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Ethnocultural Development of Future Music Teachers in Process of the Tatar Piano Music's Studying

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Abstract

Studying the Tatar piano repertoire as element of national musical traditions is an important factor of ethnocultural development of the future music teachers of Tatarstan in the course of vocational training in higher education institution. It is caused inexhaustible by opportunities of ethnomusical heritage in formation of the personality, need of development in students of professionally significant ethnopsychological qualities, readiness for the solution of musical and educational tasks on the basis of the Tatar national culture. Disclosure of potential of the Tatar piano music in ethnocultural development of future music teachers became a research objective. On the basis of synthesis of experience of musical and performing training of future music teachers - students of Leo Tolstoy Institute of Philology and Intercultural Communication of Kazan Federal University, the performing analysis of the Tatar piano music, authors submit compositions in which found the brightest embodiment of tradition of the Tatar folk art. It is shown that, working on piano works, students learn deep moral and esthetic meaning of the Tatar folklore. They develop ethnocultural ideas of love, family values, gratitude to parents and respect of seniors, devotion to traditions of a sort, the importance of family education. Performance of songs always opened the emotional world of the person, reflected his intimate thoughts and experiences connected with hard destiny, aspiration fortunately and belief in the best. The deep moral and esthetic meaning of the Tatar folklore embodied by means of expression of piano music is shown in article; musical contents of works of the Tatar composers, their variety and opportunities in ethnocultural development of future music teachers reveal.

Keywords: Ethnocultural development, Future music teacher, Professional education, Tatar piano music, Tatar folklore, Tatar composers, Arrangements.

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Introduction

The Tatar piano music is diverse and original, reflects both national traditions, and achievements of the European classical music. Piano works of R. Yakhin, N. Zhiganov, A. Bakirov, R. Belyalov, R. Enikeev, L. Batyrkayeva, L. Lyubovsky and other outstanding composers of Tatarstan is the whole layer of domestic tool culture showing composer skill, respect for national sources and creative identity of their authors.

It is various both in genre, and in the style relation. In its arsenal - works of a large form (sonatas, concerts, variations and suites), polyphonic compositions and various plays - from miniatures to the developed concert imaginations. The angemiton-pentatonic scale, quart and quint accords, quantitative type of a rhythm connected with traditions of folk music are characteristic of works. Many works organically combine national peculiarities with the European principles of form, harmonic structure, impressive registration according to sound opportunities of a piano and traditions of pianism, reflecting tendencies of "Europeanization of culture and education on the Russian space" (Faizrakhmanova & Kovrikova, 2017, p.35).

The professional and pedagogical orientation of performing training of students - future teachers-musicians actualize the analysis of pedagogical potential of the Tatar musical traditions embodied in the piano repertoire and opportunities of its use on musical occupations at school.

Methods

The research of potential of the Tatar piano music in ethnocultural development of future music teachers is based on the analysis of scientific sources, methods of scientific knowledge (systematization, modeling); empirical methods of observation, discussion.

The complete musical and theoretical analysis of works during which the form and genre and style characteristics, history and sociocultural conditions of creation, a program basis, the folklore primary source or a prototype revealed became the major. Musical language of the work - the melodic, metro-rhythmic, harmonic, texture, timbre and dynamics organization, interrelations of form-building and expression means of musical dramaturgy.

Results

The piano repertoire in which the Tatar musical traditions found the brightest embodiment is submitted by early models of transcriptions and arrangements of song folklore of the first half of the last century where practically without changes original national subjects are presented. Here all variety of songs found reflection: calendar-ritual and executed in daily life; from historical and worker songs to lullabies, comic and love songs.

In works of authors of the second half of the 20th century, and especially the present, folklore images are created by new means of composition. Technicians of a poliphonization and impressive complication, modal harmonization, a chance music, a sonorics and other receptions of composition, use of coloristic potential of a piano allow modern composers to show individuality in perception and reconstruction of the Tatar national traditions.

The transcriptions and arrangements of the Tatar national songs are presented in creative heritage of many composers, pianists and musicians-teachers of Tatarstan: T. Akhmetov, L. Batyrkayeva, R. Enikeev, N. Zhiganov, A. Klyucharev, A. Luppov, M. Muzafarov, J. Fayzi, Z.Khabibullin, Sh. Sharifullin, R. Yakhin, etc. The Tatar national songs are organically interwoven into dramaturgy of piano works of R. Belyalov, R. Kalimullin, A. Lyubovsky, F. Yarullin, etc. Quoting examples of the Tatar song and tool culture in piano

works or creatively refracting their modern means compositions, composers expanded possibilities of art representation of ethnomusical traditions, promote their preservation and development.

Important part of the repertoire the arrangements recreating ancient traditions of the Tatar vocal style "ozyn kuiy" ("lingering tunes"), "book singing" represent, stylistics "mon". For example, the stylistics "mon" (from Tatar - "melancholy, grief") means ability to sing melodiously, to sate the canonized melodic with the ornamented intonations (Saydasheva, 2002, p.44).

Piano compositions "From Mukhammadia", "Bait of the Bulgar city", "Bait Sak-Sok" and other arrangements of the Tatar baits, munadzhat and book tunes of Sh. Sharifullin, transcription of the song "Ellyuki" of Z. Mushtari brightly represent stylistics of these genres.

Practically all composers of Tatarstan created piano arrangements of the Tatar national songs of various genres: "avyl kiyilir" ("rural tunes"), "moderate and lingering tunes" of a city origin, "kyska koiler" ("short tunes"), etc.

Simple technically they can be used not only in training of students, but also pupils of music schools, realizing "the intonational approach in piano training aimed at sound extraction cultural development, possession of a performing intoning" (Isekeeva, 2016, p.2624).

The developed and technically difficult concert processing of songs "Blue Dress", "Sweetheart", "Tyafilyau" are made by T. Akhmetov. E. Shatrova is the author of several piano Fantasy on themes of the Tatar national songs: "Native language", "Let's divide apple into five", "Zuleicha goes", "Zilyaylyuk".

R. Belyalov uses the Tatar dance melodies "Apipa" and "Dance Five Together" in his works: both songs are presented in the composition "Tatar Dances", "Apipa" - in "Toccat". In "Concerto capriccio" for a piano with orchestra the composer uses the song "Arsk". The song "At the grave of the mother" is presented in the second piano sonata of R. Enikeev.

A. Luppov in the compositions "Along the River" uses a melody of the national song "Whether Ouch, River Banks", in the piece "Jump rope" - children's national songs "Pi-bi", "Grow - grow up". A. Klyucharev in "Etude" carries out the melody "Goose Wings"; A. Lyubovsky in "Fugette-dance" - the song "Sarman".

Variations on the Tatar national song of "Anisa" are written to L. Batyrkayeva. R. Enikeev's "Ballad" is written in the form of variations on the song "Magira", and in his miniature "Dragonfly and ant" from the cycle "Four Fables according to Krylov" is used the song "Son-in-law".

"The duet of Suyimbike and Bylytyr" in the suite from the ballet "Shurale" of F. Yarullin in F. Hasanova's transcription, "The song of the oarsman" from the piano cycle "Native Pictures" of A. Klyucharev include a melody of the song "Tyafilyau". R. Yakhin uses songs "Galiyabana", "Old oarsman", "Morning Star" in the third part of the Piano concert.

The Tatar folk song "Native language" written on verses of the great Tatar poet Gabdulla Tuqay, sings of beauty and richness of the native language, represents inseparable communication of the person with his house and close people, a perennial spring of inspiration and hope (Figure 1).

Figure 1. Melody of the song "Native language"



About language native, melodious,
 About the parental speech!
 What on light was known by me,
 What did I manage to save? <...>

The song formed the basis of a text not only piano transcription, but also N. Zhiganov, R. Akhiyarova, R. Kalimullin's large chamber and symphonic works, etc.

The arrangement of the song "Native language" for a piano in four hands of L. Batyrkayeva emphasizes beauty of a song, opens an originality of piano sounding of the known melody (Figure 2).

Figure 2. "Native language", L. Batyrkayeva's arrangement (bars 1-8)

The wide phrases of a song, the melody invoice of maintenance demand from performers of a soft and deep touch, melodiousness of a piano sound, expressive execution of separate motives and achievement of integrity of the melodic line on broad breath.

At repeated carrying out the party of the first piano is created on the harmonious figuration recreating a game of a national string instrument (Figure 3).

Figure 3. "Native language", L. Batyrkayeva's arrangement (bars 16-19)

The Tatar lyrical songs mention the important parties of human life: world of love feelings and friendship, labor everyday life, joy of creativity.

In the popular Tatar song "Nightingale pigeon" it is told about experiences of the person grieving for the girlfriend and addressing a nightingale - to a peculiar embodiment of the beloved (Figure 4).

Figure 4. Melody of the song "Nightingale pigeon"

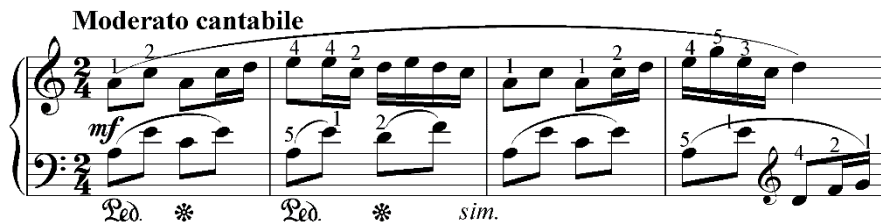


As sings in a garden in the spring
 Ringing nightingale.
 Together we grew with you,
 Not to forget those days <...>

Symbolization of darling, traditional for the Tatar lyrics, in an image of a bird (a nightingale, a pigeon) is connected with ancient mythological ideas about their divine nature and special totemic function.

Piano composition of M. Muzafarov assumes quiet, melodious, but very emotionally rich, expressive nature of performance of the song (Figure 5).

Figure 5. "Nightingale pigeon", M. Muzafarov's arrangement (bars 1-4)



The originality of the play is connected with contrast in an articulation and impressive statement of a melody and maintenance (Figure 6).

Figure 6. "Nightingale pigeon" (bars 13-16)



The finishing carrying out a melody in a lower case in unison is a peculiar semantic culmination of the play.

History of the Tatar people, valor of soldiers defenders are reflected in epic genres of folklore, baits and dastans.

One of them - "Bait of the Bulgar city" the 16th century, glorify of greatness, the developed spiritual culture of the Volga Bulgaria and transferring grief on tragic destiny of the ancient state (Figure 7):

Oh, great city Bulgar!
 Yours gate are open.

Wise men and all Saints

upon your earth are based. <...>

Figure 7. Melody "Bait of the Bulgar city"



Brilliant processing of this byte is presented in the cycle "Ancient National Tunes" of Sh. Sharifullin. E.Kovrikova and N. Nurgayanova note that ancient samples are processed by the language which is the brought most closer to the primary source with use of elements of polyphony, a sonorika, variability and a twiddle, stylistically close to esthetic elements of Islamic culture (Kovrikova & Nurgayanova, 2016, p.69).

The free declamation statement of a subject accompanied by the arpeggio chords in a wide arrangement imitating the narration of the storyteller to the accompaniment of a psaltery, expressive intonations of supporting voices of the polyphony invoice, richness of the harmonious plan is created by colorful color of life of the legendary city and events long ago of the left era (Figure 8).

Figure 8. "Bait of the Bulgar city", Sh. Sharifullin's arrangement



Ecological representations of Tatars, the ideas of unification with the earth wet nurse and worship of the nature are reflected in a musical component of calendar holidays and ceremonies.

The rondeau "At the festival" of R. Yakhin transfers the joy and enthusiasm reigning during "Sabantuy" - a bright national "festival of a plow". The major harmony, mobile speed, the active rhythmic pulsation of chords of accompaniment, melodics close to dance tunes to folk tunes, - everything promotes creation of images of a festivity (Figure 9).

Figure 9. R. Yakhin "At the festival"



The rondeau performs function of the final in R. Yakhin's cycle "Summer evenings" and is dynamic top Scherzo-genre lines (Spiridonova, 1997, p.33).

Communication of the person with the nature, the idolization of natural powers, worship of the nature embodied in ceremonial folklore brightly show ancient moral and ecological representations of Tatars.

In folk art mythological images - spirits of the wood, water, air, fire, found reflection in ancient representations of Tatars - full owners and keepers of the nature. Such is Shurale, the picturesque character of the Tatar fairy tales and the poem of the same name of G. Tuqay. This artful forest being with long fingers and ugly appearance, capable to tickle to death got lost in the wood. He became the hero of compositions more than once: piano plays are written by A. Klyucharev, L. Lyubovsky; fragments of the ballet "Shurale" of F. Yarullin were included into the concert repertoire thanks to processing of pianists of F. Hasanova (Figure 10), R. Urasin, R. Shakirov.

Figure 10. F. Yarullin "Scene" from the suite "Shurale", F. Hasanova's transcription (bars 1-2)



During creation of a musical portrait of Shurale composers use characteristic musical means: chromatism and the discording accords, the emphasis, sharp change of dynamics, polyrhythm and tempo contrasts transferring animal habits and rage of the forest devil.

Discussion

The developing possibilities of national music were noted by many researchers. N. Nurgayanova is specified that "the huge intellectual richness and an inexhaustible source of popular wisdom represent the ethnomusical traditions acting as system of national and esthetic values, allowing to develop spiritual needs and informative younger generation" (2014, p.4).

Z. Yavgildina writes that in combination with models of arts and crafts, a national suit, oral folklore, national music forms the bringing-up environment promoting improvement of the identity of pupils (2016, p.6).

L.V. Kuznetsova specifies: "Ethno-cultural education is being applied during music and art courses, culture of a native land courses, and in various forms of additional education and leisure activities of students, it also has a didactic and educational potentials" (2015, p.80).

Students features of interpretation of the academic and regional folklore tradition, ethnic features of composer style, coloristic opportunities of a piano and the developed traditions of the Kazan pianistic school come to light (Karkina & Fajzrahmanova, 2016, p.2455).

Musical semantics of works reveals in close connection with visual, literary and other substantial layers that is caused by effect of syncretic folklore. So, S. Harrop-Allin writes that "ethnomusicology can inform education through its innate cross-disciplinarity: object of study in ethnomusicology is often multimodal: sound, gesture, dance and visual components combine to produce and enact meaning in most musical-arts cultures" (2005, p.116).

Thus, comprehension of moral and esthetic sense of the Tatar folklore embodied in piano music as much as possible promotes ethnocultural development of future music teachers.

Conclusion

Studying national musical culture is an important part of musical and pedagogical process in educational institutions of Tatarstan, realizing the rich educational potential of domestic art and solving problems of ethnocultural development of students.

Within vocational training of students of the Kazan University lecture courses on ethnography and history of musical culture are given, development of national musical traditions in a cycle of vocal and choral and tool performing disciplines is carried out.

Works of the Tatar composers join in training programs on disciplines of piano preparation (the program for a class of the main and additional tools), "school programs" (fragments of lessons of music in the form of a lecture concert), programs of concert and competitive actions, scope of research and methodical works.

The deep developing potential of the piano literature acquainting with the Tatar national musical traditions gives ample opportunities for ethnocultural development of future music teachers, formation of their personal humanitarian culture and professional competences.

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