

Vakalyuk Petro,

<https://orcid.org/0000-0002-4544-1657>

*PhD, Associate Professora the Department of History and Theory of the music performance
at the Institute of the Music Art on Vasyl Stefanyk Precarpathian National University.*

petrovakalyuk@gmail.com

«THINKING WITH SOUNDS OF MUSIC»: DIDACTIC PERSPECTIVES OF WOLFGANG GUGGENBERGER SYSTEM IN THE TEACHING PROCESS OF TRUMPET SCHOLAR.

The purpose of the article: to consider the innovative and widely used in Western European practice of the last decades, the system of training professional performers of trumpeters of the German musician and teacher Wolfgang Guggenberger. **The research methodology** is based on the use of the following methods: historical - in identifying the prerequisites of modern musical and pedagogical systems for teaching wind instruments, comparative - in comparing different approaches to interpretation and principles of vocational training on the tube, analytical - in clarifying the main elements of the presented systems. **The scientific novelty** of the research consists in the inclusion in the musicological and musical-pedagogical compendium of the national science of the actually unknown, not developed until now in Ukrainian language system of training the performer on wind instruments. The origins of the main points, historical and theoretical parallels with the systems of Rolf Kvinka and Vincent Tsihovich, as well as with the theory of Alfred Tomatis and the concept of the Čikszentmihaiia flow are traced. **Conclusions.** Summing up the practical importance of the system V.Guenberzhera, we highlight the following steps, which will play an important role in the daily work of Ukrainian teachers in the preparation of professional performers: the program of mental installation; stage of play; stage of execution.

Keywords: methods of teaching playing wind instruments, V. Guggenberger, A. Tomatis, R. Quincke, streaming states, ASA, BERP.

Вакалюк Петро Васильович, кандидат мистецтвознавства, доцент кафедри виконавського мистецтва Навчально-наукового інституту мистецтв ДВНЗ «Прикарпатський національний університет ім. В. Стефаника».

«Мыслить звуками»: дидактичні перспективи застосування системи вольфганга гуггенбергера в процесі підготовки студента-трубача.

Мета роботи: розглянути інноваційну і широко застосовувану в західноєвропейській практиці останніх десятиліть систему підготовки професійних виконавців-трубачів німецького музиканта та викладача Вольфганга Гуггенбергера. **Методологія** дослідження ґрунтується на використанні наступних методів: історичного – у виявленні передумов сучасних музично-педагогічних систем викладання гри на духових інструментах, компаративного – у зіставленні різних підходів до інтерпретації та принципів професійного навчання на трубі, аналітичного – у з'ясуванні основних елементів представлених систем. **Наукова новизна** дослідження полягає у включенні в музикознавчий та музично-педагогічний компендіум вітчизняної науки фактично невідомої та не опрацьованої досі українською мовою системи підготовки виконавця на духових інструментах. Простежені витоки засадничих положень, проведені історичні та теоретичні паралелі із системами Рольфа Квінке та Вінсента Ціховіча, а також із теорією Альфреда Томатіса та концепцією потоку Міхая Чікцентміхайі. **Висновки.** Підсумовуючи практичне значення системи В. Гуггенбергера, виділяємо наступні етапи, які відіграватимуть важливу роль і в щоденній праці українських педагогів над підготовкою виконавців-професіоналів: програма ментального налаштування; етап розігрування; етап виконавства.

Ключові слова: методика викладання гри на духових інструментах, В. Гуггенбергер, А. Томатіс, Р. Квінке, потокові стани, ASA, BERP.

Вакалюк Петро Васильевич, кандидат искусствоведения, доцент кафедры теории и истории исполнительского искусства института искусств Прикарпатского национального университета им. В. Стефаника

«Мыслить звуками»: дидактические перспективы применения системы Вольфганга Гуггенбергера в процессе подготовки студента-трубача.

Цель работы: рассмотреть инновационную и широко применяемую в западноевропейской практике последних десятилетий систему подготовки профессиональных исполнителей трубачей немецкого музыканта и преподавателя Вольфганга Гуггенбергера. **Методология** исследования основана на использовании следующих методов: исторического – в выявлении предпосылок современных музыкально-педагогических систем преподавания игры на духовых инструментах, компаративного - в сопоставлении различных подходов к интерпретации и принципов профессионального обучения на трубе, аналитического – в выяснении основных элементов представленных систем. **Научная новизна** исследования заключается во включении в музыковедческий и музыкально-педагогический компендиум отечественной науки фактически не известной, не проработанной до сих пор на украинском языке системы подготовки исполнителя на

духовых инструментах. Прослежены истоки основных положений, проведенные исторические и теоретические параллели с системами Рольфа Квинке и Винсента Циховича, а также с теорией Альфреда Томатиса и концепцией потока Чиксентмихайи. **Выводы.** Подытоживая практическое значение системы В. Гуггенбергера, выделяем следующие этапы, которые будут играть важную роль и в ежедневной работе украинских педагогов над подготовкой исполнителей-профессионалов: программа ментальной установки; этап разыгрывания; этап исполнения.

Ключевые слова: методика преподавания игры на духовых инструментах, В. Гуггенбергер, А. Томатис, Р. Квинке, потоковые состояния, ASA, BERP.

The purpose of this article is to consider the innovative and widely used Western European practice of the last decades for the training of professional performers-trumpeters of the German musician and teacher Wolfgang Guggenberger. The methodology of the research is based on the use of the following methods: historical - in identifying the preconditions of modern musical and pedagogical systems of teaching the game on wind instruments, comparative - in comparing different approaches to the interpretation and principles of professional training on the tube, analytical - in clarifying the basic elements of the systems presented. The scientific novelty of the study consists in the inclusion in the musical and musical-pedagogical compendium of the national science of the actually unknown and not yet developed in the Ukrainian language the system of preparation of the artist on wind instruments. The traces of the origins of the starting positions, the historical and theoretical parallels with the systems of Rolf Quinque and Vincent Cichovich, as well as the theory of Alfred Tomathis and the concept of the flow of Mihai Chiksentmikail are carried out. Conclusions. Summing up the practical significance of V.Guggenberger's system, we distinguish the following stages that will play an important role in the daily work of Ukrainian teachers on the training of professional executives: a program of mental adjustment; stage of play; stage of performance. Keywords: methods of teaching on wind instruments, W. Guggenberger, A. Tomatis, R. Quinque, flow, ASA, BERP. Problem solving in general and its connection with important practical tasks. Among many modern professional trumpeter training systems ,which are now developing in the world, the concept of the German professor Wolfgang Guggenberger deserves special attention. For over thirty years, this musician, who has been successful not only as a teacher, but also as a soloist, does not cease to surprise the public far beyond the borders of Western Europe with his results. Therefore, it is important for the Ukrainian musicology to provide more detailed information on the main components of the author's training system for the trumpeter developed by W.Guggenberger during the years of performing and teaching practice and described in his work "Basics Plus" [2]. It should be added here that the author of these lines was personally trained in the class of Professor Guggenberger at the Trossingen Higher Music School, thus a

general review is supplemented by personal observations, as well as practical tips on using the system in his own pedagogical practice.

Recent research and publications, the selection of unresolved parts of the general problem. Before moving on to a detailed review of the system, it should be noted that Wolfgang Guggenberger studied in Munich, in the class of renowned Rolf Quinke, and completed his studies at the Trossingen Higher Music School in the class of Professor Horst-Dieter Bolz). He perfected his skills in Chicago (USA) under the guidance of Vincent Cichowicz, Adolph Herseth, and Arnold Jacobs. Being a young performer has won the highest awards at international contests. For almost twenty years (1986-2005) he was Associate Professor and Head of the Department of Wind and Percussion Instruments at the Conservatory of Richard Strauss in Munich, since 2005 he has been Professor at the High School of Music in Trossingen. He is a member of the German Musical Council, actively acting as a soloist and teacher with concerts and masterclasses around the world.

Presentation of the main research material. As we see, at the stage of preparation and improvement the future teacher received the foundations of two leading schools: German in the person of Rolf Quinke, known for his author's system ASA (Atem-Stütze-Ansatz, Breath-Support Mouth piece [7, 8, 9, 10] and the American, primarily due to communication with the legendary V. Cichowicz, the author of the Basic Sound concept. [6]. Therefore, before proceeding to a more detailed consideration of the fundamentals and prospects of W.Guggenberger's system, we'll briefly remind the fundamental principles of his two most well-known teachers, since they directly influenced the method of the future author of Basics Plus.

In the 1980s, a series of publications by the German trumpeter and educator Rolf Quinke made a real breakthrough in the technique of teaching how to play the wind instruments. A longtime soloist at the Munich Philharmonic, a brilliant performer, R. Quinke bases his method on "three whales" - the breath (Atmung), the support (Stütze) and the ambience (Ansatz), offering a series of exercises for the development of each element. They are built on the principle of simpler to more complex, special attention is paid to interval legato.

The cornerstone of Vincent Cichowicz's system is, along with the technical perfection, the mental notions of sound. According to the convictions of an American teacher, the formation of tones occurs first of all in

the imagination of the performer: without a painstaking daily mental work, the general development of muscle, even the most virtuous, will be meaningless. "If you do not complete daily exercises with more interesting musical material, you just will stop growing. Someone can develop a brilliant physical skill, but never become a real musician "[quat. for: 6, 18]

Interestingly, that just this idea for the mental training of the performer becomes fundamental in the system of Wolfgang Guggenberger himself, which is not accidentally called the Basics Plus, as if continuing the foundations of the legendary American musician. "Every sound made by us is a manifestation of our personality and has its own life. ... Therefore, even for "play" exercises, we must pay no less musical attention than sketches or concerts (after all, Haydn's concert also begins with a simple gamma figures), "says W. Guggenberger.

The teacher warns in the first place from the routine of daily exercises, when there is a danger to reduce the performance concentration to the usual technical process and thus limit the involvement of the three senses: vision, hearing and touch. "The physiological components of the multifaceted process of playing a musical instrument can only function if the analytical logical thinking of the left hemisphere is balanced with the emotional, figurative, for which the right hemisphere of the brain corresponds. And only the means of our imagination can make this balance possible "[2, 5]

The author of the Basics plus system relies on his own experience gained in the classes of V. Cichowicz and R. Quinque, as well as on the work of the prominent French otolaryngologist of the twentieth century Alfred Tomatis, who first pointed out the direct connection of hearing and voice and developed a system of audiopsychophonology. "Our physiological sensations" sit "in the ear: the ear itself controls tension and relaxation, muscle tone, posture, motility and fine motility. Therefore, we are talking about the cybernetic control circuit: the brain (command) - the muscles (performance) - the ear (control) - the brain (adjusting the command) "[11, 67].

An important feature of the Basics Plus exercise system is their double voice. On the one hand, it is, according to the author, "programmed" to concentrate our attention on the most important, on the other hand it induces to think and imagine the music space wider. Therefore, the exercises are designed to be performed in the solo (the second voice "is performed" in the imagination), and in the duet. It's necessary to stress that this construction of instructional material also corresponds to the main ideas of A. Tomatis: according to the

three laws deduced by a scientist, a person is capable of reproducing only those sounds that he hears, so the expansion of the auditory space increases the interpretive possibilities (the so-called "Tomatis effect") The third law of the audiopsychophonologist is to create a certain muscular inertia: the change in phonation is due to the condition of the auditory control process through auditory reflexion. That is, auditory stimulation, if it is repeated at certain intervals, modifies, according to the principle of inertia, the listening process, and - as a result - phonation (articulation).

The Tomatis system ("The Mozart Effect") has been used for a long time and successfully in the training of vocalists, while among the performers on wind instruments, it has become less widely used. V.Guggenberger, without referring directly to the laws of Tomatis, naturally and reliably applied them in his system, since the larynx, oral cavity, tongue and lips, the main groups of muscles that trigger the phonical system of articulation, are for the musician-wind instrument performer as important as for the vocalist.

According to the third law of Tomatis, hearing forces the muscles to work, and they modify the osteo-muscular position of the middle ear. On the other hand, the aforementioned muscle groups move the phonical system, the action of which is "triggered" by certain nervous mechanisms. The most common environment for this neuromuscular population is the sound of the native language (ethnic hearing). However, according to Tomatis, if you set up the listening process for another type of speech, then eventually the entire neuromuscular complex will start working in an "alien" rhythm: thus, the new activity gradually becomes related both through cerebral memory and through muscle training.

So, along with intensive mental work, first of all over musical imagination, W.Guggenberger offers a whole range of preparatory muscle exercises. The first group of exercises is directed at the breath. Only "natural reflexes enable us to have a free and deep breath". Such natural reflexes are yawning and air intake. The next prerequisite for a natural and productive inspiration is the correct posture. And, finally, for self-control, one more method can be used - the sound on the breath inspiration must correspond to the components of the "hoooho".

For training of productive inspiration, you can use such auxiliary tools as inflatable mattress or garden hose, or purchase a special device Breath-Builder available in music stores.

The second group of exercises is directed at the exhalation. Here, according to W.Guggenberger's recommendations, the most important thing is to give an air flow the energy of motion and speed, which commensurate with the violin bow. From ourselves we add that similar analogies with string instruments are constantly found in the work of R. Quinque. Consequently, the sound of exhalation must "blow", and the sound stream should not be converted into pressure, but actually maintain fluidity over force. Auxiliary means for training the correct exhalation include: a piece of paper (blow away from you); flame of the candles (do not blunt, make it tremble); the back of the mouthpiece and even your own fist.

The third group of preparatory exercises are the exercises on the inner imagination and concentration. They activate the right hemisphere of the brain and have a direct effect on muscle functions, as well as intuitive reactions. Here W. Guggenberger derives a number of rules, which are partly consistent, as it has been already noted, with the observations of A. Tomatis. The first and most important ambition of a German teacher says that an artist on wind instruments should think like a vocalist. This means that singing through the inner ear is critical for concentration. The mental image for the introductory exercise is a "golf player", the muscles are relaxed and flexible, attention is concentrated on "balls", any muscular tension will block its "movement" (air flow).

The author starts out the lessons from the exercises with a mouthpiece. By the way, W. Guggenberger uses a special model for a mouthpiece, known as BERP (Buzz Extension and Resistance Piece, a trainer for resistance and kickback) for these purposes. It can be purchased with the Basics Plus collection. The BERP technique for the preparation of brass wind performers was introduced in 1986 by a well-known American trumpeter of Italian origin Mario Guarneri, a longtime member of Louis Armstrong dixiland and the Los Angeles Brass quintet, the New York Philharmonic and the San Francisco Symphony Orchestra. As a San Francisco conservatory tutor, he tested the BERP method primarily in his class, and later founded a whole company with a similar name. In fact, M. Guarneri developed and made the method of his teacher world -famous, prominent musician James Stamp. This method allows the performer to fully control the resistance and the force of the air flow required for sound production. In Western Europe, the BERP method, along with W.Guggenberger, is already used by many educators.

The next group is working with one sound, as well as with legit combinations of several tones. From it we turn to two groups of exercises, directed on the correct air flow.

Overall this unit of exercises coincides with the system of ASA, offered by Rolf Quinke, the teacher of W. Guggenberger, and is primarily aimed at breathing, posture, ear pads. However, W. Guggenberger unlike his teacher, and many other representatives of purely "technical" trend in training soloist trumpeter is not limited to external factors that give quick results (performing endurance, virtuosity). For the German teacher, the mental aspect is more important, the immersion in the sound stream, thinking with the sounds, and not the well performed elements.

Interestingly, the psychological concept of flow was first published by an American scientist of Hungarian origin Csikszentmihalyi Mihaly in 1980, while as V. Cichowicz successfully has been implementing his Flow-Studies since the 1960s. According to the teachings of M. Csikszentmihalyi [3, 4, 5], the state of the flow is characterized by the full enthusiasm of what the person is engaged in at a particular moment, a sense of satisfaction and self-confidence, the ability to effectively solve problems of any level of complexity, activating memory and the ability to analyze information.

M. Csikszentmihalyi offered a series of exercises and practices that allow the introduction of a group of people into the state of the stream. Part of these practices can be successfully applied (and is applied) in the process of musicians training. The fact that the activities of musicians is (or should be) basically streaming phenomenon, is confirmed by many years of practice and further musical and psychological research in this area. In particular, Andreas Burzik, now a violinist, psychologist and teacher in Germany, emphasizes that one of the main tasks of the teacher is the actual introduction of the student into the state of the stream, full immersion in the task, immersion into the performing process, engagement - but without excessive efforts: music making must firstly bring pleasure. "Flow experience is an expression of trance like, complex brain activity that regulates consciousness and even the most complex tasks can be solved easily, without any efforts" [1, 3]. A. The method offered by Burtsik of daily activities also requires full participation in performing the process, even if it is a preparatory exercise - thus self-regulatory functions are activated, performing expression is inseparable from sensory-motor activities, and the performing is a holistic and natural processes.

On the basis of similar principles, W Guggenberger bases his exercises on the development of the auditory senses and. One of the most vivid mental images, which the teacher often uses in the classroom setting the students for "flow" - the image of a tree:

taking energy from the earth through the roots and trunk (feeling of support through the legs and body) and "exhalation" of it into the instrument.

The further structure of Basics Plus resembles most didactic collections in this direction and is built on the principle from simpler to more complex. The three groups of exercises are devoted to the three-waves, the following two-gamma and gamma like constructions, and then intervals. More attention deserve mouthpiece exercises: as it is in R. Quinque's manual, the main thing here is the balance between stress and diffusion, as well as constant control over the flow of air. Interestingly, the Basics Plus also ends with two exercises for diffusion. The most complex range block precedes them.

Conclusions

Summing up the practical significance of W.Guggenberger's system, we can distinguish the following steps that will play an important role in the daily work of Ukrainian teachers on the training of professional performers.

- Mental adjustment program.

According to W.Guggenberger's recommendations, as well as after the discovery of A. Tomatis and M. Csikszentmihalyi, we pay the greatest attention to the mental adjustment of the student both to a daily exercise and concert performances. The work begins with the notions of the sound to be extracted from the instrument: the balance between stress and diffusion, the correct posture, focus on the task, the active work of the imagination - the images of the "tree" and "golf player". We would add that it is constantly necessary to motivate students to enrich their spiritual world: to recommend works of fiction, fine arts, to encourage more often to observe the beauty of nature, the world around, to engage in non-military sports. Only a multifaceted, fully developed personality can become a true artist, a musician with a future, therefore, under all circumstances, avoid any limitations, fixations on the technical difficulties of the instrument, mechanistic in everyday exercises.

- Playing before stage.

At this stage, it is not necessary, although recommended, to use the above mentioned devices, including Breath Builder and BERP, you can use common materials. The most important at this stage is the upbringing of the sense of resistance and the return of the air flow, directed to pure resonance sound. Exercises should be structured from simpler to more complex, from individual tones to legacies, gradually increasing their range. Exercises are

very useful in bilingual sound, in particular, for individual classes as they contribute to the development of internal hearing and ensemble skills.

- Stage of performance.

Here, according to the teachings of M. Csikszentmihalyi, the most important for the teacher is the ability to bring the student into a state of "flow", the maximum concentration on the task, no matter how complex it is, full merger with the instrument, complete devotion to the musical work. Actually, this approach to the performance is most effective, it can be called Capital Music Making: it will require complete devotion to his work, both from the student and from the teacher.

REFERENCES

1. Burzik A. (2003). Üben im Flow: Eine ganzheitliche Übemethode. *Infoblatt vom Musikschulkongress*. HCC (Hannover Congress Centrum). Hannover [in German].
2. Guggenberger W. (2006). Basics Plus: Studien für 1-2 Blechblas instrumente im Violinschlüssel. Besetzung: 1–2 Trompeten. Rot an der Rot: Musikverlag Siegfried Rundel [in German].
3. Csikszentmihalyi M. (1990). Flow: The Psychology of Optimal Experience. New York: Harper and Row [in English].
4. Csikszentmihalyi M. (1996). Creativity: Flow and the Psychology of Discovery and Invention. New York: Harper Perennial [in English].
5. Csikszentmihalyi M. (1997). Finding Flow: The Psychology of Engagement With Everyday Life. New York: Basic Books [in English].
6. Loubriel L. (2009). Back to Basics for Trumpeters: The Teaching of Vincent Cichowicz. Chicago: Scholar Publications [in English].
7. Quinque R. (1980). ASAMethod. Bulle: Editions Bim [in German].
8. Quinque R.(1982). ASAtechnik. Bulle: Editions Bim [in German].
9. Quinque R.(1985). ASAKnowhow. Bulle: Editions Bim [in German].
10. Quinque R.(1985). ASAjazz. Bulle: Editions Bim [in German].
11. Tomatis A. (2005). The Ear and the Voice. New York: Scarecrow Press, [in English].
12. Wolter E. (2012). Klangvitamin Musik: Musik the rapeutische Aspekte im Musik und Instrumentalunterricht. Kassel: Bosse. [inGerman].

Date of submission: 29.11.2017