

SECTION 13. PEDAGOGY AND EDUCATION

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ENSEMBLE COMMUNICATION

In scientific studies, the term "communication" is authorized by the American sociologist C. Cooley. In his opinion, "communication is the spatial and temporal transmission of all symbols of the mind" [1; p. 18]. I. S. Pozdnyakova emphasizes the "heuristic function of communication as a significant factor in the formation of personality". In particular, J. Habermas emphasized that "communication can act as a general form of communication aimed at defining new goals, as well as at finding the most effective means of achieving them. In this case, communication has a creative character, and can cause a certain synergistic effect - to produce new knowledge [2; p.186].

The concept of "musical communication" is used in musical art. It appeared in the musicology community in the middle of the twentieth century. At that time, the very concept of musical communication and its main provisions were being formed. Many prominent and contemporary musicologists have studied the problem of musical communication, as well as research by young scientists from Ukraine and China. In recent decades, contemporary educators, musicians, cultural critics, and musicologists have shown increasing interest in the issue of musical communication. Scientists identify the cultural aspects of musical communication, study the place of musical communication in the theory of interpretation in terms of relationships and interactions between the subjects of the musical process.

On the basis of Aristotle's communication model, musicologists have formulated a model of musical communication that suggests the following: "Composer \longleftrightarrow Performer \longleftrightarrow Listener". In an ensemble, the link "performer" implies the presence of several musicians. Therefore, in this model of musical communication, it is necessary to divide it into "performer 1" and "performer 2" in a duet, and "performer 3" in ensembles with more participants, etc... That is, in a chamber ensemble, the communication model will look like this: "Composer - (Performer 1 \longleftrightarrow Performer 2 \longleftrightarrow Performer 3) - Listener". This necessity arises because in the case of an ensemble, the link "performer" is divided into several components, between which a communication process also takes place. Scholars have called this process intra-ensemble musical communication. According to V. I. Pavlichuk and N. M. Pavliuk, it is necessary to introduce the concept of intra-ensemble musical communication into scientific circulation. In a situation where the performer is a soloist, communication takes place according to the standard scheme "composer-performer-hearer. In this case, the performer's task is to decode the idea of the musical work, to select the means of expression to convey the composer's intention to the listener.

In the process of ensemble musicianship, the transmission of the musical idea of a work becomes somewhat more difficult. Contact between ensemble members is called intra-ensemble musical communication. Thus, there are already four components in the structure of ensemble musical communication: composer-performers, performer-performer, performer-listener, performer-listener, composer-listener.

In order to achieve unity of sound between ensemble members, musicians must present and use the entire range of musical instruments as identically as possible. Ensemble players must regulate the ratio of parts, take into account the acoustic characteristics of the instruments, and maintain a dynamic balance. Thus, ensemble playing differs from solo performance primarily in that both the general plan and all the details of the interpretation are the fruit of the reflections and creative imagination of not one but several performers and are realized through the joint efforts of the ensemble members. A technically competent ensemble performance implies: synchronized sounding of all parts (unity of tempo and rhythm of the partners); balance in the strength of sounding of all parts (unity of dynamics); coherence of strokes of all parts (unity of techniques, phrasing).

References:

1. Kuli, Ch. (1994), *Obshhestvennaja organizacija* [Public organization].
2. Habermas and the Public Sphere/ ed by C J Calhoun Cambridge, Massachusetts Mil Press, 1992 P 181-211,