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Research on Innovative Cultivation Paradigm of College Orchestra Based on MOOC and PBL+TBL+CBE – Taking the practical teaching of saxophone parts as an example

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Abstract

The scientific article is devoted the investigation of the most actual questions concerning distance educational form into the light of the specialized training disciplines a namely „Ensemble” and „Special class”. The importance of introduction to the contemporary educational process the mixed thematic-integrated learning, specifically the synthesis of distance and full-time educational forms. This interaction must be in the presence of academic musical compositions solo at the training repertoires, specialized musical pieces that were written by vocational composer for playing only one performer-soloist (instrumentalist, vocalist). It is necessary to emphasize that maximally active, result way for keep qualitative high level of creatively artistic practice, musical lessons into the special class (wind wood and brass, drums, vocal, string-bowed, string-plucked specializations) is creative appeal of contemporary pedagogue-musicians to the academic compositions, that were written by authors in to performing form solo. These academic stage single musical pieces are artistically self-sufficient, at the same time, this kind compositions are performed by musician without fortepiano. The pieces of music solo absorb by the power of composer’s talent, artistic thoughts the excellently most potential of artistically expressive possibilities, intonation sounding means one or another instrument (voice) – chord sounding (monophonic instruments), microinterval (microchromatics), sound oscillation, playing with four mallets, hidden polyphony and others. This type of compositions (music solo) will be giving the distance professional development of artistically expressive means for student’s practice, the formation of independence concerning artistically imaginative thinking of pupils, as well as the upbringing of academic ensemble performing skills among contemporary students.

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Keywords

Pedagogy, composition solo, instructive subject, distance educational form, ensemble, special class.

Introduction

In the second half of the XX century, there was a noticeable trend in music for wind instruments to update the performing technique due to the introduction of new gaming techniques and special gaming effects. This process was connected with the search by composers for new, unusual sounds in wind music and touched, first of all, solo and ensemble literature. Since the 70s of the last century, new playing techniques have become increasingly widespread, becoming almost the main representative of "modernity" in music created for wind instruments. Musical acoustics studies the formation, distribution and perception of sounds used in music and singing.

Saxophone: French saxophone is a reed wind musical instrument, according to the principle of sound production, belonging to the family of reed woodwind musical instruments [Vetoshko, 2016]. The saxophone family was developed in 1842 by the Belgian master of music Adolf Sachs and patented by him four years later. Since the middle of the XIX century, the saxophone has been used in a brass orchestra, less often in a symphony orchestra, as well as a solo instrument accompanied by an orchestra (ensemble). It is one of the main instruments of jazz and related genres, as well as pop music. The instrument has a full and powerful sound, melodic timbre and great technical mobility.

In 1842, Sachs arrived in Paris, where he also planned to promote his new invention. On June 12, composer Hector Berlioz, a friend of the Saxophone and a musical innovator, publishes an article in the Paris Journal des Debats about a new instrument to which he first applies the name "saxophone", which soon became widespread. Berlioz also became the author of the first composition featuring a saxophone – a Chorale for voice and six wind instruments, in which, in addition to the saxophone, other instruments developed or improved by the saxophone were used (for example, a bass clarinet). On February 3, 1844, the composer himself conducted this work, and in December the saxophone appeared for the first time in the opera orchestra at the premiere of Georges Kastner's opera The Last King of Judea. In the same year, the saxophone was presented at an industrial exhibition in Paris. Describing the events of 1845-1846, Berlioz wrote in his memoirs: "The saxophone –

this new member of the clarinet family, and at the same time very valuable, provided that performers learn to show all its qualities – should now occupy a special place in the system of conservatory training, because the moment is not far off when all composers will want to use it."

On March 21, 1846, Sachs received a patent in France for a "system of wind instruments called saxophones", which included eight varieties. A year earlier, saxophones, along with other instruments developed by saxophone (saxophones and saxotubes), were introduced into French military orchestras to replace oboes, bassoons and French horns.

Problems teaching based on MOOC is facing

An obvious problem for academic music education is the issue of modernization of the key system-conceptual provisions of the modern educational process. The maximum actualization of this issue was achieved in the spring of 2020, when the peak consequences of the COVID-19 pandemic on a global scale were the result of the abrupt introduction of the most dynamic, mobile forms of learning and various innovative methods into the music and education system in many countries. Thus, distance education in the field of music pedagogy declared itself from the position of the most realistic practice, unfortunately, leaving the theory of its research development beyond the conclusions and conclusions of musicians-scientists.

It is important to note that the issues of distance learning in the disciplines of academic music education find a wide analytical response and are covered in the works of many modern scientists, such as E.N. Beregova [Alpatova, 2019], L. Thornton [Bodina, 2018], D. Arlt [Braudo, 2018], V.V. Vyshinsky and I.A. Yagodinskaya [Demchenko, 2018], O.N. Nadolskaya and N.I. Tormozova [Ivanov, 2017], M. Smulson [Ge Meng, 2021], etc.

Thus, the lecture musical-theoretical subjects, namely "Music theory", "History of world musical culture", "Theory of Arts", etc., have successfully been adapted in the distance musical-educational process. Practical disciplines "Analysis of musical works", "Stylistic solfeggio", "Lecturing practice", etc. We have also found stable ways of remote communication between the teacher and the student. The most difficult question turned out to be related to specialized disciplines, such as "Special Class" (musical instrument, vocal) and "Ensemble", the presentation of which in the distance learning form gives rise to a number of special difficulties. Consequently, the need to overcome them actualizes the importance of the process of setting problems of distance music education, as well as finding ways to solve them.

The research methodology is formed as a result of the interaction of theoretical methods-operations (analysis and synthesis, modeling method), as well as theoretical methods-actions (problem statement, axiological method). Empirical methods are also important-operations, namely observation, oral questioning, the method of tracing the object and generalization.

The research material is educational and methodological complexes of musical disciplines "Ensemble" [Kagan, 2018], "Special instrument" [Lisovoi, 2018], "Methods of teaching specialized disciplines and pedagogical repertoire" [Petrushin, 2018], as well as the results of two scientific and practical conferences "Modern musical art as a socio-cultural phenomenon" (April 6-7, 2020) and "Features of distance teaching of specialized disciplines" (June 21-23, 2020), which were held at the Dnepropetrovsk Academy of Music named after M. Glinka during the period of strict nationwide quarantine (March – June 2020) [Serov, 2018]. The conferences reflected the practical results of the remote work of teachers of specialized musical disciplines, outlined primarily in academic and professional problems.

The purpose of the article is to reveal the key problems of distance learning in specialized musical disciplines, as well as finding ways to solve them, considering the most characteristic indicators of pedagogical practice in the distance music and educational process.

In a number of many practical disciplines of modern academic music education, the subject "Ensemble", in all its specialized branches, namely chamber ensemble, wind monotembre (polytembre) ensemble, vocal and instrumental ensemble, is the most complex in the light of the use of remote learning technologies. The contradictory grain inherent in the very nature of this discipline (joint, collective musical performance) has not yet found ways to consolidate a solution regarding the remote

unification of musicians into a single artistic and creative whole, of course, considering the maximum achievement of the professional criteria of ensemble-performing practice (metro-rhythm-physical integrity, timbre-dynamic balance, phrasal and climactic-dramatic unity).

Professor of the Tchaikovsky Moscow State Conservatory Alexander Bonduryansky states: "Since I am engaged in chamber ensembles, we do not have the opportunity to rehearse. If you are studying with someone who is preparing a solo program, you can listen to the recording and comment. In my case, the idea of doing online is unproductive" [Braudo, 2018]. Linda Thornton, a well-known music educator, professor at the University of Pennsylvania (USA), states from the experience of personal remote music practice during the pandemic period (spring – summer 2020): "Currently, there is no technological way to create music in a modern creative process, in real time, being in remote from each other places" [Bodina, 2018, 6]. Teacher of chamber ensemble and quartet class at the Moscow Secondary Special Music School named after Gnessin Ksenia Gamaris testifies: "I teach an ensemble, and it doesn't work out with everyone at the same time. It turns out that I work with everyone individually, as in a specialty" [Braudo, 2018].

A similar problem-professional essence can be traced in the numerous statements of teachers of Ukrainian academic music institutions, namely, the Institute of Arts of Kiev University. Boris Grinchenko [Demchenko, 2018], Dnepropetrovsk Academy of Music named after M. Glinka [Serov, 2018], etc.

The analysis of work programs, as well as educational and methodological complexes of disciplines of the professional and practical cycle has shown that the most effective method of maintaining a high educational level of the subject "Ensemble" in the complex realities of modern musical education is the use of mixed thematically integrated training. Its essence is concentrated in the teacher's ability to balance the process of obtaining a high-quality and productive educational result through the interaction of theoretical material (presented in remote form) with the practical mastery of ensemble-performing skills (distance and full-time forms of training).

The theoretical material of the subject "Ensemble", we emphasize, in all its specialized areas (wind, vocal-instrumental, chamber), may include such thematic blocks as "Forms of ensemble-performing activity", "Ways of forming an ensemble", "Ensemble discipline", "Selection of participants of the ensemble" etc. The practical part of the subject in the distance learning form may include checking the level of learning of ensemble parts for each member of the ensemble. At the same time, in an individual online lesson, a student can use an external audio recording in order to develop the skill of building his own part to an already sounding ensemble. The full-time form of the discipline "Ensemble" assumes maximum activation of mastering the joint musical and creative process and is already represented in a real artistic and communicative act of interaction between a student and a teacher.

A striking example of the implementation of a mixed thematically integrated training in the discipline "Ensemble" can serve not only the practice of teachers of the ensemble classes at the Dnepropetrovsk Academy of Music named after M. Glinka, but also the relevant educational and methodological complexes that have already been published. We will pay special attention to the program "Chamber Ensemble as a form of creative communication: theory and practice", which combines both full-time and distance learning [Ivanov, 2017]. The embodiment of this development on the basis of the Saratov State Conservatory named after L.V. Sobinov combines online and offline communication in a balanced way, in which the remote form is represented by such thematic vectors as "Organization of professional activity", "Chamber ensemble as a genre and cultural phenomenon", "Ensemble as a form artistic activity", full-time – "The specifics of ensemble performance", we emphasize, with the inclusion of such practical forms of training as an open lesson and a master class

[ibid., 7].

It should be noted that listening to concerts of academic chamber-instrumental and vocal music can also refer to the distance form, which, of course, is included in the volume of study hours for students' independent studies.

Special attention, in the light of the rapid introduction of distance learning into the cycle of professional and practical musical disciplines, is paid to the subject "Special class" ("Special instrument"). This discipline, which has many specialized branches, according to certain professional instruments, namely wind (wood, copper), string-bowed, string-plucked academic instruments, undergoes an equally complex process of adaptation to innovative technologies of the modern educational process, rather than the subject "Ensemble".

The maximum practical character of this kind of specialized musical disciplines raises a difficult question, namely, whether a teacher can teach a student an academic artistically perfect violin, bassoon, French horn or other instrument, resorting to instrumental-technical, ideological–imaginative edification in the process of remote communication on the Internet or video communication in Skype, Zoom, Viber, WhatsApp, Google meet, Facebook messenger, etc.?

An unambiguous answer to this sacramental question is impossible, since much depends on "how successfully and fully the distance learning course mediates the forms of professional and creative activity of students" [Demchenko, 2018, 596].

The educational and repertoire content of the subject "Special instrument" in the traditional form of musical education, as a rule, consists of works accompanied by piano.

The accompaniment part, the concertmaster-pianist are an integral part of academic studies in the specialty. Unfortunately, in the conditions of the pandemic and the harsh quarantine conditions associated with it, communication with the pianist became impossible, and the remote form of communication with the teacher generated a number of professional problems, including the quality of the sound of the instrument, difficulties with the production and correction of the performing apparatus of the musician, emotional and psychological, as well as physical features of the representatives of the virtual communication process.

The head of the Department "Wind and Percussion Instruments" of the M.M. Ippolitov-Ivanov State Music Pedagogical Institute, soloist of the Bolshoi Theater Orchestra, saxophonist Alexey Volkov, regarding the distance learning form, says the following: "This format is inconvenient for us.

During classes with students, you need a lively contact, eyes to see them, a muscular state, an emotional state. Yes, I can hear "higher – lower" through the Internet, but I can't really hear the color and character of the sound. And then, how to play with an accompanist? I have a bad idea of that. But I understand that students, even in an online format, need to be engaged so that they understand that there is control" [Braudo, 2018]. Linda Thornton testifies: "We continue meetings and classes over the Internet, feeling tired at the end of the day, tired of constantly looking at the screen, tired of interpreting unfamiliar social signals" [Bodina, 2018, 6].

The solution of such problems is possible on the basis of inclusion in the educational repertoire list of artistically self-sufficient academic compositions written for performance, we emphasize, by only one musician-soloist.

Such solo works, actively created in the bosom of European musical culture, especially during the second half of the XX – beginning of the XXI century, have an indisputable potential to become the educational and repertoire basis of the discipline "Special Instrument" in the distance learning form.

We emphasize that the analysis of the repertoire lists of semester control in the second half of the 2019/20 academic year and the first half of the 2020/21 academic year showed that the number of solo

works (one stage performer) is becoming more and more a priority in determining the educational and repertoire policy from the indicative repertoire list of the curriculum for a particular instrument [Lisovoi, 2018, 6-39].

It should be emphasized that the appeal of teachers to works written in the performing form of a solo (i.e. intended to be performed by only one soloist musician), today represents the most effective way to maintain a qualitatively high level of classes in a special class (wind, string-bowed, string-plucked specializations).

Being artistically self-sufficient compositions, at the same time performed without piano accompaniment, they absorb, of course, by the power of the talent of the composer's thought, the greatest potential of artistically expressive possibilities, intonation and sound means of a particular instrument [Skrebkov, 2018].

As a rule, having a clearly defined musical program, solo performances activate the student's artistic thinking to the maximum extent, generate creativity in the process of remote communication with the teacher. It is precisely these characteristics of solo compositions that develop the creative independence of pupils, giving them significantly more creative freedom compared to works written accompanied by piano.

It is important to note that solo works used in distance learning can also become an educational and repertoire tool for the development of ensemble skills among students. The use by the composer, as a rule, of the maximum arsenal of artistic means of a particular instrument leads to the frequent introduction of non-traditional means of expression by the masters into the expressive musical and instrumental palette. Ponkina, speaking about the evolution of the academic art of playing the saxophone, argues that "the desire to stand out due to a new spectacular "manner of playing" leads to the introduction of many specific techniques, such as playing chords, growl and slap, which are firmly entrenched in the arsenal and become uniform for all groups of saxophonists" [Vetoshko, 2016, 139].

The technique of playing with four sticks on high-pitched keyboard percussion instruments often involves a single soloist on stage, although in the past several musicians were involved in playing the marimba.

"The history of the appearance of the method of simultaneously holding four sticks when playing the marimba goes back to the second half of the XVII century. And it is connected with the traditions of ensemble playing in Guatemala, when several performers played on one instrument". Now the technique of playing with four sticks is used by all professional performers on percussion instruments, which makes it possible to introduce solo works written for marimba or xylophone (vibraphone) into the academic educational repertoire.

The well-known scientist, bassoonist, methodologist V.N. Apatsky, investigating the phenomenon of wind polyphony on both wooden and brass wind instruments, states: "The performer has the opportunity to perform a variety of combinations of chords with simple sounds. For example, he can take the main sound, then, without changing the fingering, sequentially extract three different chords and complete the combination by single blowing into the middle or upper harmonic of the last chord".

Methods of learning to play wind instruments

Psychophysiological foundations of the performing process on wind instruments.

Musical performance is an active creative process based on the complex psychophysiological activity of a musician.

You should know this formulation as our father. Emphasize this wording directly. The player of

any instrument must coordinate the actions of a number of components:

- vision,
- hearing,
- memory,
- motor sense,
- musical and aesthetic ideas,
- volitional efforts.

This is also a very important point. It is this variety of psychophysiological actions performed by a musician during the game that determines the complexity of musical performance technique.

The further path of scientific substantiation of the musical-performing process was associated with the study of the physiology of the higher parts of the central nervous system. The teaching of the great Russian physiologist academician I.P. Pavlov about higher nervous activity, about the inseparable connection of all life processes, the teaching about the cerebral cortex as the material basis of mental activity helped advanced musicians to change the approach to the justification of performing technique.

Teachers and performers have become more deeply interested in the work of the brain during the game. They began to pay more attention to the conscious assimilation of goals and objectives. The basic principles of the cerebral cortex are coordinated human activity carried out through complex and subtle nervous processes continuously occurring in the cortical centers of the brain. These processes are based on the formation of a conditioned reflex.

Higher nervous activity consists of two most important and physiologically equivalent processes:

- the excitement that underlies the formation of conditioned reflexes;
- internal braking, providing the analysis of phenomena;

Both of these processes are in constant and complex interaction. Mutually influencing each other and ultimately regulate the entire life of a person.

The process of playing a musical instrument as one of the types of human labor activity.

Do not forget that you are working – this is your work.

Studying at a music college is like work. This is a number of complex coordinated functions: (visual, auditory, motor, volitional), carried out on the basis of conditioned reflexes of the second signal system of the brain.

Let's try to imagine how this happens practically in the process of playing an instrument.

When looking at musical notation, the performer first of all experiences irritation in the visual cortex (meaning the brain). As a result, there is an instantaneous transformation of the primary signals into a visual representation of the musical text. Through thinking, the musician determines the position of the notes on the note carrier, the duration of the sounds, their volume, etc. The visual perception of sound in the player is usually associated with auditory representations. The excitation of the visual centers spreading captures the auditory cortex, which helps the musician not only to see the sound, but also to hear, that is, to feel its pitch, volume, timbre, and the like. The auditory representations that have arisen inside the same hour cause the musician to perform the appropriate movements necessary to reproduce these sounds on the instrument. Motor impulses are transmitted to the performing apparatus: lips, tongue, breathing, finger movement, hearing. And due to internal inhibition, they cause the necessary movements: lips, tongue, fingers.

This is how the propulsion system is carried out, as a result of which sound is born.

Sound vibrations, in turn, cause irritation of the auditory nerve, which, due to the possibility of establishing reverse physiological connections, is transmitted to the auditory cortex and provides the

appropriate perception of the sounds performed, i.e. auditory analysis. Thus, the process of sound formation on wind instruments can be imagined as several interconnected links in a single chain.

Musical notation – representation of sound – musculoskeletal system – performing movement – real sound – auditory analysis. In the course of this complex conditioned reflex relationship, the central place belongs to the auditory sensations and representations of the player.

These are the psychophysiological foundations of sound production applied to playing any musical instrument, however, performance on wind instruments has a number of specific features.

Acoustic foundations of sound formation on wind instruments

Unlike keyboards, bowed and percussion instruments, where solid bodies act as a vibrator (strings have strings, special plates, skin in percussion), all wind instruments belong to instruments with a gaseous sounding body.

The cause of the sound here is the vibrations of the air column of air caused by special actions of pathogens. The specifics of sound formation on wind instruments depend on the device of the instruments. Modern musical acoustics divides all wind instruments into three groups:

- the first group is labial from the Latin word *laba* (lip), they are also called whistling (all kinds of pipes, flutes, some organ pipes belong),
- the second group is tongue, reed or lingual from the Latin word *lingua* (tongue) (all kinds of clarinets, all kinds of oboes, bassoons, all kinds of saxophones and bass horns),
- the third a group with a funnel-shaped mouthpiece, they are usually called copper (all kinds of cornet, trumpets, French horns, trombones, tubas, horns, fanfares).

How is the sound formed?

On the flute, which is an instrument with a gaseous exciter, the sound is formed as a result of the friction of the exhaled air jet against the sharp edge of the opening of the ladium located in the head of the flute. At the same time, the speed of the air jet periodically changes, which causes the occurrence of sound vibrations in the flute channel. All reed instruments belonging to instruments with a solid exciter form sounds by means of vibrations of special reed plates (canes). The oscillatory process on these instruments is regulated by the actions of two interacting forces: the translational movement of the exhaled jet of air and the elastic force of the cane.

The exhaled air stream bends the refined part of the cane to the outside, and the strength of its elasticity forces the reed plate to return to its original position. These movements of the tongue (cane) provide an intermittent jolt-like entry of air into the channel of the instrument where there is a reciprocal oscillation of the air column, therefore a sound is born.

The appearance of sound on wind instruments with a funnel-shaped mouthpiece is even more peculiar. Here, the central areas of the lips covered by the mouthpiece act as a solid oscillating exciter of sound.

As soon as the exhaled jet of air enters the narrow lip slit, it causes the lips to vibrate at that hour. These fluctuations, by changing the size of the opening of the lip slit, create a periodic jolt-like movement of air into the mouthpiece of the instrument. The result of this is an alternately thickening or rarefaction of air in the instrument channel, which ensures the appearance of sound.

Having considered the acoustic foundations of sound formation, we find one common phenomenon: in all cases, the cause of sound formation is the periodic oscillation of the air column enclosed in the instrument caused by specific movements of various devices and sound exciters.

At the same time, the oscillatory movements of the air jet, reed plates or lips are possible only under the condition of coordinated actions of various components of the performing apparatus.

Development of musical abilities in the process of educating a professional musician

Despite approximately equal mental abilities and physical development of students, we have different results of their learning. The analysis of these phenomena indicates that in the preparation of the performer, the intuitive principle, that is, the presence of natural abilities, becomes crucial. V.M. Teplov in his work "Psychology of musical abilities" musical literature 1947 proves the possibility of developing all musical abilities based on innate inclinations. There can be no abilities that would not develop in the process of education and training.

What do we mean when we talk about musical abilities or musical inclinations?

First of all, we mean musicality. This successful definition was made by Alekseev in his method of teaching piano playing. "A musical person should be called a person who feels the beauty and expressiveness of music, who is able to perceive certain artistic content in the sounds of a work, and if he is a performer, then reproduce this content." Musicality develops in the process of proper well-thought-out work during which the teacher vividly and comprehensively reveals the content of the studied works, illustrating his explanations by showing on an instrument or recording.

The complex of the concept of musicality includes a number of necessary components namely:

- musical ear,
- musical memory,
- musical rhythmic sense.
- Musical ear
- Musical hearing is a complex phenomenon that includes such concepts as:
 - pitch (intonation),
 - melodic (fret),
 - harmonic,
 - inner hearing.

Each of these aspects of musical hearing is of great importance in training and in performing practice. It is absolutely necessary for the performer to have a well-developed relative hearing, which makes it possible to distinguish the ratio of sounds in height taken simultaneously or sequentially.

This quality is extremely important for an orchestral musician. The orchestra values a performer who listens well to his group, actively participates in it without disturbing the ensemble. The ability to hear imaginary sounds, write them down on paper and operate on them is called inner hearing. Musical hearing develops in the process of a musician's activity. It is necessary to ensure that all work with the instrument proceeds with relentless hearing control.

Materials and methods

In this article the methods of teaching saxophone were discussed. It was concluded, that teaching MOOC is not an easy thing to do for a teacher.

Results

The pedagogical realities of the discipline "Special Class" at the Academy of Music named after M. Glinka testify to the introduction of solo works of various genres (concert, fantasy, monologue, miniature, improvisation) into the educational process. As a rule, solo compositions make up half of the student's

educational repertoire, combined with works accompanied by piano. Thus, there seems to be a real possibility of combining distance learning with full-time classes of a teacher, student and concertmaster, of course, regulated by the reality of social circumstances – a pandemic, quarantine regime, geographical remoteness, etc. It is this approach that asserts the pedagogical professional competence of introducing mixed thematic integrated learning (distance and full-time educational forms).

The saxophone family developed by Saxophone consisted of fourteen varieties. Currently only eight are used:

Table 1 – Varieties of saxophone

| A kind of saxophone | Build | Transposition |
|----------------------------|--------------|--------------------------------|
| saxophone-sopranissimo | B (B flat) | small septima up |
| soprano saxophone | Es (E flat) | small third up |
| soprano saxophone | B (B flat) | big second down |
| saxophone-viola | Es (E flat) | big Sexta down |
| tenor saxophone | B (B flat) | big nona down |
| baritone saxophone | Es (E flat) | big third down |
| saxophone-bass | B (B flat) | big second in two octaves down |
| saxophone-double bass | EP (E flat) | big sexta two octaves down |

Discussion

Thus, modern techniques and techniques, such as chord sounding (single-voice instruments), microintervalation (microchromatics), sound oscillation, playing with four sticks, hidden polyphony, etc., make it possible to highlight vividly interacting, simultaneously interfacing elements of musical fabric in solo compositions. It is precisely this kind of artistic, intonation-sound communication, activated by the teacher and the student in a work written for only one performer, that forms the development of skills of feeling the dialogic nature of performance, generates ensemble-communication links within the solo work.

In the above-mentioned context of academic solo performances, solo compositions in the genre of sonatas written in the postmodern cultural and historical period of European musical culture deserve special attention: Sonatas for solo Violin by E. Izai, Sonatas for solo Cello by M. Weinberg, Sonata for Clarinet solo by E. Denisova, Sonata for Cello solo by D. Ligeti, Sonatas for Viola solo by P. Hindemith, Sonatas for Violin solo by M. Weinberg, Sonata for Bassoon solo by E. Denisova, Sonatas for French horn solo by V. Buyanovsky, Sonata for saxophone solo by S. Pilyutikova, Sonata for Clarinet solo by E. Stankovich, Sonata for flute solo by E. Denisova, Sonata for Double Bass solo by M. Weinberg, Sonata for Clarinet solo by T. Olakh and many other solo sonatas.

Conclusion

The method of teaching wind instruments is an integral part of musical pedagogical science considering the general laws of the learning process on various wind instruments. The Russian pedagogical science in the field of performing on wind instruments has no more than 80 years. She reached new frontiers by embracing and developing further all the best that was characteristic of the Russian school of playing wind instruments. Her successes are known not only in our country but also abroad.

The composer Gedike wrote: the technique of playing wind instruments has gone forward so much that if the best performers, especially those who lived on brass 50-70 years ago, had heard our brass

players, they would not have believed their ears and would have said that it was impossible.

It should be recognized that the theory of teaching methods on wind instruments as part of pedagogical science among other methods is the youngest. Each generation of wind musicians contributes to the methodology. The method of teaching on any instrument is part of pedagogy.

The word methodology is of Greek origin in translation into Russian – the way to something. The methodology is a set of methods, that is, techniques for performing any work (research, educational). In the narrow sense of the word, methodology is a way of teaching a particular subject based on the analysis and generalization of the best teachers, musicians and performers.

The methodology studies the patterns and techniques of individual learning. The technique contributes to the education of a common musical culture, expands the horizons of performers. The methodology is closer to the specialty. Rozanov was an outstanding performer and teacher who initiated the development of the Soviet methodology. His work “Fundamentals of Teaching wind Instruments” was the first work put on a scientific basis.

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Исследование парадигмы инновационного развития оркестра колледжа на основе МООС и PBL+TBL+CBE – на примере практического обучения партиям саксофона

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Аннотация

Статья посвящена исследованию наиболее актуальных вопросов дистанционной формы обучения в свете профильных учебных дисциплин, а именно «Ансамбль» и «Специальность». Обоснована важность внедрения в современный образовательный процесс смешанного тематико-интегрированного обучения, а именно синтеза дистанционной и очной форм обучения. Это взаимодействие должно происходить при наличии в учебном репертуаре академических музыкальных произведений для исполнения соло. Эти академические эстрадные одиночные музыкальные произведения художественно самостоятельны, исполняются музыкантом без фортепиано. Музыкальные произведения для исполнения соло имеют наибольший потенциал художественно-выразительных возможностей, интонационных средств звучания того или иного инструмента или голоса. Данный вид сочинений будет способствовать дистанционному профессиональному развитию художественно-выразительных средств для студенческой практики, формированию самостоятельности в отношении художественно-образного мышления учащихся, а также воспитанию у современных студентов исполнительского мастерства академического ансамбля.

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Ключевые слова

Педагогика, произведение для исполнения соло, учебный предмет, дистанционная форма обучения, ансамбль, специальность.

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