

A new quality of teaching solfeggio in the system of music education

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Abstract

The article is devoted to practical aspects of solfeggio musicians training according to the new methods in the framework of the discipline Ethnic solfeggio through content analysis of contextual features related to identity structure in the works of others. Analysis of modern methods of teaching solfeggio shows that further development of this discipline goes beyond its classical definition and has a number of peculiarities in various countries. In conclusion, with the help of a training course ethnic solfeggio, the musicians returned the ability to improvise and composition activity, the ability to combine the motives of traditional music with the modern.

Key words: Solfeggio, Ethnic Solfeggio, Teaching Methods.

Una nueva cualidad de la enseñanza solfeo en el sistema de educación musical

Resumen

El artículo está dedicado a los aspectos prácticos de la formación de músicos solfeo de acuerdo con los nuevos métodos en el marco de la disciplina del solfeo étnico a través del análisis de contenido de características contextuales relacionadas con la estructura de identidad en las obras de otros. El análisis de los métodos modernos de enseñanza del solfeo demuestra que un mayor desarrollo de esta disciplina va más allá de su definición clásica y tiene varias peculiaridades en varios países. En conclusión, con la ayuda de un curso de formación sobre solfeo étnico, los músicos devolvieron la capacidad de improvisar y la actividad de composición, la capacidad de combinar los motivos de la música tradicional con lo moderno.

Palabras clave: solfeo, solfeo étnico, métodos de enseñanza.

1. Introduction

The purpose of solfeggio as a classic discipline of European music education lies in the practical exploration of the European musical language based on the realization of a system of logical-structural patterns (Danielu, 1975). Solfeggio brings the auditory culture of a musician, with other practical skills. The weight of these two sides in the solfeggio course may be different. In addition, an important role in the process of training of professional musicians is the very methods and models of teaching integrated academic musical pedagogy (Feng, 2008). Solfeggio as a learning process indirectly reflect some characteristic features of contemporary music in different countries. For example, a specific feature of the French solfeggio — the rejection of domination began vocal, ensemble and choral forms in the classroom for solfeggio — due to a much more powerful manifestation tool in the beginning of the French music than in the music of Eastern Europe.

Separately stands out the jazz solfeggio in the United States. His teaching improved Thomas (2014), Berliner (2009) and investigated its effect on system of music education (Seip, 2014; Komissarova, 2011). A variety of methods of teaching solfeggio allow people to choose to study close to them according to their abilities. For example, a method that combines music, movement, drama and speech into lessons that focus on rhythm (Bakri and Mallah, 2014), and there is a methodology to teach solfeggio already from an early age, focusing on their deep intuitive sense of music and rhythm (Chan et al., 2015). Those who want to come to the true music culture by active music, you can use the technique, oriented on mastering the skills of choral singing (Goldfarb, 2015).

Solfeggio as a learning process in the modern world is not afraid to implement teaching computer technology through research and rethinking of the traditional learning methods. However, modern methods of teaching solfeggio and the content of courses in these disciplines mostly do not take into account the peculiarities of the traditional folk music and do not sufficiently reflect the cultural musical heritage of generations. Each nation has its own unique traditional music, which is an important part of its cultural heritage; having differences in almost everything – from musical instruments to the manner and method of execution, folk music needs to be rethought in the context of modern music, and to find their place in the world.

Many people are beginning to understand the necessity of departure from the traditional course of teaching solfeggio the result of the detection of loss of communication with the origins of musicians – traditional music of his people. Therefore, the Macedonian music community provides a book in which selected examples of traditional ballads that can be implemented like a cautionary folk material in the teaching of music theory (Nasev, 2015). A positive effect of traditional music on the modern human, in particular, at young people, was studied by Korean music community in a practical experiment (Kang and Yoo, 2016); the question of national identity through traditional and popular music rises in Slovenia. To preserve and promote the musical heritage of the world, the archives were created, which digitized and stored the available ancient music, which can serve as a good material basis for teaching traditional music. Its current limitation with only Western music is analyzed and expanded by studying and introducing music from other cultures (Moelants et al., 2007; Lidy et al., 2010).

The fact that there is a need for teaching solfeggio on traditional foundations was confirmed in the historical content of the development of music education in Kazakhstan. Subject to the foregoing, the purpose of this article is to study the experience of implementation of the ethnic solfeggio discipline in the educational process as the basis for the creation of auditory culture and practical study, in particular, the Kazakh folklore in the field of professional music education.

2. Methods and Materials

2.1. The introduction of ethnic solfeggio in Kazakhstan

Traditional musical culture of Kazakhs is a classic example of the culture of the nomadic ethnic group that is typologically different from both the cultures of farming communities and urban cultures. The nomadic Kazakh musical culture is characterized by: a reflection of the nomadic community; the musical language of monodic type; total improvisation; genre system associated with the system of society age stratification; the presence of folk and oral-professional layers of the musical culture; art syncretism of professional musicians; the big role of controversial types of music (youth folk *kaim-aitys*, *aitys* and *tartys* of professional musicians).

Historically, the twentieth century for Kazakhstan was a period of great political, socio-economic and cultural transformations. It has created conditions for the transition from established by millennia musical thinking and the system of genres to the self-expression on European musical language with the preservation of national coloring. The building of socialist culture in Kazakhstan began with the establishment of European types and genres of music, which was conceived as a development goal and the true state of professional classical music. A deep study of the Eastern music by the European scientists dispelled the idea of the writing professionalism of European type as the highest phase of musical culture development in the world (Kunst, 1955; Nettle, 1964), until the departure from the Eurocentric way of thinking and the development of understanding among nations by examining the different national cultures (Merriam, 1964). On the periphery, in the Eastern countries, the situation was different. The ideas of the existence and further development of authentic oral professional music in traditional cultures of the peoples of Central Asia with great difficulty penetrated into academic and public consciousness. In Kazakhstan, the first articles and studies on this subject have caused a sharp rejection (Mukhambetova, 1972), and some were perceived as ideological sedition, contrary to the cultural policy of the party (Elemanova, 1981).

In the 30-ies of the last century, the traditional oral-professional music of the Kazakhs (*kyui*, *zhyr*, *terme*, *an*) was given the status of folklore, which was a priori admitted as outdated: antiquated stadial (music backward nomadic society), art (no music, symphonies and operas) and ideologically (the feudal-Bai remnants). As a phenomenon of the past, this folklore was supposed to be in the Kazakh socialist society, the basis for the development of a new truly professional musical culture of the European type. The work was carried out on the improvement of Kazakh folk instruments *dombra* and *kobyz*, they were standardized according to European standards. Total Westernization of traditional music culture has changed the structure and design of the instruments before the creation of a concert-Philharmonic form of public music making. In 1960s, the creation of a full-westernized education system for traditional musicians ended. They were taught to play the notes on the improved *dombra* and *kobyz* in musical schools, colleges and universities with full redundancy of musical-theoretical and musical-historical disciplines that were studied by performers on European musical instruments.

Thus, the controversial process of learning folk music was formed (*dombrists*, *singers*). Performing in the majoring class in the Kazakh traditional music, they find music theory courses is entirely based on European musical material, intellectual and spiritual opportunities for a deeper understanding of the Kazakh music. Disharmony between folk music and theoretical study of patterns of European classics is not conducive to the harmonious development of the creative personality. Taken as a dogma, reliance on notes, backed by a study of the foundations of the European formation, binds improvisatory and compositional activity of traditional performers, giving them momentum for a true disclosure of the creative personality. Ethnic solfeggio is a discipline that forms the totality of musical knowledge, and skills on the basis of which the Kazakh musical language, folklore, amateur and professional creativity operates. Regulation of learning-auditory work of future musicians based on

the Kazakh musical language serves to shape the ability of a deliberate hearing of the works of Kazakh music, the ability to use the auditory representation in a particular musical performing and composing. The results of the scientific study of the Western Kazakhstan kyuis (kyui -tokpe) became the theoretical basis for the new ethnic solfeggio Amanov (1984) on the basis of which, the methodological base was formed. This has allowed adapting the forms and methods of traditional oral training of musicians in the system of professional education of dombra players focused on music writing and the demands of the musical culture of the twentieth century. The traditional understanding of formative processes in kyui became the basis and was systematically reflected in the popular terminology (Raimbergenova and Ustaz, 2012), which was, on the one hand, subjectly connected with the neck of the dombra, but the tengrian worldview the ancient religion of the Turks, influenced all aspects of traditional Kazakh society. The designation has no analogues in European terminology folk musical and linguistic units and sections of the form kyui allowed them to ierarhizare and create a logical theoretical basis of the subject, determined the strategy of development of the kyui in the training course. It is the consciousness of the culture has identified new approaches to the analysis of kyui (Raimbergenova and Ustaz, 2012), together with new methods of its theoretical and practical development in the course while providing them with solfeggio.

The basis of repertoire of the dombra is kyui, Kazakh play, running for more than thirty traditional musical instruments. Kyui for a two-stringed and three-stringed dombra (a plucked chordophone of the lute type), kobyz (a bowed two-stringed chordophone) and sybyzga (straight non-mouthpieced flute) were played until the twentieth century. In the tradition, the kyui performance was preceded by an oral story of a musician called anyz. It could be the story of the mythological, historical or social nature, it often had philosophical or moralistic overtones.

Kazakh kyui are short, usually from 2 to 5 minutes, and the students of the European solfeggio at the first acquaintance with the plays perceive them as too short. However, students of ethnic solfeggio see them as clear, melodious, not devoid of rhythm works. The secret of the Kazakh kyui understanding lies in its singular musical structure and in the peculiarities of the national perception of music formed for centuries. Unfolding in a cyclical time structure of kyui immerses the listener in a state of meditation, trance, beyond real-time, which is losing its power over the listener, and kyui sounds like infinity, at least as its part. This special technique of immersion in sound is brought up from childhood, and allows completely surrendering to the power of the music, fully perceiving its content. Nevertheless, the main role is played not by the cyclical structure of the work, but by the free (odd division) rhythm of kyui, besides being a polyrhythm. A polyrhythm is created by simultaneously existing: 1) the rhythm of repetitive touches (kagys) of the right hand of the performer; 2) the rhythm of melodic tones shifts; 3) the rhythm of the strokes of the right hand on the sounding board of the instrument; 4) the internal rhythm of the strokes- kagys by the right hand with the release of heavy strokes (down; the brush and the thumb) and light ones (up, the other fingers).

Dombra solfeggio, which became an independent discipline in 1976 in Almaty State Conservatory in the rector Hasize Akhmetovna Zhubanova, was the source for the rate of ethnic solfeggio. Further development of the ideas of Amanov (1984) is a comprehensive solfeggio course introduced in the curriculum of the faculty of folk instruments of ASC. Teachers of this discipline, experimenting with practical material, conducted research and development of the dombra (analysis of genre, form, harmony, rhythm, strokes, teaching methods of dombra players in the national environment, systems of kyui notations) which revealed the improvisation and songwriting talent in students (Danielu, 1975).

Information about the unusual course was attracted to Almaty musicians from republics of Central Asia, which came to learn from the experience under the new system. All of them have realized the

unnatural training of traditional musicians on the European system of solfeggio. Syllabus was published with the purpose of development and improvement of traditional ear for music; development of students' ability of auditory definition and awareness of all elements of musical speech in the making different dombra styles (Raimbergenova and Ustaz, 2012: 3). Thus, the course of ethnic solfeggio, started by Amanov (1984) on the material kyuis-tokpe, was constantly expanding, and currently, it mastered all the traditional styles of dombra in Kazakhstan, he special courses on specific local styles are established, the problem of preservation and further development of the Kazakh musical language is now raised at the state level (Mukhambetova et al., 2002).

Today, the practice of ethnic solfeggio reached a new frontier: the study of problems of solfeggio are not only ready for the next dombra era, but also for the national song styles. Teachers use several directions to study the regional styles of traditional music with the purpose of achieving the logic of their practical development in the course of ethnic solfeggio; the educational-methodological base for music colleges was created (Omarova and Murzagalieva, 2005b). This is the first textbook in the discipline as a practical guide to the mastery of teaching methods of ethnic solfeggio. A breakthrough in the study of song was the study (Kokumbaeva, 2012), which gave the key to the development of a methodology of solfeggio based on the traditional understanding of a song, and understanding folk and professional singing style. The study was carried out description of the language of traditional songs as a syncretic system of verbal and musical units, their historical development and complex interaction.

Based on this study, the special ethnic solfeggio was created for folk singers from music colleges and bachelors (Baygaskina, 1991). The value of the conducted historical research of the Kazakh course of ethnic solfeggio lies in that their base is a further development of the course in terms of bringing complex musical material with scientific and methodical substantiation of its auditory mastery. Therefore, scientific analysis of the theoretical and practical foundations of the Kazakh folk culture is presented as one way of updating the content of ethnic solfeggio in the system of training folk musicians. Thus, at this stage, the update of the course ethnic solfeggio is due to the need in the latest research in the field of music and artistic styles of the Kazakh art with the aim of integrating the found historical and cultural models in the educational process. The result of this process is the creation of specialized courses and programs for students of music schools, colleges and universities (Baybek, 2009; Alpeisova, 2007).

3. Results

The course of ethnic solfeggio as a classical European discipline of music education is applicable for the use in the music teaching community around the world. In the example of analysis of the traditional Kazakh musical instrument – dombra, the traditional musical work – the music plays kyuis and traditional musical terminology, music educators will be able:

- To develop in their students open, flexible ear for music, able to switch to music of different eras and styles;
- To promote the creative development of students and the desire to create new improvised compositions;
- To reform the base of the object, including its traditional musical creativity on a par with modern music;

- With the help of folk music, the synesthesia will be released to a new level Omarova and Murzagalieva (2005a) which plays an important role in terms of the development of the ear for music today;
- In contrast to the work with modern technical means of education – synthesizers, microphones, stereo recording, computer programs, and traditional – folk musical instruments, the students will increase interest in diversity in musical creativity;
- The use of original Kazakh music in educational work and in European creative future composers generally receiving a European education;
- Education in modern conditions of dombra folk players, who are capable of becoming carriers and followers of traditional instrumental culture;
- To give a complete knowledge of the Kazakh musical language;
- To show the necessity of studying regional styles of traditional music with the purpose of achieving the logic of their practical development in the course of ethnic solfeggio;
- Further identification of substance and specifics of the musical and the linguistic system of the Kazakh ethnic group for construction methodology of various courses of ethnic solfeggio.

4. Discussion

The above advantages of the training course ethnic solfeggio are confirmed by the experiment conducted by the lecturer of the Department of ASC Amanova S. S. in October 1978. The lesson was conducted by recording two-voice fragment from traditional dombra kyui and writing three-voice dictation in the style of European music. Two groups of students were invited: first year musicologists – carriers of the European ear, and second year dombra students – carriers of the traditional Kazakh ear. The students sat in the center of the room №14. Teachers of the Department and interested students-observers of courses sat along its walls with prepared paper and pencils for dictations. The sound of the dombra dictation was reproduced on the recorder. After the first listen, none of the musicologists and observers could not answer to the question of the teacher to determine the rhythm of the fragment. Most of them, leaving the prepared paper and pencils, abandoned their former intention to write a dictation. Dombrists responded that the rhythm is 7/8, but the rhythmic variability 5/8, 8/8 and 9/8 was determined only after the second listening. In 20 minutes, after the standard 10 playbacks (and some earlier), dictation was written by all dombra students. No one among musicologists was able to write it completely. In the study of the drafts collected by the Commission of members of the Department, the interesting facts were revealed. Professors before the experiment assumed the fact that European hearing will not determine the kyui characteristic asymmetric rhythmic structures and their total variability. Unexpected was the fact that some students, writing fragments of dictation, mixed upper and lower voices, in some notes, the gap between notes was more than two octaves (dombra range is only two octaves), and the most paradoxical notes showed fragments of dictation written in the wrong octave. Therefore, the sound of unusual dombra timbre for a European hearing makes it difficult to recognize the most basic characteristics of sound tissue. All musicologists exactly or with almost no errors wrote the three-voice dictation in a European style. A few populists wrote the dictation correctly (or almost), but the drafts discovered their typical errors for monophonic hearing. Some students wrote homophonic-harmonic dictation according to the voices, someone managed to write only the top voice, someone wrote more. Errors in the writing of voices indicated the on-hearing of their common harmonic basis.

This experiment clearly demonstrated the existence of different musical languages and the need for their special absorption. The important complexity of the dombra language was shown, which is not developed in the European solfeggio. Along the way, the conservative myth was destroyed about the poor quality of professional musical hearing in dombra players, which they demonstrated on the lessons of the European solfeggio.

5. Conclusions

The education of a musician of a new type, able to integrate into the contemporary cultural process, requires the development of innovative approaches. As you know, innovation activity is aimed at development, testing and implementation in practice of modern pedagogical technologies for the effective solution of specific educational problems. With the help of a training course ethnic solfeggio, the musicians returned the ability to improvise and composition activity, the ability to combine the motives of traditional music with the modern. In the education and training of the professional artist, a huge role is played by the tradition assimilation. In the process of learning in the European and traditional musical instruments, the future professional in the specialty or in the courses of music theory and historical subjects deeply immerses in the traditions of folk and European music, mastering the instruments, performing works of European and national composers. Being able to play not only classical, but also folk instruments, the musicians once again become the carriers of the genetic code of traditional culture in their work, while being professionals in their field.

At modern stage, the update of the ethnic solfeggio course is due to the need in the latest research in the field of music and artistic styles of the Kazakh art in order to implement the found historical and cultural models in the educational process, which will allow calling this process as ethno-cultural paradigm of music education. Identification of substance and specifics of the musical and the linguistic system of the Kazakh ethnic group in order to construct the methodology of various courses of ethnic solfeggio is a complex and multifaceted task. It involves the coordination of not only all forms of work in ethnic solfeggio, but also the latest research in the field of musicology and contemporary music education. The studied experience and practice of learning on the example of ethnic solfeggio can become the basis for further development of the solfeggio discipline in different countries. This problem can be solved in a complex, collaborative effort of many educators and researchers, and perhaps not even of one generation.

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