РАЗДЕЛ XIII. ИСКУССТВОВЕДЕНИЕ

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Analysis of Russian avant-garde music in the university course "Fundamentals of theoretical musicology"*Institute of Arts and Art Education of the Vladimir State University
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doi: 10.18411/lj-02-2019-91

idsp: ljjournal-02-2019-91

Abstract

The article is devoted to the consideration of the need to master the skills of analyzing avant-garde music in the course of the "fundamentals of theoretical musicology" for bachelor students of music pedagogical universities, faculties and institutes of the arts. The factors affecting the lack of appeal to avant-garde music in modern musical pedagogy are considered.

Keywords: Russian musical and pedagogical education, modern music, avant-garde music, fundamentals of theoretical musicology.

Аннотация

Статья посвящена рассмотрению вопроса о необходимости овладения навыками анализа авангардной музыки в курсе «основ теоретического музыкознания» для студентов-бакалавров музыкально-педагогических ВУЗов, факультетов и институтов искусств. Рассматриваются факторы, влияющие на недостаточное обращение к авангардной музыке в современной музыкальной педагогике.

Ключевые слова: Музыкально-педагогическое образование, современная музыка, авангардная музыка, основы теоретического музыкознания.

The current situation in the Russian music and pedagogical education is characterized by the increasing complexity of the tasks facing the teacher-musician. And one of them is the formation of future music teachers' ability to navigate in a huge number of musical styles, trends, composition schools of different eras and national traditions. The last decades, like no other time, are characterized by involvement in the sphere of actual artistic experience of all musical history, culture and the past and the present.

The reliance in the pedagogical process mainly on the study of classical and romantic tradition music, characteristic of the last century, gradually gives way to the expansion of interest, on the one hand, towards the music of the pre – classical period, the music of the Renaissance and the middle Ages, on the other hand, towards the present. This trend is reflected in scientific publications and research, in textbooks and programmes, and in educational practice.

This article is devoted to the study of contemporary music, in particular the works of the Russian avant-garde music, in the course of the fundamentals of theoretical musicology. It should be noted that in the process of professional training of undergraduate students in the direction of 44.03.01 "Pedagogical education" in the profile of "Music art" avant-garde music is not used enough. And there are objective reasons.

First, it is influenced by the strength of the established tradition – the focus in the curriculum is still on music of the XVIII-XIX centuries. The same feature can be seen in school programs on the subject of "Music".

Secondly, the perception of works by both foreign and domestic avant-garde artists requires certain training from both students and teachers. It is impossible not to take into account the contradiction in which the listener's experience of modern youth, focused mainly on popular pop music, and the complexity of the figurative-semantic, musical-linguistic specificity of avant-garde music, enter. Often a negative attitude to the musical avant-garde can be found not only among young people, but also among the teachers themselves-musicians.

Thirdly, at present there are not enough methodological developments and teaching AIDS for the preparation of bachelor students of music and pedagogical Universities, developing

the study of avant-garde works. Basically, everything done in this direction belongs to the field of conservative professional music education.

Fourth, it is not always possible to count on sufficient equipment of libraries and audio libraries of Universities with the necessary materials (notes, audio recordings).

The use of avant-garde music in modern music pedagogy has repeatedly become the subject of scientific research. Publications of domestic scientists note the problem points of this topic, as well as consider the methods and techniques of studying modern music at the University. So, Lazarev B. N. examines in his dissertation study of the pedagogical conditions of training of students of musical faculties to the perception of avant-garde music [1]. The author's idea of the organization of the process of perception of avant-garde music on the basis of allocation in it innovative and comprehension of ways of synthesis of traditional and innovative is fruitful [1, 198].

Talking about the importance of modern music in the pedagogical process of music University, T. I. Naumenko rightly points to such qualities as relevance and adequacy to the needs of time. "Modern music is modern in that it represents our actual present, that its borders are invariably mobile, and the material is updated – both in ideas and in language," the author notes [2, 98]. In his work Naumenko draws attention to the fact that the situation with the lack of attention of music pedagogy to modern music, which in the past Soviet years was determined by ideological prohibitions on the study of certain authors and works, the rarity of records and lack of information, in our time, little has changed. As the author rightly notes, living in the second decade of the XXI century, we still associate the concept of "modern music" with the twentieth century, and its place in the conservative curricula is still determined by the "residual principle" [2, 99].

It should be noted that the issue of insufficient attention to avant-garde music is even more acute in music and pedagogical education, which trains personnel for secondary schools than in conservatories. The study of foreign music ends with the most common acquaintance with the pre-war avant-garde, and in the section of the history of Russian music, modern composers are represented by their individual works only by some authors – A. Shnitke, R. Shchedrin, and other Aesthetic discoveries of the musical avant-garde remain incomprehensible to students. But if the history of music still somehow relates to the study of the musical avant-garde, course of theoretical training of future music teachers, this topic is almost not affected.

The whole set of theoretical disciplines in the musical and pedagogical undergraduate covered by the subject «Fundamentals of theoretical musicology», including solfeggio, elementary theory, harmony, polyphony and analysis of musical forms. And it seems to us necessary and important to include in it separate topics that give an idea of the different sides of the musical language of avant-garde works.

Thus, in the section devoted to the elementary theory of music, the study of different modes should be supplemented with the theme "out-of-Tune forms of music: atonality, dodecaphony, aleatorics, sonorica, specific music" and give students an initial idea of the basic linguistic innovations of the musical avant-garde. Familiarity with the new terminology and the experience of listeners' perception of avant-garde music should be combined with the analysis of individual elements of the musical language.

Wide possibilities of inclusion of compositions of foreign domestic avant-garde artists in the educational process is a section of the «Fundamentals of theoretical musicology», dedicated to the study of the orchestra and musical instruments. An appeal to modern musical material may include the study of harmony and polyphony. Thus, approaching the section of «Fundamentals of theoretical musicology» associated with the analysis of musical works, the student must already have some knowledge about avant-garde music and a set of tools for its analysis, at least the most elementary.

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