

# THE IMPORTANCE OF SOLFEGGIO IN CHILDREN'S MUSIC AND ART SCHOOLS

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## Abstract

This article provides a detailed description of the history of solfeggio, scientific analyses of this discipline by European and local scientists, and the use of various methods for effective study of solfeggio by students of music and art schools.

**Keywords:** Music, music school, interest, solfeggio, method, work, process, listening to music, hearing, singing, scientist, analysis, ability.

## Introduction

Solfeggio, along with other subjects, serves to educate a future professional musician or a literate music lover, listener in a children's music school. The main task of solfeggio is to develop musical hearing. This is the basis of musical activity not only during schooling, but also after graduation. Although research in the field of developing musical hearing has been conducted since the 19th century, many issues have not yet been studied. This fact confirms the importance of new developments in this area, including pedagogical ones. The importance of solfeggio in developing a person's musical abilities and directing them to a specialty, correctly shaping the voice, feeling musical rhythm, as well as improving hearing abilities is great. The development of these abilities is carried out on the basis of students' experience of listening to music and performing it. It would be appropriate to consider how this science, which helps to develop our abilities, was formed in the pages of history and studied as a science. If we look at it historically, solfeggio, that is, the process of singing notes aloud, played a very important role in the development of the art of music. Solfeggio is a complex and multifaceted science, which includes a wide range of theoretical and practical exercises. This science is not always firmly mastered by students. Solfeggio, which is aimed at developing musical abilities as a practical science, plays an important role in the formation of a musician.

## Literature analysis and methods:

A. Ostrovsky's methodological work played an important role in the formation of modern solfeggio. He put forward and actively developed the concept of overcoming the pitch inertia in the perception and intonation of 20th-century music [1].

In the 1970s, interest in the stylistic diversity of the music being studied increased. Solfeggio textbooks and chrestomathies created by A.Yusfin, A.Ostrovsky, S.Solovyov and V.Shokin, V.Kirillova and V.Popov, G.Vinogradov significantly expanded the range of works and musical styles being studied, classifying samples from modern music based on the commonality of pitch-tonal structure.

Nevertheless, it was during this period that it became clear that the traditional solfeggio methodology, while providing for the mastery of harmony, polyphony, and the analysis of musical works, limited the development of solfeggio as an independent discipline. The focus was on very laborious work on the development of the skills of harmonic analysis by ear. These works were limited to the framework of classical harmony and absolutized the laws of musical perception of the listener. As a result, other sections of solfeggio, including dictations, the field of cadence-intonation, ensemble singing, and reading from notes, were subordinated to classical traditions.

The need for a radical reorganization of solfeggio courses in terms of content and methodology became very urgent. E.Nazaykinsky, V.Medushevsky, Y.Kholopov, L.Maslenkova, N.Kachalina and other authors present original ideas that lead to the renewal of new views on the teaching of solfeggio. In particular, special attention is paid to the psychological laws of musical perception, the development of memory and hearing. On this basis, new opportunities for improving teaching methods are being sought.

An understanding of the multifunctionality of musical hearing is being formed. In this regard, D.Blum distinguishes four forms of performing hearing: hearing-memory, hearing-imagination, hearing-control and hearing-interpretation. In the new solfeggio project, very attractive, but fantastic, Y.Nazaykinsky [2] puts forward the idea of developing the psychotechnics of the musician who controls the performance process.

Interest in studying the psychological issues of the development of musical hearing is associated with the great attention paid to the issues of musical perception in domestic musicology, and these issues were discussed by Y. Rags, M. Aranovsky, Y.Nazaykinsky, V.Medushevsky, Y.Ruchyevska, A.Milka, M.Starcheus, D.Kirnarskaya, M.Karasyova, L.Loginova, L.Maslenkova and other authors. In addition, it is also associated with the search for ways to optimize the process of mastering modern music. To date, much work has been done to systematically understand the ability to hear music (P.Berezhansky, L.Gotsdiner, M.Karaseva [3], D.Kirnarskaya [4], L.Maslenkova, V.Petrushin [5], Y.Rags [6]). Researchers emphasize that the hearing ability of a musical person is interconnected with the subtle coordination of hearing, touch, movement sensations, as well as the perception of space and time. Undoubtedly, the sense of hearing, which is of primary importance, has various manifestations of special auditory skills.

### Results:

The monographs of L.Loginova, M.Karasyova and L.Maslenkova study the history, theory, methodology, practice and prospects for future development of solfeggio, as well as its place in the system of musical education. Solfeggio is considered as a “psychotechnics of developing musical hearing” [7], and musical hearing is interpreted as a “means of perception” [8]. The methodology of teaching solfeggio can be approached as follows:

- 1.Today, music departments of music schools and art schools are experiencing a deep crisis. Conducting lessons in modern methods, for example, using exclusively game-like methods, making each lesson interesting (lesson-concert, lesson-travel, lesson-discovery, etc.) can only be implemented within the framework of general developmental programs.



2. The professional orientation programs established by the Federal State Requirements (FGT) set us the task of ensuring the necessary level of knowledge for the student to continue his studies in secondary specialized (music) educational institutions. Therefore, the methods and technologies used in teaching solfeggio should be aimed at obtaining knowledge at the basic level.

3. It is also necessary not to forget about the student's interest in the educational process, their ability to self-development and self-expression.

The issue of increasing the final level of knowledge of students of CHMAS and art school and children's art schools in the subject "Solfeggio" led me to use in my pedagogical activity a block, problem-modular teaching method that effectively ensures the mastery of a large volume of material. Also, the use of the block-problem method allows the teacher to take a creative approach to teaching solfeggio, build a module based on the tasks of teaching a specific group of students.

Musical hearing can be defined as an apparatus for receiving, assimilating, processing and storing musical-auditory information of artistic content.[9]

Musical hearing is the basis of any musical activity - creating, performing, listening to music, perceiving music or its musicological analysis. This phenomenon is complex and multifaceted, covering many aspects of intelligence, has various forms, types, properties and an infinite variety of individual qualities. The concept of "musical hearing" includes many manifestations of auditory activity, therefore, various classifications arise and develop in the practice of musical activity. I think that the process of creation of his other famous works was similar.[10]. It should be noted that the concepts of physiological, acoustic and specifically musical hearing remain at the heart of this.

For example, in the study of the physiological aspects of hearing, one of the five sensory organs through which a person receives information from the outside world is studied. Each of these senses is very important for a person, among them is biological hearing. For a person involved in music, musical hearing is especially important. The main difference between musical hearing and biological hearing is that musical hearing covers a wider range of possibilities of the human ear, which is developed through knowledge, experience, and skills.

**In conclusion.** It should be said that the study of priority processes in the field of solfeggio allows us to:

- Analyze the characteristics of the objective and subjective motivation of students and determine its impact on the learning outcome;
- Classify the main types of psychological priorities that govern solfeggio activity;
- Identify the main forms of emotional-auditory activity of a musician during the perception and performance of music;
- Describe the features of the pitch organization of music from the point of view of psychological perception;
- Interpret the sense of pitch as a musical-psychological phenomenon as a special form of priority, and the modulation process as a change in priority;



- Based on the understanding of priority processes in perception and activity, identify opportunities for improving the methodology of teaching solfeggio.
- Such an approach will help to bring the methodology of teaching solfeggio to a higher level in the development of this important discipline.

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