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**SOLFEGGIO —
A PSYCHOTECHNIQUE
OF EAR TRAINING**

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ABSTRACT

The twentieth century — the century of technical and information revolutions — is coming to its end. We are at the threshold of a new millennium and nowadays, as we look into the future, we can foretell that the main role in the development of culture and education will belong to successful psychotechnologies. Nowadays all the material stimuli and prerequisites exist for their development. However leading scientists and cultural figures all over the world understand that the main task remains the same: to preserve a certain ecological balance, i. e. the introduction of any psychotechnical methods in the field of education and upbringing must go together with the harmonious development of all the sensor systems of man's perception — visual, auidal and kinesthetic.

Such development has always been one of the goals of art. That's why its role, including the role of musical upbringing in the development of emotional-spiritual qualities, will increase. In connection with this important issue, there can be raised a question of about the development of good musical ear as a powerful instrument for the improvement of man's auidal system. This task is especially important for Russia and the U. S. because, according to the investigations of American psychologists, the populations of these countries have a more developed visual system of perception and a less developed auidal system.

Cultivating a good ear for music is a matter of interest for both practical teachers and researchers-theoreticians. The practical development of this problem belongs to the discipline of solfeggio (Sol-fa, or Ear Training). This research is **the first integrative investigation devoted to the psychotechnique of Ear Training**. It continues well-known traditions in this field on a new level, which is dictated by the contemporary music culture requirements.

The following questions have been raised in this work:

- * the integrated approach to the Ear Training problems and the simultaneous development of all the basic aspects of music perception;
- * the modal principle of Ear Training;
- * the "theory + practice" combination, which is used in the elaboration of the methodological ideas;
- * the style orientation of the development a good ear for music based on both classical and modern music;
- * the maintenance of a great Russian pedagogical tradition, which consists in close psychological contact: "teacher — student".

The system approach has been chosen for this work. It has been demonstrated at all levels and in a variety of aspects:

- * the causal relationship between methodological trends of Ear Training and certain historical-cultural situation has been disclosed;
- * the field of Ear Training has been considered on the whole;
- * a new conception of Ear Training has been created:
 - the general presuppositions for Ear Training methodologies are discovered,
 - the terminological systematization of the Sol-fa concepts and the psychological concepts have been made;
- * the universal basic psychotechnologies have been created and demonstrated.

This system approach gives an opportunity for:

- a) students — to develop their musical ear intensively and easily;
- b) teachers — to catch the methodological prospects of the study process.

The wide scientific base of this investigation has been implemented in this book:

- * the interdisciplinary analogies between different sensory phenomena, methodological ways and terms have been found;
- * the system relationship with other subjects (such as theoretical musicology, performance mastership, psychology, psychophysiology, linguistics, semiotics, information theory, pedagogy, psychotherapy) has been established;

The correlation between Sol-fa and psychology in this book consists in the application of cognitive psychology- and NLP-principles to the music education. Thus, the description of characteristic psychological influence of several music patterns on the human perceiving system has been done.

The correlation between Sol-fa and psychophysiology consists in the general issues of the music perception. The relationship among Sol-fa, linguistics and semiotics has a varied nature: the author brings up the psycholinguistic questions of the perception of musicological terms. The verbal language peculiarities have also been applied for the study of rhythmic patterns.

The correlation between Sol-fa and information theory has been outlined first of all by working out the ways of the sound pattern memorizing.

The correlation between Sol-fa and pedagogy (as well as psychotherapy) is disseminated everywhere in this book. Special attention was paid to the questions of the artistic self-regulation (in particular, the fear stress-removing).

This many-sided scientific base, firstly, provides the possibilities for the scientific improving of the empirical approaches in Sol-fa. Secondly, this base shows the sphere of Ear Training as a real area of psychotechnique. Therefore, it gives the scientific-practical status to the subject of Sol-fa. It is important that a lot of unelaborated

themes have been discovered within the Sol-fa, and it can bring more attention of musicologists to this subject in the near future.

This book has combined the features of the research investigation and the methodological guide.

As a musicological treatise it may be characterized, for instance, by:

- * the selection and the systematization of the music language components,
- * the theoretical classifications of non-third chords, the melody intonation rules.

As a psychological treatise it has the following features.

1. It contains the selection and the systematization of:
 - * leading psychological theories, concerning to the cognitive problems;
 - * the most effective psychotechnological methods mainly from gestaltism and neuro-linguistic programming (the author has *M. A. degree in NLP.*)
2. The attempt to connect the existing psychological concepts such as sense, perception, apperception, attention within the bounds of *TOTE*-service system of cognition has been made for the first time. It is aimed at the intensive educational meta-strategy creation.
3. The sensory modalities theory and the submodalities extraction methodology have been considered on the base of the music material. Thus, the means of submodality changes has been applied in the classification of the chord perception, the interval intonation, as well as in the performance of polyrhythms and complicated meters.
4. The hypothesis of the trigger nature of the absolute sound pitch perception has been put forward. It makes a strong possibility to develop this kind of musical hearing. The correlation between the type of the absolute pitch recognition and the brain hemisphere features of human perception has been described.
5. A new classification of the musical memory and the mnemonic techniques based on the interaction of the visual, audial and kinesthetic modalities has been developed.
6. The problem of human meta-programs and their influence for the music perception and education has been investigated.
7. The importance of human believes for the achievements in music education (for example in the field of style recognition, the microchromatic intonation, the sight singing) has been shown.
8. The psychosemantic effects and difficulties have been discovered in:
 - * acts of music perception;
 - * visual decoding-encoding processes of sight-reading and music dictation.
9. The function of the psychological imprints in the cognitive dissonance manifestation has been emphasized for the first time.
10. The theory of music composition as a personal psychological projection has been developed. Hence, it gives a new opportunity to apply music for the purpose of personal psychocorrection.
11. Special NLP-psychotechnological exercises based on the submodality changes and the sensory anchoring have been used for the improvement of the intonation, the sense of rhythm and tempo.

Thus, such approach to the Ear Training may clear out the new ways for both musicians and psychologists.

As a methodological-practical guide this book is the first to contain the analysis and systematization of:

- * leading Sol-fa methodologies all over the world (several of them have not been described in the literature on Ear Training);
- * the main forms of contemporary Ear Training.

It has been proved that the chief directions of methodological progress depend on:

- * the proper application of the psychological rules for the development a good ear for music;
- * the necessity for the development of the direct methodological line "high school — university";
- * the education planning based on the spiral-principle.

Besides, **a lot of new methodological approaches** have been proposed in this book. Among them are concrete methods, exercises, Sol-fa Mind Maps etc.

All the main theoretical and practical ideas of this book have been carefully proved by the author during her twenty years pedagogical experience at *the Moscow State Conservatory and at its Central Special Music School.*

The results achieved in this work seem to be of great practical value for the musicians, music teachers and students as well as music amateurs: they may use this book for the purpose of their professional and personal development.

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