some of them rule only the writing is good, and the notation is not at a good enough level for a number of reasons: in the special or secondary schools in which they graduated, there was no training in parallel in both scripts; the notation is much more complicated in practice; missing sufficient Braille music in accordance with the curriculum in different universities.

1.5. Braille and Braille music in Bulgaria

Braille was introduced in Bulgaria by Russia for the needs of the Institute for blind, founded by Prof. Ivan Shishmanov in 1905. The first textbooks and books in institutes were written first on a plate and an awl, and later on a Braille machine. In 1928 A Braille library was established in Then the Chitalishte for the blind was founded. The Braille Fund has been established for 90 years. Until 1994, the books were written on hand. From the same year the Chitalishte started printing Braille books through computer and braille printer. Today, about 30 titles are made annually.

Due to the penetration of computer technology and innovations in modern times and more project of AHU (Agency for People with Disabilities) in 2005 a book was published for the Braille characters introduced in Bulgaria. The author of the text is Rumyana Kamenska - philologist and Braille concealer.

The Bulgarian Braille alphabet is based on the established and unified International Braille Convention. The letters are approximately the same of the Latin transliteration and are similar in punctuation.

1.6. Petko Staynov and his contribution to the development of Braille in Bulgaria

When we talk about the development of Braille, we should inevitably we should also mention the contribution made in Bulgaria by the Bulgarian composer and musician public figure Acad. Petko Staynov (December 1, 1889 - June 25, 1977).

The unique thing in Petko Staynov's work is that he creates great works, working entirely on Braille. This is a very complex process that requires phenomenal memory, extremely high concentration, balance and costs a lot voltage. Because he is deprived of the advantage of the sighted, to see what he is wrote, he relies entirely on his memory and feels the music with his fingertips.

CHAPTER TWO

Theoretical analysis of methods and significant aspects in compulsory education piano for blind students

2.1. Basic Principles

In our country, piano pedagogues who teach the blind usually do not know either Braille or Braille notation are thus forced to apply alternative methods, looking for ingenious and more convenient approaches. In his model for working with the blind guided by some basic principles such as the need to:

- Creating a methodological development to support as well both teachers and blind students in compulsory education piano;
- Ensuring effective communication between teacher and student and creating a suitable working environment;
- All lessons should be recorded, both in their entirety and in additional important parts of them (the recording is made by the blind student on a dictaphone, telephone);
- Providing conditions for blind students to lead to results, identical with those of the sighted.

2.2. Methods of work in the teaching of compulsory piano for the blind students

In the development of the author's methodological model for the development of keyboards compulsory piano skills of blind students are based on pedagogical experience of piano teachers dealing with blind students and of the various methods, used in their practice.

2.2.1. Compensatory method

Developing the problem of teaching the blind, Russian authors are based on the science dealing with the lack of vision - typhology and introduce the concept "Compensatory factors". Compensation is actually the result that is obtained as a result of the activation and operation of the available analyzers they perform the function of the missing, in this case - vision.

RS Muratov under compensation of vision with the help of technical means understands "the creation of opportunities to obtain such a volume of useful information, which approaches the volume of information received by the normally sighted person".¹ The special interaction of the stored analyzers, which in the process of a more purposeful work is refined is an issue that concerns Kulakov. He says the following: 'If the action leads to a result which would have been achieved with the help of lost analyzer, the process is defined as a fact of compensation'.² In other words, if a positive result has been achieved in carrying out an activity means that compensation has taken place. Kulakov is the author of a proven methodology for development of compensatory factors, which is aimed primarily at the development of mental activity. The methodology includes awareness of the auditory-image, constructive-logical, motor-motor and own musical-auditory ideas arising from the study of a piece of music.

To be applied to the piano teaching of blind students, the methodology it must also be supported by technical means, such as according to the current model are the audio recordings.

Inference that can be drawn from the application of the compensatory method in piano teaching for blind students is as follows: the method is applicable, but with the help of technical means. The piano teacher performs the function of main compensatory factor. In order to achieve specific goals in piano teaching, the mental attitude of the blind student and the skills of the teacher to him are decisive predispose and give him confidence.

2.2.2. Method of ensemble making music

In connection with the training of the blind, Evgenia Tagareva makes a different one a look at the application of ensemble music making. Based on your own pedagogical experience,

¹ Muratov, R. (1970) „Compensation and correction of the visual defect with auxiliary technical means in the process of training of blind and partially sighted”. Moscow: Abstract

² Kulakov, V. (2002) "Formation of compensatory factors in blind musicians as a condition for optimizing the educational process and the working material in working with the blind". Moscow: Dissertation

she defines ensemble playing on four hands as a **method for piano training** for pupils and students with educational difficulties.

"Co-music is an effective part of a comprehensive approach to children's development with SOP".³ According to Tagareva, the advantage of playing four hands is the proximity of the blind with the teacher, which provides an opportunity to catch the breath in the beginning of each phrase and even the movements of the educator, which is a prerequisite for achieving better synchronization. The blind feel security and comfort in attitude as well of its situation in space.

There is a significant difference in ensemble music making between sighted and blind. It consists of the following: it is not obligatory for a mature student to memorize its piano part and may, when playing together, use the musical text in which follows not only his party, but also that of the teacher. The blind have to learn everything by heart and can only rely on his auditory perceptions. From the analysis of the method of ensemble music making and from my experience as a teacher the piano, using the method in its practice, outlines the following benefits for the blind student:

- Playing four hands significantly increases the interest in the piano and accepts from the blind with pleasure and enthusiasm and develops in them musical abilities and personal qualities;
- The presence of the teacher as a partner provides mental calm the blind, inspire confidence and mobilize his attention;
- Co-making creates and develops listening and listening habits, resourcefulness and ensemble sense;
- It gives the impression to the blind beginner that he performs more complicated work;
- Develops a blind person's sense of polyphony;
- Reveals to the blind the richness and possibilities of the whole piano.

2.3. Significant aspects of piano teaching for blind students

2.3.1. Features of the initial training in compulsory piano at beginner students

In universities with specializations in art, compulsory piano education has its own specific features. At Sofia University "St. Kliment Ohridski", in the Department of Music, they study like students who have a preliminary piano preparation, and those who are absolute beginners, both in music disciplines in general, and in playing the piano. For most beginners, this causes concern due to the fact that in a very short time they have to develop certain piano skills. This also applies to novice blind students obligatory piano.

The intensity of the education of blind students majoring in Music implies difficulties in the acquisition of knowledge and skills in all music disciplines that are studied in the period of their education. This is where the piano offers its help as a foundation in the assimilation of all musical subjects. This requires a compulsory piano teacher in addition to having extensive knowledge in all musical disciplines, and to be able to introduce students to them. For example, a piano lesson cannot take place without solfeggio classes, elementary theory of music, harmony, polyphony, musical analysis, history of music, etc. The reading of a work in order to be qualitative must include analytical references to each of the musical disciplines. My observations as an educator are that students who regularly attend compulsory piano classes and conscientiously relate to the tasks I set them, they are much easier to deal with others music-theoretical disciplines.

2.3.2. Diagnosis of visual impairment

³ Tagareva, E. (2018) "Ensemble playing - a key element in piano teaching for people with special education needs". B. KNOWLEDGE - international journal, 2

Overcoming complexes in blind students requires adequate skills and habits of communicating with them and encouraging opportunities and ways to overcome them of complete or partial loss of vision. The role is particularly important in this regard of the teacher, who must create conditions for achieving mental balance to develop the need to succeed.

Vision also plays an immediate role in emotional and aesthetic development of man and the corresponding experiences in perceiving the world around us. It is it also reflects in the communication between people. Through visual perception emotional experiences form adequate emotional reactions.

The psychological characteristics of the blind lead to the conclusion that regardless of entering the personal world of any blind student, the teacher must establish the degree of his visual impairment as early and accurately as possible, for to adequately apply his pedagogical skills.

2.3.3. Diagnosis of physical conditions

One of the main goals in compulsory piano training is technical development of each student, which will allow the deployment of his qualities in each subsequent stage of his training.

The characteristic of the student's physical data in the first lessons can not be complete, but can be a base for initial work. It is especially important to take the floor attention to the difficult orientation in the space of blind students. They from the very beginning approach the piano very timidly and find it difficult to find the optimal one location you need to occupy in front of him. The role of the educator is exceptional importance for overcoming this problem. He must inspire the blind student a sense of convenience and comfort, as well as a single whole with the tool, ie. that piano will "respond" to the student in the same way as he approaches him, namely confidently and willingly.

2.3.4. Individual approach

In music pedagogy, the individual approach is basic and most important principle. It requires the piano teacher to constantly comply with the psychophysical features of each student. Following these features, you will have to to draw up a work plan for each and to systematize their requirements as from both technically and musically. The individual approach is the basis of my teaching practice with blind compulsory piano students. Their specific features require constant consideration, both in terms of both physical and mental capabilities.

In order for the individual approach to be effective, interaction is needed between teacher and student. It does not matter that the teacher approaches individually if against himself there is a passive attitude on the part of the student. The teacher must do so to behave during a lesson in order to involve the student in active participation and to provoke he has an interest and desire to understand and assimilate everything.

In order to achieve a deep and conscious attitude of the blind student to a piece of music is important for the teacher's work to form of a preliminary attitude for the perception and performance of a play. From psychological point of view the interpretation of the musical work by the blind student depends on the unity and emotional connection between him and the teacher.

CHAPTER THREE

Development and testing of a methodological model for developing pianos skills in teaching compulsory piano to blind students

3.1. Brief presentation of the university program of the Department of Music for compulsory piano training

First of all, it should be noted that in our country there is no higher education institution, which the compulsory piano training program is adapted to the specific ones features of blind students. In the Department of Music at Sofia University "St. Kliment Ohridski" the obligatory piano teachers work according to a program, prepared by Prof. Dr. Ganka Nedelcheva.

The program is divided into semesters and includes seven parts (from the first to the seventh semester). These parts are divided into two main groups:

- Piano-song material - located in I, III, V and VII part of the program;
- Piano pieces - located in II, IV, VI and VII part of the program.

The two groups are united in the seventh part as the last in the piano training.

The division into these groups is imposed by the specifics of the tasks it sets compulsory piano training. On the one hand to prepare future musical educators for general education schools or kindergartens, which requires getting to know and studying the required amount of songs. On the other hand prepare future music teachers for community centers, music schools, classes with advanced study of music and others.

The work of the teacher in each of the two groups is different and requires different set of pedagogical skills and techniques. In the activity of children's and school songs it is necessary besides mastering the piano accompaniment of the song and at the same time reproduction of the vocal part. This is often a difficulty for the sighted students who have a certain prior musical preparation, and what is left for those who are beginners or blind. The process of mastering simultaneous playing and singing is difficult and requires longer practice and periodic repetition for strengthening and developing skills. That is why it is repeated periodically in the school program during the semester.

The work on the second group, the one with the piano pieces, suggests already along with purely technical problems in the study of a work should be posed and artistic and creative tasks. Another important task is for students to become familiar with different styles in different musical eras, with different directions in classical music, with different genres and forms, as well as with samples of Bulgarian piano music.

3.2. Development of the methodological model for developing piano skills in the compulsory piano training of blind students

Comparing the experience of different teachers in practice with blind students or students of special or compulsory piano, some features stand out of working with the visually impaired. Everyone partially or completely blind is a specific case and requires a special approach, attitude and accordingly individual work plan. Success in this job depends on desire and motivation of the learner and the ability of the learner to influence them.

The sighted play on notes, and the blind play by ear and therefore everything they have to play is memorized. The teacher must assign many tasks to develop musical memory.

With regard to Braille, the opinion is unanimous: Braille is necessary to study for independent work or professional orientation in the field of musical art.

The main thing for beginners blind in piano training is the release of hands. The visually impaired do not see the obstacles and are therefore afraid of them. Their sharper movements also produce sharper sounds from the instrument and over this problem you have to work hard. Blind people find it difficult to navigate in space and more difficult to grasp the logic of the keyboard layout.

Blind children who play the piano, only at will and for pleasure it is not necessary to be burdened with too much information. They are placed with them tasks according to their ability to take on and perform.

When a blind teacher who has a piano teacher falls into a class already developed piano skills, working with it is much easier than if it is beginner, but by no means less responsible and important. Stepping on the basis of a more serious preparation, the educator must further

develop and enrich the abilities of the student, taking into account his already established way of studying the material and with its specifics as blind.

This is not the case with novice blind students. They have to cover certain requirements for a very short time, to master the same repertoire quantity and quality with that of sighted students. And that's why it's necessary systematizing knowledge, experience and different approaches to different students who lead to mutual satisfaction with the learning process.

In my pedagogical practice so far I have worked only with beginners or those with very fragile prior piano preparation, partially or completely blind students. For this reason, I am adamant that to put a good one basis for further development of students, regardless of their individual peculiarities, my work must be well thought out, structured and focused, for to lead to the main task of the current methodological model, namely the development of piano skills to ensure that the requirements of the curriculum are met in compulsory piano at the Department of Music at Sofia University "St. Kliment Ohridski".

3.2.1. Nature, purpose and tasks of the methodological model for development of piano skills in compulsory piano training for blind students

In the piano performing arts, the main activities can generally be divided into three main areas:

- Positioning of the hands (adaptation to the keyboard);
- Technique and sound extraction (as processes);
- Intonation (artistic thinking and empathy).

These three areas are always in the center of attention of piano pedagogy and their research in each methodological model is relevant and necessary.

In piano pedagogy, various methods are applied that help learning a certain repertoire. The difference in the current model is that these methods should be adapted to the specific characteristics of blind students. My model is based on making (during a lesson) a quality audio recording that contains in detail not only the musical text, first recorded in full and then in separate fragments, and all assigned tasks for the next lesson. Under quality should be understood not a technical, but a correctly and accurately recorded work or parts of it with detailed explanations by the teacher.

The purpose of this model is to present a new principle of work on regarding the development of piano skills in the teaching of compulsory piano blind students, and to improve the quality and motivate the teacher and blind students in their joint activities.

The main tasks are related to the adaptation to the objectives of the curriculum and the assimilation in a new way of a certain volume of material by blind students, identical with that of the sighted.

3.2.2. Description of the model for acquiring piano skills in training on compulsory piano for blind students

My initial approach to blind students is the same, but in the process of our pedagogical activities required the use of alternative, pedagogical and piano techniques. In my work with them I adhere to the following model:

- Diagnosis of the degree of visual impairment (the examination consists only in whether the impairment is congenital, inherited, or acquired and whether it is partially or totally);
- Diagnosis of physical conditions;
- Stage recommendations for piano stance and proper adaptation on the hands to the keyboard;
- Choosing the right repertoire as a means of overcoming difficulties and in accordance with the curriculum;

- Making an audio recording of the lesson or more important parts of it.

Diagnosis of the degree of visual impairment and the diagnosis of physical resources are pedagogical aspects of compulsory piano training, which I have described in detail in Chapter Two of this dissertation, but they are and main stages in the current methodological model.

3.2.3. Staging recommendations for the posture in front of the piano and the correct one adapting the hands to the keyboard

The most important moment of the work of the teacher of compulsory piano for achieving piano skills and dexterity are the recommendations to the student. They inevitably are associated with staging solutions that maximally adapt the hands to the keyboard.

Very often in pedagogical classes with blind students by compulsory piano there are difficulties and problems, the solution of which is impossible for the given stage of training. My approach requires a temporary transformation of the note invoice. This is necessary in order to make maximum adaptation of the hands to keyboard and achieve a sense of more natural movement. But despite the convenience, which is done, it takes a lot of practice to move on to authentic performance of the musical text. When the work is well thought out, good results do not they are late.

Building a proper setting, tailored to the specifics of the blind student is an important condition for the application of the author's methodological model for development of piano skills in the compulsory piano teaching of blind students.

3.2.4. Choosing a new suitable repertoire as a means of enhancement the effectiveness of the application of the methodological model for the development of piano skills in compulsory piano training for blind students

All the skills that are essential for the initial compulsory piano training develop according to the individual characteristics and capabilities of the blind students. To be effective in acquiring these skills, the repertoire should be tailored to each student, and his invoice must meet the following conditions:

- To favor the alignment of the articulation of all fingers. She should present an opportunity to study basic strokes such as non legato, legato and staccato and phrasing in melodies.

When acquainted with the individual features, it is noticeable that the blind are much more they easily and naturally learn to play the legato unlike the sighted, who find it easier assimilate the stroke non legato. The natural explanation for this is that in the blind Anxiety arises when they have to take their hand off the keyboard, not to lose orientation in finding the keys again. While in the sighted, the presence of visual control makes it easier for them to separate the hand from the piano.

- To facilitate the pursuit of economy of movement. You don't have to from the beginning there are jumps and change of registers. These components must be develop gradually.
- To provide an opportunity for parallel development in technical terms and on both hands.
- To include various accompaniment models such as bass and intervals, decomposed chords, multiple repetitions of structures they create opportunities for rotations at a later stage of training.
- To allow the use of auxiliary movements in phrasing, yes there is an expressive melodic line.

- Include appropriate dynamic solutions to support mastering the playing in different dynamic shades.

The conditions that the selected repertoire must meet in order to be named suitable are basic and very general. Their list can be enriched accordingly the individual needs of each blind student.

3.2.5. Audio recording as the main means of adapting the existing compulsory piano curriculum to the specific features of blind students

The author's decision in the model proposed in this dissertation is the observance on a specific line to create the audio recording that you must have the following characteristics to ensure its effectiveness, namely:

- Records must have all the information that is on the paper medium of the score: author, title, key, notes with their durability, tempo, tempo deviation, strokes, dynamics, fingering and other specific indications told orally.
- First record the work played by the teacher in full, then the pedagogue presents the work itself in a few words and clarifies its tonality, form, tempo and touches. The first record performs several functions: acquiring a complete idea of the musical image. The impact of the performance implies the creation of interest in the student and motivation to work on it. The entire record is intended to cover the structure of the work in its entirety and specifying the shares of which it will be divided.
- The next stage involves recording individual phrases (4-8 bars), first separately right hand, then left hand, at a slower pace. In these fragments the notation specifies the musical text, the octave groups, which is done as the teacher sings or pronounces the names of the notes, if possible with their durability. Considering the complexity of the invoice, the records of a certain phrase can be more.
- The note invoice in some cases requires the recording of each voice separately: soprano, alto, tenor, bass, especially if the voices pass from one to the other hand. The easiest to perceive is to play the score at the same time singing one by one to each voice.
- It is necessary to make records to specify the finger. Because the fact that the blind have a problem with their orientation in space, for every major jump is good to look for a landmark or fulcrum.

A different solution is that the audio recording of the entire work must be made even before the actual work on it began. The goal is the blind student to have the opportunity to listen to a play in advance and get an auditory idea of her that he would have time to get used to and that would "sound" in his head. It is very useful both for working on piano pieces and for working with children and school songs, especially if they are completely unfamiliar to the sound of the blind. Of course, there are exceptions when the specific pedagogical task requires the study of a work without it being previously known to the student. For example:

- Works that do not require a more lasting imprint in the memory of students do not need to be enrolled in advance. It's about for such plays which are intended for current work.
- Works that are studied for an exam or creative performance are required pre-recording to keep more permanently in the mind of the blind student.

By using audio recordings during the lesson and performing it on defined in my methodology order, found the following: the effectiveness of the technology is completely sufficient. Compared to other sighted students, the blind meet the requirements of the curriculum in terms of volume and quality. The detailed recordings aim to build a repertoire of the blind student that he will use in time for self-preparation, and also at a later stage when he needs it.

The author's approach requires, in addition to recording a specific musical work or fragments of it, in our piano lessons the blind student must also record the teacher's comment regarding each stage of the work on the study of the given work.

3.3. Approbation of the methodical model for development of piano skills in compulsory piano training for blind students by applying in the specific work on musical works

3.3.1. Approbation of the methodological model for developing piano skills in the compulsory piano training of blind students in mastering parallel playing of both hands by blind students

The first skill that needs to be created and improved is the parallel one playing with both hands. Playing with two hands in parallel or in unison makes it difficult for everyone novice pianists, especially the blind and regardless of their age and fitness. The problem lies in the mismatch of the finger in both hands and in the insufficient one hand coordination. To strengthen coordination faster is useful in the beginning both hands playing in opposite directions. For example, in the range *Until* Major both hands are placed on the tone to from the first octave group with the 1st finger and then go to opposite movement, in which case the fingers in both hands coincide. This exercise very quickly creates in the novice student a feeling and confidence that he will easily play with both hands at the same time.

After playing the opposite two hands, you can proceed to parallel.

The problem of playing both hands in parallel is far from the only or the most important, but dealing with it in a timely manner will lead to more successful results in a shorter time. All other difficulties will be overcome in the process of working on works included in the curriculum or additional, at the discretion of the teacher.

3.3.2. Approbation of the methodological model for developing piano skills in the compulsory piano training of blind students in mastering piano-song material by blind students on compulsory piano

The purpose of the work on the piano-song material is clearly expressed in The annotation of the course. Acquired instrumental skills and dexterity find practical realization and direct application in the work with piano-song repertoire related to the future professional practice of our students in children's and school educational structures.

In the preparation of the piano-song material for compulsory piano in initial parts of the curriculum, I have come to the conclusion that most keyboards accompaniments of children's and school songs are not in accordance with the problems and peculiarities of the blind. For this reason, it is necessary to adapt and arrange some more popular children's songs that blind students themselves know aurally to facilitate our common work. In the beginning, I was guided by shortening as much as possible unnecessary movements and jumps that make it difficult for blind students. An important principle in my work it is better to learn something easier, but to do it better and with understanding.

The tasks to be performed in the introduction and reproduction of a children's or school song are:

- getting acquainted with the authors of the music and lyrics;
- acquaintance with the content of the text;
- acquaintance with the character of the musical image;
- acquaintance with the musical structure of the song;
- determination of tonality;
- determining size and pace;
- listening to the melody;
- listening to the harmonic filling.

After completing these tasks, you can move on to piano work, which also has its specific tasks:

- reading the musical text of the melody (setting a finger, phrasing, dynamics);
- reading the musical text of the harmonic filling (determining the finger, phrasing, dynamics);
- assembling a melody and harmonious filling;
- intonation of the melody with tone names;
- intonation of the melody with verbal text;
- simultaneous playing and intonation of the melody (with tone names and with verbal text);
- playing the harmonic filling with intonation of the melodic line (first with tonal names, then with verbal text).

Here the model requires a much more concentrated involvement of the teacher, like him explains to the blind student the need to perform these tasks on the defined methodological order, as a justification for the subsequent benefits.

If the teacher controls the performance of each task, and the student conscientiously followed his instructions and made an effort to make a certain amount repetitions, will achieve a satisfactory result in synchronized singing and playing. It is natural for some students to find this difficult, more than others, but with motivation of his strong-willed qualities and more repetitions success will come.

A prerequisite for following this method is the creation of complete quality audio recording and then divided into individual fragments in which the teacher describes all the tasks in detail. Once it is done moves on to piano lessons.

To be as useful as possible in the work on children's and school songs the audio recording should be made in a certain way:

- The whole song performed by the teacher on piano or vocals is recorded the blind are given enough time to acquire hearing idea of it. Information about the authors can be added to this record of the music and lyrics, as well as the structure of the song itself.
- The verbal text is recorded in its entirety.
- Only the melody with tone names (spoken or sung) and is recorded separately a finger is set.
- The harmonic filling is recorded separately by adding and to this recording information on tonality, octave groups, rhythm features and size, the various harmonic functions. A finger is also defined here.
- The piano accompaniment is recorded in pure form (without vocals and text).
- When the format of the song is more complex, recordings are made of individual sections or phrases.

Audio recordings made in this way are extremely useful in the independent preparation of blind students. They could do the following exercises:

- Listening to the recording of the piano accompaniment, sing the vocal part in tones names or verbal text.
- Listening to the recording of the harmonic filling, set the melody by singing and after playing.
- Listening to the melody, play the harmonic filling.

Of course, all these exercises are done first during the lesson and then they are reinforced by the blind in their self-preparation and develop their auditory perceptions and skills.

Audio recordings are a very valuable aid to the visually impaired during distance learning. The difference is that the recording is made by the teacher himself sent to the respective student. He, in turn, after the required amount exercises, returns to the teacher

already made records of what has been done from it (first in shorter fragments and then in general) and discuss the achievements results or errors.

3.3.3. Approbation of the methodological model for developing piano skills in the compulsory piano training of blind students in mastering piano pieces by blind students on compulsory piano

The study of a piece of music is done in such a way that yes to ensure its absorption as correctly as possible. Work on each a piano piece goes through several mandatory stages:

- Introduction to the musical content and formal-technical structure.

At this stage, the characteristics and difficulties that could be discussed are discussed to occur during operation. It doesn't start with technical mastery, but with acquaintance with the compositional structure as far as possible. The making of individual difficult passages will come at a later stage. The clarification of the composition is preceding its study.

- Reading the musical text.

The acquaintance with the musical text as accurately as possible, without admitting musical notes, rhythmic and other errors is a prerequisite for proper mastery of a play. The most the important task without which one cannot move forward is to ensure cleanliness and rhythmic accuracy. The assumption of musical and rhythmic inaccuracies at the beginning and their untimely removal leads to erroneous learning, which at a later stage of work, much harder to fix.

- Ensuring correct fingerprinting and phrasing.

Very often in some editions there are no detailed designations of a finger or phrasing (especially for works whose musical text has been downloaded from the Internet). The task it is up to the teacher to indicate the missing instructions in the text. The same goes when the instructions given are incorrect. Then the teacher corrects them. A good approach is also to enable the student to distinguish one phrase from another or to choose finger, convenient for the device of his hand. This is a prerequisite for protection from a formal attitude towards it. The more timely the finger is specified and not changes constantly, the easier the memory will be when playing the note text by heart.

- Technical mastery of the play.

The question of technical mastery is inextricably linked to the formulation of hands, their movements and their adjustment to the keyboard. All this is being clarified by the educator and the student should be aware of what movements and staging should perform each fragment of the composition. It is not allowed to tighten the muscles and joints because it can lead to pain and physical damage. For each place from the play is located in the most comfortable position of the hand and fingers. For each chord or figure too.

- Choice of work pace.

The study of each play begins at a slower pace than the one set by the author. This is necessary to prevent any inaccuracies.

- Repeated

After mastering the play at a slow pace, move on to repetitions of more difficult fragments of the musical text, as well as making by repeating the connections between the individual fragments. As annoying as the repetitions are, the teacher required of the student. It is clarified that machine repetition is not useful, but to have effect, each repetition must be done consciously to create the necessary reflexes. The eminent pedagogue H. Neuhaus recommends that the repetitions be done in more slow pace and with certain movements.

- Switch to the original pace

The transition from working to original pace should be smooth and smoothly. If you go directly to a faster pace, there is a danger of stumbling more difficult transitions, leading to

damage to the character of the play. The making of passages at a very fast pace not to become an end in itself.

- Artistic design of the play

Artistic performance is not the last in importance, but it cannot be carried out before going through all the stages listed before it. First condition to achieve this is the clarification of the musical image and its characteristic features. And a clear idea of the image implies a thorough study of the musical text, in accordance with all prescriptions of the author. The dynamic and agogic nuances are associated with the development of the composer's musical thought and the stages through which it passes. Of importance for the quality of artistic performance is the choice of appropriate sound extraction or in musical language - a good tone.

Although blind piano students have no visual idea of the music text, none of the considered stages for work on piano pieces is spared them. This is precisely the role of the educator, to guide the blind through all obstacles, by instilling in him the logic of the otherwise illustrative text and exercising with it all the details, until they are assimilated as best as possible. Here comes the audio recording function as an aid in work. Important for the construction of the artistic image and aesthetic performance of the piano piece is the personal example of the teacher, who must be able to perform as well as possible and exactly the specific play or fragments of it during a lesson. And when creating audio recording this condition is absolutely mandatory.

A new, but highly effective element in the application of copyright methodical model for developing piano skills in compulsory piano for the blind students, is the joint playing between teacher and student even during the study of a play or song. For example, a blind person plays only one hand of one phrase or title, and the teacher the other and vice versa. Asking is also useful of the same play by two blind men at the same time, having studied the separate ones elements of the work could do the above exercise with each other. The teacher in this case only controls the process. This approach increases the attention of the blind and their desire to do better. Furthermore turns the otherwise boring stage of study into a much more enjoyable one activity, creating a prerequisite for faster and better assimilation.

Finding the problems and identifying the causes is at the core of both the theoretical as well as the practical searches of the piano teacher at work his with blind students. In describing the application of the method, material is recommended, containing clear tasks and consistent with the curriculum. As I have mentioned many times, the application of the model depends on both the individual qualities and the degree of development of the specific blind student and its specific features. In this meaning, the general guidelines I give cannot exhaust the problems, they only sketch direction and path.

3.3.4. Approbation of the methodological model for developing piano skills in the compulsory piano training of blind students while playing four hands as an extra stimulus in piano lessons

In the curriculum, playing four hands by a teacher and a student is not obligatory for mastering, but for the purposes of the author's methodological model for development of piano skills on compulsory piano of blind students this is appropriate approach. By making music together between the blind man and his teacher develop certain skills and qualities, namely:

- Creating the impression in the blind that they perform more complex work. According to the fragile initial skills of the student, the teacher chooses such a piece of music in which the piano part for the blind man is in a lighter version than that of the attendant.
- Enrichment and superimposition of musical-auditory representations in the mind of student. Through playing together, the blind have a clear idea of the expressive possibilities of the piano in all its registers.

- In parallel with listening to his piano part, the blind person also gets hearing an idea of what is happening in the teacher's piano accompaniment.
- Formation of skills for joint music making. Except that the blind man mines qualities to listen to what the teacher has played, in his mind more the characteristics set by the composer are easily implanted the artistic image of the work.

3.4. Results from the application of the methodological model for the development of piano skills in compulsory piano training for blind students

3.4.1. Results from the application of the methodological model for the development of piano skills in compulsory piano training for blind students in work on musical works

The achieved results from the application of the methodological model are more than encouraging. Regarding the work on piano-song material and art plays blind students have achieved the following successes:

- Piano-song material.

They perform the tasks set in the curriculum freely and with confidence, namely synchronized playing and singing of children's and school songs. Their achievements meet both the quantitative requirements of the curriculum and and quality.

- Art plays.

Blind students have accumulated a certain amount of repertoire, including musical samples of different styles and genres by building a mental idea for different musical forms.

As already mentioned in the description of the training program on compulsory piano, the exam form is collective. By applying the methodological model for developing piano skills blind students showed excellent results at all stages of your training. They gained confidence and self-confidence in their performance in front of an audience and, last but not least, were rated only with excellent marks by piano committee.

The application of the model also contributed to the creation of skills for the blind independent work on piano pieces and children's songs. By turning on the audio the record as a means of adapting the curriculum to the peculiarities of blind, students have developed habits for self-study of music works.

By applying this methodological model, the joint making of music four hands between teacher and student make compulsory piano lessons much more interesting and exciting and contributed to the increased interest of the blind to piano training.

3.4.2. Results from the application of the methodological model for the development of piano skills in compulsory piano of blind students, assessed in essays by the students (analysis of the content of essays)

The dissertation presents an analysis of the content of the essays created by blind students at their request.

CONCLUSION

The relentless interest in studying the piano places serious demands to the level of training. In his practice as a piano teacher in the Department of Music I work with both the visually impaired and visually impaired students, namely the blind is the focus of the present dissertation.

In human nature is the desire for constant contact with the surrounding world. A person deprived or nearly deprived of one of his organs of perception, faced with the need to fill this

gap through intensive development of other organs. In case of missing or reduced vision help comes two other senses - hearing and touch. Of course, their active work is not able to replace vision itself and therefore need to be assisted by analytical activity of the mind.

In the field of piano pedagogy, literary sources have their own wealth arouse interest in their in-depth study. But in the case of the teaching of the blind to the piano situation is radically different. There is a huge shortage of literature related to the methodology of piano teaching of the blind, as worldwide and in Bulgarian. The problem is that most sources of information are related to Braille and notation, and in Bulgaria there is a lack of music specialists and especially piano teachers who know it. This requires the use of autodidactic approaches in the work.

The musician's profession is one that the blind could do practice successfully. Probably this is the reason for the increased interest in music education for the blind.

Everywhere in the world, as well as in our country, music education (including primary, secondary or higher) has a specific feature. Regardless of the direction, in which everyone involved in music develops, his piano training is mandatory. The piano is a fundamental instrument and mastering it is a prerequisite for quality, vocational and music education.

Usually the level of prior piano preparation of the blind students is very compromised and the teacher has the responsibility to translate the student through the difficult path of piano improvement. A condition for this is skill adaptation of the curriculum and all its elements to the peculiarities and the specifics of the visually impaired.

In the initial stage of teaching blind students piano is required the teacher to solve a set of specific problems. They can be conditional formulated as age, physiological, psychological, pedagogical and methodically. The conditionality is related to the fact that all the listed problems are close connected and interact in the learning process.

One of the main tasks of the pedagogue working with the blind or visually impaired students, is to ensure the proper conduct of the learning process and to take into account the different features of impaired vision. The blind at birth have no visual idea of the world and receive information about it verbally, aurally and tactilely perception. Those who lose their sight in old age experience more psychological drama that can lead to imbalance and instability of character. Specific difficulties require special delicacy and professionalism approach by the teacher. Demonstrating extreme tact in working with students, the educator is required to be well informed about the condition of each we train.

All that has been said so far, and especially my meeting with the blind themselves and the fact that in at the beginning I was not prepared for their peculiarities, I was ambitious and motivated, leaning to the experience of other educators, to systematize their own knowledge and skills and the on the basis of creating an author's methodological model to develop the pianos skills of blind students and provide them with a dignified completion of the chosen by their education, as well as the opportunity to develop their talent in the future.

INFERENCES AND RECOMMENDATIONS

The aim of this dissertation is achieved by offering the created by me methodical model for developing piano skills in compulsory education piano for blind students.

According to the concept of the present dissertation the implementation of the tasks set out in it can be described as follows:

- Theoretical analysis and synthesis of literary and digital sources that are directly related to the piano education of the blind students;
- The main theoretical and practical aspects of are outlined and analyzed developing piano skills in the process of compulsory piano training;

- Systematized are the main music-pedagogical activities in the formation of an author's innovative methodological model for the development of piano skills in compulsory piano training for blind students;
- The author's methodological model is constructed, tested and analyzed.

The hypothesis is confirmed. Implemented training through the application of the author's methodological model led to the development of piano skills of the blind students, through which they fully covered the expected results set in the curriculum compulsory piano program and are satisfied with the quality of education process.

The recommendations I have can be divided into two directions:

- The number of compulsory piano lessons for blind students is extremely insufficient due to the specific tasks to be performed perform during a lesson. The number of hours should be increased piano, or their duration;
- It would be good for the blind to provide conditions for wider access to specific music-theoretical materials related to Braille and notation.

Finally, I want to note the following: since the creation of the dissertation coincided to a large extent with the pandemic situation in Bulgaria and around the world in connection with Covid19, and this necessitated distance learning, which has its positives countries, I had the opportunity to find that learning in an e-environment is absolute not applicable to blind students in their individual lessons on piano.

CONTRIBUTION OF THE DISSERTATION WORK

In the presented work "Methodical model for developing pianos skills in compulsory piano teaching to blind students "are formed as follows contributing moments that contribute to the effective development of piano skills and creating a personal feeling in students for satisfaction with education process:

- An overview of the existing problem of lack of systematic methodological instructions as well as basic or any necessary ones theoretical and practical materials for teaching blind students in obligatory piano.
- The peculiarities of the blind, related to their opportunities for piano training.
- An author's model for the development of piano skills in the blind is presented compulsory piano students based on research and analysis of the experience of prominent educators in their work with blind pupils and students.
- Significant aspects in the initial training in are outlined and analyzed compulsory piano for blind students.
- Audio recording is considered as an alternative approach in the initial piano training, replacing Braille, describing in detail the manner of its creation and use.
- Through the application of the author's methodological model conditions have been created for the blind to meet the requirements of the department's piano curriculum "Music" just like the sighted.
- The dissertation sends a message for a serious view and attitude towards the problems of the visually impaired in the field of higher music pedagogical education and emphasizes the need to create conditions for conducting a quality learning process.

REFERENCES

1. Kulakov, V. (2002) "Formation of compensatory factors in the blind musicians, as a condition for optimizing the learning process and the work process material in working with the blind ". Moscow: Dissertation
2. Muratov, R. (1970) "Compensation and correction of the visual defect in

technical aids in the process of training the blind and visually impaired seeing ”. Moscow: Abstract

3. Tagareva, E. (2018) “Ensemble playing - a key element in the training of piano for people with special educational needs'. B. KNOWLEDGE - international journal, 2

PUBLICATIONS ON THE DISSERTATION:

- Bakalova, D. "*Braille - the basis for piano teaching blind students* ", www.musicology-bg.com (Independent music portal, Musical interpretation, pedagogy)
- Bakalova, D. "*Education of the visually impaired in Bulgaria*" , Proceedings of the annual university scientific conference with ISSN 1314-1937, Vasil Levski National High School - for publication
- Bakalova, D. „*Significant aspects of compulsory piano training of blind students* ”, Music Horizons magazine - for publication