

Секція: Мистецтвознавство

Hudzyk Andrii

Graduate Student of

Vasyl Stefanyk Precarpathian National University

Ivano-Frankivsk, Ukraine

ASPECTS OF DEVELOPMENT IN PUPILS OF EMOTIONALITY ON SAXOPHONE

The formation of the skills of playing the saxophone begins with the setting of the performing apparatus of the saxophonist - breathing, sound production, fingering, ear cushions, intonation. The performing breath of a woodwind musician is the basis of a beautiful technical playing.

Setting the ear cushion is inseparable from the auditory control of your own game. Muscle memory and hearing interact at the same time, providing the sound of the saxophone in different registers, necessary in timbre, dynamics and intonation.

Ambushur coordinates his work with other departments of the saxophonist's performing apparatus, uniting with them in a complex sound-making chain.

Of great importance for the individual adaptation of the saxophonist to his instrument is the development of various constantly interacting movements of the fingers of both hands, which provide the necessary contact with the valve-lever mechanism of the saxophone.

The formation of technical skills for playing the saxophone is inseparable from the formation of musical taste, emotional development, cultural enlightenment, which are necessary for high-quality artistic performance of musical works.

The development of the emotional-figurative sphere in schoolchildren plays a huge role in the formation of the skills of playing musical instruments.

Emotional richness of classes contributes to an increase in motivation to learn, cause the emergence of musical experiences, enrich with new knowledge.

At the same time, musical experiences are closely related to the understanding of the reproduced musical material. Therefore, understanding music is an emotional experience. Musicians usually convey the sphere of emotions using various words used synonymously: sensation, mood, feelings, affect. Emotions in music remain connected with life emotions, but are expressed in images of fantasy.

Studying the process of developing emotionality in musicians, one can come to the following conclusions:

1. Emotional comprehension of a piece of music should take place constantly and simultaneously with the technical mastery of the musical material.

2. Creation of one's own emotional program of the piece performs the function of a "super task" for the performer. The "super task" directs the search, activates consciousness, and implements automated skills. Therefore, it is advisable to start the study of a piece of music with an emotional response, search for musical representations and associations, and then move from understanding the musical image to ways of its sound embodiment.

When working on a piece of music, its concert interpretation, the main attention should be paid to the development of the student's imagination and aesthetic position.

For this, pedagogical techniques are used to activate emotional perception, imagination and imaginative thinking, the emotional-volitional sphere of the individual. In musical psychology and art pedagogy, special methods of work are described aimed at the emotional and value development of a novice musician: the method of figurative "guidance", the method of "emotional contamination" and the method of artistic display, which we used in each lesson.

The method of figurative "guidance" was used to develop the imagination and fantasy of students. Using this method, you can show various ways and techniques of artistic expression when performing a musical phrase or melody.

The student was asked to express associations, fantasies that arise when listening or playing independently. This method provides a deep insight into the emotional content of a piece of music and understanding of its artistic intent.

The method of "emotional contamination" is based on imitation and serves as a means of communication for a person. This method allows you to convey a holistic idea of the musical image, the general emotional background of the work, and then move forward to clarify the musical image and solve technical problems.

The method of artistic display helps to involve novice musicians in the world of musical images, to awaken imagination and invention.

In order to form the skills of playing the saxophone, as well as on any other musical instrument, playing methods are widely used in teaching practice. The phenomenon of play is that, being entertainment, it develops into a learning game, a creative game.

In psychology, creativity is seen as a continuation and replacement of children's play, and play as "a kind of pre-aesthetic activity."

The game serves as a source of catharsis, emotional shock, is a way of knowing the surrounding reality and oneself. The game gives rise to emotional responsiveness, helps to feel the artistic world of the work, to identify with musical heroes.

Features of the game methods used in teaching are as follows: - educational activities are carried out according to the "rules" of the game; - a piece of music or an exercise itself becomes a means of play; - elements of the competition are used. In music teaching, playing methods are widely used when practicing performing techniques of playing musical instruments, in writing (when composing endings, mirror improvisations, simple melodies).

Various tasks for the development of emotionally-shaped thinking, imagination, form an emotional-value attitude to musical activity, which ultimately affects the quality of artistic performance.

Having considered the bulk of the skills that a student needs to form at the initial stage of playing the saxophone, we identified the following: positioning the body, fingers, ear pads, performing breathing.

Investigating the pedagogical conditions necessary for their successful formation, we found out that their development is most effective in conditions of additional education; that training should begin with the correct rational formulation of the posture, performing breathing; that the technical equipment of a saxophonist requires constant and systematic studies, that the first year of learning to play the saxophone is the most difficult and most important for the successful mastering of the art of playing the saxophone.

References

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