МРНТИ 18.41.07

***A. Somov*[1]**
[1]Kazakh National Conservatory named after Kurmangazy
(Almaty, Kazakhstan)

FOR WHAT TO DEVELOP TIMBRE-DYNAMIC HEARING?

Abstract

The article is devoted to one of the actual problems of the solfeggio teaching methodology – the development of timbre-dynamic hearing in musicians. This direction in the educational process is necessary so that the student can freely differentiate the timbre, use the acquired knowledge in practical musical activity. As known, the timbre is directly connected with the search for individualized fine decisions in the field of sounding, creating an exquisite color, which act as one of the most important and powerful expressive means. It is the timbre-dynamic rumor that manages the creation of various arrangements, manages the creative efforts of musicians in the ensemble performance, the performance of claviers, orchestral scores, encourages modern composers to modernize the sound, amplifying the expression, exacerbating the perception of listeners.

The problems of timbre-dynamic hearing development have been little studied. Therefore, the article suggests some specific techniques that can enrich the pedagogical arsenal of a young teacher and researcher, help musicians and amateurs in the development and self-development of this most important quality of understanding music and progressing in ability of sense the music. All this will contribute to the activation of creative perception of music, the processes of its creation, reproduction, musicological analysis.

Keywords: solfeggio, teaching methods, timbre, timbre-dynamic hearing, timbre hearing, development of aural skills.

For many years there was an accurate system of teaching solfeggio with the methods, training materials. It passes from father to son, often, quite mechanically. Teachers, being based only on former experience, sometimes don't ask a question: what is necessary for the student musician from solfeggio now how to diversify this subject, and, above all that it is necessary to make that the modern student has received practical benefits of knowledge of solfeggio for the professional activity?

In my opinion, one of the most interesting and current problem in a class of solfeggio is development of multipurpose ear for music with priority attention to his such look as timbre hearing or, on modern terminology, tembro-dynamic (L. Barenboim, G. Tsypin, D. Kirnarskaya, M. Karaseva, L. Maslenkova, etc.). Why this type of hearing?

First, modern performers, seeking for increase in art impact of the academic art on listeners, integrate the scale of treatments, especially impressively transferring a form of works. But in parallel there is other process – search of the individualized thin decisions in the field of sounding, a timbre, creation of refined sound color. It increases the interest of listeners, their acoustical activity even more. Thus, varying tembro-dynamic coloring of musical fabric, seeking for enrichment of sound color, the performer addresses one of the major and strong means of expression.

Secondly, as we know, concert and solo career – a way for the few identity. Generally performers work in on-stage performance groups of various instrumental structure, and, not only academic, but also jazz, variety, are engaged in pedagogical activity. The musician will need to try to obtain sound balance, to understand difficulties of execution on other instruments, features of means of expression, as a result to be able to create a colourful and harmonious sound picture in joint search. Besides, each musician can become the arranger, the composer, the DJ, or the head of some vocal or vocal and instrumental group. Knowledge about specifics of instruments, their

timbre features, the developed tembro-dynamic hearing will help beginning "businessman" with work on selection of musical material, his distribution on voices and instruments.

Thirdly, one of problems of performers-instrumentalists and leaders consists in interpretation of piano transpositions of orchestral parties in Concerts for the soloist with orchestra, in claviers of musical and theatrical works (operas, operettas, musicals, ballets and so forth). In such transcriptions it is necessary to identify to associate these or those moments of the score of a clavier with sounding of instruments of symphonic orchestra. Without it, it is impossible to carry out really art interpretation.

It is necessary to tell also about musicologists: in the process of the researching of instrumental music, by drawing up articles, reviews, they have to with skill too and on the basis of advanced tembro-dynamic hearing to comprehend the semantic conditionality of instrumentation of the compositions, timbre effects created by this or that combination of various instruments and their groups, etc.

Prerequisite of successful formation of music hearing, including, tembro-dynamic, process of diagnosing of relevant level of his development is that will help the teacher to organize musical practical activities of pupils correctly. But judging by research literature and teaching, methods of development of this type of hearing are developed insufficiently now. Therefore it would be desirable to offer some possible receptions aimed at the development of tembro-dynamic hearing in the course of musical education.

1. To provide a possibility of collaboration of students - instrumentalists of different specialties where musicians could watch during perception of live execution methods of sound extraction and correlate them to typicalness of a timbre.

2. A little complicated option: to offer musicians-instrumentalists, to execute dictations for audience. Here develops as sound high-rise, melodic, and tembralny hearing.

3. The following stage – familiarizing with study of performers on instruments

with other systems (the transposing in F, in A, in B, etc., in various keys) that allows students to master a musical notation of parts of a french horn, clarinet, pipe, a saxophone and others.

4. Integration of different types of hearing (sound high-rise, melodic, polyphonic, tembro-dynamic, internal) is carried out in the course of recording of the two-part and three-part dictations reproduced by instrumental ensembles (classmates or students from other courses).

The solfeggio, musical literature, music history, instrumentation and other objects the educational means can make a contribution to a solution of the problem of formation of tembro-dinamichsesky hearing.

For example, such types of works can serve increase in creative activity:

1. A traditional quiz if at her carrying out to set the tasks, unsolvable without participation of timbre hearing. For example: hearing of music and active acoustical analysis of ways of the orchestration, fixing of the introduction of this or that orchestral group, etc.;

2. Tasks for arrangement with various creative purposes, for example: transposition of solo compositions for vocal and instrumental ensemble, the trio, the quartet or, on the contrary, transposition for a piano solo or in four hands of the works intended for various instrument structures. Tasks of this sort are performed in Kurmangazy KNC students pianists it is aware of student teaching.

3. Selection to the fragments of animated movies shown without soundtrack, musical illustrations for the characteristic of characters – here a task of students becomes the maximum approach by the image by means of use of a certain the soloist tool (as the fairy tale by S. Prokofiev "Petr and a wolf").

4. At lessons of the general piano and even specialty with pupils of various age levels it is possible to use experiments with the "prepared" (prepared) piano. Having changed these or those devices (a coin, standard sheet, a paper clip, an elastic band and so forth) a instrumental timbre to perform the fragment of the piece of music studied in a class. At the same time several problems are solved at once:

• perception of habitual music is refreshed;
• new sides of an image open;
• timbre hearing and creative imagination becomes more active.

5. It is useful to orchestrate mentally the piano invoice for the maximum specification of tembro-dynamic feelings.

6. It would be interesting to use the methods of activization of tembro-dynamic hearing presented to D.K. Kirnarskaya in the lectures for teachers and students of conservatory (September, 2016).

For example, the same sound in a certain octave is elicited on different instruments (a violin, a clarinet, a violoncello, a french horn) – it is necessary to recognize the instrument by his characteristic timbre. Further it is possible to complicate option – to elicit a certain sound in instrumental group related and close on a timbre (string instruments: violin-viola-violoncello-contrabass; wooden wind instruments: oboe-clarinet-bassoon; copper wind instruments: pipe-french horn-trombone-tuba).

Check of ability isn't less interesting, to learn the musical fragment among a quantity of others executed at first on a piano then in orchestral transposition or jazz processing.

The experimental tests described by D.K. Kirnarnska including audio of record of music can be used with success in classes of solfeggio and musical literature as difficulties in finding of suitable musical material don't exist today.

Art of outstanding performers of the present has forced public "grow to preference of intonational expressiveness as esthetic norm of an era" (G.R. Tarayeva). Horizontal thinking, intelligent expressive intoning, a linearnost – in the center of attention of the performing musician. But today tembro-dynamic hearing becomes one of the highest forms of functioning of ear for music, category of an art and esthetic order, and coloristic finds turn into the "an informative element" strengthening an expression, aggravating acoustical perception of listeners. Recently taken place festival "Nauryz of XXI" left many similar samples in memory.

The performing art and pedagogics develop in unity and interrelation. The pedagogics bears responsibility, both for education of the educated listeners, and for formation of the performers corresponding to modern cultural requirements.

As a result it is possible to tell that tembro-dynamic hearing plays an important role not only in all types of creative practice of musicians, but also in processes of creative perception of music.

А. Сомов

ТЕМБРЛІ-ДИНАМИКАЛЫҚ ЕСТУДІ НЕ ҮШІН ДАМЫТАДЫ?

Түйін

Мақала өзекті мәселелердің бірі музыканттардың тембрлі-динамикалық естуін дамытуда сольфеджионы оқыту әдісіне арналған. Білім беруде бұл бағыт студенттерге тембрді еркін түрде саралау, алған білімдерін практикалық музыкалық түрде пайдалана алатынын көрсетеді. Белегілі болғандай-ақ, тембр талғамды колоритті тудырып, дыбыс шығаруда дара дұрыс шешім іздеу арқылы, осылайша ең маңызды және күшті құралдардың бірі ретінде әрекет етеді. Атап айтқанда тембрлі-динамикалық есту аранжировка түрлерін тудыру процесін, ансамбльдік ойнау кезінде музыканттарға шығармашылық күш, клавирлер ойнауда, оркестр партитурасын, дыбыс өрнектерін күшейту, тыңдаушының қабылдауын шиеленістіре отырып басқарады.

Тембрлі-динамикалық есту мәселелері аз зерттелген. Сондықтан мақалада бірнеше нақты педагог пен зерттеушіге педагогикалық арсеналын байытатын әдістер ұсынылады. Мұның барлығы музыканың шағармашылық қабылдауын, оны жасау, музыкалық талдау процестерін белсендендіруге мүмкіндік береді.

Тірек сөздер: сольфеджио, оқыту әдістері, тембр, тембрлі-динамикалық есту, тембральді есту, музыкалық естуді дамыту.

А. Сомов

ДЛЯ ЧЕГО РАЗВИВАТЬ ТЕМБРО-ДИНАМИЧЕСКИЙ СЛУХ?

Аннотация

Статья посвящена одной из актуальных проблем методики преподавания сольфеджио – развитию тембро-динамического слуха у музыкантов. Данное направление в учебном процессе необходимо для того, чтобы студент мог свободно дифференцировать тембры, использовать полученные знания в практической музыкальной деятельности. Как известно, тембр напрямую связан с поиском индивидуализированных тонких решений в области звучания, создании изысканного колорита, тем самым выступая в роли одного из важнейших и сильнодействующих выразительных средств. Именно тембро-динамический слух руководит процессом создания различного рода аранжировок, управляет творческими усилиями музыкантов при ансамблевой игре, исполнении клавиров, оркестровых партитур, побуждает современных композиторов модернизировать звучание, усиливая экспрессию, обостряя восприятие слушателей.

Проблемы развития тембро-динамического слуха мало исследованы. Поэтому в данной статье предлагаются некоторые конкретные приемы, способные обогатить педагогический арсенал молодого педагога и исследователя, помочь музыкантам и любителям в развитии и саморазвитии этого важнейшего вида многофункционального музыкального слуха. Все это будет способствовать активизации творческого восприятия музыки, процессов ее создания, воспроизведения, музыковедческого анализа.

Ключевые слова: сольфеджио, методика преподавания, тембр, тембро-динамический слух, тембральный слух, развитие музыкального слуха.

Information about the author:

Somov Anton – 1 year's graduate of the Kurmangazy Kazakh National Conservatory, the musicology specialty.

Автор туралы мәлімет:

Сомов Антон – Құрманғазы атындағы Қазақ ұлттық консерваториясының 1 жыл магистрі, музыкатану мамандығы.

Сведения об авторе:

Сомов Антон – магистрант 1 года обучения Казахской национальной консерватории им. Курмангазы, специальность музыковедение.