

PRINCIPLES
OF MUSIC
COMPOSING

LINKS BETWEEN
AUDIATION AND
COMPOSING

Retrospective
of a Century

NUO AUDIJAVIMO
LINK KOMPONAVIMO

Šimtmečio
retrospektyva

MUZIKA
KOMPONAVIMO
PRINCIPAI

13–15 November
lapkričio

VILNIUS 2018

The 18th International Music Theory Conference
18-oji tarptautinė muzikos teorijos konferencija

Dedicated to the Centenary of the Restored State of Lithuania
Lietuvos valstybės atkūrimo šimtmečiui

SECOND SESSION

ANTROJI
SESIJA

Aural Training Perspectives in Regard with New Music Demands

Klausos lavinimo perspektyvos
naujosios muzikos kontekste

Marina Karaseva

BARTOK'S "MIKROKOZMOSZ" AS AN EAR TRAINING MANUAL FOR THE DEVELOPMENT OF MODERN MUSIC THINKING

The development of music thinking is a complex process. It consists in the improvement of the sense of music modes, forms, melodic and harmonic patterns, as well as deepening of the music space and time perception in different music styles. The subject of ear training plays the important role in this process. Nowadays there is still a big problem for the music students to assimilate the language of the 20th century music. In this respect the Bartok's "Mikrokozmosz" proves to be one of the best and unique means of the contemporary leveled ear training.

This cycle embraces almost all the principal elements of the 20th century's harmony and rhythm. It also provides the methodologically convenient possibility to accustom the music feeling to a non-classic composition, specifically, to a paradoxical logic of music organizing and a psychological role of closed spaces.

The aim of this paper is to present the methodological analysis of main musical grammatical points in Bartok's cycle (mixed and symmetric modes, polymodal technique, non-symmetric rhythms etc.) to show their specific difficulties and the most effective ways of their overcoming. Author's fragments of video-lessons in contemporary ear training with conservatory students will be shown during the presentation. For instance, some pieces from "Microkosmos" (3rd and 4th parts) are written in symmetrical modes (especially No. 101, 109). Special ear training exercises aimed at mastering symmetrical modes are important for their comprehension in vertical (chords) and horizontal (modal scales) projections. This music material has a good didactical connection with the "Course of modern solfeggio"*, which is a

* Karaseva (1996). *Course of Modern Solfeggio*. Moscow: Kompozitor, 3 Vols.: 102, 72, 122.

ideas in different non-academic cultures lead to the observation that the conventional means of education helping to overcome complicated creative and technical challenges are insufficient and should be expanded. The search for innovation may overcome difficulties in two ways: as an entrenchment of new textures, ideas and techniques; as an aid for the improvement of the performance quality promoting to look at the traditional piano repertoire with a new and creative attitude.

The major problem for performers with atonal textures is the feeling of chaos, the inability to apply a system or laws whose knowledge would help to achieve certainty and confidence. Possibility to have a logical theoretical justification of a passage or phrase can help to absorb or learn musical episodes without tone harmony supports. For example, meaning of the term "dominant seventh chord" we are well aware of its sound, intervallic consistence, several different layout options and modeling at least some of the implied solutions. How can we expand audiation strategies for modern music?

One of the most fundamental works that has found its application in many musical styles and in the individual manners of performers is Nicolas Slonimsky's *Thesaurus Of Scales And Melodic Patterns*. This work is like a quintessence of modern harmony and scales, which has become an inspiration for other methodologies such as Jerry Bergonzi's *Inside Improvisation Series*.

An idea to apply Bergonzi's methods emerged in search of measures how to practice modern jazz improvisation and improve technical skills. Deepening the contents of the material and having the ability to perform the repertoire of jazz and modern academic music, it has been observed that Bergonzi often highlights and updates the various aspects of harmony, rhythmic, passage or melody in modern academic repertoire. Such measures can become the key to faster, more clear and productive work to improve the missing specific skills that facilitate the performance of modern music.

Motiejus Bazaras, dr., is a pianist and keyboardist of versatile profile. As soloist he participated, won and achieved high results in almost 20 international and national piano competitions. Motiejus is also interested in expanding his role specialization as piano and keyboard player of various styles such as jazz, fusion, rock music, as well as Puerto Rican – Cuban or Indian music cultures. All cumulated and still obtainable experience playing with various bands and also arranging and creating music encouraged a subject for his artistic doctorate research, titled "Application of non-academic music practices in training of academic pianist", which was defended in 2017. The main task here is to develop conciliation between different music cultures for a better musical result and to reflect on non-academic performance practices within a scientific approach.