



History of Teaching Solfeggio and Methodology of the Subject

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Annotation

In the historical process of the development of musical art, the issue of notation occupies an important place. Solmization system (Solfegging) at all times was closely associated with various notation systems. The well-known systems of Ancient China, Georgia, and India are very peculiar.

Solfeggio is a mostly practical subject, involving development that contributes to the upbringing and development of musical ear: ear analysis, dictation, intonation exercises, sight reading. The correct substantiation of the system is one of the objectives of the methodology course.

Keywords: Solmization, Fixation, Notation, Digital bass, Kodai, Column, Relative, Absolute and Passive pitch.

introduction.

The first musical notes were relative, they did not indicate the absolute height of the sounds, but the relationship between the sounds in various chants performed at any height. We know the writing of Ancient China, Georgia, India - there was a record and singing "on hooks" - a kind of relative notation system.

The main part.

The conventionality and inaccuracy of relative notation systems led to the need to develop a more advanced system. As a result of the historical reform of Guido Aretinsky (995 -1050 approximately born), an accurate and convenient way to record the pitch of sounds using a staff and letters denoting the pitch value of musical lines appeared. The system of solmization into syllables: ut, re, mi, fa, salt, la - was also basically relative, denoting the place of these sounds in harmony and the intervals between them, again, at any height. But it is important that the sounds - notes have already received their name, and hence the absolute system of solmization arose, that is, singing with the names of sounds, in Italian - "solfeggio". Initially, solfeggio was intended only for vocalists and was an integral part of the training of singers.

Until the 18th century, there were two ways of reading musical text - relative and absolute. In the practice of teaching singing in church choirs, the relative system was mainly used. The development of instrumental music and music-making, which required the exact fixation of each sound, led to the fact that by the end of the 17th century, in the field of instrumental and vocational training, the absolute system replaced the relative one.

In 1709, natural solfegging arises, that is, the use of musical notes along with alphabetic ones - do, re, mi, fa, sol, la, si - corresponding to the absolute height of sounds in C major.

Currently, in a number of countries, the use of double notation is preserved: - absolute - with letter names of sounds and relative - with syllabic ones.

"Solfeggia" were composed by outstanding composers of that time: L. Cherubini, E. Megül. F. Gossec and others. They were intended to be performed by voice with obligatory instrumental accompaniment, notated in the form of a digital bass. The basis of training is the tonality of C



major, in which, through numerous exercises, various rhythmic variants of the scale and intervals were mastered, mainly in sequences. In addition to dry exercises, Solfeggia also contained excellent musical examples.

According to P. Weiss, the popularity of this manual can be explained by the fact that, developed very systematically and scrupulously, it facilitated the work of teachers and promised success in the classroom. For more than a hundred years, teachers in different countries have widely used this manual and followed the methodology proposed in it. [One]

Currently, various systems and methods of teaching solfeggio are based on the same two directions - absolute and relative. Kodály's now popular Hungarian relative system uses the relative meaning of syllabic names and the corresponding hand signs; The Bulgarian system of "columns" ("ladders") serves to visually study the steps of the scale at any height. All these, as well as a number of other systems, are based on the principle of relative solmization.

The history of the development of solfeggio is closely connected with the activities of choirs. Of course, this also reflected the struggle of two directions - absolute and relative solmization. Many musicians, such as V. Odoevsky, were fond of the system of Rousseau, Sheve, tried to apply it on Russian soil. [2]

To successfully conduct pedagogical classes in any field, it is not enough to have a good command of the course material, it is necessary to know the methodology of the subject. The course of teaching methods of solfeggio should help the teacher to understand why and for what this or that form of work is used, to find new, most expedient ways to achieve the set goals. Thus, the methodology is a set of techniques, teaching methods in this area.

Solfeggio is a mostly practical subject, involving development in the first place. If earlier - at the first stage of the formation of this subject - solfeggio classes consisted mainly of singing from notes, now the course content includes other forms of work that contribute to the education and development of musical ear: analysis by ear, dictation, intonation exercises, reading from a sheet. Therefore, it would be correct to call this whole complex of skills, knowledge and abilities a system for the development of musical ear. The correct substantiation of such a system is one of the objectives of the methodology course.

The role of hearing in the musical and creative process, in the development of musical abilities, in the education of love for the art of music is extremely great.

According to the nature of the perception of the pitch of sounds, musical ear is divided into relative and absolute.

Relative hearing is the ability to reproduce and perceive sounds, intervals and their modal relationships only in comparison with a given key or with a given sound.

Absolute pitch is the ability to recognize and reproduce the pitch of sounds without comparison with any original sound. Teplov, defining absolute pitch, notes: "This ability is manifested in the recognition and reproduction of the pitch of individual sounds, without their correlation with other sounds, the pitch of which is known" [3]

Absolute pitch can be passive, that is, it means the ability to recognize pitch based on timbre criteria. A person with such hearing recognizes the sounds reproduced by a certain instrument (piano, violin or other instruments), but at the same time he cannot reproduce individual sounds or keys on his own. Active absolute pitch implies the ability of a person not only to recognize but also to reproduce any given or recorded pitch.



In practice, relative hearing is more common. Pedagogy sets itself the task of cultivating an active and creative attitude to music as a whole, and not to individual elements. Therefore, the basis of the solfeggio technique is the development of relative hearing.

Summary.

Many more capable students, as a result of music lessons, have the ability to determine a specific pitch, that is, passive absolute pitch. But this depends on the individual characteristics of perception and memory and cannot be considered as a typical case. Attempts to orient the solfeggio methodology towards the education and development of absolute pitch have not yet yielded positive results, and in some cases even turned out to be harmful to the general musical development of students.

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