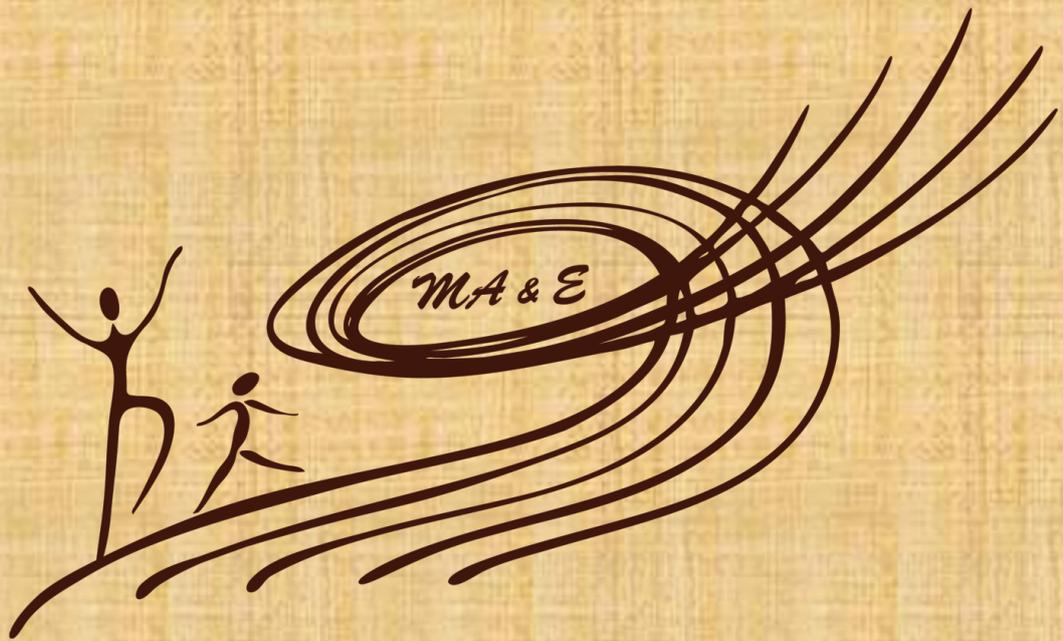




Moscow State
Pedagogical University

Music Art and Education



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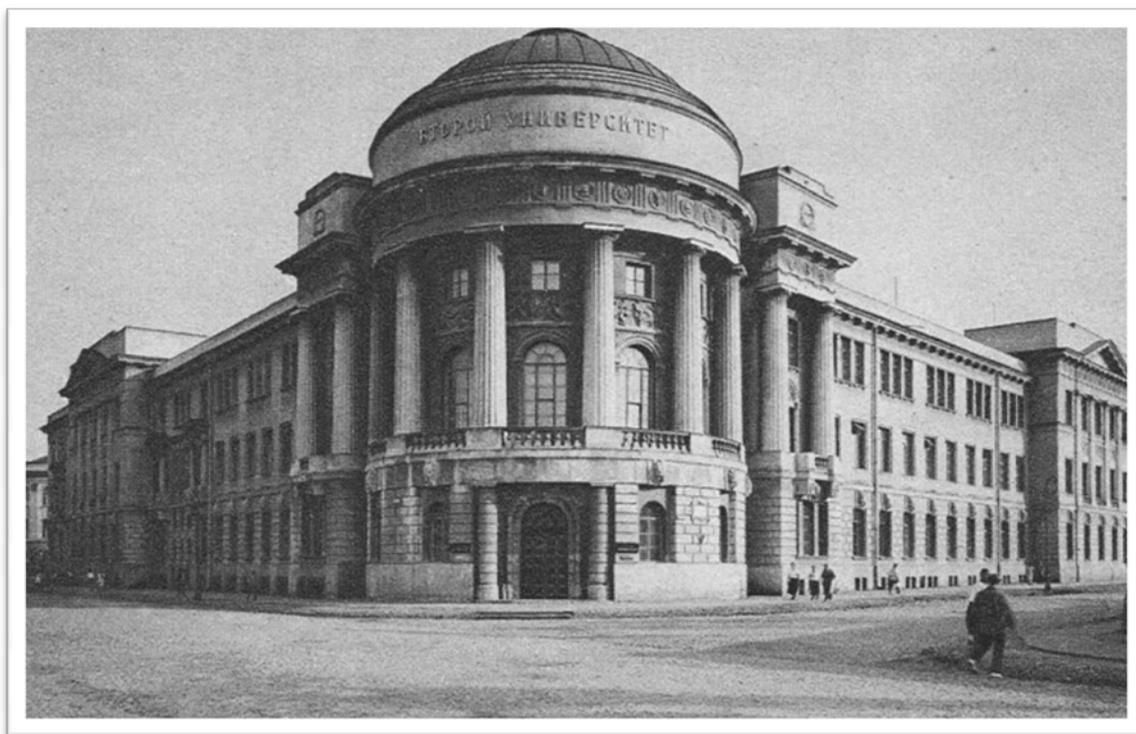
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UNESCO CHAIR IN MUSICAL ARTS AND EDUCATION
IN LIFE-LONG LEARNING AS A NEW ORGANIZATION
DEPARTMENT OF MOSCOW STATE PEDAGOGICAL
UNIVERSITY

V. L. Matrosoy,

Academic of Russian Academy of Sciences, Academician of Russian
Academy of Education

Abstract. UNESCO Chair, created under the Faculty of Music of MSPU, is the only one in the world devoted to the problems in musical arts and music education. The Chair's focus areas are as follows: modernization of music teachers' training in Russian Universities; advanced training programmes for music teachers in professional, secondary, and supplementary music education; coordination of Russian and foreign music teachers in the educational, scientific and health-preserving fields; generalization and extensive use of advanced international experience in professional, secondary, and supplementary music education.

Keywords: UNESCO, music arts, education, faculty chair, focus areas.

Among UNESCO chairs, the chair set up under the Faculty of Music of our university is the first and so far the only one dedicated to the problems of musical art in education. The work of this new organization department is supposed to contribute to the development of the teachers' training programme, adoption of new techniques into the educational process, support and development of scientific and creative links between Russian and foreign educational institutions. We hope that the chair's activities will enable us to raise exchange of knowledge to a new level, facilitate cooperation

with different countries, stimulate international activity, and help implement the development strategy of integration processes in the field of music education and science.

The Chair's focus areas are as follows:

1) *Modernization of music teachers' training in Russian Universities:*

- conversion into a three-cycle system of education (Bachelors, Masters, PhDs): the development of study programmes, uniquely designed courses, textbooks and tutorials, procedures and means of the quality of teaching assessment, including the development and adoption of new methods of using innovation techniques in education;
- exchange of specialists and students between Russian and foreign universities.

2) *Advanced training programmes for music teachers in professional institutions, secondary schools, and supplementary education:*

- creation of a modern retraining system for teachers and licentiates;
- development and realization of advanced training and retraining programmes for music teachers – researchers, teachers of music pedagogical, historical-theoretical, psychoeducational, and practical academic disciplines;
- involvement of leading experts from Russia and abroad for delivering lectures and conducting seminars, practical training classes, and master classes.

3) *Coordination of Russian and foreign music teachers in the educational, scientific, and health-preserving fields:*

- exchange of experience with partners and leading universities from different regions of the world in the field of teachers' training and retraining;
- creation and adoption of innovative musical-educational technologies, interactive methodologies intended for cultivating tolerance and students'

involvement in the world musical culture; preservation of the national cultural traditions of Russian music education, including the traditions of music education in families;

- arrangement and conduct of interacademic (together with international partners) scientific research in different fields of music psychology and pedagogy of music education;

- the work of the scientific and educational centre “The Psychology of Art in Education”, created at the premises of our university, shall be focused on learning international experience; conduct of fundamental and applied research on the development and adoption into teaching practice of innovative educational and health-preserving technologies, aimed at: restoring children’s health and strengthening their personal resources; obviating students’ emotional disorder; support of musical and psychological culture of families; investigating the distinctive features of the cognitive activity of the brain during the perception of works of art and the influence of music on the success of cognitive processes (*supervised by A. V. Toropova, Professor at MSPU Chair of Methodology and Techniques of Music Teaching, Doctor of Education, a winner of the Russian Federation Government Prize in Education*);

- implementation of international artistic and creative projects;
- organization and conduct on a regular basis of the international contest “Music Teacher of the 21st Century” named after D. B. Kabalevsky. It is necessary to mention that for the last 12 years the contest has drawn a wide social response not only in our country, but also abroad. Among its participants and jurymen are representatives of all the continents, well-known music teachers working in secondary and professional education. The contest is an effective way of spreading and generalizing the leading musical and teaching experience. It is facilitated by the publication of a workbook with video recordings

of the contest, written by the Institute of New Technologies of Moscow Department of Education together with MSPU.

4) *Generalization and extensive use of advanced international experience in professional, secondary, and supplementary music education:*

- organization and conduct of Russian national and international research and practice conferences; publication of monographs, collections of scholarly articles and scientific reports for teachers to get acquainted with the world achievements in the theory and practice of music education;

- publication (from this year onwards) of the journal “Music Art and Education” intended to give an extensive demonstration of the Chair’s activity and publish the content as well as the results of new musical and pedagogical research at home and abroad (*Editor-in-Chief is E. V. Nikolaeva, Professor at MSPU Chair of Methodology and Techniques of Music Teaching, Doctor of Education, a winner of the Russian Federation Government Prize in Education*);

- design of the Chair’s website which will cover the Chair’s affairs, the results of its scientific and educational activity, information about Russian as well as foreign partners, general information about the UNESCO. The main results of national and international affairs organized by the Chair – symposiums, conferences, seminars – are to be covered on the website as well as in newsletter.

The members of the Chair head the Russian National Section of International Society for Music Education. For many years it has enabled them to work in close cooperation with the leading foreign scholars and music teachers from countries representing all the five continents: Australia, Algeria, Belarus, Bulgaria, Hungary, Germany, Israel, Spain, Italy, Kazakhstan, Canada, China, Latvia, Lithuania, Moldavia, Mongolia, Poland, the Republic of Korea, the USA, Ukraine, Czech Republic, the South African Republic, Japan.

The Chair is to be headed by E. B. Abdullin, Chairperson at MSPU Chair of Methodology and Techniques of Music Teaching, Doctor of Education, Professor, a member of the Department of Musicology of the Union of Composers of Russia, a winner of the Russian Federation Government Prize in Education, Head of the Commission for the Interconnection of Science, Art and Art Education of the Russian Association for the Advancement of Science, a visiting professor at German, US, Finnish, Japanese, and other universities.

V. B. Brainin, Head of the New Educational Technologies Laboratory at the Faculty of Music at MSPU, President of the Russian National Section of International Society for Music Education, Artistic Director of a network of music schools in the Federal Republic of Germany, a visiting professor at Austrian, Italian, Columbian, US and other universities, will be held accountable for the Chair's interaction with the UNESCO.

THE METHODOLOGY OF PEDAGOGICS OF MUSIC EDUCATION

PHILOSOPHY OF MUSIC EDUCATION ON THE CUSP OF LIFE

B. M. Tzelkovnikov,

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Abstract. The article describes the position and functions of the philosophy of music education as an independent branch of contemporary music education. The author dwells upon the contribution of the representatives of the new Russian school of thought in music education to the development of this branch.

Keywords: personality, music, school of thought, philosophy of music education, methodology of music education.

The current situation in the spiritual experience of humankind is particularly alarming in relation to the pending “surrender of the personality to society” (A. Schweitzer). In this day and age, the danger of “global warming”, that of the appearance of new “trouble spots” and “social fallouts” is not the only concern of conscionable and globally thinking people. Heartrending is the fact that man is losing the balance of his “mind and soul”, and plunges deeper and deeper into the “abyss of a devil-may-care attitude” (I. A. Ilyin). Personality as a singular value of the human civilization is often subject to derision, and is likely to be “crucified” again... How did it happen that we, having made great technological achievements, “became like the wicked one, and our purity is like stained clothes, and we have all faded, and are wafted away by our iniquities, like a leaf by the wind?” [1].

A great many factors: the economic, political, social, etc., can be listed as reasons for this catastrophe. From our point of view, however, the main reason lies in the loss of those spiritual phenomena, on the basis of which human culture was built and developed. Today, the life of human society is obscured with a fog of lack of culture, violent ignorance, stifling pragmatism, a fog that is growing denser and denser. Under these conditions the self-image of an individual is being deformed, his spiritual integrity is breaking to pieces. An individual becomes emotionally, morally deaf and can no longer perceive and manifest Kindness and Beauty in his deeds and actions.

Natural as it is, the question arises: what can save a human soul from complete decay, preserve its identity and spiritual purity, enhance the power of Love and Faith, and inspire it with the spirit of art?

Judging by the vast experience humankind has gained, one can see that such a life-giving power is possessed by art, and particularly by music, which, as V. V. Medushevsky put it, is not only an aesthetical, artistic or even a psychological phenomenon, but is also one of the metaphenomena of the spiritual order which embodies and enforces the life of the human Spirit.

The faith in the healing power of music has lived in the hearts of people for ages. Today, it still gives us hope that its resources will help man to acquire spiritual awareness and regain trustworthy, harmonious, and conscientious interaction with the world around.

Arguably, this accounts for the high position occupied by the contemporary pedagogy of music education which serves to restore the natural connection between man and music, to “re-lay” it in the foundation of his personality (I. Gazhim), to help him become the reflection of the artistic picture of the world represented in music and the experience of emotional and value-oriented human relations.

At present, we believe, the pedagogy of music education is at the peak of its existence, in spite of the fact that it is at times subject to criticism. Relying on the study and artistic interpretation of the widest experience of the historical past, the representatives of this cultural field have made an important step towards developing conceptual theoretical and methodical bases of general and professional music pedagogical education. This was greatly facilitated by the work of a circle of researchers who founded a community of like-minded scholars of the new Russian school of thought [2]. Its greatest creative achievement was the development of the new research area – the methodology of pedagogy of music education (Author and Head of the School is E. B. Abdullin).

Within the framework of this school of thought new research areas have been developed. They are connected with the study of the essence of the historical and pedagogical process in music education (E. V. Nikolaeva) and develop basic and applied foundations of psychology (A. V. Toropova), philosophy of music and music education, the bases of which are covered in A. I. Schcherbakova's concise work [3].

The appearance of the philosophy of music education as an independent branch of the integral tree of music pedagogy perplexes music educationalists, and sometimes arouses their resistance.

The reason why some specialists cannot break through the “barrier of mistrust” towards the new research area is quite explicable: apparently, they stereotypically regard philosophy as a “too abstract science”, far from the vital problems of music pedagogical practice, which is what, unfortunately, intending music teachers often do during their professional training already.

There is yet another reason why the necessity of the development of the philosophy of music education is questioned by skilful music educationalists. It shows, we believe, that in tackling this difficult problem one

cannot do without grasping the methodological bases of its study and specifying the essence and the status of the philosophy of music education.

This is not an easy problem to solve, since it requires a lot of research. It is necessary to mention that this research area, figuratively speaking, is on the cusp of its Life, which is why we must justify it scientifically and adopt it into music teaching practice with circumspection and a sense of grave responsibility.

Understanding the essence of this research area, one must first and foremost proceed from the interpretation of the notion of “philosophy”, which, content-wise, is a form of social cognition, a science that deals with the universal laws of the objective reality, with the person’s attitude to the world, and with the universal principles of the development of nature and society. Speaking about the universal nature of philosophy, some scholars refuse to acknowledge it as a science, arguing that philosophical knowledge is gained only through individual experience, and therefore, cannot be arranged systematically and be transmitted to others (M. K. Mamardashvili). There is yet a contrary view on this problem, according to which philosophy is given status of a science which possesses its own knowledge system.

Thus, philosophy is understood both as a science which has at its disposal a well-ordered structure of generalized knowledge of the world and the way a human being interacts with it, and as a world outlook in the form of varied knowledge, gained by an individual empirically.

Relying on the principle of the reasonable balance (called the principle of antinomy in the terminology of Christian anthropology), we mean by philosophy a science whose knowledge is not only of social nature, but is also inspired with man’s attitude to it in terms of those spiritual and moral values that he apperceived and adopted.

Analysis of the existing experience in defining the status of philosophy of music education shows that at present, the leading approach is that with which general philosophical propositions and views are projected onto the problems of theory and practice of music education as methodological guidelines of their study. Acknowledging the value of such a recurrence to philosophy (which fully meets the requirements of the methodological analysis), one has to state that in the strict sense, the usage of philosophical knowledge in such an “applied” function cannot be the essence of the philosophy of music education as such. The status of the latter, as we see it, depends not so much on universal philosophical knowledge, as on the presence of its own categories, ideas, and propositions which are in a similar way generalized, valuable, and meaningful in solving the strategic and tactical problems of music education.

Let us immediately mention that the content of the philosophy of music education may and should include general philosophical knowledge as well as knowledge from other scientific and artistic fields (psychology, musicology, sociology, etc.), which differ in their concepts and are of great value to the pedagogy of music education. A question may thereupon arise: is it not the subject of the methodology of the pedagogy of music education? Does it not coincide with the requirements of the methodological analysis, being an effective tool of a music educationalist’s profession-oriented research work already?

Let us answer this question a little later and, for the present, have a look at the philosophical categories of “form” and “substance”. For a long time, various Humanities have been treating them in the way they are comprehended by philosophers. So has the pedagogy of music education, where scholars rely on these categories to comprehend and solve the problems concerning the effective way of organizing students’ perception and performance of music.

Provided that we do not limit the abovementioned categories to a specific music educational process, and go as far as to “enchase” them in the wide field

of different problems of the pedagogy of music education, we will arrive at a conclusion that they have an effect on yet other forms of students' musical activity. They bear a direct relation to the establishment of unity of form and substance of the music education process at large, and provide for the essential role of this unity in the development of paradigmatic sets and programme requirements in different periods of the development of the system of general and professional music education. In other words, these categories are widely applicable in the pedagogy of music education. Thus, here they serve as specifically expressed philosophical foundations, in the same way having "been adopted" (D. S. Likhachev) into aesthetics, literary studies, and other (not only humanitarian) knowledge domains.

An excellent example of such "re-melting" was given by D. B. Kabalevsky, who made B. V. Asafiev's Intonation Theory (philosophical *per se*) the key component of his music pedagogical conception. Extrapolation of the basic assumptions of this theory into the pedagogy of music education resulted in the development of the prosodic approach which we consider today another important categorical scientific phenomenon of the philosophy of music education.

We are well aware of the fact that the philosophy of music education is still far from forming its own scientific conceptual framework, since it will require the efforts of a great many specialists. Even now, however, it is not impossible for us to talk about some of the so far achieved results.

The conception of musical/intoning consciousness developed by A. V. Toropova enriches the terminology of psychological sciences. We are convinced that it is an important and essential category of the philosophy of music education which is to be reflected in the theory and practice of music pedagogy.

Especially profound and convincing is the scientific description of the dialogue as a phenomenon of the pedagogy of music education, represented in the work of O. V. Zimina [5]. Beyond all reasonable doubt, the conceptual notion of the “musical dialogue” will figure high in the philosophy of music education. If we take this notion as a basis, it will contribute to the transformation of a music educationalist’s personality and his professional activity, and will unlock his creative potential.

It is necessary to bear in mind that the development of the philosophy of music education as an interdisciplinary branch of scientific knowledge presupposes the interrelation of the deductive and inductive methods. They serve as a basis for bringing together knowledge from various scientific and artistic fields, their “mutual pollination” (M. S. Kagan). As a result, new knowledge is born, but it is connected not so much with general philosophical ideas and propositions related to the pedagogy of music education, as with the regularities and qualities characteristic of music education.

Let us recur to the question of the differences between the methodology and philosophy of the pedagogy of music education.

The former of these presupposes that a music educationalist masters the methodological analysis as a tool for investigating specific phenomena and problems of the pedagogy of music education. It is not impossible that the knowledge gained may need systematizing and be synergetic, which, indeed, does not prove this knowledge to be valueless. To some extent, however, it limits the possibility of its inclusion into the philosophical underpinnings of the pedagogy of music education.

Alternatively to it, the philosophy of music education assumes as its subject the most common, fundamental bases of the functioning and development of the theory and practice of music education. These bases, in their turn, determine the criteria for evaluation of those theories, regularities,

categories, terms, principles, ideas, methods, and facts which are directly connected with music education.

The philosophy of music education as an independent academic field has only one regular integral object – music education in all its content and target, procedural, value and result features. It is this very feature of the object – its integrity in combination with a great number of fields where it can be studied – that makes the knowledge of the philosophy of music education multidimensional, integrative, and interdisciplinary, i.e. possessing the features which are inherent in philosophical reflexion as well as in the creative nature of music and the pedagogy of music education.

“The first thought gives rise to the first delusion” – A. Schoenberg once said. Let us hope that the views on the present and future of the philosophy of music education we have expressed here will not prejudice the success of its formation and first solid steps in Life.

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MUSIC AND MUSIC EDUCATION AS THE FACTOR OF SPIRITUAL AND MORAL RENEWAL OF SOCIETY

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Abstract. The article is devoted to the role and position of music in the understanding of the essential features of the objective reality in contemporary cultural space. The author analyses the processes taking place in the musical arts of the modern era, shows the logic of transformations influencing the spiritual and moral development of an active individual, gives proof of the role of creativity as the factor of a person's self-development and his self-determination in relation to the world around.

Keywords: spiritual and moral renewal, music, music education, music culture of the modern era, music as an integral cultural symbol, music in a person's cognition and self-actualization, the idea of a synthesis, the universal dialogue.

In the present day, the issues of the global crisis affecting modern civilization can be traced in nearly any academic work, be it is a thesis, an article, an essay, etc. This is quite natural and explicable, although if we look back at the past, we will see that no epoch was ever considered perfect.

The problem of the spiritual and moral impoverishment of society was described in Plato's dialogues. The philosophers of the Middle Ages and the Renaissance were lamenting over it, too. The thinkers of the early new and modern eras have also raised the question of how to restore man's spiritual integrity. In fact, "soul education", education of a creative personality which is the product of culture and has a vocation to create it, is a perennial problem, as acute for our remote ancestors as for our contemporaries.

B. Akhmadulina began one of her books of poems with these amazing words: "I wanted to make the character of this story a person who has not been

born yet... aspiring, longing for life, filled with an icy cold fear lest it should not come true. How much this yet unborn, helpless child depends on: a mere chance or the great wartime tragedies which inflict on humankind a deep wound of damage. Still, he will emerge victorious from this struggle, and a vehement, burning, ever wonderful Life shall endow him with its fair, peerless goodness” [1, c. 5].

What should happen for “a vehement, burning, ever wonderful Life” to endow a person with “its fair and peerless goodness”? And what do our contemporaries understand by goodness? Here we face one more perennial problem of interpreting such notions as Kindness, Truth, Goodness, and Beauty. These are often described in philosophy, ethics, aesthetics, but they cannot be taken down to philosophical mediations alone. The life and destiny of an individual, and that of humankind, too, depends on the way we understand these concepts.

Familiar is the cliché “A sound mind in a sound body”. There is a hidden delusion in this saying, one of the deepest in the history of humanity. Physical health is of utmost importance to a person as a biological species, but it does not necessarily mean that he is spiritually and socially healthy. Moreover, we can give numerous examples of physically weak people making great creative achievements. These people, feeble though they are, possess enormous spiritual potential: they are strong-willed, capable of struggling against their ailment, and are striving for creative work.

In many of the pedagogical studies scholars mention that it is necessary to develop health-preserving technologies, which, indeed, is very important and requires constant attention. No less important, however, is to develop pedagogical and music pedagogical technologies ensuring the spiritual and social health of the coming generation. For this we will need different tools that

will help us in moulding a person who does not confine himself to interpreting the notion of goodness through a solely material perspective.

A person striving for creation is capable of overcoming the negative tendencies of the technocratic civilization, such as the development of a machine, be it an automobile or a computer, which is becoming far more significant than the self-development of a person, who is nevertheless wonderful and full of inspiration, for, according to B. Akhmadulina, he is destined to sway the “unbending virtue of Labour, Freedom, Love, and Talent” [1, p. 5]. Such a person is able to develop only on condition that society is aspiring for its constant spiritual and moral renewal. Of great importance here is the system of art education in general and music education in particular. The recently pronounced tendency to underestimate this factor is a grave peril. Advancement of technology stimulates intellectual progress, and the emotional sphere responsible for our ability to empathize, commiserate, and strive for intellectual interaction is fading into insignificance.

Professionalism, competence, creativity – all these terms are invariable characteristics of a creative person. Suppose there is no spiritual component: then, how can we be sure that this person will create, but not destroy? How can we be sure that goodness will not be understood as an enormous, undivided power, in the name of which one can exceed all bounds? Or as a pursuit of immeasurable wealth? Or an insatiable lust for fame and honours? And what if it tolerates the use of weapons of mass extermination? This list seems endless, as the number of human vices is quite large.

Also, we should bear in mind that no person is a merely intending specialist: a scholar, an engineer, a teacher, or a doctor. He will also make his own family, give birth to and bring up his children – happy or miserable, cherished by their parents or forsaken. Well-known are the cases of unbelievable

cruelty to children. What else, if not appalling spiritual impoverishment, can be the reason for the acts of violence, so common these days?

Thus, the only thing that can prevent such negative phenomena is a person's spiritual wealth, his moral level, the desire to cognize the objective reality and the essence of art, the energy of creation which is gained in the process of spiritual and moral growth. And it is music, one of the greatest and oldest arts, that is particularly important in this process. Music is one of the most perfect tools of man's self-knowledge and self-making, capable of inducing a person to be in an unceasing creative pursuit in the name of creation. It is also the source of man's spiritual and moral strivings and discoveries, equally indispensable to anyone, regardless of the profession.

Let us forthwith specify that the subject of our discussion is genuine art: works of the masters of past and present, of which an "expert listener" stands in awe. This is how Theodor Adorno, one of the greatest music philosophers of the 20th c., termed in his works a sophisticated listener. To grow to be such a listener, however, one needs to go a long, sinuous path and eventually acquire musical values. Mass audience, having no personal attitude towards the art of music, possessing no knowledge so necessary to perceive genuine music, is constantly plunging into the roar of second-rate counterfeits. By no means do they help a person reveal his spiritual and moral potential, which means that they are of no value whatsoever to the spiritual renewal of society.

This is exactly why music education, professional as well as general, requires today meticulous public attention. Nowadays, society realizes how necessary it is to preserve a person not as a species only, but also as a great wonder, deemed to be "the measure of all things" as far as in the antiquity. For the sake of man, in the name of man must we pave the way to the eternity of musical space, to the most complicated process of music perception, affecting all the spheres of a person's inner world. This is a sphere of special knowledge,

“emotional knowledge”, where book learning is impossible, where we need singular logic which O. Mandelshtam called “the reign of surprise”. From his point of view, to comprehend art means to always wonder. In the works of the great Masters he finds exceptionally strong evidence of the significance of artistic and aesthetic, moral and spiritual ideals in the life and activity of man.

Obviously, this unique and exceptionally strong evidence is found in the works of J. S. Bach and L. N. Tolstoy, I. Stravinsky and K. Malevich, A. Shnittke and I. Brodsky, S. Gubaidulina and B. Akhmadulina. It is the understanding of the “pattern” they imprinted in eternity, the pattern in which meanings and values created by the great artists for their contemporaries as well as for future generations are encoded. It is the uncovering of the secret of artistic creativity, and that of Homo Faber – Man the Creator, inseparably linked with the amazing role of art in the life of man and humanity.

In K. Balmont’s poem “The Nightingale”, dedicated to S. Kusevitsky (Balmont calls him “the Russian wizard of music” in the dedication), the poet in “the unheard trill of the azure cello” simultaneously feels how a musician becomes a “guide to the unknown” and opens “a window to the sky”. Enraptured and amazed, Balmont exclaims:

To him from high above – the bridge of Ether,

He’s looking at the notes among the stars.

He’s sung his heart out in his time, and

Again he touches a bow.

Again he touches a string

To whirl the sounds into the silence... [2, p. 340]¹

Balmont’s feelings are in a striking concordance with the way people of the Ancient world understood the sound space of the objective reality. Thus,

¹Translated word-for-word – *translator’s note.*

in the Indian system of the Universe there are five primary elements (space, or ether; air; water and earth). Ether is the fundamental, original element, from which the other four elements appeared. Ether is regarded to be a sound, the breath of Space. “The Bridge of Ether” is this breath, a mysterious link between the creator of sound space and the Creator of all that exists. It is this invisible “bridge” which philosophers of the Romanticism would call the way to Universum.

What is most important in this poem, however, is the understanding of the facilities of music in paving the way to the human understanding of the underlying essence of one’s own “I”, one’s spiritual and moral potential. This is the secret of the development of a genuinely artistic person who cognizes not only the surrounding world, but his place in it, too, and what opportunities he has to make this world a better place and create a new cultural space.

In the celebrated “Hymn to the Sun” Balmont appeals to it:

Let me be a sound

in a lyre at the feast,

Nothing like this

Is there in the world![2, p. 136]¹

This passionate plea reflects the idea that the poet understands the enormous power of music sounds, the ability of music to appeal directly from heart to heart, ability to create new artistic channels of spiritual communication. Creating such channels is the most practical and effective way of the social and spiritual “improvement” of society, the way of exercising the universal intercultural dialogue which is necessary for settling conflicts, overcoming aggression and destructivity, and preserving life on our wonderful planet.

¹Translated word-for-word – *translator’s note.*

What should we do, then, for the coming generation to be ready to exercise such a dialogue? How can we open up the channels to it? How can we create a communicative field of active creative intercourse, never ceasing to enrich every one of its participants? It is greatly important not only to preserve the existing system of music education, but also to create the “most favourable conditions”, under which it can constantly develop, and to work out new effective, innovative, flexible, manifold music and educational models which would meet the requirements of the day and would be helpful in fulfilling the social procurement.

Nowadays, we possess considerable creative potential. There are a great many talented young music scholars who realize the significance of the tasks assigned to them. There is also a series of brilliant projects approved of by the scientific community. There is only one little thing left: society needs to realize how essential it is to carry out these projects, the gain on which cannot be estimated in this or that currency, but in the creation of invaluable human capital, i.e. the creators of the culture of the new millennium. This is the only form of capital which embraces genuine wealth of society, ensures its development, improvement and spiritual renewal, which must be recognized as the major priority of Russia’s cultural development at the present stage.

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INTEGRATION RESOURCES OF THE LANGUAGE AND SPEECH OF MUSIC

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Abstract. The article gives proof of the idea that the language and speech of music are the most effective means of sociocultural integration, which enables to unite all the peoples, objects, and phenomena of the world, nature, and culture as well as ontological, gnosiological, value-oriented, and creative foundations of the objective reality and awareness of the ideas of All-Encompassing Unity, or the Meaning of Love.

Keywords: integration, integrity, unique properties of parts of the whole, All-Encompassing Unity, the Meaning of Love, triadic dialectics of uprising knowledge, social functions of music, subjective music purposes, goals of music education and training.

The integration resources of the language and speech of music are connected with the semantic, anthropological and sociocultural aspects of music art in that they integrate heterogeneous parts preserving the unique properties of each. In order to reveal the problem, we need to look at it through the integral perspective: to combine scientific, philosophical, religious, and artistic thinking, taking as a basis a certain idea of synthesis which makes it possible to embrace such far-reaching integration purposes. Let us describe some foundations of such an analysis, without dwelling upon musicology proper.

Natural scientists of the day compare the language of music to that of nature, where every substance and energy particle possesses its own leitmotif, merging into a never-ceasing chorus of voices which glorify the beauty of the world and date back to their Creator (M. Talbot, A. G. Gurvich, A. A. Lubishchev, V. N. Beklemishev, P. P. Garyaev, A. P. Dubrov, N. E. Nevessky, and others.). Philosophers consider music as the “origin of all arts”, a key to the mysteries of the objective reality which

opens “the doors to eternity”, a means of rediscovering the lost connection between man and God and the unity of man and the world, Truth, Goodness, and Beauty (A. Schopenhauer, K. Jaspers, M. Heidegger, H. Gadamer, S. Bulgakov, A. Bely and others.).

Russian philosophers tried to establish linkage between music and the idea of All-Encompassing Unity, or “non-utilitarian, non-pragmatic, non-empiric” but “full of faith, love, optimism, and gaiety” *dialectics*, requiring “will enlightenment”, “unbound and positive thinking” and *constant doubt* of any assertion – “in the name of the infinite – the ideal”, which is immanently inherent in cognition and in the “holy power”, depth, and weakness of Eros [5, pp. 20–27, 33, 67, 70, 122]. The traces of Eros as “a mysterious flow of energy” which is beyond human ability and is part and parcel of all the forms of existence may be found in Russian heterophonic music, where harmony is achieved by means of some “inner mutual understanding between performers”: improvisation of each contributes to the work of all, the freedom of voices is the result of their *concordance*, not *dependence*. A sense of the unity of dissonance and consonance shows life as a “continuous series of dissonances” eventually harmonized “by way of friendship” (the supreme variety of love) which does not remove the antinomies [3, pp. 30–31; 4, pp. 441, 444]. According to N. O. Lossky, an example of the intuitive grasping of such a unity can be found in a music sound which is regarded as a primarily integrate unit possessing various properties [2, p. 350].

Music is not verbal: it does not name any objects or phenomena of the material world. The blending of the ethic and the aesthetic is more conceptually uncertain in music than in any other arts. But music is the most satisfactory incarnation of the process of feeling, for music is regarded to be a universally understandable language, a language which does not impose any notions or visual models. Rich in the material for scientific notions and

philosophical universals, the language of music is most helpful in understanding life and one's own "I". Thus, it is with the help of music that A. F. Losev not only developed the integral philosophical conception of "pure Being", but also lived accordingly, undergoing and struggling against the ordeals of the Soviet times, illnesses, blindness, and still keeping faith in the beauty of the world and the vital capacity of man (one of his student works was entitled "The Highest Synthesis as Happiness and Knowledge"). Analysing the "living" speech of music, A. F. Losev managed to get to the bottom of and substantiate the unique methodology of *triadic dialectics of emerging knowledge*¹, a distinctive feature of Russian religious philosophy. This "strict dialectics", which stands for the method of acquiring knowledge and for the quality of life, is a source of the Meaning of the whole. It is inherent in every particle of the Cosmos, it is "pure Being", and it possesses "the law and secret of all that lives".

Having rationalized the integral essence of the speech of music which cloaks all the antinomies, all the objects and phenomena of the world in the Meaning of Love, A. F. Losev regarded music as *a living tissue of dynamic relations, a unity in the interpenetration* of its elements which forms more and more unities and creates the unique image of a work of art.

Here the law of birth comes into effect, characterised by *a striking unity of suffering and pleasure*, where there is *an intimate connection* of and *similarity* between "members of the kin group", irredundant to one another though they are. This expression of creative life opens the door to the *realm of universalerotic feeling*, which reveals the essence and nature of the *ideal All-Encompassing Unity*, or paves the way to it, where there is *nothing*, and *everything is possible*, too, and *the unique, unbreakable individuality* is

¹A. F. Losev first gave the most extensive description of the essence of this dialectics in the works "Music as a Subject of Logics" (1927) and "Ancient Cosmos and Modern Science" (1927)

intermingling with the *World Soul, Eternal Being, and Unceasing Creation*. This is how Being and cognition, the cognitive and the objective, Chaos and Cosmos, God and the world, two chasms, *all beginnings and all ends* form a united whole, and *the high, omniscient vision*, the depth of which disarms any words or notions, is restored [1, pp. 230–234, 261–268].

The all-embracing power of music gives birth to limitless varieties of its subjective perception, performance, and interpretation as well as a person's intimate experience of music alien to him, when his "I" is blending with the life of the whole world and becomes an ontological property of the object. The understanding of a musical idea as a *developing living self-contradiction* explains why it is impossible to standardize music judgement ("music in senses") which reflects the truth of music [1, pp. 247–248, 251–254].

The dominance of the emotional and irrational constituent, the blending of the ethic with the aesthetic in the absence of the unambiguous objective certainty makes it harder to decipher the composer's message and can join together the opposite and even mutually exclusive ideas in the most extraordinary fashion. On the one hand, the right to and the freedom of interpretation of its meaning which music provides makes the art of sound tower above any concrete ideas. On the other hand, it may as well be dangerous, blurring the borders between the good and the evil, beauty and ugliness, the true and the false. The underlying foundations of music, however, always appeal for empathy, sympathy, co-evaluation, cooperation of the spiritual-seeking minds of a composer, a performer, and a listener. The truths of musical experience correspond to a person's nature and culture, develop while he develops himself, and are not only subjective, but are objective and ultimate in the light of the idea of the All-Encompassing Unity and the Meaning of Love (a feeling is what is "true", what is "alive"). Possessing the logic of their own and organizing activity of consciousness, they depend on a person's social and

musical experience, on his or her individual characteristics, on the archetypal prototypes inherent in everyone. Ideas, on their part, subjectively imparted to the language of music, are particularly reinforced when a person experiences them, and therefore, feels as if they became part of his world. This is what makes music a powerful means of advocating all sorts of ideas which contribute both to the unity and the disunion of people.

Musical meanings are also drawing nearer due to the integrity of sound and sound combinations perception (the phenomenon of synaesthesia), which makes itself felt in the verbal properties of a sounding “object” (quiet – loud, light – dark, high – low, far – near, light – heavy, quick – slow, and so on). This stirs up emotions which can adequately convey the shades of the unique “process of feeling”, which is primordially pure to be directed to any object. To understand music means to “flow on the waves of sound sensations” (B. V. Asafiev): music perception proper does not require any visual models or material associations, it is devoid of vision and aimed at the inner, the essential, the invisible. The logic of sound movement and spatial arrangement of sound “objects” are subordinate not to the world of the “external”, verbal, material, but to that of the “inner”, ideal, spiritual and integral. Everyone is free to impart his own meaning to music and direct its immanent content at any object, but it is not until an acoustic phenomenon arouses a rapturous sense of the wholeness and good nature of Being – which we call an aesthetic pleasure – than it becomes real music, and this aesthetic and hedonistic function of the language of music determines all the other functions.

The *hedonistic* function of music has a multilayer structure, rising from the lower, sensory-physiological to the higher spiritual level which integrates all the others. The *harmonizing* and *compensatory* functions, closely connected with the hedonistic function, help preserve a person’s serenity of mind by means of influencing him with the idea of the “collective Other”. The *developing*

function builds up the culture of feelings, emotional response and is supplemented with the *cognitive* and *communicative* functions which stir to activity *perceivableintercourse* between the participants of a musical *event* on its different levels. The *educational* function “stands by itself” to some degree. Being nonverbal, music itself does not educate anyone: the same lyrics may perform different educational functions.

The specific nature of the educational function of the language of music is extensively exemplified. Let us consider a phenomenon described by A. Burgess in his novella “A Clockwork Orange”. The leader of a gang of teenagers who abuse the weak and the sick sometimes needs to plunge into the world of his favourite music – the works of Mozart and Beethoven, listening to which he experiences delightful sensations, seeing images of his victims praying for mercy. Beethoven, disappointed at fighting against “the world’s evil” and his own misfortunes and illnesses, had to include into the finale of Symphony No. 9 a chorus to the words of F. Schiller’s “Ode to Joy”, in order to proclaim universal fellowship, peace and joy. Aspiring to spread the ideas of the national spirit, R. Wagner intentionally relied on the genre of music drama, and Hitler was inspired not only by Wagner’s music, but also by J. S. Bach’s and Gustav Mahler’s, which had nothing whatsoever to do with the ideas of fascism. Revolutionary songs in XXth-century Russia were sung very much like soldiers’ songs which had monarchic ideas. Stalin preferred vocal to instrumental music, being “afraid” of the latter. The third part of Tchaikovsky’s Symphony No. 6 has been so convincingly interpreted both as a brisk, optimistic march and “a wild sabbath of the evil forces” that each of the versions has a right to exist.

Does it imply that music is indifferent to Good and Evil and is immoral in its nature? The most important humane purport of music is that it contributes to a person’s physical and mental health, regardless of whether he is a murderer or a saint. Like God, music equally loves everyone, and we all find in it our love

and niche. Like God, music grants man complete spiritual freedom – freedom to decide how to interpret its meaning. Like God, too, however, music lays on us grave responsibility for such a decision. And though music is not educational in its nature, it possesses great educational potential: any piece of music can be used to fulfil any educational aim, and this prerogative of an individual is determined by his nature and culture. Only man is to blame for using music for bad purposes – the moral content of music is richer, deeper, and wider than any of its one-sided interpretations.

One feels happy when perceiving music because he acquires some unique intuitive knowledge, “acquaintance and communication of souls” based on mutual attraction. Together with a sense of belonging to people like oneself, all these notions are moral factors. Music can serve a wonderful example of B. V. Rauschenbach’s idea that a feelings is not moral in itself, but it is Love which makes the language of music unconditionally moral, whereas it may only be immoral when wrongly interpreted: we are able to understand and explain any music interpretation which glorifies hate, violence, cruelty, the darkness of oblivion, but it is objectively false, as it does not correspond with the idea of Man and the Universe, and results in a well-deserved punishment. Taking into consideration this fact as well as the dominance of the emotional and irrational factor over the rational one, we need to make a careful and in-depth analysis of the meanings of the speech of music and so develop and educate others and ourselves. Only in this case can one speak about the beneficial or detrimental effect of music.

Finding a connection between the language of music and the meanings and structures of different cultures and human communities makes it easier to solve the problem of sociocultural integration¹. It is important to understand

¹Proceeding from the anthropic and fractal principles, one can guess that sounds of the harmonic spectrum are best at reflecting the structural-notional properties of a person’s

the music of different peoples, especially folk music which gives an excellent view of the peculiarities of every ethnos, society, and its representative¹. In this respect we face many questions concerning the dominance of sounds of the harmonic and non-harmonic spectrum, different timbres, musical logic, etc., in different cultures. For example, what lies behind “bleating” which is regarded as a model of “mellow” singing in Old Russian and Hebraic cultures? How do we account for the similarity between guttural singing of Norsemen and Caucasian peoples? What are the reasons for today’s wild outburst of musical mass culture which demonstrates the lowest, “bestial” qualities of man, impoverishment of the language of music, and the meanings of intersubjective communication? If music, resounding with natural and social environment, does not only reflect, but also shapes the world, then why do we not assume that “human” music is part of (is to blame for?) natural anomalies and catastrophes? Searching for the answers to these and many other questions requires the combined efforts of physicists, mathematicians, biologists, anthropologists, psychologists, historians, ethnologists, musicologists, culture experts, and philosophers.

Understanding the intimate essence of the Unknown is an indispensable condition of music perception as the initial, underlying level of identification and self-identification, which opens up new opportunities for people’s mutual understanding and union, self-development and the development of the world. To achieve it, one must be able to hear the “music of nature”, to revive the best musical traditions of the peoples of the world, to master new forms of musical communication and music education, which a person begins with perceiving and analysing his favourite music. A teacher in this case should be wise to stimulate

concord with the world, the unity of the macrocosm and microcosm, the transcendental and the immanent.

¹The increasing tendency to stylize, to combine different forms, genres, and styles in contemporary music is characteristic not so much of integration, as of globalization, where European musical thought is dominant.

his students to comprehend and evaluate their own preferences in music, to aspire for going beyond the limits of “today’s oneself” and one’s own culture, to broaden and sophisticate one’s own music taste and needs. The farther a particular music culture is, the more difficult it is to plunge into it, which is why we need to analyse the sensations we experience when perceiving music, the associations and images they give. We also need to rely on the natural “maturing” of students, and their knowledge of the peculiarities of different cultures. Extending and broadening this knowledge and musical experience is the most important measure of one’s capability of sociocultural integration. However, practical realization of these capabilities is only possible when we combine the natural and the “artificial”, i.e. the essential, the rational, the purposeful, and develop inclination and love for “our” and “their” music.

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THE SHAPING OF ETHNO-CULTURAL TOLERANCE BY MEANS OF MUSICAL ART

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Abstract. The article draws attention to the problem of shaping a person's attitude of ethno-cultural toleration by means of music. It dwells upon the essence of ethno-cultural tolerance, the stages of its development in music classes based on the understanding of the universal nature of human values, spiritual and moral relations, cross-cultural differences and similarities.

Key words: ethno-cultural toleration, the art of music, the development of a tolerant person, cross-cultural dialogue, music of different ethno-cultural traditions.

The problem of shaping an attitude of ethno-cultural tolerance has recently been topical all around the world, not only because of the integrative cooperation of countries but also because the tendency for destructiveness between several countries is growing stronger; local wars, ethnic and religious conflicts break out; the world suffers from aggression and terrorism. Taking into consideration contemporary globalization processes, one can say that ethnicity is becoming a striking example of the "otherness", characteristic of the "strange", the "alien", which can provoke various clashes. In the given situation ethno-cultural tolerance plays a stabilizing role, and is the basis of cross-cultural cooperation aimed at achieving mutual understanding, respect for a culturally different person and his spiritual world.

As far as in 2001, the government of the Russian Federation adopted the Federal target programme "Shaping an Attitude of Tolerance and Prevention of Extremism in Russian Society (2001-2005)". However, as stated in the "Recommendations of the Civic Chamber on the Question of Tolerance and Prevention of Extremism in Russian Society", the implementation of the programme was, for the most part, limited to the formulation of basic

guidelines, but did not turn into a public campaign, and no practical measures were taken. We are still in need of theoretical conceptions in this field as well as effective forms of shaping ethno-cultural tolerance, which contribute to the consolidation of the world community, peaceful co-existence of different ethnic groups and religions, cross-cultural dialogue.

At present, the problem of tolerance has been universally discussed and investigated. There exist numerous philosophical, sociological, psychological, and pedagogical works aimed at a manifold study of this phenomenon. However paradoxical it may sound, there are still practically no works dedicated to the shaping of a person's attitude of tolerance by means of different arts, and there is no such artistic and pedagogical school in education so far. Nevertheless, many scholars admit that a person becomes more tolerant towards a particular people when perceiving its culture.

The influence of music on an individual's tolerant behaviour has been corroborated by various sociological and psychological investigations. For instance, studying musical preferences and tastes of different social groups, psychologists found out that musically educated people tend to be pluralistic. Benthany Bryson, the author of a social research of music tastes, writes: "Political tolerance is associated with musical tolerance. Broad familiarity with music genres is also significantly related to education, and cultural tolerance constitutes multicultural capital as it is unevenly distributed in the population and evidences class-based exclusion." [1, p. 897] From the researcher's opinion, it is easier to understand another culture for musically educated people: they are not apt to refuse or deny it. They also tend to be liberal in politics as well as in their social life.

Investigating the extent to which musicians' individuality makes itself felt in performance, Australian scholars L. Buttsworth and G.-A. Smith found that

a habit of listening to and understanding another person, which is cultivated by music, makes musicians gentler and more tolerant [2].

The research conducted by D. Fucci, L. Petrosino, M. Banks, K. Zaums, and other scholars also confirms the fact that a broad musical outlook makes intercourse and mutual understanding between different layers of society easier, and one of the “bricks” of the stability of the social world may be universal music education, which unites people psychologically and turns “their” culture into “your own” culture.

Actually, music lessons in comprehensive schools provide special opportunities for shaping a person’s ethno-cultural tolerance, because it is under these conditions that all children learn the bases of world music culture. The meaning and specific nature of interaction with music of different ethno-cultural traditions lie in perceiving the artistic “I” of a piece of music (the term introduced by V. V. Medushevsky), its “lyrical hero”, establishing spiritual and personal ties and beginning a cross-cultural dialogue. The mechanism in question – turning “theirs” into “your own” – underlies the professional activity of a music educationalist and has a direct influence on the shaping of his ethno-cultural tolerance. Here a teacher’s tolerant attitude towards different nationalities is a sort of guideline on students’ ethno-tolerant behaviour.

Thereupon we need to highlight the fact that various studies, including the one conducted by the author of this article, confirm the hypothesis that this personal trait is better developed in musicians, compared to people of other professions. This is accountable enough. Musical art is a powerful means of penetrating into the depths of the spiritual essence of the peoples that created it. Carrying the mentality of individuals, ethnic groups, nations and societies, music contributes to the shaping of personality which imbibes the best of “the genetic code” of human community (N. I. Kiyashchenko). Studying the peculiarities of musical culture of different peoples, one can understand

the nature of a nation's soul, emotions and feelings, which, being reflected in music, express a people's attitude towards various norms and spiritual values. Musical art is characterized by the image, genre and stylistic unity of its language, rather than by its differences, which enables us to state that the perception, understanding, and adoption of another musical culture and the shaping of a positive, tolerant attitude towards the given people are carried out more effectively than in many other, primarily verbal, spheres.

The perception of musical folklore of different peoples is ensured by the structural and typological unity of the archetypes of musical conscience, connected with the universal understanding of spiritual values, and by the culturally universal interaction models – intonation and gesture.

We can also mention that the mutual influence of the Eastern and Western musical cultures helps to expand beyond cultural limits and widen a cross-cultural dialogue. This is the very basis which underlies the reconciliation of different ethnic groups, their tolerant interaction, the enrichment of emotions, feelings, and the shaping of an attitude of tolerance. As the interaction of the Western, Eastern, and other archetypes of cultures causes changes in musical preferences of society, one can reveal the musical preferences of the representatives of different cultures and hence register not only the result of the complex social evolution of the native population and the process of adaptation of ethnic migrants, but also the extent to which ethno-cultural tolerance is revealed in society.

Investigating the mechanisms of the shaping of ethno-cultural tolerance by means of musical art, one cannot but turn to the social and psychological research of its *essence*. Being the phenomenon of social perception, ethnic tolerance is a feature of interethnic integration, which is characterized by the process of adopting one's own ethnic culture or assuming a positive attitude towards it and ethnic cultures of the groups one deals with. Such an adequate

perception is based on the idea that ethnic cultures are equally valuable and that no culture can prevail over another. The foundation of ethnic tolerance lies in positive ethnic identity (N. M. Lebedeva)¹.

The results of the research conducted by psychologists, as we see it, play an important part in *the pedagogical development of the step-by-step approach to the shaping of students' ethno-cultural tolerance* by means of musical art. This process (particularly as regards students of the so-called marginal personality type) is built up on the following pattern:

- The first stage: study of the native musical culture which is recognized, “recollected” in genetic memory by means of the actualization of the underlying archetypes and organization of “the point of surprise” when facing different cultural invariants of the embodiment of these archetypes;
- The second stage: acquaintance with and adoption of musical cultures of different ethnic traditions through the understanding of the “universal” and “unique” elements they possess; understanding the community of human values, cross-cultural differences and similarities on the spiritual and moral bases.

We need to underline that it is precisely this approach to the study of musical culture of different peoples that was introduced in the programme developed under D. B. Kabalevsky, and is still implemented in other contemporary programmes of music education. It enables to shape students' ethno-cultural tolerance as well as to develop national and positive ethnic identity.

Thus, the art of music possesses great potential for establishing between people, nations and countries open-minded, tolerant relations, the need of which has been growing and has almost become the main condition of preserving life on the Earth.

¹Positive ethnic identity means associating oneself with the given ethnos on the basis of the positive evaluation of its culture, which strengthens the ethnic self-consciousness of the group and preserves its ethno-cultural identity.

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THE PIECE-CENTERED APPROACH AS A PRINCIPLE OF MUSIC EDUCATION

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Abstract. The article is an explanation of the necessity of adding to the principles of general music education the piece-centered approach. It is a piece of music that involves the cultural component of music, and the spiritual development of a person is only possible when a teacher, a student, and a piece of music are in full interaction. The author suggests the ways to implement the given principle.

Keywords: principles of general music education, a piece of music, the piece-centered approach.

Education, including teaching and upbringing, always presupposes relying on the general principles which are determined by the goals and regularities characteristic of the educational process, its conditions, and the content of education, the latter being particularly important. As a phenomenon of culture and art, music is such a unique educational component that it is hardly possible to establish the unified principles of music education. It is particularly difficult in general education, where the position of music education changed in the course of time. In world music education, it is not by chance that such principles are always connected with music teaching theories which try to explain the goals of education as well as music as such. We may think of the characteristics of general music education that were suggested by the thinkers of different epochs (and can be considered principles because of their regulatory nature), e.g. music education should be a means of bringing

up a citizen (Plato); the unity of music and ethic education (Aristotle); music education as a means of the development of sensitivity and perception (Vittorino da Feltre); combination of rhythmic, solfeggio, choir, eurhythmics, piano improvisation, dance (E. Jaques-Dalcroze); music teaching by means of performance only, primarily collective singing (Z. Kodály), the unity of music, dance, and speech (C. Orff), etc. Contemporary Russian music pedagogy also suggests various principles of music teaching and upbringing: the principle of the connection of music education and life, the thematic principle, the principle of unity and integrity (D. B. Kabalevsky), the principle of the durability and efficiency of music education (E. B. Abdullin), integrity, imagery, and intonation (L. V. Shkolyar), the principle of artistry and others. As we see it, however, contemporary general music education needs new principles, which is determined not only by the swift changes in the social situation and the state which pre-school and school music education is in, but also those regularities of the interaction of man and music which have been discovered in psychology and pedagogics.

Let us try to explain the necessity of adding to the arsenal of musical and pedagogical knowledge the piece-centered approach. Our main argument is as follows: it is a piece of music which involves the cultural component of music, and the genuine spiritual development of a person in the process of music education is only possible when a teacher, a student, and a piece of music are in full interaction.

Let us try putting forward some arguments in favour of our viewpoint. A piece of music is a fundamental cultural form, a means, a unit of the existence of art, including the art of music. Full interaction of man and music is carried out only through contact with a piece of music as a complete music structure which exists in culture by itself. E. V. Nazaykinsky mentions: “Really, neither a genre nor a style, but a piece of music – the final product of a composer’s

work – is the main object both for performers and listeners. It is the universally central object in the world of professional music of the European tradition. It is the origin of all other components – the style, the genre, the language of music. A piece of music and its creation or interpretation as well as its appreciation constitute the core of musicians’ activity” [10, p. 5]. If psychologists and pedagogues do not take a piece of music into consideration, musical art will not help them to single out the mechanisms of interaction between man and music, the distinctive features of psychological processes, properties, states revealed in this interaction. “We need to try to rely on the piece of music itself, but not the author or the audience”, L.S. Vygotsky suggested, accounting for it by saying that “as often as not a psychologist has to turn to material evidence, namely, the works of art, and using them, reconstruct the corresponding psychology, in order to be able to investigate it and the laws which determine it” [4, p. 32].

Reflecting the psyche and representing this or that cultural field, a piece of music embraces practically all structural levels of the given culture, these being genetically connected with the structure of the psyche. Therefore, a work of art cannot but possess a multilevel system and have several relatively independent levels. The latter reflect the means which ensure the “meeting” of hierarchal cultural and relatively independent psychic structures. The multilayer nature of a piece of music reflects the multilayer nature of culture, interaction with which determines not only the development of a person’s psyche, but also the multilayer nature and the relative separatedness of his consciousness, the latter being studied by the researchers by means of a) discriminating the notions of the supraconscious, the conscious, and the unconscious b) dividing the psyche into spheres c) developing the conceptions of phenomena of thinking, intellect, etc.

Scholars have tried to single out the levels and layers of a piece of music for a long time. L. S. Vygotsky, for instance, thought that the structure of a work of art consisted of its content (the storyline; in music – the scale) and the correlation of its separate parts (the plot; in music – the melody) [4, p. 187]. A. F. Losev enumerated such layers of the meaning of a piece of music as: the outward, the qualitative-corporeal (timbre); the more inner, representing the development of some integral meaning (tempo); the integral meaning, which is a figurate number (tone, melody, and harmony); figurateness as such, taken as far as its material and meaningful content (rhythm and metre). [8, p. 352]. Polish philosopher R. Ingarden said that “a multilayer structure is alien to a piece of music, being characteristic of a literary work, instead” [6, p. 473], yet thought that “here the elements or components are separate *concrete musical masses*, and besides, they have different a) melodic, b) rhythmic, c) harmonic (not always), d) agogical, e) dynamic, and e) colour *properties* (italics added – S. G.)” [6, p. 491]. E. V. Nazaykinsky singles out such layers as physical-acoustical, communicative-prosodic, and value-spiritual. He presumes that the given triad can even be seen from the perspective of a separate musical sound. Thus, in the context of the physical-acoustical, communicative-prosodic, and value-spiritual layers, a separate musical sound acts as a sound, a tone, and a note respectively [11, p. 12–54].

To our mind, it is enough to single out three hierarchal levels in a piece of music, in order to define its cultural, psychological, and education-oriented structure:

1. The layer determined by the structure of the physical material the piece is made of. This is a sensory-emotional layer, which represents a piece of music as a sensory entity experienced in the process of reproducing the text [lyrics]. It is determined by the physical properties of the “material” the piece is made of (a sound, a visual image, display of people’s movements and behavior)

as well as on the phenomena of the world and mental life, to which a person is referred by textual signs.

2. The layer of the text (including semiotic semantics, syntax and pragmatics in the traditional sense), in which the language of a certain art is a dynamic net of signs, varying in their meanings from genres and styles to the language of some piece. Logical constructs of the language of art rest on the conventional “codes” prevailing in a certain culture (art form and genre, accepted prosodic formulas, etc.) and are presented as “syntax” which can turn a certain totality of signs into speech and form the text.

3. The layer which deals with non-textual, personal and cultural meanings of the existence of a piece of music. This layer attaches a general meaning to the piece as such as well as the situation it is perceived in (in personal, social, and cultural terms). This is the position of the supreme meaningful, individual, and sociocultural “bias” decoded from the sensory properties of the material and impassible textual signs.

Each of these levels can show the means of interaction between man and music: the sensory-emotional layer is represented by a musical agent and his body (“sensory tissue”), the textual layer – by the piece, its body, and “codes” to decipher the “agent – piece – culture” relations, the layer of the meaning – by culturally marked meanings. The sensory layer provides the sensory penetration of a piece into the body; it is perceived through the senses and is reflected in emotions. In the long run, it is the final unit of the existence of a piece of music. The central, textual layer forms the structural foundations of the piece by means of signs and speech. A person perceives the signs which stimulate emotional response and guide him to the meaning attached to the piece. Having defined (discovered, created) “his own” meaning of the piece, an individual perceives the object he himself “experienced” and invented. The level of the meaning “connects” the existence of the piece with culture (it is not

a coincidence that this level resembles Ch. Pierce's semiotic triad: icon-index-symbol).

Thus, to make general music education in the educational process complete, we should provide for students' interaction with each of the abovementioned layers: emotional response (experience), minimal awareness of the text and the language of the piece (understanding), activation of the student's cognitive process (interpretation). The main goal here is to turn emotional experience into cognitive through the textual structure of the piece. If the student does not contact with any of these layers, the act of developmental music education is impossible.

It is necessary to mention that the main goal of general music education, formulated in D. B. Kabalevsky's programme, is to "involve students in the world of great music art, teach them to understand music in all the profusion of its forms and genres: in other words, to shape musical culture as part of their own spiritual culture" [7, p. 5]. This goal still remains the foundation for the majority of programmes implemented at school (V. O. Usacheva, L. V. Shkolyar, V. A. Shkolyar, E. D. Kritskaya, G. P. Sergeeva, T. S. Shmagina, and others) and presupposes students' interaction with specific pieces of music in the process of education. However, the main principle of the programme as such – the thematic principle, which takes shape through the study of the original musical genres ("the three pillars") – a song, a dance, a march – presupposes the study of the genre, namely, folk and classical music. If students do not centre on the piece of music itself, the principle may result in their interpreting it in a highly formal way, i.e. without experiencing it. It is not by chance that music pedagogues are trying to change this situation more and more often these days. In this respect, we may mention programmes which rest on the semiotic approach to music analysis. For example, I. P. Manakova and N. G. Salmina's methodology suggests involving children in sign

and symbolical activity by means of introducing the method of the semiotic analysis of the language of music and a widespread use of sign and symbolical means. A person masters the language of music after the propaedeutic stage, namely, after the sensory perception and analysis of non-musical sound reality “with the subsequent gradual shift for the perception and analysis of musical sounds, the language of music” [9, p. 9]. Likewise, L. A. Ezhova suggests that we should use musical and semantic generalizations as a basis for the principles of interpretation and selection of educational musical material for students’ hearing activity. By these generalizations we mean the “prosodic complexes in the meaning of a sign which are reflected in various works of all styles, forms, and genres, regardless of the thematic content of music education provided that it is based on the music of the European academic and folk tradition.” L. A. Ezhova highlights that musical and semantic generalizations “reflect the essential meanings (including the fundamental values) of a person’s life which are inherent in music. Having mastered these meanings, the listener begins to understand musical content properly” [5, p. 9].

What are the basic guidelines for applying the piece-centred approach in general music education?

First of all, it is of utmost importance to try to rely on a student’s emotional response to music. We reckon that it is very productive to study pieces of music suggested by students themselves (even if these songs are no better than “second-rate pops”). Analysing these pieces and their lyrics, interpreting their meaning will help to give thought to the essence of music and, more than that, stimulate students to think about other works, richer in their content, as well as shape their own attitude towards the position and role of music in our life. Here it is also important to select the works that possess rich “emotional” (timbre, rhythmic, melodic) properties which automatically produce “the body’s response” to the sounds of the piece.

Secondly, we need to find more ways of creating the situations of full interaction with a piece of music. To our mind, here it is very effective to listen to a piece several times, giving more and more explanations, commentaries, tasks (to hear, guess or define something, etc.) and suggest that students should give their own interpretation of the meaning of the piece and analyse their feelings while listening to it. In this respect it is also efficient to discuss performances of relatively short pieces, interpreted in different genres and/or set to different instruments. This enables us to see the invariant (text), differently expressed in specific timbres and rhythms (the sensory layer), leading to different meanings imparted by the performer (the semantic layer) and at the same time, the interconnection of all the layers of the piece. It is important to select the works which would simultaneously be expressive and comprehensible, and could be differently interpreted from the point of view of culture and meaning (for instance, rock and jazz versions of Bach's works, a suite for symphony orchestra based on the works by "The Beatles", and the like.).

"Ear training" [12], a teaching guide written by M. Chamberlain and republished many times in the first half of the previous century, can serve as a good example of combining the textual and meaningful sides of a piece of music. This guide presupposes the use of the similar content of the carefully selected pieces, characteristic of the beginning of the 20th century (folk as well as classical music – Schubert, Schumann, Chopin, Foster, and others), taking into consideration students' age (5, 6, 7, 8, 9 years) and the respective stage of the development of the tuneful ear (harmony, rhythm, music form, expressiveness).

We should admit that we have not yet solved the problem of the constantly renewing choice of works, to which children of this or that age can respond and which have a deep, profound meaning and content, a clear

structure, a transparent and comprehensible text. Besides, V. M. Bekhterev's dream of creating "children's educational music", "involving the best composers of the world, for there is no more greater aim of music than to ennoble the soul" [2, p. 187], never came true.

Thirdly, a teacher needs to be more involved in the work with a piece of music: it is his lively response, demonstration and understanding of emotional experience, his open-mindedness as regards his feelings and interpretations of the meaning of the piece that can evoke his students' emotional responsiveness. "Whatever methods may be found, teachers, and teachers only can win the worthy position of music in school upbringing and education, provided that they cultivate in themselves a keen understanding of the fact that it is hard to teach music to everyone by giving formal lessons", observed B.V. Asafiev in his time [1, p. 59]. Music education and upbringing will be in vain if the teacher and his students do not feel, understand, and interpret together the piece they are studying [3].

Thus, it is full interaction with a piece of music that can enable a student to plunge deep into the essential properties of music, make it the instrument of his spiritual development, which is why we need to include the piece-centred approach in the other principles of music education.

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MUSIC PSYCHOLOGY.
THE PSYCHOLOGY OF MUSIC EDUCATION

**MUSICAL INTELLIGENCE: ESSENCE, STRUCTURE,
AND WAYS OF DEVELOPMENT**

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Abstract. The article is an outline of the fundamental and practical significance of defining the essence and structure of musical intelligence, giving a clear view of the methodological approaches, each of which can give its own explanation of the potential of music in a person's intellectual development. The author is the first to raise the question of educational consequences of the contemporary views on the musical intelligence structure.

Keywords: musical intelligence, temporal asymmetry of intellectual processes, musicality as an integrating element of the psychological experience.

In every epoch, education as a social institute of modelling a person of the "modern type" has its own target priorities on all its levels. The major priority of education today is, indeed, the shaping of intellectual potential of the coming generations. In the last century and a half no education can be considered full if it does not develop intelligence. The structure of education is directly or indirectly built on the principles of organizing intelligence according to its distinctive features which are observed and accentuated in modern science.

However, in the sphere of education they ignore the fact that the phenomenon of intelligence is given contradictory interpretations in cognitive and humanological sciences, in philosophical anthropology. If we remember the ideals of the spiritual development of man, developed in world religious systems of helping every person travel the path from Man the Beast to Man the God, then intelligence is either knocked off the pedestal or is blending with such notions as mind, spirit, awareness, awakening, and enlightenment.

The category of “intelligence” has worked its way up from being applied for specific purposes to the absolutization of its role, its content still being vague. If we need the grounds *to develop the concept of musical intelligence*, we need to choose between one of the two approaches: the first one postulates that any manifestations of intelligence have common features and criteria of its development[10], the second one – that specific kinds of intelligence are independent and can have their own criteria of manifestation and development, unable to be applied to any other kind[2].

Let us outline the approach in which intelligence is described in universal characteristics [3], and try extrapolating these features into the field of resources of musical and mental activity.

Intelligence, intellect (Lat. *Intellectus* – understanding, intellection) is an ability to learn from experience, to adapt to new situations, and apply one’s knowledge. In other words, intelligence is a phenomenon which integrates all the other mental experience and instruments of an individual for him to successfully adapt to ever changing conditions of the objective reality. Can this universal description be applied to and developed in musical activity? What is the main secret essence of this integrative phenomenon? It appears that this *main essence* is the cognitive-temporal function of the psyche, which enables to store and combine neural pathways possessing some image elements

of experience. Storing *certain trails, fragments of experience, and pathways in their simultaneous combination, comparison, mutual adaptation* aren't one and the same thing, as the *pathway* is a succession of events or mental images in time, and their comparison is a spatial collation, mental superimposition or discrepancy of image structures. It follows that intelligence as a phenomenon of the integration of past experience aimed at adapting the accumulated mental resources to the productive experience of a new situation has the main feature – it is possessed of time and builds up a space of mental experience, namely, memory and imagination.

From the point of view of all researchers of intellect, this phenomenon connects all cognitive abilities of an individual: sensations, perception, memory, beliefs, thinking, imagination. But only in philosophy and neurosciences have the scientists raised the question of the nature of the connection of these cognitive processes in the temporal organization of the optimally functioning psyche and intelligence. T.D. Dobrokhotova, N.N. Bragina, and others emphasize that the fundamental factor of time exists in the living brain only. [6, p. 24]. The temporal factor sets another kind of asymmetry, different from left- or right-hemisphere dominance. This asymmetry sets the *time arrow*, or the *past-present-future vector*, according to which we classify experience. It appears that this asymmetry, freedom, and arbitrariness of using past images and fragments of mental experience for moving along the future vector, is the essence of intelligence as a universal and cohesive phenomenon.

Where can this universal ability be formed and developed, as naturally as possible, since the very first stages of ontogenesis, when there are still no tools for retaining and comprehending phenomena of the objective reality? What channels of communication with the objective reality can provide the easily retained tools for extending the asymmetry of intellectual mental activity in both directions: to the past, by means of accumulation of psychosensory ideals and

perception images, and to the future, through putting the images which emerge in one's mind into action? Recurring sign and symbolic structures can be, and, apparently, are such channels: visual structures, where the temporal factor is shaped after the movement of the eye from fragment to fragment – various ornaments, and audio-motional – maternal folklore, in which recurring intonation patterns and nursing or rocking movements lay out trails of psychosensory experience and the need to reproduce it, i.e. the need of psychomotor imitation. Temporal asymmetry, which is apparently the pivot of the integration of intellectual resources, is shaped where minimal image structures recur.

If we look at the early stages of ontogenesis, it appears natural to lay emphasis on the role of *prosodic and sign models* in the development of the intellectual structures of the psyche, at least in the framework of language, because: 1) it is culturally innate for all civilizations; 2) apart from tactile contact, it is the only way of communication with a child. Thus, is it not impossible that intoning as the protofoundation of music is essential only at the earliest stage of mental development, later on giving up its position to verbal and abstract intelligence which are developed by some other means?

Let us try to model further processes which take place when the already existing sensory images are constantly stimulated and there is a need for the creation of new ones, connected with musical intoning.

In accord with T. D. Dobrokhotova and her co-authors, “a sensory perception image and movement are carried out as follows:

- 1) in different – individual and universal – spaces and times;
- 2) simultaneously (the event being stored in the image) and successively (step by step, any movement begins in the present and may end in the future only);

3) in opposite time directions: from the present to the past (*in cohesion with sensory experience – A. T.*) and from the present to the future (*if prepared to a performance gesture or voice reproduction in the psychomotor system – A. T.*)” [6, p. 20].

A musical image as a sensory trail of music perception and resounding emotional experience is inseparably connected with space and time, “in which the stored event took place and which ceased to be present and became past. This “connection” possesses space and time markers which indicate where and when the stored event occurred.” Musical movement, intoning is not attached to any stretches of space or time; it is represented in the future. In the process of active performance it connects the opposite specular vectors of processing information, which develops and strengthens the time arrow of a person’s psychological time as an integrator of intellectual resources.

“In general, an image and a movement (*including a musical image and a musical movement, to be more exact – A. T.*) are opposite to one another in space and time. This opposition is what we call the *psychic asymmetry*. It denotes simultaneous (parallel) realization of both the spheres of the psyche, which makes it more effective. Asymmetry of the mental processes of a healthy individual is rather flexible and changeable: it can be bigger or smaller. The more asymmetrical the psyche is, the more productive it becomes. The psychic asymmetry (following brain asymmetry) is built up in the first years of an individual’s life, reaches its highest point in mature age and drops in elderly age” – according to the data of neurosciences [6, p. 25].

The problem of the essence of musical intelligence, the methodology of its investigation and the role of musical activity in the development of general intelligence puts forward hypotheses which should be tested in terms of the common features of different specific kinds of intelligence. Among them we may define *linguistic* (or poetic), the basis of which is the unfolding

of a thought in time; *spatial*, orientation in which may be ensured by orientation in sound (timbre and pitch) space.

The following parameters of forming the distinctive features of the developed intellectual system of a person are most frequently singled out: working memory capacity, forecasting ability, instrumental activity, logic, multilevel hierarchy of the systemic selection of valuable information, consciousness and some other parameters. Therefore, it will be reasonable to compare all these distinctive features to the resources and features of the developed musical intelligence. In this field, we may and should carry out a series of experimental investigations on comparing the level and quality of the development of these features in the presence and absence of musical education, and also for the sake of comparative analysis of specific music educational approaches.

Some of the methodical approaches position themselves as systems of the development of music intelligence and in their theoretical foundations lay emphasis on only some of the mentioned features. For instance, V. B. Braynin's system assumes as a basis the development of *forecasting* perception-thinking, which, certainly, includes it in a series of educational systems which develop not only musical, but *general intelligence* as well.

Charles Spearman regarded the general essence of intelligence to be the *G* factor – the common factor of intelligence showing the productiveness of all cognitive tasks and co-existing with the *s* factor – a specific one [10].

Let us try to analyse the *opposite approach* of developing the conception of the essence and structure of musical intelligence – the methodology of the *isolation of specific kinds of intelligence, musical* among them.

The theory of multiple intelligence was introduced by Howard Gardner. He argues that humans possess at least seven independent forms of intelligence [2]. These isolated kinds can exist separately or together. In his works,

the scientist insists that the ability of individuals to be given and to extend their intellectual capacities reflects the priorities and opportunities provided by society in the field of culture and education. It follows that intellectual limitations are brought “from above”, from social educational institutions which reduce the number of possible types of intellectual development of each by virtue of the limited knowledge of intelligence.

H. Gardner singled out the following kinds of intelligence, thinking there was no need to develop the list any further:

1. *Linguistic intelligence* is a capacity to use one’s own mother tongue, and probably, other languages in order to express one’s thoughts and emotions and to understand others. Poets’ linguistic intelligence is best-developed, but it is equally necessary for any person whose activity is closely connected with language.

2. *Musical intelligence* is a capacity to think not only about music, but also with the help of music: prosodic symbols and signs; to be subtle enough to differentiate between musical images and their inner, sensory meaning, to retain and use them.

3. *Logical-mathematical intelligence* operates with numbers and abstract correlations of forms, proportions, and the number.

4. *Visual-spatial intelligence* refers to the capacity to visualize the spatial world with the mind's eye. Spatial intelligence can be used in art as well as in science and in understanding the physical and objective reality.

5. *Bodily-kinesthetic intelligence* is the ability to use the body or its parts – the arm, fingers, hands – for solving the task, to act or make a sign of action. For example, people taking up sports or dramatic art: dancers, actors, mimes as well as conductors and performers.

6. *Interpersonal intelligence* refers to understanding and communicating with others. This kind of intelligence is indispensable, but it is particularly important for teachers, psychologists, doctors, salespersons, and politicians. (In psychology, it is also termed “social intelligence”.)

7. *Intrapersonal intelligence* includes a deep understanding of the self, helps a person in self-control and self-development; operates in the intrapersonal reality; gives accurate descriptions of one’s own feelings and shows the independence of others’ experience, learns from its mistakes and has a sense of dignity. This kind of intelligence is the ideal development of intellectual resources in ecclesiastical schools and practices – Buddhism, Sufism, and Hesychasm.

The latter two kinds – personal – possess properties described in other fields of psychology [5] as *emotional intelligence*, though they obviously differ in this way or another.

There are quite a few pros and cons of this theory, but undoubtedly valuable is the fact that it raised the question of the independence of intelligences simultaneously with their interconnection. Namely, this explanatory model enables to understand the nature of those manifestations of unique musicality which are sometimes observed in individuals with a complete intellectual shortage of all other parameters, in particular children with innate mental deficiency, organic abnormalities in the brain, autism. These examples serve a good proof of the idea of the isolation of intelligences, at least musical intelligence which can be combined with others or can perform *solo*, as a sole available way of an individual’s intellectual activity.

Thus, musicality can be interpreted as one of the means to integrate an individual’s experience which is sometimes held in a person’s psyche in the form of musical images alone. In this case, musical-sound images and prosodic symbols are the tool of man’s cognitive activity and mental

development practically in one form of intelligence. The brightest example, quite close to this statement (though not so categorical), is K. Saradjev's extraordinary musical intelligence described in A. Tsvetaeva's "A Novel about a Moscow Bell-Ringer".

Thus, what follows from the second approach to the building up of the essence of musical intelligence is that it is unique and cannot be substituted for other forms, and it is sometimes the only available way of achieving the goal of intellectual development – to find a means of storing psychological experience in order to use it in forecasting the results of one's actions, i.e. to be able to interact with the changing environment.

On the one hand, the forms of intelligence singled out by H. Gardner embrace several specific capacities, grouped on the new principle and forming a tendency to occupy oneself with certain kinds of activity. Thus, musical intelligence, according to Gardner, sometimes cannot be separated from a complex of musical abilities. Then, its intellectual essence serves musical activity as such; such intelligence is of prime importance to professional musicians.

On the other hand, these kinds of intelligence, as I see it, like dolls in Matryoshka, can be part of an individual's one best-developed intelligence, thus forming the hierarchy of independent or interdependent intelligences. Musical intelligence can perform the "service function" within personal intelligences, assist them in their self-development and functioning as one of the languages of interpersonal and intrapersonal communication. Vice versa, personal intelligences, forming together the emotional and social intelligence, can be the source of the development of musical and linguistic abilities and musical intelligence. Linguistic intelligence can be part of musical, assisting musical consciousness on the syntactical and inflectional level. At the same time, musical intelligence can be a source of the development of linguistic

intelligence, particularly poetic. For instance, the fact that B. Akhmadulina and I. Brodsky recited their own poems suggests that the primary ability to intone images in rhythmic intonations, i.e. musical intelligence, may underlie their intellectual gift.

One thing is certain: musical intelligence does not operate with words but with non-verbal intoned images, which relates musical intelligence to spatial as well as bodily-kinesthetic and poetic intelligences.

According to Gardner, in contrast to these is Logical-mathematical intelligence only, yet it can serve as a source of building up musical forms, the examples of which can be traced in the music of the 20th and 21st centuries. However, such intellectual “mixtures” indicate the flexibility of the functioning and interaction of the sources of storing intellectual resources. Therefore, the singled out intelligences can be not only independent, but inherent in one another and inseparable, if such being the case [8; 9].

Anyhow, be it a single independent structure of the psyche or the source and driving force of the development of other intelligences, musical intelligence performs its own function – the non-verbal imprinting and use of mental experience, essential for adaption to the changing outer and inner world. The laws of this imprinting differ from mathematical, or Aristotelian, logic. Most probably, these laws are shaped in the inner psychological time of an individual, on the basis of which every person’s intuition works.

It is important for educators to realize that different kinds of intelligence develop under different conditions and only in accord with the corresponding educational activity [1]. Transposition of educational techniques from one intellectual sphere into another causes substitution. When transposed to music education, the formal-logical and verbal ways of mastering logical and abstract operations develop not musical, but verbal-linguistic and logical-mathematical intelligences, using musical forms and images. It is very important

for the understanding of the way intellectual development is realized in education.

The multiple intelligence theory is an incentive to the comprehension of the realia of children's intellectual development in the contemporary educational situation. Formal-logical and verbal intelligence is most frequently developed in practically all subject spheres. Today, it has excluded nearly all the other intellectual resources from the goals of education.

Music education, aimed at developing unique personal musical intelligence of every child, must be determined to accept special, appropriate shaping and developmental methods, accumulated in traditional musical cultures, such as music performance and "participatory", or involving, but not detached perception (participation in the performing and listening process). Intellectual activity is preserved in this case.

Some investigators pointed out biophysical and psychophysiological parameters of the so-called "intellectual energy": the quantity of information perceived, or the speed of brain pulsation [4; 7].

Musical intelligence is creative and intuitive by nature. Besides, it possesses great transmission capacity in terms of simultaneously compiled information, as it transforms acoustic signals into simultaneous meaningful and prosodic images of a different order – on the level of the theme, polyphony of themes, harmonic and timbral movement, constructive elements of texture and form in time and space. Being as it is, musical intelligence possesses a high degree of *intellectual energy*, i.e. it can compress information without exhausting intellectual resources, increasing mental energy of a person by virtue of the emotionality of musical information, and its abundance, even.

If we realize that our country lives on the "capital" of inheritable intellectuality, and this capital is preserved not in banks, but in educational

systems, then it is high time we reconsidered the forms and means of preserving and developing intellectuality, which may still be needed in the future.

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MUSIC PERFORMANCE IN FLOW-STATE: PSYCHOPHYSIOLOGICAL CORRELATES

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Abstract. *The article dwells upon physiological features of electroencephalogram (EEG) of music performance in Flow-state, investigated with 18 students of music who used the strategies of reaching this state unlike 18 other students who had regular music practice. Performance in Flow (according to the alpha features of EEG) improves the music performance quality, which makes it the most suitable educational approach.*

Keywords: *music performance, Flow-state, alpha activity of the brain.*

What is Flow-state?

As defined by M. Chikstsentmikhlay, Flow-state is an extraordinary sense of flying which you have when doing something easily, with enthusiasm and pleasure [12-14]. The state of Flow is involuntarily reached in various kinds of activity, from playing chess to riding a motorcycle [9; 14; 23]. Sport psychologists emphasize the peculiar significance of reaching the state of Flow-state in competitions [11]. Such a state is also referred to as optimal functioning,

the peak of one's shape, being in the zone and even as "flying". In this state, sportspeople feel the freedom of movement and are concentrated to the utmost; all the muscles, except those directly producing motion, are quite relaxed [23]. Researchers established a close connection between the senses in Flow and the feeling of well-being [31] as well as better educability [1; 4; 9, p. 18, 20, 31].

Flow-state in music performance

Evidently, it is very important for professional musicians to be in the best shape, too, when music performance is not a burden, but is pleasant and easy, when, as C. Czerny figuratively expressed it, "fingers do not cause the complete failure of the whole passage" [15, letter 3, p. 3]. Despite the romantic idea of a musician's profession being easy and carefree, research shows that music performance activity is connected with great psychophysiological efforts [19; 21; 22; 28]. It is well known that in any kinds of psychomotor activity, one's skill requires the use of a large number of degrees of freedom for executing a well-coordinated succession of movement in the right direction and at the right time [8; 24]. For instance, to learn to play a piece, one will need a regular system of fingering not only in time and loudness, but also for delivering the emotional component of music, i.e. one must always control his feelings between the preceding and following movement [8, p. 11]. Every movement of music performance must be consciously free, but not relaxed [6, p. 28]. Of great importance is the capacity for imagination, self-concentration [10] and foresight of the movement [16, p. 24]. The author of the guidelines on reaching the state of Flow for musicians A. Burzik emphasizes that, when performing music, one needs to imagine the same bodily sensations as one would have when flying [9]. In most Russian musical and methodological guidebooks it is also mentioned that performing musicians must reach the highest degree of the "freedom of performance". A. Burzik maintains that the ways to reach the state of Flow are the health-preserving music performance techniques. According to

Burzik, traditional music teaching is based on a teacher's demonstrating an example and demanding to follow it, but not on a student's awareness of his own capacities [9]. Flow techniques, on their part, result in a student's ability both to focus on his own sensations, to extemporize and play the instrument with ease. The most important thing is to teach a student to realize that he must feel free to move and enjoy playing the instrument [30].

Nevertheless, the previous investigations of Flow were limited to formal descriptions of this phenomenon. At best, psychological and sociological investigations of sportspeople and musicians were carried out [9, pp. 12–15; 31]. Therefore, in spite of hundreds of such investigations, the neurophysiological correlates of Flow are not strictly defined yet. At the same time, by now researchers have defined the psychophysiological features of a skilful performing movement. These features are manifested not in the state of rest, but in active music performance: it is an increase in the frequency of brain alpha waves with a simultaneous decrease in muscle tone, concerning those muscles which do not produce the necessary movement [3; 6; 29]. It is not by chance that we study the interconnection between the success of music performance and alpha activity of the brain. It is well known, for example, that the frequency of alpha waves is associated with cognitive workability [17, p. 26], short-term memory [26], academic progress [1; 4], thought fluency [2]. The frequency of alpha waves of a high-frequency range is connected with the capacity for simultaneous concentration, self-control, and constructive (selective) muscles relax [7; 25; 29]. The width of an individual range of alpha frequencies depends on how pronounced the capacity for creativity and flexible thinking is [5, p. 20].

Hypothesis

We presume that, first of all, the quality of music performance after practising in Flow will be a lot higher than after regular performing practice.

Second of all, we believe that music performance in Flow will be accompanied by an increase of alpha activity of the brain.

Thus, the first goal of our investigation was to compare the results of regular independent practice to the one in the state of Flow. The second goal was to investigate the psychophysiological characteristics of music performance in Flow-state.

MATERIAL and METHODS

Participants

36 students of Novosibirsk and Bremen Conservatories aged between 17 and 27 (26 women and 10 men) took part in the research.

Design of Experiment

First of all, all the students had a test audition which was recorded on a video. After that, all the students were divided at random into the experimental and control groups, counterbalanced by age, gender, and level of music performance. Then, the students were given 20 minutes to learn a piece or a passage. In class, the 18 students of the first, experimental group used Flow techniques, while the 18 students of the other, control group – regular techniques. At the end of the class, the students performed a 1- or 2-minute passage of the piece, which was recorded on a video again. The performance was evaluated by 3-5 experts from the Conservatory teaching staff, unaware of the group the student belongs to and when – before or after regular practice or after practice in Flow – the performance took place. Points (0 – 10) were given to the testees according to the criteria adopted at international contests: skill, rhythm, musicality, intonation, sound quality, and creativity [27]. Before and after practice the level of self-actualization in the test Reinberger et al [31] and that of anxiety [32] were measured. Electroencephalogram (EEG) was registered gradually: in the state of rest, during the first and second test audition.

Flow techniques, developed by A. Burzik and recommended to be used by students in class [9]:

1. “Contact with the instrument”

The student is instructed as follows: “Feel your instrument in the points of contact. Find the spots where you feel most naturally and well-at-ease. If it feels good, focus on your tactile sensations again, slowly and gradually...”

2. A sense of sound

Instruction: “Make sure you like the sound regardless of what you are playing. Forget what it must sound like. From the very beginning, see to it that you yourself like the sound, and the “due” sound will be found later. Enter into the sound. Your instrument is your helpful friend; ask yourself: how would the instrument “want” to sound?”

3. “A sense of easiness”

Instruction: “Gradually include some movements of your body, i.e. rocking, so that they do not digress but help you. Let the sound proceed from the whole body. Do not strain your body, find your own „comfort zone”.

4. “Play anything associated with the material you learn”

Instruction: “Recollect similar harmonies or passages from the material you have covered. While doing that, do not try to be perfect in the new piece the very first time you play it. Do not be afraid of making mistakes! Proceed gradually from one note to another, but necessarily with the sound which you yourself like.”

Statistical analysis of the results

Variance analysis was carried out for defining the influence of the chosen kind of practice on the variables studied. The credibility of the differences

between sample averages was evaluated according to Student's t-test. Wilcoxon-Mann-Whitney non-parametric test was used to evaluate the divergences in samples which were presented in the form of relative values (activation). Pearson correlation coefficient was calculated for analysing the interconnections between running values.

RESULTS

The comparison of music performance techniques showed that, as opposed to the initial level, average marks of students practising in Flow proved to be higher than the marks received after regular practice (picture 1).

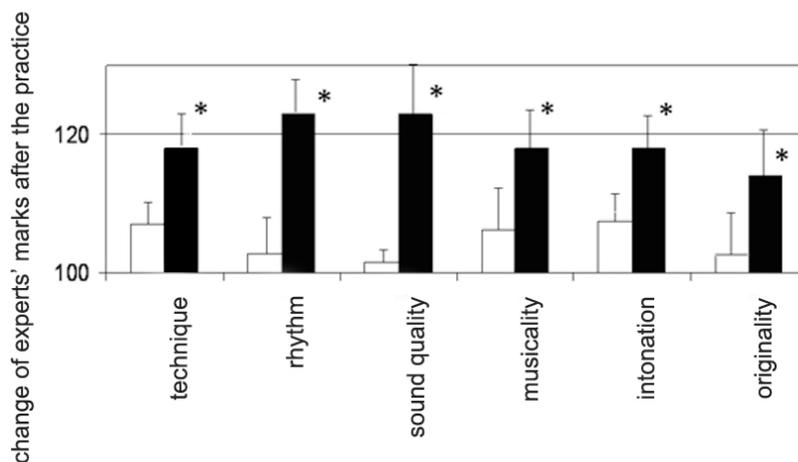


Figure 1. Change (percentage-wise to the initial level) of experts' marks for the performance in 20-minute regular practice (white columns), and with the use of Flow techniques (black columns).

In addition, there was an increase in the level of self-actualization and a decrease in the level of anxiety straight after performing in Flow. Picture 2 represents the change of encephalogram, registered in the state of rest, during the performance after regular practice and after using Flow techniques.

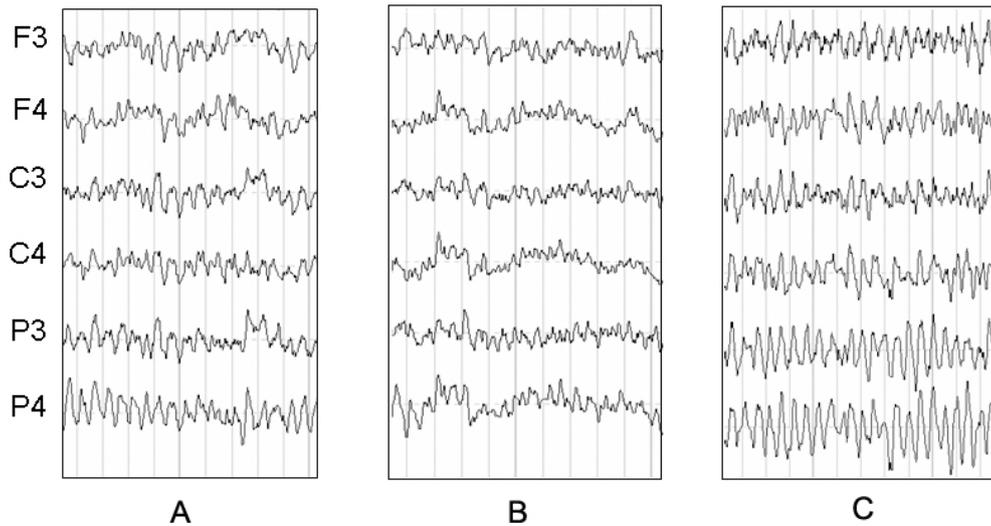


Figure 2. Change of electroencephalogram, registered when playing in the state of rest (a), after regular practice (b), and after using Flow techniques (c).

The picture shows that the frequency of alpha waves is considerably higher in Flow, even if compared to the state of rest. An increase of the frequency of alpha oscillations proves a higher degree of automatism, unconscious control, and ease of movements [26]. Besides, alpha spindles became longer in Flow performance than in a regular class. This also proves the independence and optimality of efforts when the performer makes a movement [3]. Apart from that, we have established the dependence of the level of marks on an individual width and capacity in alpha-band, highest peak rate, and the length of an alpha spindle. All this makes it possible to conclude that the techniques of performance in a Flow help to achieve the psychophysiological balance, automatism and reduction of energy expenditure on making a performance movement to the minimum.

Proceeding from the findings, we can conclude that Flow techniques improve and optimize students' musical and performing activity and can therefore be recommended to be used in music educational practice.

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ART-IQ: STRUCTURE AND DIAGNOSTICS OF A CHILD'S ARTISTIC INTELLIGENCE

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Abstract. The author analyses the main approaches to the study of different kinds of intelligence, explains her model of a multifactor structure of the artistic intelligence and the diagnostic techniques of children's artistic and creative development in the system of education.

Keywords: intelligence, artistic intelligence, aesthetic upbringing, artistic education of a child, diagnostic techniques, Art-diagnostics, polyartistic educational field.

The country which will teach art to its children will excel all the others.

D. Diderot

The aim of intelligence is to turn a "wonder" into something comprehensible.

A. Einstein

Intellectual activity is an act of terror against banality.

L. Ulitskaya, "Daniel Stein, Translator"

Innovations, intelligence, creativity are the universal problems of modern society, solving which determines the prospect of the development and effectiveness of sociocultural and economic processes. Therefore, increasing the intellectual and creative potential of society is becoming a subject of extensive psychological investigations and national programmes all around the world.

Intelligence as an ability of the brain to mobilize and use as effectively as possible the array of information on the heuristic level is investigated in psychology from different perspectives.

There exist a number of quite different approaches to the study of intelligence: phenomenological (M. Wertheimer, W. Köhler), structural-genetic (J. Piaget), factor-analytical (Ch. Spearman, L. Thurstone, D. Wechsler), sociocultural (L. S. Vygotsky, A. R. Luria, L. Lévy-Bruhl), procedural-pragmatist (S. L. Rubinstein, A. V. Brushlinsky, O. K. Tikhomirov), level-functional (B. G. Ananyev, B. M. Velichkovsky), structural-dynamic (D. V. Ushakov), and others.

Psychologists model the structure of intelligence (H. Eysenck, R. Cattell, J. Guilford, R. Sternberg), study the phenomenology and personal factors of intelligence (M.A. Kholodnaya), investigate the economic effectiveness of intellectual factors in the sociocultural development of society (D. V. Ushakov, A. G. Lobanov).

Within the scope of the factor theories, the problem of the “number” of kinds of intelligence is emphasized. The factor theories are divided into two major groups: single-factor and multiple-factor. The former is connected with the acceptance of the factor of intelligence as such (K. Spearman), the latter with the adoption of the multiple-factor theory of intelligence – the existence of different independent intellectual capacities (L. Thurstone).

According to H. Gardner, the author of the multiple intelligence theory, intelligence is not a single construct, but it consists of seven different kinds: verbal (linguistic), logical-mathematical, spatial, musical, bodily-kinesthetic, interpersonal, and intrapersonal. In his book “Creating Minds”, 1993, Gardner dwells upon the life and work of seven outstanding cultural figures, ideal embodiments of one of the kinds of intelligence. Thus, S. Freud is an outstanding possessor of intrapersonal intelligence, A. Einstein – logical-mathematical, I. Stravinsky – musical, M. Graham – bodily-kinesthetic, M. Gandhi – interpersonal, T. S. Eliot – linguistic, and P. Picasso – spatial intelligence. Gardner shows that musical intelligence was more significant than

logical-mathematical for the longer part of human history, as the development of the scientific thought took place rather late in the human evolution, but musical abilities have been possessed by people almost since the beginning of the human civilization.

The role of the artistic and aesthetic aspects of life, connected not only with the aesthetics of sociocultural and object spheres, but also with the ecology of a person's inner world, with the development of the "quality of human potential", has been dramatically increasing in the modern world.

The opportunities of art make themselves most tangibly felt when we analyse the specific natures of scientific and artistic creative work. A. Einstein wrote that all the knowledge of the scientific truth could be deduced from its own teachings, arranged logically, but in order to make such a construct and understand it, one needs to possess the intelligence of an artist. In this respect A.N. Luk formulated a hypothesis, which was later termed "Mozart effect" (Campbell): "The higher the artistic potential of a scientist, the closer his creative intuition to the artistic one, and vice versa" [5].

The significance of the artistic and aesthetic aspects is difficult to overestimate in the system of education, too. Content-aesthetic education and artistic education are considered to be spiritual anthropology (man's spiritual evolution, study of human nature). This is determined by a wide positive range of the influence of aesthetic components on all spheres of social relations in the systems: man-man, man-society, man-nature, man-sign systems, man-technology, man-artistic image. Apart from its own "ingenuous" space in art, artistic education is closely linked with the problem of the moral health of society, environmental problems, psychological and pedagogical problems of the development of creativity and the spiritual making of a personality at large.

Alongside with it, the problem of the development of *artistic intelligence* as a factor of improving “*the quality of human potential*”, sociocultural and economic development of society, is hardly considered. Unfortunately, the position of artistic intelligence in the structure of abilities remains uncertain in most theories and the *status* of artistic intelligence as one of the kinds of intelligence has not been defined in science so far. At the same time, it is evident that artistic intelligence in modern society is a component of art and in many aspects determines the quality of innovations in different spheres of activity (not solely in art).

The multifactor model of the structure of artistic intelligence as a *universal ability to cognize, understand, convert, reform, and create artistic information* has not been formed in science yet. In the context of the structural-integral methodology, artistic intelligence is not opposed to intelligence (IQ), is “not the triumph of mind over feeling” (D. Karuso), but a unique intersection of different processes [2].

The coefficient of artistic intelligence (Art-IQ) is composed of various factors. The *energy resource* of artistic intelligence is motivation (primarily, artistic and cognitive interests). *The content layer* is one’s emotional sphere. The cognitive processes are the *dynamic resource* of intelligence. Aesthetic factors determine *the quality of the result*. Existences are the *personal resource*, creativity – *the creative one*. Individual artistic abilities determine the specific nature of *different kinds* of artistic activity. Contemporary human knowledge of art, artistic experience and achievements comprise the *competence-based* factor.

The problem of musical intelligence is also a key issue for psychology and pedagogics. At the same time, the structure and interconnections of different components of musical intelligence are not well-grounded yet, from the point of view of theory and experience.

At the present stage of the development of musical intelligence there exist a large number of various classifications of musical abilities structure (C. Seashore, J. Kries, F. Heker and T. Zigen, B. M. Teplov, and others). In the classification by C. Seashore who singles out 25 kinds of musical abilities musical intelligence refers to: free musical associations, a capacity for musical reflection and general intelligence (IQ). Nevertheless, the given model, as we see it, cannot be universally applied, as it does not reflect the multifactor specific nature of musical intelligence and the interconnection with the general structure of artistic intelligence.

By way of hypothesis, we may suppose that the invariant parameters in the structure of musical and general artistic intelligence are: *motivation* (contemporary interest in the sphere of musical culture), *emotional intelligence* (emotional reflection, emotional and artistic experience, impressive and expressive emotionality), *aesthetic factors* (a sense of form and style; aesthetic empathy), *existences* (music in the picture of the world).

The specifics of the structure of musical intelligence are *content* (musical-acoustic “forms of the motion of matter” (P. Boulez)); *cognitive* parameters, in particular the sensory organization of the perceptive sphere with the dominant of audial-kinesthetic information channels; *retentive, synthetic* (perception of gestalts, a sense of tonality and rhythm, etc.) components (F. Heker and T. Zigen, B. M. Teplov); *musical thinking* (N. V. Suslova); *creativity* (all kinds of creative transformation of musical information). In the long run, researchers are going to establish an experimental-mathematical rationale for the model and define all the parameters, correlational structure, and core factors in the structure of musical intelligence.

The problem of the development of artistic (musical) intelligence is especially acute for children, which is connected with their sensitivity to artistic influences. Experimental data (T. V. Galkina, L. G. Khusnutdinova, G. Shaw,

H. Pêche) indicate that the artistic development of children coincides with the direction of the development of general intellectual abilities and creativity. According to the research conducted by V. D. Eremeeva and T.P.Khrizman [3], art makes the brain work against the heightened emotional background and activates the processes of intercourse between the hemispheres, thus having a great effect on the associative brain fields, developing them, and creating the most complicated systems of the connections significant in creative work.

The problem of diagnostics is directly connected with the idea of children's *polyartistic development*, organization of polyartistic educational field, search for pedagogical forms of integrating different kinds of artistic activity. The interconnection of arts, as J.-P. Sartre put it, enables not only to "increase the speed of movement", but also to rise to the level of art. At the same time, we speak about metacognition and the freedom of a child's choice in the sphere of artistic culture.

Moreover, practice shows that there is a certain deficit in the diagnostic techniques which would be adequate to the specifics and tasks of artistic and pedagogical activity. As a result, there is a shortage of experimental data which could enable to make a more effective design of the process of a child's artistic and creative development in the field of education.

At present, there are still no generally accepted, standardized techniques of studying the peculiarities of the development of children's artistic intelligence. This is quite explicable: the object of study is so complex that it is practically impossible to generalize. Psychometrics – quantitative evaluation of differences on the basis of comparison with *the standard, the norm* – underlies psychodiagnostics. There are practically no "normative standards" of development in artistic activity, for, in contrast to science which is "a universal formula of the objective reality", art is a unique and inimitable image of this reality existing in innumerable variations.

Therefore, it is correct to speak about the already existing principles of testing a child's artistic intelligence on the basis of the *ranking* of group achievements. Tests must be organized so that to create similar conditions for all children and give an opportunity to reveal all sides and individual psychological peculiarities which determine the prospects of a child's development. Apart from that, it is necessary to work out reliable and easy-to-use diagnostic tools to apply in teaching practice as heuristic technologies of the activation of cognitive motivation, development of artistic intelligence and creative abilities of a child.

It is also necessary to emphasize the transparency of diagnostics. No singular test can claim to be exclusive. It is equally ineffective to use one-time diagnostic procedure, even with various methods. The credibility and objectivity of the results depend on the information scope. That is why different methods should be included into the system of the diagnostic programme, in accordance with the level (table):

Levels of Diagnostics

Level	Methods of testing	Function of psychological modelling	Forecast function
I. Component diagnostics	Separate components assessment	Individual manifestations and indices	Uncertain forecast
II. Structural diagnostics	Several components assessment	Connections and correlations of individual aspects of the process	Credibility of short-run forecasting
III. Systemic diagnostics	Complex of methods on all components of the model	Creation of simulation model	Defining immediate problem areas and prospects of development
IV. Forecast	Forecasting methods	Probabilistic forecast	

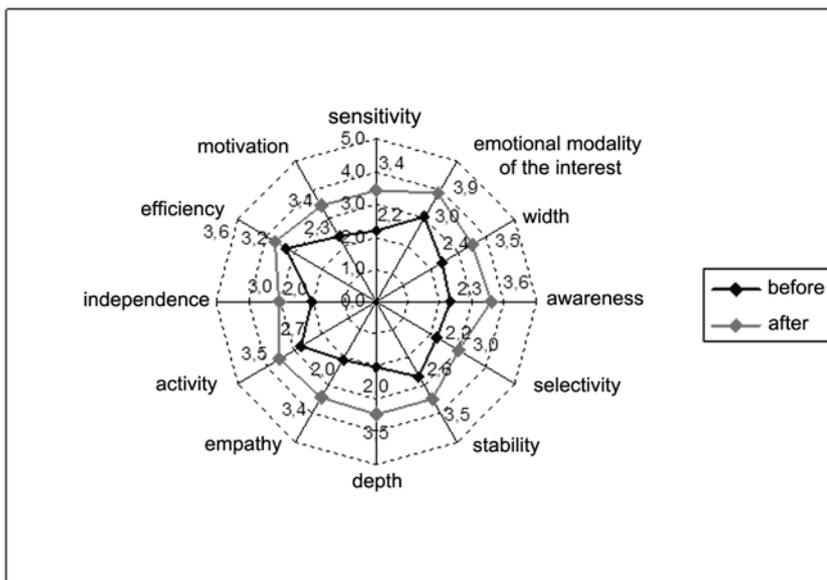
In accord with the multifactor structure of artistic intelligence, the rate of objects for diagnostic and developmental work in the field of polyartistic education is quite wide: *motivation* (artistic interests), the *sphere* of a child's *emotions and values, cognitive and aesthetic* parameters of artistic intelligence, *existences* ("My place in the world"), *special artistic abilities; creativity and competence* (current knowledge, artistic experience, achievements of a child).

The first step to make in the diagnostic programme is the study of the *contemporary interests* of modern children. Judging by the experiments, these tasks are in accord with the modification of the questionnaire "*Interests map*", worked out by A. I. Savenkov [6]. Using this technique, the teacher obtains preliminary information about the spectrum of contemporary interests of modern children as well as the rate of artistic interests in the general system of schoolchildren's cognitive interests.

The use of the expert method "*Artistic and cognitive interest*" [2] in experimental practice brought rather interesting results. The expertise includes cognitive, emotional, and behavioural characteristics of children's cognitive interests.

Cognitive interests embrace *sensitivity* (receptivity) to artistic information, *the scope, awareness, selectivity, and depth*. Emotional characteristics are *modality of the interest* and *aesthetic empathy*, an ability to empathize and understand the emotional-spiritual world reflected in images. *Stability* of the interest manifestation under different conditions, *activity, independence, effectiveness, motivation, continuing motivation* (an impulse to cognize more) are behavioural characteristics. Each characteristic is evaluated on the basis of experts' findings (parents, teacher, psychologist), on the five-point scale.

The graphic model of the results obtained while testing the method "*Artistic and cognitive interest*" (see figure):



The given graphic model represents a comparative analysis of empirical data of the initial stage of the development of junior schoolchildren’s artistic interests and diagnostics, which made it possible to specify the dynamics of the development of children’s artistic motivation in realizing the integrative educational programme “Hello, Museum!” (375 junior pupils of Saint Petersburg school took part in the experiment.)

In the spectrum of the diagnostic tools of artistic pedagogy, up-to-date are the methods that determine the level of a child’s artistic tolerance. Among them are the “*Aesthetic tastes*” and the “*Vernissage*” methods. The latter enables to define the child’s favourite sphere of creative work as well as individual peculiarities of aesthetic propositions and appraisals [1].

The “*Aesthetic tastes*” method was first used in Toronto (Canada) by the International Council of Museums, assisted by the UNESCO, with the aim to define the attitude to modern art in museum practice. According to the experiments, the choice of literary texts made by creatively gifted people shows more diversity and is not limited to the perception stereotypes. The novelty effect, that of ambiguity and contrast, which makes itself felt in the choice of works of art, original interpretations, and reasons for this or that

choice indicate artistic tolerance and diversity in a child's interests in the field of artistic culture.

Different variations of artistic-expressive tests (*"The world of childhood in art"*, *"Anticipation of music"*) as well as the method of *"Emotionally-coloured lexis"*, *"Dictionary of aesthetic emotions"* (V. G. Razhnikov), *"Emotional thesaurus"* (variation of B. M. Dodonov's method) [4], etc. make it possible to diagnose the level of the development of emotional parameters of a child's artistic intelligence, aesthetic empathy, impressive emotionality.

The preliminary diagnosis of the aesthetic parameters of artistic intelligence (a sense of form, a sense of style) can be obtained with the help of *"Geometry of composition"* test [7] as well as the methods of *"Figurative-emotional paradoxes"* and *"Style comparison"* [1; 4].

Several collections of literary texts, differing in their stylistic characteristics, are offered as stimulating material for the *style comparison method*. Each collection includes works of the same genre, differing in the *degree of stylistic contrast*. A more complicated variation of the method is stylisations – creative tasks like *"Draw in the style of..."*, *"Write in the style of..."*.

Here are some examples of diagnostic and developmental creative tasks tested in experimental practice. *"Saper vedere"* (*"The art of seeing"*), *"Thoughts-images, or Visual thoughts"*, *"Unlimited ideas"*, *"Magic transformations, or Creation of new combinations"*, *"Magic combinations, or Comparing the incomparable"*, *"World view, and other worlds"*, *"Artistic transformations"*, *"Colourgrams"*, *"Musical construction set"*, *"Musical pictograms"*, conversion (*"Translator"*), crystallization of artistic information and a series of graphic, verbal and musical anagrams [1; 4]. Using them, we can define cognitive parameters of a child's artistic intelligence: capacities for semantic transformations and combinatorial sets in various sign systems.

The method “Artistic inversions, or Looking from a different perspective” is based on the theory of “Janus thinking” (A. Rotenberg, E. Ya. Basin) and is aimed at the study of existences (the size of the perception field in the worldview), and dynamic characteristics of artistic intelligence – divergence and capacity for transformations. The essence of the method lies in the movement in the opposite direction (“a rush into the opposite”).

Considering the fact that the metaphor and processes of metaphorization are the basic “intellectual-heuristic technology” in different kinds of activity (R. Bart, N. A. Basilaya, K.-K. Zhol’, L. S. Vygotsky, R. Dilts), scholars tested some variations of the method of “Artistic analogies”, namely, metaphor analysis in literary texts, metaphor production, search for literary analogies, etc.

The modification of H. Sievert’s “Freedom of associations” test (visual and musical variations) is also extensively informative [2]. The test makes it possible to define the level of the development of the capacity for building associations, transformations of visual (musical) information, and variability of artistic intelligence.

Thus, this article is an attempt to prove that diagnostics is a topical problem of artistic and pedagogical activity and to concisely present the spectrum of *some* tested diagnostic methods. In general, judging by experimental practice, the diagnostic tools representing the specific field which is, from our point of view, promising for artistic pedagogy – **Art-diagnostics**, prove to be more informative.

At the same time, the development and systematization of diagnostic tools in terms of artistic pedagogy is in the lap of the future. Therefore, we consider the methods offered and tested in experiments to be “open models”, *guidelines* for creative transformations and creation of new authorial methods, conforming to the specific nature of artistic intelligence and prospects of the development of contemporary art education.

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MUSIC PERCEPTION AS THE SELF-KNOWLEDGE OF A PERSONALITY

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Abstract. Perception of music is understood to be a kind of artistic activity based on the ability to feel in music the meanings of human life, live through them, and compare to one's own experience and value-oriented criteria of culture. Music perception belongs to the sphere of phenomena which are self-organizing by nature.

Keywords: music perception, aesthetic impression, synergy, cultural model, intonation, self-knowledge.

The essence of music which determines its essential qualities as an art is the self-expression in sound images of a person who learns the ways of the world and his own position in it in the unity of rational and irrational, conscious and unconscious, spiritual and bodily constituents.

His presence in the artistic world of music is multidimensional: it embraces the polyphony of emotional, psychophysiological and moral-aesthetic responses to the calls of society, epochal events, interpersonal interaction, psychological states, transcendental feelings connected with the idea of going beyond the boundaries of personal experience.

So many faces of a palette of musical images cannot be perceived without resting upon a person's intuition, consciousness, and subconsciousness. Understanding it, we deem perception of music to be a kind of artistic activity, based on the listener's ability to feel in the content of music the meanings of human life, live through them, and compare to his own experience and value-

oriented criteria of art. As contrasted to the perception of the physical properties of a sound, music perception results in one's living through and understanding the content it bears as the artistic message of a person who shares with others his spiritual experience of cognizing the objective reality.

The treasure house of art is inexhaustible. It is impossible to master art in one's school years because music perception, determined by a combination of conscious and unconscious factors, yields to no direct psychological and pedagogical influence, and consequently, control. Functioning as a single cognitive mechanism in the context of direct and back couplings, perception of music is subordinate to the regularities, according to which "the shaping of the unconscious is dependent on the activity of the conscious no less than the abilities and functions of the latter depend on the peculiarities of the subconscious" [1, p. 483].

The mechanisms of consciousness and subconsciousness which work in artistic processes are quite explicitly described in scientific literature. Thus, the activity of consciousness lies in the structuring of the received information, sorting and evaluating everything which adds to our perception the unperceivable, our imagination. Artistic consciousness is responsible for the processes of regulation, evaluation, and reflection, as is consciousness in general. The measure of awareness is speech activity and a person's judgements which partially reflect the occurrences in the psyche when dealing with the situations of constructing subjective musical images. The material of construction, i.e. the constructional component of this activity is prosodic and bodily-muscular organizations of consciousness which establishes inner dialogues with artistic images. As the most important meta-unit of musical thinking, intonation is directly connected with the bodily practices of man which are the essence of non-verbal communication, characteristic of music as a form of art. "Ever-rich information encoded in the sound parameters of intonation is

read not by the mind, but by the dynamic state of the body” [7, p. 22]. “Spirit and body are inseparably psychosomatically connected. Little but correctly distributed exposures on the body (body figures) stimulate spiritual emanations (spirit figures)” [4, p. 36]. The bodily-prosodic reconsideration of musical content results in that music has a resonant influence on all the levels of a person’s psyche. The function of communicative mechanisms of perception can be performed by inner dialogues, providing numerous modifications of the interaction of consciousness, subconsciousness, and artistic images.

As opposed to the conscious mechanisms of thinking, the unconscious ones are concealed in the depths of subconsciousness, protoprosodic presentiments, dreams, and imagination acting as a whole. They are the state of insight, thresholds of artistic discoveries, flashes of inspiration, catharsis, heuristic and self-developing forms of activity. Affecting perception, the unconscious still remains beyond the grasp of one’s mind. And it is this inexplicable universal power of the unknowable influence of music which conceals its beauty, a transforming element of the undivided mind, conducive to the actualization of all social functions.

The following forms of the unconscious are singled out: supraconsciousness, subconsciousness, and preconsciousness. Each of them takes part in artistic processes in its own way. K. S. Stanislavsky regarded supraconsciousness as the supreme manifestation of art, comprising the more important part of an artist’s soul and consisting, to his mind, of one tenth of the conscious and nine tenths of the unconscious. “Beauty is a superconscious feeling. One must be able to see the beautiful” [10, p. 89]. In the psychology of artistic perception, the supraconscious is considered to be a form of creative intuition which gives the basis for the following processes: disobjectivation of images, their integration into patterns of art which are responsible for a person’s self-identification in the world of artistic culture, empathy and

discovery of personal meanings. Subconscious factors of music perception include emotions, artistic motives, associations, aesthetic sets, and other non-formalizable regulators of a person's mental activity. The intermediary position between the supraconscious and the subconscious is occupied by the preconscious. It embraces protoprosodic observations, sets, myths, archetypes of the collective unconscious, prototypes of future musical images, fantastical artistic ideas.

To what extent are these and other constituents of the mind taken into account in modern pedagogy of music perception? The answer to this question is more likely to be negative than encouraging. At comprehensive schools, teachers usually work with psychological material which lies beneath the boundaries of the conscious, trying to verbalise feelings and emotions, to measure how deeply music is experienced, to establish the standards of "correct" perception, to carry out a statistical analysis of students' motivation, musical preferences and interests, and many of the constituents of the unconscious. Time has shown that it is unnatural to regulate the systems with prevailing uncontrollable factors. It is impossible to teach music perception, and it is more important to understand how its culture is built up as a quality of decoding musical-aesthetic information, to make a person ready for life-long productive communication with music, and to foster the need of self-cognition through art.

Music perception belongs to phenomena which are self-organizing by nature. On the one hand, artistic form, the logic of creating a work of music, and a set of expressive means come in sight of conscious perception. On the other hand, one can notice the "vagueness" of content cognition, the utmost unpredictability of the effect produced by image-bearing content and postcommunicative influence of music on the listener. It necessitates the study of the regularities of the shaping of perception culture in the correlation

of conscious and unconscious, ordered and chaotic, disappearing and reviving, linear and non-linear, constant and accidental constituents.

The content of the culture of music perception is determined not so much by the knowledge and the amount of information about art, as by the ability to grasp figurative meanings which help to find the value-oriented guidelines of spiritual self-development. In perception of music, emotional experience and imaginative thinking are interwoven and interrelated. Rearranging our feelings and thoughts, we simultaneously harmonize the image-bearing content of music with our inner world, regulate its influence, and specify this content in a way which meets our aesthetic requirements. It is of no importance through which perception mechanisms (conscious or unconscious) a person was involved into musical experience and how he entered into the space of artistic images. What is important is not to lose track of the fundamental semantic guideline of perception – the beauty of comprehending life through intonation and images. In this respect, it would be sensible to substitute the notion of “artistic image”, imparted with visual meanings in pedagogical use, for the notion of “lyrical hero”. The latter is conducive to the anthropologization of perception and leads to the first-time listener’s inclination to search for the position of man in art, beginning of an inner dialogue with him and self-organization of communicative processes. A piece of music itself often “initiates” them. Music is the only art form capable of establishing a dialogue with its recipients, which confirms its synergetic basis to some extent.

“The lyrical hero, says V. V. Medushevsky, looks at the world together with us, or, rather, we look at the world together with him. His passionate speech is our own speech” [7, p. 61]. It enables the listener to establish a dialogue with his own inner speech and get involved in the processes of empathy.

“The origin of the inner dialogue is a person’s ability to reproduce somebody else’s speech in his own one, and respond to his own as well as somebody else’s speech” [5, p. 62]. One singles out cognitive, communicative, compensatory, regulative, and reflexive functions of the inner dialogue, which are capable of being transformed into inner monologues and replication [5, pp. 188–189]. In order to make them work, one needs to help children discover the presence of man in music when they are at the very initial stages of music perception. What is the theme of the Russian folk song “In the Meadow Stood a Little Birch Tree” – the tree or a person’s vulnerability? If one proceeds from the ostensive definition of the image, there is no possibility whatsoever of living through music and any further intercourse with it is impossible. It is not sustained in human memory. If we, however, discover in music the humane basis, then there appears a chance even for an ordinary listener to come to an understanding of the meaning of what P.I. Tchaikovsky once said about his Symphony No. 4: “To live is still possible”.

The choice of individual strategies of music perception determines if the understanding of music will produce a synergetic effect or not, to what extent music will be retained in memory, whether it will be amplified by social intercourse experience, and if it will contribute to the shaping of one’s outlook and transform into the moral and aesthetic ideals of a person. This alone is the foundation for powerful spiritual potential of education through art.

In the development of artistic perception, the first positive influence can make deep aesthetic impressions on a developing personality. In synergy, one observes their significance as the factors of the self-organization of unstable systems. General dominant feelings are usually expressed at the beginning of music pieces, and one needs to be ready to perceive it. We understand by a musical impression a special emotional state which is reached in the process of perception of art, experienced as a phenomenon of beauty. “Impressions, born

in artistic truth and belief in this truth, harmonically melt into us. Like deep scratches, they are engraved on our memory, as if by a pointed weapon.<...> Time does not erase them but makes us feel them more acutely, know them better; it enriches their content and merges them into our nature forever [10, pp. 87-88].

Musical impressions, aesthetic by nature, can manifest themselves in the form of emotional reactions to complete artworks as well as some of their parts, striking prosodic structures. The composer works out a probable acoustic induction of aesthetic impressions at the stage of making a work of art a specific sound attraction with the aim to draw the listener's attention and produce an emotional response. Here we observe direct analogies with those behaviour patterns which a person assumes in certain life situations. A. I. Lipkov thinks that "for each organ one can single out a group of attraction sensations which push human sensibility to the limit: for olfaction it is fragrant (perfume) smells and poignant, unpleasant (ammonium chloride) smells; for taction –extreme hot or cold [6, p. 180]. The psychological influence of an attraction is based on the effect of surprise insomuch as it is sustained in memory and retained in vital experience in the forms of sets for subsequent activity.

Such processes may be interpreted synergetically. "Fundamental for synergy is the principle of the subordination of elements of the self-organizing system to the order parameter. Proceeding from this, it was suggested that this order parameter should be understood as something unusual, incredible, impossible, producing a major emotional response, i.e. a miracle performed with the help of all artistic devices" [3, p. 38]. The vivid musical impressions of the listener turn into a kind of resonant response to the feelings and thoughts of the author. Provided that musical impressions are enriched, the development of music perception can become a purposeful artistic-oriented system.

Specific for music perception are the intonation- and image-oriented impressions. Intonation, based on the wave nature of a music sound, most obviously embodies the energy of the human spirit's self-expression and serves a unique source of the appearance of beauty in music. Striking meaning-making intonations penetrate the image palette of a piece of music. They can as well, however, concentrate in its expository divisions. Their functional purpose is to produce the listener's emotional response, stir his attention, associative thinking, influence his mind, and leave an aesthetic impression.

On the strength of the psychological peculiarities of the influence of music as an expressive art, the initial stage of entering into the artistic world of an artwork is becoming decisively important. "Secret energies of a sound are longing to be discovered, cleared, to go beyond the limits of a sound and continue in other sounds, to penetrate phrases, melodies, the whole piece. And they are fundamentally different in every genre, every style" [7, p. 31]. Concentrating in the expository divisions of a musical form, striking prosodic manifestations perform the functions of peculiar sound replicators, self-reproducing structures, the unique centres of image-bearing content, cultural standards open to self-completion.

B. N. Poyzner writes: "A cultural standard is an object of any nature in the sphere of cultural activity, with which people coordinate their perception, thinking, imagination, and behaviour. And it helps them to solve typical problem situations. Every one of us is a unique interference of replicators which model our activity, including artistic one" [8, p. 36]. Several times a day, a person involuntarily gets involved in the process of the mental co-intoning of separate musical fragments, melodies, rhythmic intonations; he does so unconsciously, even in sleep. R. Brody regarded a musical intonation as a unique meme and observed its ability to be stored in consciousness and be passed on to other people. "Memes are the structural elements our consciousness consists of"

[2, pp. 36, 42]. Brilliant musical intonations serve as cultural standards which are sustained in a person's experience in the form of stable structures, initial perception patterns and they set it [experience] in self-motion, turn it into stable factors of the culture of a person's music perception. The more artistic patterns a child imbibes, the richer the thesaurus of his aesthetic impressions, and the broader his understanding of art from the viewpoint of the man of culture. A great many musicians took to art under the influence of indelible aesthetic impressions they had in childhood.

The study of the processes of music perception in terms of the self-organization theory enables to define the strategies of the self-knowledge of personal meanings in art, understand the mechanisms of intercourse with music through the system of inner dialogues and spiritual-bodily interaction. The first positive impressions should be the first steps of a child's acquaintance with music, but not the last ones, of course. With the first impressions, a person begins to enter the world of art and shape his aesthetic attitude to music; the need of music perception arises. At the same time, a person gets involved in an exciting search for his position in art with all that it implies for his spiritual development as a personality. "Art is not just the process of the constant restoration, renewal, revival of the meaning of an artwork, says V. N. Porus. It is also the constant shaping of the ability to understand – the creation of a perceiver" [9, p. 307]. This statement is contestable, but it would be rash not to take it into consideration in teachers' work, particularly in the study of the mechanisms of a person's self-education through art.

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PSYCHOPEDAGOGICAL AND PSYCHOPHYSIOLOGICAL APPROACHES TO THE PROBLEM OF STUDENTS' PERFORMANCE SUCCESS

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Abstract. The article investigates the phenomenon of performance success as a systematic and dynamic personal formation which is connected with the ability to intentionally reach the state of optimal functioning (“shape peak”) and is developed on three levels: social-communicative, personal-psychological, and reflexive-pedagogical.

Keywords: performance success, the state of optimal functioning, performer's individuality.

The most important part of music performance activity is its *artistic-performing* constituent. The issue of performance success is one of the most popular ones; it is at the intersection of psychology, performance theory, and musical practice, and it is still topical for all *performing arts* [6; 7; 8]. At the same time, the phenomenon of “performance success” as such has not been regarded as a *systematic whole*, i.e. as a *personal construct* and *desired state*.

On the one hand, public performance is always the meaning, desired aim, and key component of any performing art. On the other hand, it is performance activity where the detrimental effect of stress factors reaches its highest peak. Public performance arouses in the performer peculiar mental sets which can be extremely unstable and are supported at the cost of an inner struggle and a strenuous effort of will.

¹Academic supervisor is A. V. Toropova.

Performance brings in the whole of the human organism and requires the involvement of all human capacities. Only on this condition can it bring creative results and answer its purpose. Every teacher should understand the structure and regularities of the implementation of *performance activity* in order to ensure a child's integration of all his abilities and teach him the goal of public performance.

The carried-out analysis made it possible to assume that performance success includes the following levels [11]:

1. Socio-communicative level – motivation to perform music (the desire to come onto the stage or in front of the student audience);
2. Personal-psychological level includes individual personal characteristics, the properties of the higher nervous activity, professional-performing abilities, psychological stability (emotional stability, capacity for self-control);
3. The ability to reach the *state of optimal functioning* of the organism (a term used in psychophysiology [2; 3], meaning “the peak of one's shape”, i.e. the state in which one must be able to simultaneously focus, concentrate, control his attention with all freedom, and solve his professional tasks easily).

Let us dwell upon these three levels.

The first level –socio-communicative – includes motivation to perform music. Motivation in musical as well as any other activity is a very important step in shaping a musician's attitudes and sets. It induces us to progress, solve the assigned tasks, and become successful or capable of achieving our goal. Performing the meaning-making function, imparting a certain personal meaning to the goals, motivation is a powerful psychological mechanism of activity.

The effectiveness of the latter and the qualitative features of its progress are often determined by the stimulating motive.

L. L. Bochkaryov singles out three major groups of positive motives influencing the shaping of mental readiness for the concert: 1) – motives connected with the musician’s attitude towards his pieces, self-actualization; 2) – motives connected with the musician’s attitude towards the audience; 3) – motives connected with the musician’s attitude towards performance activity (motives of professional self-development) [5].

As a rule, the motives which contribute to the success of performance activity are of emotional-volitional character. Preparing for a concert or a contest, musicians are often motivated by the desire to be the first, in the centre of attraction, “at their best”, to be leaders, to outdo themselves, and be a success [7]. These are the motives of self-assertion, self-actualization, i.e. the higher the results, the more you want to get the better of them. These are the motives of the target goal: a concert, a dialogue with the audience, and its feedback are what the previous efforts were made for.

But a special position in the motivation for public activity is occupied by *euphoric motivation* (N. E. Tarakanova’s term), namely, motivation for enjoying performance.

As a rule, all the abovementioned motives are characteristic of people with strong nervous system [4], positive self-feeling, and strongly pronounced achievement motivation. In the presence of the opposite personal characteristics, the given motives are blocked by fear and escape, and the motive of self-actualization on stage – by that of self-preservation and stress avoidance, i.e. the *successlessness complex* develops. It is extremely hard for a teacher to work with this complex, but, as A. V. Toropova observes, it is possible to influence motivation through inspiring self-belief and accumulating Flow experience [11].

Summing up everything mentioned above, we could say that, motivation being one of the factors influencing musical performance success, the accumulation of the subjective resource of “performance success” must be connected with psychological relevance and overcoming of the contradictory motives and sets.

The second level of performance success is personal-psychological. The success of performance activity is directly connected with individual personal characteristics. Individual differences in subjective experience and the outward manifestations of the way musicians feel on stage are quite great. There exists a link between the type of higher nervous activity and stage fright. Teaching music students the psychotechnology of self-control, one has to take into account a person’s individual tendency to overexcitement or apathy which is acute before the concert. Emotional excitement is far stronger in excitable than in sluggish people. Consequently, the level of excitement, close to a “fever” for sluggish people, will be a normal pre-starting condition for excitable people. Hence the need to consider individual peculiarities of emotional excitability and responsiveness of different kinds of people. For example, a successful performance arouses in most musicians great animation, enthusiasm, and self-confidence but sometimes results in self-satisfaction which can lead to artistic regress. A failure usually makes musicians depressed, lowers their workability, and results in the lack of belief in their own artistic powers and abilities or even self-reproach, but it can just as well induce some to take great pains to be a success next time.

Researchers have established the dependence of performance success on the intensity of the properties of strength and lability of the nervous system. There are people who have natural courage, decision, and strength of mind [9]. Indeed, these features pave the way to success. Such people usually have strong higher nervous activity. It is known that people with such nervous system type

suffer less from the negative forms of stage fright. They are notable for being more resistant to strong and continuous irritants than representatives of weak nervous system [4]. People of this kind are often lively (sanguine people), sociable and enterprising.

Musicians possessing strongly unbalanced nervous system (choleric people) more often than others reach the state which looks like a “pre-starting fever”. Performers with strong inert system of higher nervous activity (phlegmatic people) are more subject to artistic apathy [13].

Musicians with weak nervous system are notable for higher emotional subtlety but lesser fortitude (melancholic people). They suffer from the negative forms of stage fright worst of all and take their failures close to heart. But representatives of this type have a bent for a deep penetration into the details and emotional refinements of music: for them it is the best form of self-expression. People with weak nervous system are very subtle in their emotional responses to music.

All the above-listed features of neurodynamics have a considerable effect on the success of music performance.

Supposedly, the success of performance training is determined by different styles of its self-regulation, the structure of which is dependent on the regulatory-personal peculiarities of students, such as flexibility – speed and easiness of changing the system of self-regulation, reliability –stability of the functioning of the self-regulation of music performance. By self-regulation Yu. A. Tsagarelli means self-feeling, self-control, self-correction, and self-adjustment [14].

As is known, self-regulation is the influence on the performing process exerted by the performer itself as well as another person (the teacher) who regulates this process. The teacher must know and take into account the individual characteristics of each student and build up the pedagogical

approach respectively. For example, with excitable students, it is reasonable to apply relaxational self-regulatory training, with sluggish students – activational self-regulatory training. Different techniques can be used for relaxation: biological feedback, muscular relaxation therapy, breathing exercises, and exercises in autohypnosis. These techniques have a wonderful effect as regards the somatic symptoms of anxiety: tremor, muscular tension, perspiration, etc.

At the stage of situational psychological preparation, students with insufficient level of excitability (the state of pre-concert apathy) should have ideomotor training with the aim to focus on the piece they perform. Formulas of self-suggestions should be used, paying particular attention to stirring creative activity. They need neuromuscular tonus, concentration, composure.

Thus, it is possible to teach music students the *psychotechnology of self-control* in self-regulatory training, taking into consideration individual peculiarities of the personality type.

The third level of music performance success is the ability to reach the state of optimal functioning of the organism. As psychophysicologists put it, music performance activity presupposes a search for the state of “flight”, or “shape peak”.

But how can we reach this state if the major professional problems of music performers are connected with mental overload, and psychological problems strengthen physical symptoms?

From N. A. Bernstein’s point of view, music performance may be regarded as a kind of psychomotor activity, the effectiveness of which is an optimal combination of muscular tension and cognitive control. As is known, mastery in any forms of psychomotor activity requires the use of a large number of degrees of freedom for carrying out a well-coordinated succession

of the movement in the right direction and at the right time. There must be constant sensations control, or an inverse relation between the preceding and following movement [3]. Each movement of music performance must be consciously free but not relaxed. Of utmost importance is the capacity for imagination and movement forecast [2].

It follows from that that the state of optimal functioning is reached in the process of working out and remembering the “correct” sensations from the point of view of the movement organization. It is necessary to establish the interconnection between the acoustic physiological direction and learn the principle of economy which is the physiological basis for muscular activity. Resource saving during performance is provided by the correct position of the body in static and dynamic poses, i.e. unstrained balance, physiologically correct and rational muscular work, and correct emotional response to what is going on [10].

A. Burzik accentuates the fact that during music performance one needs to imagine the same bodily sensations which one experiences during a flight. This is the principle of psychomuscular detachment [10]. When a person is unhealthily anxious, two spheres – mental and physical – are in tension, and this phenomenon is characterized by the superinvolvement in the process not only of consciousness, muscles, and emotions, but of all the systems of the organism.

Thus, it is necessary for every performer to know the interconnection between the basic systemic principles which ensure musicians’ professional health and psychomucular comfort in the process of playing an instrument.

It is very important for professional musicians to be able to reach the peak state, when music performance is not about tension but is done with ease and pleasure. As A. V. Toropova observes, this “state in the process of the fulfilled act of creation is imprinted in the sensory memory forever, which makes one turn to creative activity again and again, striving to repeat and develop the peak

experience” [12, p. 122]. Reaching this state is the highest climax of a musician’s performance activity.

Relying on what has been mentioned, we arrive at the following conclusions:

1) the phenomenon of performance success is a systematic and dynamic personal formation, connected with the ability to reach the state of optimal functioning (“shape peak”) intentionally;

2) the structure of the given phenomenon includes individual psychological peculiarities and properties, special abilities, e.g. the ability to master self-regulation, and motivation for music performance;

3) individual and psychological characteristics of students determine different pedagogical strategies of teaching music students to reach the shape peak (performance success) in the reality of music education.

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MUSICAL HISTORICAL AND THEORETICAL EDUCATION

FOLKLORE INTONING AS CREATION OF MUSIC: PEDAGOGICAL ASPECT

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Abstract. *Folklore intoning is a sociocultural type of musical activity proper and is a long canon-based process of creating a musical poetic text. The canon is described as a system of the logical organization of a tune. The development of tradition is the result of self-education by means of musical activity proper. Creation of music plays the determining role in this activity and can be considered a musicpedagogical phenomenon.*

Keywords: *intoning, folklore, creation of music, literary text, pedagogics.*

Modern Russian musicology regards folklore intoning as the historical process of the evolution of regionally localized traditions. This process is driven by the purposeful creative activity of individuals who feel part and parcel of their community. Studying the nature of this process is of immediate interest to music education, as it can help to solve the problem of the use of music creation as an educational creative activity in the capacity of a means of understanding traditions.

Both folklore intoning and music creation are independent and separate objects of study for musicology, music psychology, music sociology,

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ethnography, anthropology, and pedagogy of music education. However, the amount of knowledge of these phenomena varies.

The study of musical folklore became an independent branch of scientific knowledge at the intersection of the abovementioned sciences quite long ago. As regards music creation, the terminological field of this notion was traditionally diffusive and is still outside the scientific domain. The latter fact is a source of methodological contradiction which occurs when we compare the categories of “folklore intoning” and “creation of music”.

Folklore intoning is usually associated with the notion of “improvisation” while creation of music is considered to be a property of professional creative work. In reference books the notion of “improvisation” is defined as creation of music in performance. The question of how justified this statement is should be studied independently, but it follows from this definition that improvisation is an example of creation of music, through which music itself is defined.

It is quite exemplary that in reference books available in print as well as on the Internet there is no article entitled “music creation”, i.e. improvisation is defined through what is not defined per se. Implicitly, “music creation” is regarded as a synonym of the notion of “composition”. However, the word “composition” is polysemantic, and some of its meanings go beyond the limits of music as well as art in general. A narrower notion of “musical composition” refers not so much to the process of music creation as the result of it, meaning the result itself and its structure (“crystal form”).

It follows from the abovementioned that folklore intoning and creation of music should be opposed to one another as phenomena of different natures (oral and written, amateur and professional, process and product). On the other hand, as is known, professional musical tradition was first developed within folklore intoning, though it appears impossible to indicate any definite historical

point of the quantum leap. In the long run, the logic of further development led to the idea of music creation as a property of this tradition.

These contradictions may be overturned if we define *music creation as an activity aimed at the creation of literary texts in the language of the given art*. The notion of a “literary text” is polysemantic. In our case, the content of this category will be defined in accord with Yu. M. Lotman’s ideas [7] and understood to be a secondary modelling system which is characterized by expressiveness, separateness, and structuredness.

Despite the fact that the key component in the suggested definition of music creation (a literary text) is polysemantic, we can attribute it to the notion of folklore intoning, which presupposes no pieces, but a literary text existing in the form of a multilevel hierarchal system.

Initially, the features of folklore intoning were described in the dichotomic opposition “folk music – professional music”. In the 20th century, however, the phenomena whose features partially coincide with musical folklore became the object of scientific research, which was due to a growing interest in non-European musical cultures. The features common for all traditionalistic musical cultures are examined in philosophical aesthetical and musicological conceptions which touch upon the historical and sociocultural aspects of artistic work [2; 3; 6; 8; 9; 11]. Some of them (syncretism, canonicity) are obligatory, others (oral tradition, anonymous nature of art, national ethnic specificity) are optional. All the mentioned features are obligatory for folklore intoning, but it does not solve the problem of the differentiation of traditionalistic musical cultures.

To indicate the object of differentiation, V. D. Konen [6] introduces the notion of “musical artistic kinds”, T. V. Tcherednichenko [11] prefers the terms “types of music” or “types of music work”. On his own part, F. A. Azizi [2] proceeds from the theory of social relay races developed by

M. A. Rozov [8] and speaks about the modes of the existence of traditions. However, the categories of “music”, “creative work”, and “tradition” are too broad and polysemantic to denote their concrete correlation with the problems of the pedagogy of music education. The systematization of activity directly or indirectly connected with music, suggested by E. B. Abdullin and E. V. Nikolaeva [1], appears promising for dealing with this issue. It centres around *musical activity proper* as a unity of creation, performance, and listening. Developing this idea, one can speak about the *sociocultural types of musical activity proper*.

One needs to single out the specific, unique features of folklore intoning in order to describe it as a separate type of musical activity proper. Relying on the research carried out by E. E. Alekseev [3], V. D. Konen [6], and T. V. Tcherednichenko [11], one can argue that these features include absence of professionalization and theoretical determination. The presence of these two features together with the ones mentioned above determines the uniqueness of the folklore type of musical activity proper.

First of all, such uniqueness is the result of the syncretism of mythological consciousness which, among other constituents, includes folklore. Composition, performance, and perception of a literary text are undividable in the act of creation; “singing to oneself” and “singing to the audience” are not discriminated. The artistic message, even if created in the state of loneliness, always presupposes a certain recipient. For instance, archaic song and instrumental folklore was addressed to pagan gods. In classical folklore, in spite of the influence of world religions, the attitude to the world in the pantheistic spirit is still preserved. The phenomenon of folklore intoning is broader than music creation. But the latter is part of the former, and folklore intoning can be investigated in this respect. This is important for the understanding of the investigated issue.

Without being its material foundation, the folklore type of musical activity proper was one of the conditions of the existence of the community. Yu. M. Lotman [7] explains the need of art by saying that the human community regards art as the bearer of the world model. The existence of the tradition under the conditions of the relay race of activity determined the role of folklore intoning as one of the bearers of the model of community relations system. Thus, socialization required mastering the local songs corpus.

Alongside with the ethic, folklore intoning used to have another vital component which later lost its bygone significance but is still easily discerned by native tradition bearers. During folklore expeditions, they were often heard to say that “they sing our songs over the radio but they do it in quite a different way, not like we do”. The same “different” way of singing could be heard in a village on the other bank of the river, and it was quite evident that this remark did not refer to the way of singing alone, but to the literary text as well. It is safe to say that the text of the local songs corpus contains the information which resembles “friend-or-foe” signals. In this connection, the question of the identity of a musical text on the folklore pattern is of particular importance.

According to A. V. Rudneva’s historical-theoretical conception of the evolution of style in folk arts [9], folklore intoning can be regarded as a continuous process of creating a musical poetic text which is carried out from generation to generation over centuries: from the primary melodic formula to a complex intricately organized tune which exists in a multitude of equal variations. That is why the folklore type of musical activity proper differs dramatically from musical activity proper, which is typical of “opus music” (term introduced by T. V. Tcherednichekno [11]).

In the system of “opus music”, a literary text is represented by a piece which exists from the moment the author puts to notes his understanding

of the text as an ideal object. But this is not the only thing that distinguishes the folklore type from musical activity proper. A literary (musical) text goes on changing but in different performing interpretations. Parameters such as pitch and rhythmic patterns remain unchanged but the tempo, dynamics, and articulation are to a certain degree variable. Along with creation of music, performance in this type of musical activity proper acts in the capacity of an active meaning making component.

In the folklore type of musical activity proper the only active component is creation of music. Parameters which determine the manner of singing are practically unchanged (otherwise, they will not sing “like we do”). But on the other hand, it turns out that the main object of alternative transformations is rhythm and pitch. Individual creative work within the scope of this process is determined by the aesthetic control on the part of the community, which aims at preserving the canon.

It is only in some genres that canonicity is manifested in the invariability of repetitions of a tune or melody. In other cases, the canon is represented not by the tune itself, but the logical principles of its structure. It may be compared to the genetic code, in accord with which every life form develops in the strictly determined direction, provided that, of course, no external influence disrupts the process. In the long run, an error in the genetic code becomes fatal for the organism.

A literary text in the folklore tradition preserves its identity as long as one can master the prosodic logic of the local tunes and melodies corpus. The oral form of the existence of tradition makes it vulnerable to any changes in socio-economic conditions. The destruction of the community, the dropping out of generations from the social relay race, and other suchlike processes consign the tradition to oblivion, which makes itself felt in the destruction of the tune structure.

Analysing this process, V. V. Tchaikina [10] observed and brought to light its logics represented as a succession of stages: cessation of variability, ending of an intrasyllabic chant, breach of the hierarchy of melodic formulas, destruction of the tonal system of the tune as a system of reference tones, destruction of the whole compositional structure (every time a poetic text is performed in a different manner).

In view of the above, one can build a pedagogical model of acquiring the local tradition of folklore intoning, underlain by the didactic principle “from the general to the particular”. At the first stage, one is acquainted with the structure of the tune as a syntagmatic line. Then comes the understanding of the historical layers of the tonal structure, and after that – the more concrete melodic formulas assigned to certain parts of the stanza. The knowledge of the system of chants and variability (the paradigmatic axis of the literary text) is acquired on the basis of the conceptions of the logical regularities formulated at the previous stages.

There is no such thing as a phenomenon of school under the conditions of the relay race of activity. Acquiring the tradition is the result of *self-education by means of musical activity proper*. Let us presume without going into details that the stable elements of the system are acquired earlier than mobile ones (according to E. V. Denisov’s terminology [4]). The former can be “learned” in cooperation with other members of the ensemble, but mastering mobile elements is only possible by means of gaining experience in music creation in the form of improvisation. D. K. Kirnarskaya [5] regards the “capacity for variational imitation” which is developed within the scope of traditional musical culture as the primary ability in the phylogenesis and ontogenesis of a composer’s talent.

Taking into consideration the determining role of music creation in the folklore type of musical activity proper and the particular importance

of the latter in the didactic system of music self-education, one can consider creation of music to be *a music pedagogical phenomenon*.

The phenomenon is the result of the abovementioned syncretism of mythological consciousness which includes folklore. Neither art nor pedagogics are excluded from it as specialized spheres of activity; on the contrary, they are present in the capacity of organic elements of the life of the community, interweaving with one another as well as the other aspects of this life. Nobody teaches, but everybody learns. Everyone is both his own and other people's teacher.

We may also presume that in the process of deriving certain specialized forms of activity from the original syncretic unity, they inherit the essential properties built up at earlier stages, which is circumstantially proved in the study of the psychology of musical abilities. Analysing numerous examples of the professional making in self-education of the famous musicians of the 19th and 20th centuries, D. K. Kirnarskaya [5] notices the leading role of music creation in this process. This paves the way to the understanding of creation of music as a music pedagogical phenomenon not only in the system of folklore intoning, but also in the historically later sociocultural types of musical activity proper.

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TO THE QUESTION OF THE DEVELOPMENT OF TEENAGE PUPILS' RECOGNITION OF MODE AND HARMONY BY MEANS OF VOCAL ENSEMBLE PERFORMANCE

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Abstract. The article centres around the issues of the development of teenagers' functional pitch recognition by means of vocal ensemble performance. The author suggests a definition of mode and harmony recognition and speaks about the necessity of devising a theoretic methodical model of the development of teenage pupils' recognition of mode and harmony. The model presupposes that ensemble repertoire is both an educational medium and a source of goal-setting for a teenager.

Keywords: development, mode, harmony, pitch, teenagers, vocal ensemble performance.

Musical abilities, particularly pitch recognition, develop in musical activity. Musical development depends on musical activity insomuch as the latter determines the effectiveness of the former. One of the means of pupils' ear training is performance activity, including collective vocal singing.

It has tangible benefits, which we can explain with the help of several facts: first of all, Russian musical culture is originally based on songs.

Secondly, collective vocal singing is universal because 1) practically every child possesses natural voice and ear physiological abilities 2) artistic material is open to everyone on the strength of the synthesis of word and music 3) it is socially significant, being a means of cultivating a sense of community of

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people in the modern world. Choral singing has always held a rightful position in the history of Russian music education and music-aesthetical upbringing of children. The evidence of this idea is to be found in the works of D. N. Zarin [1], S. I. Miropolsky [2], and others.

As is known, choral and ensemble polyphony contributes to the active development of harmony recognition, a sense of tonality, intoning skills. Judging by anecdotal evidence, however, pupils' harmony recognition and sense of tonality are quite often not developed enough to perform polyphonic pieces. On account of that, it is necessary to organize special goal-oriented work on the development of these components of pitch recognition, the success of which is the key factor for mastering artistically interesting musical material and solving performing tasks of vocal ensemble performance.

Under the conditions of general music, vocal education has always been carried out in the form of *choral* performance most of all. On the other hand, as practice shows, performance in an *ensemble* is particularly interesting for teenagers. Psychologists explain pupils' tendency to form little groups by the fact that communication in this age is the dominant kind of activity, and also by teenagers' desire to stand out among their peers, which is a lot easier to do in an ensemble rather than in a choir.

The popularity of ensemble performance with teachers and teenagers is confirmed by the statistics on Children's Music Schools and Children's Art Schools of Moscow which we have obtained in the Educational Methodical Centre for the Development of Education in the Sphere of Culture and Art.

The table represents the number of schools and teachers who have prepared children's vocal ensembles for elimination auditions for the annual concert of vocal ensemble performance.

	2009/2010 school year	2010/2011 school year	2011/2012 school year
Number of schools	24	29	35
Number of teachers	42	40	55

The statistics in the table do not reflect the indices of teachers' and children's participation in district concerts. It follows from that that the number of teachers who work with chamber vocal ensemble performance is in reality much greater.

There are a great many investigations dedicated to the study of children's vocal and choral work, but it is extremely difficult to find special methodical literature dealing with the specifics of working with teenagers' vocal ensembles at comprehensive schools, including the development of mode and harmony recognition. This determines the contradiction between music educationalists' practical need in the development of teenagers' recognition of mode and harmony under the conditions of vocal ensemble performance and the insufficiency of its theoretic and methodical development. Consequently, it is a topic of today to search for possible ways of solving the given problem.

There is no unified interpretation of the category of "mode and harmony recognition" among the researchers and practicing musicians. In the late 19th – early 20th centuries, N. A. Rimsky-Korsakov and S. M. Maikapar were one of the first Russian scholars to describe different manifestations of mode recognition and harmonic ear training as parts of pitch recognition from the pedagogical point of view [3].

At the turn of the 19th-20th centuries, great success achieved in the field of psychology and physiology gave the opportunity to move further in this study from accumulating empirical facts to scientific systematization.

In the middle of the 20th century, B. M. Teplov's research was a quantum leap in the development of the psychology of music education [5]. The scholar gave detailed and theoretically grounded definitions to the components of pitch

recognition. B. M. Teplov's research was a starting point for many scientific works in the field of the psychology of musical abilities, musicology and pedagogy of music education, created in the second half of the 20th century.

Among the latest published works dedicated to the problem of pitch recognition, including harmonic ear training, M. S. Starcheus's research is considered to be the most fundamental one [4].

Harmonic ear training, as M. S. Starcheus observes, is based on the sense of tonality and music-pitch notions of the chord phonism, their functional colouring, and the correlation between these characteristics depending on the peculiarities of the texture and part leading. The investigator mentions that harmonic ear training is the sense of tonality under the conditions of the musical-acoustic chronotopos. In the structure of pitch recognition, M. S. Starcheus singles out the sense of harmony in the broad and narrow sense.

On the basis of the analysis of the research in the field of psychology, musicology, pedagogy and methodology of music education, we have noticed that "mode and harmony recognition" as a single category is not to be observed in the works of the leading national scholars and methodologists. However, the inextricable link between the sense of tonality and harmonic and melodic ear training is referred to in practically all studies. There is now the task before us to formulate and propose a definition of mode and harmony perception as a musical ability including the inextricable link between the sense of tonality and that of harmony.

Proceeding from N. A. Rimsky-Korsakov's [3], B. M. Telpov's [5], and M. S. Starcheus' [4] conceptions, we suggest defining the category of "mode and harmony recognition" as a component of pitch recognition including the sense of tonality and the sense of harmony, the capacity for emotional experience of the relations of the concordance of music sounds, consonances, sound structures on different levels which presupposes the perception

of consonances, intervals and accords as concurring or discording, in the sense of relationship, the functional dependence between the neighbouring consonances or at a distance, simultaneous perception of the unity and the multitude.

The analysis of psychological and pedagogical literature has shown that the methods and approaches aimed at the development of mode and harmony perception under the conditions of a vocal ensemble are not represented in the form of the relatively complete methodological system which could be effectively put to practice. In order to devise such a system, it is necessary to solve a complex of tasks, the particular position of which is occupied by the choice of techniques and methods of work which enable to solve the task of developing mode and harmony perception as effectively as possible with a minimum loss of time and efforts on students' part (the method of tonal-prosodic exercises, the technique of acquiring tonal supports in the process of background singing, etc.).

The most important task is the selection of repertoire favourable for the development of teenagers' mode and harmony recognition. From the point of view of artistic images, the repertoire should be interesting for teenagers and easily memorized. It should contribute to positive motivation for learning, contain a source of goal-setting for pupils, and presuppose the formulation of performing tasks within the powers of children with yet undeveloped mode and harmony recognition.

It is artistic repertoire which is to become the foundation for developing tonal-prosodic exercises. Such an approach is most effective in working with teenagers, in view of their age-related psychophysiological features.

It follows from the abovementioned that it is necessary to build up the theoretical methodical model of the development of teenagers' mode and harmony recognition by means of vocal ensemble musicology, in which

the repertoire itself would be both an educational medium and the source of goal-setting for a teenager. The prospect for further research in this area is in finding optimal ways of combining these two aspects.

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THE CREATION OF THE THEORETICAL-METHODICAL MODEL OF SHAPING THE BASES OF YOUNG TEENAGERS' POLYPHONIC THINKING IN SUPPLEMENTARY EDUCATION

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Abstract. The author works out the methodical principles of creating the theoretical-methodical model of shaping the bases of teenagers' polyphonic thinking at piano lessons. The technique of plunging into the historical-evolutionary process and adapted techniques worked out for the courses of rhythmic, solfeggio, and musical literature are suggested in the article. The author also brings out the reasons of difficulties emerging in performing polyphonic pieces and proposes the ways to obviate them.

Keywords: thinking, musical thinking, polyphonic thinking, adolescence, piano performance, pre-classical polyphonic clavier music, methodical principles of working with polyphonic pieces.

The creation of the scientific-educational bases of shaping students' polyphonic thinking by means of instrumental performance at educational institutions of children's supplementary education is becoming particularly important in the context of modern tendencies in the sphere of education and music performance.

The theory of pedagogy of music education is rich in the material connected with the problems of musical and polyphonic thinking, where polyphonic thinking is regarded as a type of musical thinking which, in its turn, possesses all the features of thinking as a psychological phenomenon.

¹Academic supervisor is B. R. Iofis.

The psychopedagogical aspect of the problem of thinking is dwelled upon in the works of L. S. Vygostky, P. Ya. Galperin, S. L. Rubinstein, etc. Investigations carried out by M. G. Aranovsky, B. V. Asafiev, V. V. Medushevsky, E. V. Nazaykinsky, A. V. Toropova, and B. L. Yavorsky are also dedicated to the problems of musical thinking and its development. The general ideas about polyphonic thinking and the problems of performing polyphonic music are introduced in the works of the leading Russian music educationalists, scholars, and methodologists, among them A. D. Alekseev, I. A. Braudo, L. M. Gribanova, N. P. Kalinina, Ya. I. Milstein, G. G. Neigauz, E. P. Rozhko, S. I. Savshinsky, G. M. Zypin, A. P. Shchapov, K. I. Yuzhak. The methodology of shaping juvenile pupils' polyphonic thinking was worked out by Z.A. Rinkevičius.

In practical reality, the method of shaping polyphonic thinking of pupils of different age groups by means of instrumental performance is at present a multitude of individual pedagogical solutions – bright, talented, effective, but difficult to imitate for teachers. The results of the teacher's activity in this sphere are to a large degree determined by such subjective factors as professional experience and an individual teaching style. From our point of view, however, it would be right to maintain that the success of developing motivation for studying polyphonic music, the need for listening, understanding, and the ability to perform it depends more than on the teacher's skill and experience alone. In some cases, the insufficient theoretical generalization of the experience accumulated prevents the teacher from helping a child to successfully overcome the difficulties in working with polyphony. There emerges a contradiction between urgent practical needs and the absence of the theoretically grounded systematic methodical support. The aim of this article is to bring out the general methodical principles on which the theoretical-methodical model of shaping the bases of teenagers' polyphonic thinking by means of instrumental

performance at the educational institutions of children's supplementary education should rest.

A great many outstanding scholars, music performers, and teachers observe that polyphonic thinking is to a certain degree inherent in every musician [6; 7; 10; 12; 13]. It is this very type of musical thinking that enables the performer to organically perceive the architectonics of pieces, listen to and comprehend the regularities of the linear structure of polyphonic works.

“Nothing trains the ear, sound variety, legato, plasticity like polyphony does...” – observed G.G. Neigauz [4, p.44]. Polyphony is one of the important means of musical composition and artistic expressivity. The performer's understanding of the elements of the musical texture on the basis of polyphonic thinking has a major significance and is acquiring a special professional function in musicians' creative work.

It is beyond all doubt that children studying music should know the genres of polyphonic music, but it is a matter of presentation. Why is it so necessary to shape the motivation for studying polyphonic music, first and foremost? Proceeding from the work we have done, we are able to state that contemporary acquisition of complex image-artistic musical spheres is an important factor which influences a child's intellectual and spiritual maturation. The teacher's task in this respect is to widen and enrich a pupil's knowledge of music and stimulate the shaping of his polyphonic thinking with the help of the system of special techniques.

According to psychological investigations [1; 8; 9], early adolescence is an auspicious period when one may and should shape a child's musical, and polyphonic in particular, thinking. As observed by the researchers in developmental pedagogics and psychology [1; 8], adolescence is the age of self-determination, character formation, the shaping of moral concepts and principles, propositions, views, which guide teenagers in their behaviour and

which are formed under the influence of the environment. A teenager aspires to be mature, self-reliant, independent. He is excited by the bright, the heroic. Half a child and half an adult, he is connected with childhood, but has already crossed its threshold. In this period of tireless energy and activity, new interests and aspirations are formed. Independence, thinking, and criticism develop. There comes the time of searching for the ideal, for an example to follow.

Pupils regard polyphonic music as “adult” music. This circumstance may be used as a means of cultivating motivation for a transfer from performing plays based on song and dance genres with elements of polyphony to learning polyphonic genres and forms proper in the pieces of piano repertoire.

But playing polyphonic pieces at this stage of children’s development is quite hard. Variability of thematic functions, discrepancy of the structural boundaries of different voices, veiling and disappearance of caesuras in every voice, fluidity and continuity of the development are the immanent features of polyphony. In order to be able to become a full-fledged performer of such music, even adult musicians need an intense activity of all intellectual resources.

The task of performing a polyphonic piece seems impracticable to many teenagers, which is determined by the following reasons:

-lack of experience in the emotional-value attitude towards the music of polyphonic genres;

- absence of the required musical theoretical training, fragmentariness and irregularity of knowledge in the field of polyphonic genres and forms;
- insufficient development of abilities and skills required for playing polyphonic pieces;
- absence of the understanding of intersubject communications, absence of motivation for putting to performing practice the knowledge, abilities, and skills acquired in other musical disciplines.

In the last decades, much attention has been paid to the problem of differentiated education for children with different levels of the musical abilities development in the system of supplementary education. In this connection, topical is the question of the choice of variable educational repertoire understandable for pupils, on the basis of which one could effectively develop children's polyphonic thinking. To be acquired, the choice of repertoire, in its turn, predetermines the system of necessary techniques and approaches.

As is known, J. S. Bach's polyphony is considered to be the supreme manifestation of polyphonic thinking. Prosodic synthesis carried out by the composer brought polyphony up to a new qualitative level. On the one hand, he generalized the achievements in the field of instrumental music of all national schools contemporary to him (German, French, Italian, English). On the other hand, J. S. Bach realized the potential of polyphonic art gained over the centuries (including the field of vocal choir music) on the basis of individualized thematism with explicit genre features, formed during the development of the European opera.

Playing pieces by J.S. Bach, a pupil should solve two very difficult tasks: acquisition of the texture and shaping under the conditions of the developed imitation technique and interpretation of multidimensional images full of baroque symbolism. After Bach, particularly in the 20th century, a great many polyphonic pieces were meant for children. But here the composers use the achievements of Bach's polyphony adding specific expressive means of the time. The number of performing tasks before a pupil increases accordingly.

It is not surprising that the baroque polyphony of the pre-Bach epoch engrosses teachers' attention. All the basic elements of polyphonic art are present in these pieces, but the context is easier to comprehend. Thematism is a generalized and to some extent unified incarnation of general affects. It is not

related to any national character, either. The differences between national schools (German, French, Italian, English) make themselves felt in the choice of these or those polyphonic techniques, the number of voices, and bent for certain genres.

It follows from the aforesaid that the baroque polyphony of the pre-Bach period is optimal for the acquisition of the polyphonic art proper and the development of polyphonic thinking at performance lessons. This statement, however, will be justified only on condition that the given repertoire is not regarded as some means of adapting the study programme of a certain discipline, but as an instrument of forming pupils' polyphonic thinking.

Depending on the specific goals and tasks, the researchers suggest different ways of interpreting and correlating the categories of polyphony and polyphonic thinking. K. I. Yuzhak [15] defines polyphony as a system of musical thinking, Kh. S. Kushnarev [5] – as a form of thinking, whereas S. I. Savshinsky [11] says that polyphony is a kind of musical speech and consequently, a kind of musical thinking. Polyphonic thinking is characterized by most researchers as a cognitive process including a series of mental operations inherent in any kind of intellectual activity. One needs a specific ability to carry out this process. Considering the structure of this ability, L. M. Gribanova [2] singles out in the complex ability of polyphonic thinking specific analytical abilities, particularly the ability to experience the immanent content of several melodic lines, their movement, simultaneous as well as individual formation.

A. B. Davidchik [3] describes polyphonic thinking as a process carried out on the basis of the complex ability, in which specific intellectual activity of a musician is aimed at comprehending the logic of the melodic, linear movement of voices, types of their interaction under the conditions

of polyphonic texture. The researcher observes that, like any other capacity, the one for polyphonic thinking is developed in a person's practical activity.

On the basis of the aforementioned, we have suggested defining polyphonic thinking as a kind of manifestation of musical thinking, including the basic elements of mental activity and the features of complexity, musical intelligence, reversibility of logical operations, and aimed at comprehending the prosodic logic of the linear movement of voices and logic of the rhythmic-thematic interaction of voices in the texture.

It must be taken into account that a child's polyphonic thinking develops not only at performance lessons, but also in musical theoretical disciplines and in a choir class. Thus, there is a potential of intersubject communications which is often unclaimed.

In order to obviate the difficulties mentioned above, forming special abilities and skills, prior to the pedagogy of piano playing, should not be the only means of shaping pupils' polyphonic thinking. It is also reasonable to include the techniques worked out specifically for teaching musical theoretical disciplines. For instance, N. A. Tsaryova and N. A. Sorokina, teachers of musical theoretical disciplines of children's art schools of Moscow, suggest using the techniques of playing and graphic modelling, the acquisition of baroque musical symbolism through the art images of the epoch.

Proceeding from the foregoing, we propose the methodical principles, on the basis of which it is possible to devise a theoretical methodological model of shaping the basis of teenagers' polyphonic thinking by means of instrumental performance at institutions of children's supplementary education.

1. Moulding the experience of a teenager's emotional-value attitude towards baroque music presupposes that we should:

- add to the repertoire the pieces of pre-classical polyphony created by the composers of German, French, Italian, and English schools;

- use the method of “plunging into the historical evolutionary process”, thanks to which a pupil gradually learns in his musical development the evolutionary stages of polyphony;
- teach with regard to the peculiarities of teenagers’ comprehension of polyphonic music and psychological-educational factors in the shaping of polyphonic thinking.

2. Developing the necessary knowledge and theoretical foundations includes:

- organization of the work on the didactic material with regard to the specific nature of the historical process of the prosodic formation of classical polyphony and J.S. Bach’s polyphony as its supreme manifestation;
- a gradual shift from the study of the basic elements of polyphonic writing for the acquisition of the multilevel image spheres of classical polyphony (implementation of the principle “from the simple to the complex”).

3. The development of abilities and skills required for polyphony performance must be aimed at:

- the acquisition of the ways of work on the polyphonic piece on the basis of the methodologies of A. D. Alekseev, I. A. Braudo, A. G. Kauzova, etc., generally accepted in piano teaching;
- the setting of the educational artistic goals requiring the capacities for analytical comprehension of the polyphonic texture and shaping.

4. The system of intersubject communications is actualized with the help of:

- using at piano lessons the adapted techniques of shaping teenagers’ polyphonic thinking, worked out specifically for the courses in rhythmic, solfeggio, and musical literature;

- a complex use of literary, musical playing, and associative means and techniques which stimulate pupils' thinking as well as the development of polyphonic thinking and consequently, readiness for performing polyphonic pieces on the musical instrument;
- applying playing and graphic modelling at piano lessons, search for associative relations to baroque art.

Shaping pupils' polyphonic thinking has prospects for the general and probable future professional development of their personality. It requires a further study and search for new different forms of developing the work on polyphony under the conditions of the institutions of children's supplementary education.

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MUSIC PERFORMANCE AND EDUCATION

PERFORMANCE-PEDAGOGICAL SCHOOL AS A PHENOMENON OF MUSICAL CULTURE AND EDUCATION

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Abstract. The author considers the educational experience of the great masters of music performance and the way the generations of their pupils and followers have developed this experience. The influence of the great Personality, Musician and Teacher, his magical words and his way of forming pupils' collective artistic consciousness, the Master's experience engraved in the historical memory are the subject matter of the article.

Key words: school of the master of music performance, phenomenon of musical culture and education.

By now there had been quite a few investigations dedicated to the study of the pedagogical art of the great masters of music performance. But we have not yet investigated the *phenomenon of the performance-pedagogical school as a developing large-scale performance-pedagogical experience*, in which the art of the Master and several generations of his pupils and their pupils is permanently present, in which the continuity of creative ideals and sets, ideas, principles, the founder of the school's techniques are quite plausibly observed and analysed. Need it be mentioned that the researcher faces on this path a great many

objective difficulties? First of all, the necessity to cover a considerably long historical period and go into an immense lot of materials in different genres – educational and methodological, biographical, autobiographical, epistolary, and others. He also has to plunge into the archives and, if possible, find the living carriers of this experience or their intimates, etc.

In this day and age, on the one hand, there are opportunities for research of the kind which we did not have even a century ago. In particular, it is the use of audio and video materials. On the other hand, grave difficulties are emerging, connected with the globalization and mobility of world cultural and educational processes, with the immeasurably increased level of involvement and a wide spread of music education, including professional one. The integration of the national cultural artistic ideologies and achievements leads to the “diffusion” of the features of different schools, and perhaps even to the blurring of the very notion of “school”. It could be added that a performance-pedagogical school, as opposed to, for instance, a composer’s or musical-scientific school, is in this respect particularly vulnerable because it is *oral*, which is typical of performance pedagogy, despite the mentioned progress in the means of the educational process.

Further on, I am going to share with the reader some yet preliminary reflections on the peculiarities of the performance-pedagogical school as a cultural-historical phenomenon. These are “pilot” reflections, as one will need to make a deep and large-scale scientific research in order to answer the questions: what is a performance-pedagogical school created by an outstanding musician? What are its essential features, peculiarities, regularities of its formation and development? How is it included into the cultural and artistic field, the educational system of the day, the development of world and Russian art of music? What are the regularities of its existence in time?

On the notion of the “performance-pedagogical school”

As regards its meaning, this notion is multidimensional. Let us begin with what is considerably simple – *school as an educational institution*. It is clear that not every school may be defined as School – with the capital letter, indeed. An educational institution is given this status (officially or not, but commonly recognized), if it has created certain stable traditions which distinguish it from other educational institutions of the kind, traditions which have become educational values preserved, developed, and distributed by its pupils. Such a school is quite frequently named after its founder. A brilliant example is the Gnesin School, also called the Gnesin House, because it is the whole “family” of institutions of different educational levels which is more than a century old and has won worldwide authority.

Composers, performers, pedagogues (the latter perhaps most frequently) speak about the notion of *school* when they observe that someone has good basic knowledge of his profession and is well-learned, i.e. he is tough (in the better sense of this word) enough to make great achievements in the chosen art.

The term *school* is used to characterise and evaluate the art of performance and teaching, the individual style of this or that musician in terms of the concrete stylistic trends, i.e. classical or romantic school; in terms of the theoretical conceptions, systems in the techniques of educating performers, for instance, the anatomic physiological or psychotechnical (“ear training”) schools.

Let us, however, go back to the main notion of this article – *the performance-pedagogical school* created by an outstanding master. It turns out that this is the destination point to which all the above mentioned meanings of the notion of *school*, connected hierarchically, lead. Schools in big cultural

centres (Moscow, Saint Petersburg, Leipzig, etc.) were developing within the schools of large national-cultural, historical formations (i.e. French, Russian, and other piano schools) and were becoming the leading schools of the national culture and education. Within them, there appeared *schools-classes*, supervised by talented representatives of the performing-pedagogical art, each of whom interpreted the cultural values of the past and their time, of this or that national school, this or that educational institution. Thus, all the periods of the existence of the Moscow Conservatory were marked by the existence of constellations of schools-classes. In the second part of the 20th century, they were the classes of N. G. Rubinstein, A. I. Dyubyuk, N. S. Zverev, A. I. Ziloti, P. A. Pabst, V. I. Safonov. In different decades of the 20th century, such schools were headed by outstanding professors like F. M. Blumenfeld, A. B. Goldenweiser, K. N. Igumnov, G. G. Neigauz, S. E. Feinberg, Ya. I. Zak. These masters worked at one and the same chair, next door to one another, and, of course, had common views and creative sets; they solved the same pedagogical, artistic educational tasks: “We all put one and the same thing into different words”, G. G. Neigauz once observed. But these “different words” held the unique worlds of artistic ideas, pedagogical principles, educational techniques.

Each of such schools has its own genesis, continuity with this or that school of the past which sometimes originates from time immemorial. Retracing some of these chains (for instance, Beethoven-Czerny-Leshetitsky-Safonov-E. F. Gnesina) to the links of today, one wants to discover in the contemporary successors of this or that school the “genes” of the great ancestors. Seldom though it is, one does find something common in “blood composition” and understands that, at least in art, *a sense of history* is not a metaphor but lived reality. More often, however, does one witness that there is not any “direct” line of succession in the chains of historical connections. It is quaintly twisting in the curves of human and artistic fates, falling under various artistic and

pedagogical influences, and is sometimes broken by crises in social and personal life.

What is it that determines the success and value of a particular school as contrasted to the others? Is it possible at all to raise the question of the ranking, in the parlance of our time, of the performance-pedagogical school? Apparently, it depends on the adopted criteria of comparison. One of such criteria is the reputation, prestige of the Master and his school which attracts a great deal of followers. Such a criterion, however, can be both true and deceitful. The history of performance pedagogy knows quite a few examples of the fact that the school's popularity is due to fashion, good promotion, successful commercialization of teaching, adoption of some miraculous devices, i.e. for developing virtuosity (schools of F. Kalkbrenner, H. Herz of the period of the virtuosity boom in the European piano performance of the 19th century), the offer of the “newest and easiest ways” to learn to play the instrument for all comers.

The problem of the true value of this or that school is, indeed, solved by time, by the course of historical events. It is indisputable that, having scored the history, performance-pedagogical schools have always been notable for a high level of collective artistic achievements and have towered high above the mass “norms” of their time. The pioneer work of the great musicians, performers, and teachers – always striking, distinctive personalities – renewed the ideas, tastes, principles, and approaches in the art of interpretation or in the field of performance technologies or teaching techniques contemporary to them. If this were observed in all the sides of the Master's activity, then the novelties of the school verged on the breakthrough which brought sweeping changes to the traditional artistic and pedagogical ideals and values. It is enough to name the leaders of piano schools such as F. Liszt, the Rubinstein brothers, T. Leshetitsky, V. Safonov, A. Cortot, F. Busoni. Under

these conditions the unique image of the School was forming, leaving its stamp on its adherents and followers; there was emerging that very *phenomenon of the unified, historically developing collective experience*, which we dwelled upon above.

Master and his Pupils

What is a school as a community of pupils united around their Master? History shows that the determining factor has always been the personality of the Teacher – of the artist, the mentor by the grace of God, as they used to say in times of old. In the pedagogy of art, the human and artistic eminence, the charm of the personality and artistic image of the Teacher, his creative enthusiasm always become a united whole. There is no doubt that it unites pupils and gives birth to the feeling of belonging to the general truths, principles, and values, and provokes a sense of grave responsibility of each and every pupil. At the same time, it arouses in pupils a natural competitive spirit. Such a “brotherhood of kindred spirits” was a community of Socrates’ disciples or Plato’s Academy. Such was, for example, the human and musical unity of Liszt’s followers – *Lisztians*, as Weimar citizens called them. The personal and artistic magnetism of the Teacher, the power of his energetic influence on young people created some kind of planetary system with the Teacher-star in the centre. It is in this way that A. Ziloti characterised this phenomenon in his book about Liszt: “I remember that we, some thirty or forty people, young, light-minded, merry, were a kind of tiny, flabby little things, in contrast with this old man who seemed undersized for his honourable years (that was in 1883, i.e. three years before the great maestro died – A. M.). He was like a sun when he stood among us; we felt like, if he is with us, then the world is nothing, and every time we left him happy, joyful, face shining, lips breaking into a rapturous smile” [1, p. 11].

It is typical, however, that, notwithstanding all the warm and democratic human relations between the Master and his pupils, the class “policies” often resemble authoritative “reign”, when the Master’s word (*Magister dixit*) is an absolute truth which the pupils take as read, discuss and repeat and “show to the world”. Let us mention again that within such a considerably isolated community, a certain type of group consciousness is forming, which is part and parcel of the notion of *School*.

Nevertheless, we cannot but mention that the reality is to a great extent idealized in the described situation. This makes itself felt if the question arises: has every one of the Master’s pupils become the bearer, keeper, and successor of the maxims and values of his school? Or are there “many called, but few chosen”? History shows that the chosen, the *followers* of the School are actually very few in number as contrasted to the total number of pupils. On the other hand, a pupil who attended just a couple of the Master’s classes but came to the realization that there was no other way for him, that his Teacher was a gift from above, can become a follower of the School. This is the case which an Eastern wisdom describes as follows: when a pupil is ready, there comes a Teacher! Here we observe a happy, but quite rarely full, compatibility of a teacher and a pupil in spirit, intelligence, the orientation of artistic strivings, tastes, and preferences. Indeed, the gifts, the scope of personality, and the levels of culture should be commensurate. In short, a pupil must be ready and able to understand the Master’s teaching in its essential qualities so fully and deeply that he, judging by the results of his own creative and teaching experience, can be rightfully called the follower of this or that school. On his own part, the Teacher is happy to see how close to him such pupils are and he makes them his assistants, trusting them to work with younger pupils. One of the examples is Leshetitsky’s numerous assistants: they worked with his pupils who sometimes numbered the hundreds.

One can also tell real-life stories of two musicians being so spiritually intimate with one another that one of them is inspired with the teaching – “spirit and letter” of the School without a direct contact with the Master and even living at a different time, but imbibing this teaching through its creative legacy. One of such quite brilliant examples is to be found in F. Busoni’s biography: the crucial point in his life was his keen, deep study of Liszt’s works. “Liszt’s pieces became my guides and paved the way of my comprehending the innermost peculiarities of his art; I derived my “technique” from his “texture”. Gratitude and admiration made Liszt my friend and mentor at that time”, reflected Busoni [2, p. 147].

Here we approach the next thesis, or antithesis, to be more exact, for it contradicts the other one in this way or another. We have just spoken about the inheritance by the Master’s pupils of the values of the school – spiritual and professional ones. But in art, one can inherit artistic wealth, ideals, principles, technologies and the like only when interpreting all these in his own creative way. Such are the ways of art. There is a well-known saying: to be equal to a genius, one must not *resemble* him. And those successors of the school who are able to do nothing better than to *imitate* the Master and copy the outward features of his teaching only, do the school more harm than good, for they lead to its extinction.

But how does this proposition combine with what we have previously mentioned about the artistic affinity between the follower and the School, the Teacher? And if there is a contradiction, is it a dialectic one? It appears that it is one of the most typical cases of a dialectal contradiction which reveals another regularity connected with the phenomenon of the performance-pedagogical school. The greater the artist of the Master’s school, the more distinctive his individuality, the less evident the continuity of the technical constituent of the School in his art, performance and teaching, and the more

distinct the School's innermost qualities – spiritual-moral, artistic-worldview, aesthetic – and its academic sets and norms. The intention to imitate the style of the Master's creative work, his way of interacting with his pupils, even the peculiarities of his speech and behaviour is usually observed at the early stages of the musician's development. With time, when a person accumulates personal performing and teaching experience, there comes the time of retrospective reflection: going back to the years of study, the already mature musician sometimes mentally argues with his Teacher, disagreeing with some of his artistic preferences, judgements, approaches to the interpretation of some pieces, concrete performing solutions and the like. But such a “delayed” dialogue with the Teacher indicates that the latter remains “the engine of life” (G. G. Neigauz) for the former pupil. Here we can say that the word “former” applies neither to the pupil, nor to the Teacher. Some “revision” of the experience gained from the teacher is almost always unintentional. The artistic views and principles cultivated by the school are subject to objective changes on the strength of the inner laws of the historical development of art and a creative personality. Actuality, modernity, “topicality” always possess their own rights and power. (“I do not criticize, my time does” – Neigauz once said, half-jokingly, half-seriously.)

“How our words will echo back...”¹

Let me make one more observation, contestable though it may be, about the life of the performance-pedagogical School in time and history. The school lives and prospers as long as the Master, its inspirer and leader, lives and works, as long as the *centripetal powers* work in this “star-planetary” system. It appears that the main reason is the oral nature of the existence of traditions and implementation of the School's principles, which we mentioned at the beginning of the article. The heart of this oral nature is, first and foremost, in the word

¹A citation from F. I. Tyutchev's poem – *translator's note*.

of the Master and the living sound of music at lessons, in the play of the Master and his pupils. It is here where the collective experience of the school is consolidated. In the age of sound recording, performance remains in its innermost essence a transient art, which is inevitably growing weaker in its influence after the artist is no more, especially in the pedagogical respect, since this component unites the verbal means of creative communication and performance – the Master’s show.

As a rule, in the performance pedagogy of “great achievements”, the Master is a concert-giving performer or at least a teacher who “keeps his performance shape” and plays a lot in class. G. G. Neigauz’s words spring to mind: he said that the influence of the performing artist has a wider and longer potential than the influence of the “pure” teacher. *Music and the word about music* which sound in class in the heat of the Master and his pupils’ keen work, exert influence upon them on the conscious and subconscious levels and remain imprinted in their memory for life. In dialogic communication, the search for the truth of interpretation and the secrets of mastery sometimes resembles the talks of the ancient peripatetics – with prompting questions, logical and psychological check, various professional “traps” and the like.

Each sounding fragment, sometimes when the Master plays together with his pupil (a synchronic “double-example”), is unique, which is connected with the fact that this “word-sound” addresses the concrete pupil and is aimed at the perception of the latter or the collective perception of the class, students and colleagues present at a lesson. How often it is that little “interferences” of the Teacher into his pupil’s play, short corrections like strokes of the painter’s brush in his apprentice’s picture miraculously transform the whole of it! As it is, in the single context of class interaction, the Teacher does not always have to give verbose explanations, monologues-lectures. Beginners may need them, whereas senior pupils can already quickly and easily take in the Master’s brief

remarks, approving or critical hints, figurative comparisons, sometimes mere exclamations, interjections, echo singing, various gestures, expressive mimicry. Again, A. Ziloti's words spring to mind. He read "the phrasing... by Liszt's facial expression – no one in the whole world could show it... Liszt used to tell me that he could not explain anything to those who did not understand him at once" [1, p. 12]. Nothing exerts such a powerful influence as this kind of interaction with the Teacher, with the living sounding examples of his art, with the unifying influence of his personality which creates collective artistic potential among his disciples. Reading many performers' memoirs about their years of study, we always feel the high emotional vigour of the lessons: that energy, magnetism which is born at a lesson when *the presence of all* strengthened the creative charge of interaction, the lesson turned into a kind of service to music and performance. This is how the vital professional context of the Master's interaction with his pupils is formed, spreading among pupils and beyond the doors of the classroom. For many years, day after day, all these golden grains smelt the precious seal of the unique collective experience, the School's "hallmark".

After the Master is gone...

What becomes of the school after the Master has passed away? The first generation of his pupils is the real and active bearers and followers of his behests and achievements. Their performance and teaching are saturated with the spirit of the school, their consciousness is filled with constantly emerging realia, images, associations with the Teacher's lessons. The pupils of his pupils, i.e. the second generation of the school's successors, do not spring "from the root"; the "grandchildren" of the school live at a different time, fall under inevitable new influences, and develop professionally under the impact of different tendencies and trends in musical art at large, in performance,

in teaching. The number of the school's representatives is increasing, the scope expanding, and its unique image, traditions, principles, and values are blurring.

The next stage of the existence of the outstanding music educationalist's school is its life in the national and world cultural historical Memory. This form of the school's existence is a complex, contradictory, vulnerable phenomenon. The "oral" form of the school's existence is continued in the performance and teaching activity of its followers which is supplemented by their meetings, stories, memories which they not infrequently flesh out with legendary (sometimes anecdotal) details. The school's experience is fixed in the material objects, too – in everything that is accumulated and published, i.e. that must be stored in long-term memory. It is archives, scientific, biographical, and autobiographical literature, iconography, museum collections, audio and video materials and the like. In the history of musical culture, there is an ancient category of the sources in which the teaching techniques of the outstanding mentors, the founders of performance-pedagogical schools, are systematized, described, and analysed.

Of particular value in this respect are the works of the pupils and assistants of the heads of certain schools. Let us give several examples: "Deppe's teaching of piano play" by E. Kaland, works by numerous assistants of T. Leshetitsky (A. Hullag, M. Bree, M. Prentner, etc.); published works by A. N. Bukhovtsev, dedicated to the art of the Rubinstein brothers; investigations by B. L. Kremenstein, devoted to the pedagogy of G. G. Neigauz; books and articles by L. B. Bulatova who used to be E. F. Gnesina's assistant at the beginning of her teaching career; a monograph "Yudina's lessons" by M. A. Drozdova, numerous collections of "Lessons" of others outstanding Russian teaching performers. The oral and materialized "branches of memory" we have mentioned – *reminiscences of the school and the memory of the school itself* – easily cross and intermingle: along with the aspects of the "study

of human nature”, one can also derive a lot of professional “specifics” and information for the methodical theoretical analysis from the autobiographical sources (*Reminiscences of the School*), particularly from the memoirs of the masters themselves.

In research work created by the bearers of the school’s tradition there is always something that belongs to the “memory of heart”. What we have defined as the Memory of the school extends further in history than the Reminiscences of the school. But with time, the former may, too, fall into decline. This is determined by different reasons, depending on the forms the memory has abandoned and on how topical it is in the context of art and pedagogy of music education of the new periods of history. The two lines of Memory we have described integrate and objectify in the collective knowledge and experience. In different ways, sometimes contradictorily and “inscrutably”, they penetrate into the musical consciousness of new generations, undergoing on the way various distortions and false interpretations. Sometimes many decades (or even centuries) pass after the school ceases to exist, and when it is already a thing of the blurred past, new strong stimuli emerge to restore its experience: there appear enthusiasts capable not only of enriching the funds of the knowledge of the school, but also of instilling in its Memory a new energy, actualize its spiritual potential, thus strengthening its influence on the contemporary artistic cultural and music educational processes. Such is the existence of the *cultural historical phenomenon, continuing and developing in time* which we would like to bring to the researchers’ attention.

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THE MAIN FEATURES OF RUSSIAN MUSIC PERFORMANCE TRADITIONS: HISTORICAL AND THEORETICAL ASPECTS

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Abstract. The article gives a retrospective view of the history of the establishment and spread of Russian performance (pianistic) traditions. The author investigates the practice of the brightest representatives of the Russian performance and music pedagogical school and brings out the main attributive features of Russian music performance traditions and the prospects of their further development.

Keywords: Russian music performance traditions, establishment and spread of traditions, interrelation of traditions and novelty, prospects of the development of traditions.

The representatives of the Russian pianistic school played an important part in the development of the world's pianistic art. This fact has been confirmed more than once by the constant success of the famous Russian pianists' live performances as well as numerous victories of our musicians in the most challenging international competitions. Their play has always been notable for perfect professional mastery of the instrument, the depth of interpretational conceptions, a special attitude towards the co-creative mission of the performer who aspires to carry the author's message across as adequately as possible. Of great importance here were the stable Russian traditions which enabled to raise performance activity and music education respectively to an extremely high level. However, in the last decades, the situation has been slightly changing.

Even a century ago, one could say that the Russian school of performance occupied the leading positions in the world. Pianists like S. T. Richter, E. G. Gilels, Ya. V. Fliyer, Ya. I. Zak, L. N. Oborin were in the prime of their creative life; K. N. Igumnov, A. B. Goldenweiser, G. G. Neigauz, S. E. Feinberg, and many other famous musicians had recently left their teaching practice. Young foreign musicians who used to be taught by Russian pedagogues and left Russia at the beginning of the 20th century gained significant victories in world competitions. Musicians such as V. Kleibern, D. Browning got training from Rozina Levina, B. I. Safonova's student, who learnt a lot from her husband Joseph Levin, an admirer of A. Rubinstein, and adopted A. Esipova and T. Leshetitsky's methods of teaching young piano players through I. Vengerova.

The "iron curtain" which fell in the 1980s enabled Russian musicians not only to go on world tours, but also to have their teaching practice in the countries of Europe and America. Having engrossed countries and continents, the process of globalization has had its impact on musical art proper. The sphere of active performing practice received more and more young musicians from the Eastern and Asian countries. At first, this process was growing in quantity, then in quality, too. Over the last years, one can observe the level of professionalism of Japanese, Chinese, Korean musicians. The success of Korean musicians who gave a convincing performance of world music pieces, including the works of Russian composers, at the last Tchaikovsky contest, can serve a good proof of it. The subtlety with which a young Korean pianist delved into the essence of the artistic images of "Pictures at an Exhibition" by M. Musorgsky indicates not only his talent, but also his enjoyment and knowledge of the great traditions of the Russian school of performance.

What is the essence of these traditions? Where do they originate from?
What are the laws of their existence and spread?

The beginnings of Russian pianistic performance traditions date as far back as the late 18th – early 19th centuries. First Italian, and later German pianism gradually appears in Russia. Methodical treatises of B. Manfredini and G. S. Löhlein are translated into Russian. D. Steibelt and W. Gessler enjoy great popularity as composers, performers, and teachers. After Muzio Clementi visited Petersburg in 1802, English pianism, too, made its way into Russian musical culture. The activity of M. Clementi's student – a musician of Irish origin, John Field by name, became particularly important for Russia. His play captivated his contemporaries with its melodiousness, the expressiveness of vocal intoning, the filigree “pearl” technique, the warmth of performance which was in tune with the spirit of the Russian man. A. A. Gerke – P. I. Tchaikovsky's, M. P. Musorgsky's, V. V. Stasov's, A. L. Genselt's teacher, famous for creating the methodical school of piano playing, and A. I. Villuan – the Rubinstein brothers' mentor – were at the origin of the traditions of Russian piano pedagogy. At the same time, piano lessons even at some educational institutions of the day remained largely amateur.

By the middle of the 19th century, the situation in the socio-economic and cultural spheres in Russia could not but lead to the dramatic changes in the sphere of music education. The victory in the Patriotic War of 1812 contributed to the spiritual renewal of society. With the appearance of A. S. Pushkin, M. Yu. Lermontov, N. V. Gogol, the “golden age” of literature begins. Great progress is expected in the sphere of fine arts, where artists like K. P. Bryullov, P. A. Fedotov, A. A. Ivanov, I. K. Aivazovsky create pictures which pave the way to the new realistic art trend. In full swing are the operas by M. I. Glinka and A. S. Dargomyzhsky. In 1859, M. A. Balakirev initiates the opening of the Russian Musical Society. At the end of the epoch

of classicism, romanticism storms into the cultural life, carrying brave, mutinous ideas. The fact that conservatories opened in many European cities could not but influence the musical life of Russia, either.

The mission of the opening of such educational institutions in Russia which helped the musical community of the country to advance from amateurishness to professionalism fell to the lot of Anton and Nikolai Rubinstein, the founders of the first conservatories in Petersburg and Moscow. Using the most viable and effective elements of experience that had been gained by that time in different countries, and relying on the deep layers of Russian culture, Anton and Nikolai Rubinstein were able to give a powerful urge to the establishment of new tendencies in the sphere of music performance and education.

As is known, the exceptional position in the origin of traditions is occupied by a concrete person, an innovator who, apart from knowledge, talent, experience, and cultural background, needs such features of mentality as energy, zeal, creativity, a certain degree of authoritarianism, and ability to put his ideas to practice. Anton and Nikolai Rubinstein had all these achievements and character traits. Being wonderful pianists, they regarded the art of performance as a means of communicating with people, a way of influencing them aesthetically and ethically. They saw their purpose in enlightening the mass audiences. It is not by chance that A. Rubinstein introduced in his piano repertoire, in the series of historical concerts, all styles of clavier-piano literature. Differing in their temperament and repertoire preferences, the brothers aspired for making the images they created true-to-life, thus meeting the artistic aspirations of the epoch and accumulating in their art the general features of the national spiritual ideal.

A. G. and N. G. Rubinstein were influenced by the performing and pedagogical art of F. Liszt. They visited the musician's numerous concerts,

corresponded with him, took his lessons. To them, the innovatory features of F. Chopin's pianism were just as significant. Liszt's and Chopin's innovations in the development of the pianistic technique as well as in the sphere of artistic education induced the brothers Rubinstein to transfer their aesthetic and pedagogical sets to Russian musical art. However, they interpreted and put to practice one and the same artistic messages and impulses in different ways. For instance, A. Rubinstein proceeded in his pedagogical and performing activity from the emotion to the musical thought, and N. Rubinstein – vice versa – from comprehending musical phenomena to experiencing them. Nevertheless, they were united by the same purpose of working hard on phonation, sense-making in overcoming various kinds of technical difficulties, stirring a student's creative imagination. However, Anton Grigoryevich helped to find a clue to the unfolding of the artistic image of a work with the help of prompting questions, comparisons, indirect instructions, and analogies, thus doing it in a "roundabout way", whereas Nikolai Grigoryevich only rarely used verbal explanations, preferring to play, "show", and work on the piece in his students' presence.

Despite some differences in the approaches to solving the tasks which emerge in the process of working with young musicians, A. G. and N. G. Rubinstein were the first among Russian music educationalists to combine training with upbringing, which was a bold novelty for that time. Theirs are the leading names in the most important stage of the establishment and consolidation of the traditions of anthropologism in piano pedagogy and Russian philosophy as such. The key point of these traditions was not to prepare a person for a concrete professional activity, but to shape his spiritual image and cultivate certain morals. Up to the middle of the 19th century, broad pedagogical practice was limited to teaching to read musical notes and developing practical skills of playing an instrument. The Rubinsteins' tradition presupposes that music is

regarded as a powerful means of communicating with people and influencing them ethically and aesthetically. The leading ideas of the day they relied on and genetic connections with the national spiritual ideal enabled A. and N. Rubinstein to create a Russian piano school and lay down the foundations of the high pianistic traditions capable of transforming and altering under the impact of the time but remaining viable at all the further stages of its development.

According to the laws of its existence, the tradition lives only when, passing from one generation to another, it forms an inseparable synthesis with novelty. Concentrating everything that is most effective and promising in the experience of the former generations, the tradition is productive as long as it is on the move, in the dynamic development, in the constantly renewing, flexible interweaving of the past and present. The tradition is not a static, firmly fixed formation, but a living, “open-ended” system, capable of accumulating innovative ideas, theories, knowledge, means of doing various things – naturally, within the limits of preserving certain world outlooks, aesthetic (and other) relations, value orientations and preferences.

In its real manifestation, the tradition incarnates collective and individual features, i.e. the general and the special. Belonging to a certain epoch and environment, the tradition “personifies itself”, i.e. it is interpreted through a totality of inner conditions every person possesses. On the other hand, every personality fitting in a given tradition enriches and paints it in new colours due to his individuality. The achievements of certain outstanding representatives of different kinds of activity who have made a significant contribution to the development of science, art, and the like, are fixed and secured. Personal experience turns into group or mass experience and becomes a public property. Such is the way the tradition is established and crystallized. And Russian performing and pedagogical traditions are no exception.

Retracing the evolution of musical performing and pedagogical ideas and evaluating the contribution of the notable musicians who worked in the Petersburg and Moscow conservatories such as S. I. Taneev, P. A. Pabst, T. Leshetitsky, A. N. Esipova, V. I. Safonov, a little later – L. V. Nikolaev, F. M. Blumenfeld, and in the Soviet times – K. N. Igumnov, A. B. Goldenweiser, G. G. Neigauz, S. E. Feinberg, one can say that the determining factors for the Russian musical tradition are: the priority of the artistic content basis in the process of learning musical material; rejection of formal technical work on the piece; aspiration for a more adequate realization of a composer's message; attention to the spiritual component of music in the process of learning; “humanization”, “vocalization” of instrumentalism; moral-ethic and aesthetic education of a student, “enlightenment” of his inner world. Possessing various creative individual traits, outstanding music educationalists and performers were always united by relying on the high traditions of Russian performance school.

The second half of the 20th century was the beginning of the stage when everything valuable gained by Russian piano pedagogical practice was widely spread and developed on different levels of music education. In accord with the law of succession, the students of the great musicians, their “grandchildren” and “great grandchildren” aspired to pass the best music pedagogical traditions to their own pupils, preserving the unique character of the school. When traditions begin to spread, however, their strength is losing its original potential and gradually fading.

On the one hand, observing the best traditions of Russian pedagogy, contemporary leading musicians keep demonstrating high results of their activity. At large, the general level of music education has increased, though in this day and age, there are no such musical luminaries as there used to be. The music of the late 20th-early 21st centuries is notable for a high level

of technique, relaxedness, constructive thinking, a logical approach to the problems of performance.

On the other hand, grave perturbations which occurred in the Russian society have made a great influence on the change of the self-knowledge and mentality of man. As a result of universal globalization, as has been mentioned above, the Russian pianistic tradition is losing its distinctive features; it is becoming harder and harder to recognize it in Russian performers. The commercialization of art, the pragmatism and technogeny of the modern civilization are leaving its imprint on the art of performance, too. In the days of market economy, more and more emphasis is laid not on the talent, but on the skill, not on the depth of experiencing an artistic image, but on the visual appeal of the performance – the so-called “shows”, not on the plunging into the inner sense of the work and the unfolding of its underlying message, but on the action. Famous artists and musicians are, too, liable to these tendencies. More and more keenly do we feel the fading of the art of silence, the significance of pauses, the subtlety of intonations. More and more does man aspire to display technical skills, loudness, spectacular effects which strike and amaze the listener but do not touch off or purify his soul.

Does it mean that the great traditions of the Russian art of performance are disappearing and their time has gone never to return?

As has been mentioned above, the tradition must be constantly developing in order not to lose its vital capacity. Changes in the social life, new educational conceptions which have established themselves in the Russian and foreign pedagogy in the second half of the 20th – the early 21st centuries, dramatic changes in the arsenal of the means of electronic information, a rapid progress of audio and video equipment require a certain correction and renewal of the traditional music pedagogical approaches and sets. Apart from that, the tradition, like any other system, is characterised by periods of degrade and

revival. Musical-performing and pedagogical traditions obey the universal regularities of preservation-alteration, deceleration-acceleration, stabilization-modernization, etc., which determine the other processes in social life as well.

Historical processes usually develop not rectilinearly, but spirally. We should always take into account the laws of repetition, recurrence of ideas. The forgotten, “old” ideas frequently resume their freshness and begin to “work” again under new socio-historical conditions. More than that: there may be an innumerable amount of variations, combinations of what was created by humankind in the historical past. The fact that there appeared in musical and fine arts such styles as neoclassicism and neo-romanticism can serve a good proof of it. Musicians and artists have often turned to Old Russian art, which has had a beneficial effect on their creative work. The history of humankind proves that the true creation does not mean destroying the already existing values, but, just the other way round, adding to what has already been discovered. That is why it is a very important task for contemporary music educationalists, theoreticians, and practitioners to preserve under any sociocultural conditions the inner, “root” foundations of the Russian music pedagogical tradition which has proved to be always timely and significant.

PARADOXES OF MUSICAL STYLE IN PERFORMANCE AND TEACHING

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Abstract. Living in the “big time” (M. M. Bakhtin), musical style unfolds different shades of meaning when interpreted by different performers. This gives birth to the complex performing and pedagogical problem of how to adhere to the style and preserve a student’s creative individuality.

Key words: musical style, music performance, different shades of meaning, music education.

Why is this article entitled “Paradoxes of the Musical Style” but not just, say, “Issues of Style” or “Problems of Style”? The matter is that this category is quite complex and, as it is, paradoxical in many respects. On the one hand, nearly all eminent specialists in the field of aesthetics and theory of art have explored the problem of style in the last three centuries (especially in the 20th c.). On the other hand, this category still remains the most mysterious. It sometimes seems to be like some “Dao”: the closer we approach it, the farther it moves away.

The attitude to the style changes from one epoch to another, following the development of the theoretic thought which finds in this phenomenon more and more new shades and features. If we compare a certain scholar’s definitions of style, e.g. B. F. Asafiev’s, we can notice that with time, he plunged deeper and deeper into the specifics of this phenomenon[1; 2]. If, at first, to him style was a “complex” of some properties, then later he called it “integration”, and only afterwards, when he discovered in this complex firm connections and

dependences, style became a “system” (in the middle of the 20th century, another scholar, namely, M. K. Mikhailov, said that the key notion in relation to the category of style was that of “connection”)[3].

Contestable and so far vague in many respects is the following question: is style a category of form or substance? Up to the 1970s, the question was settled in favour of the form. For instance, A. Sokolov’s work[4], dedicated to style in art, describes the form – of course, the substance plays an important part but remains beyond the notion of style. Only later, in the 1970s, within the limits of the semiotic approach to style and due to the research of V. V. Medushevsky [5]and V. N. Kholopova [6]. who regarded style as a factor of “content typification of music”, the “plane of content” became as important as the “plane of expression” (R. Bart).

And what does Buffon’s famous saying “The style is the man himself” mean? What determines the style in a person – his appearance, face (let us remember K. Igumnov’s expression: “Style is the face of the author”) or his soul, his spirit? What is a style – a letter or a spirit (the well-known theoretician of pianism G. Kogan discussed the issue in the middle of the last century)? According to Ambrosius, “the letter kills, but the spirit gives life”. And would the theory of art need the category that kills the spirit of art? Yet there were times when the style played such a part. Let us remember the words of the professor who taught a well-known harpsichordist Wanda Landowska: “Less feeling, madam, more style”! The paradoxical nature of the category of style, a historically dual attitude to it enabled A. Schnabel to ignore the style saying that it is not so dangerous if, playing a piece by Couperin, the student aspires for the richness of sound typical of works by Skriabin.

It is necessary to mention that by the end of the previous century, the irreconcilable contradiction between the “spirit” and the “letter” in relation to the style had already been settled. Thus, in “The newest philosophical

dictionary” (1999), the category of artistic style is connected with the person’s worldview and is described as “an expression of his inner spiritual nature” [6, p. 680]. Even today, however, in everyday life, style is understood to be an expression of form, though, if we give thought to it, it appears that in any manifestation of style, be it a lifestyle, a style of dress or a communication style, there is always a person’s inner world.

Let us mention one more interesting peculiarity of the category of style. In the dictionary of music terms published by B.V. Asafiev in 1919, there is a brilliantly simple definition of style as a feature which “helps to distinguish one composer’s piece from another’s or the works of one historical period <...> from the works of another” [1, pp. 76-77].

B. V. Asafiev practically foretold that style needs a kind of “pair”, some sort of an opposing phenomenon, without which style loses its distinctive features. This idea was developed by V. V. Medushevsky. He said that it was difficult to speak about the presence of style in some heterogeneous phenomenon which is not opposed to any other. It is not by chance that the violation of style in performance is observed when a musician “chopenizes” J. S. Bach or “beethovenizes” F. Chopin (many musicians write about it, Ya.I. Milstein in the first place)[7]. So style, being a “system”, an “integrity”, a “unity” (these properties of the category of style are observed by the researchers) cannot exist in isolation and requires a “pair”. Is it not a paradox of the category of style?

There is yet one more paradox: the artistic style, as is known, is a whole phenomenon tied from inside with a multitude of connections. But is it so whole? Let us remember the irreconcilable contradictions between “bhramsists” and “wagnerians” who, seen from the historical perspective, represent a single romantic style or, for example, the feud between “clarists” and “mystics” in Russian symbolism. These contradictions can be resolved with the help

of different scales of style interpretation. As it is, style can be a certain worldview and language community which characterizes a whole epoch, i.e. the style of classicism or romanticism. Style exists on the level of national culture or on that of trend; in addition, style is inherent in an individual creator representing a certain trend or national school which, in their turn, represent a larger community, namely, the style of the epoch. That is why it is quite reasonable to say that these different phenomena, contradicting one another on some of the lower levels in the style structure, integrate on its higher layers, justifying Zarlino's famous words: "Harmony is comprised of contradictions".

Naturally, the artistic style is something "large" that, as S. Yesenin put it, can be seen "from a distance". However, within the historical process there appear quite difficult style problems. According to V. N. Kholopova's metaphor, for instance, style is an "introvert" shaped inside the sense space, determined by some "kernel" features of a musician's personality or a "virtual" personality representing the major ideas of the epoch, as opposed to the genre, an extrovert present in various stylistic trends. It seems that the boundary of the style-introvert must be quite clear. However, it is not so. Any artistic style is part of the evolutionary process, the process of the creative development of traditional ideas and the appearance of new ideas, which is why stylistic boundaries turn out to be quite open. In relation to style, it appears necessary to talk not of the bounds, but the stylistic "zone", the "extent" of the intensity of these or those style features. The "extent" is this very mobile boundary which separates one style from another.

There appears another paradox: a brilliant creative phenomenon which reflects the features of this or that style sometimes turns out to be "larger" than this style, exceeds its boundaries, often paving the way to another style. It is not by chance that the characteristic features of a certain style are more

obvious in average works, even in imitative ones which consolidate the already dying features of the outgoing style.

There may appear one more quite paradoxical question concerning primarily the musical style: does style exist by itself or is it exercised by musicians? Take architectural styles – Corinthian, Ionic, Doric, Gothic, baroque, and classicism – as well as styles in fine arts and registers: they do exist “for a full due”. Indisputably, there exist the styles of Bach and Beethoven, Chopin and Skriabin. Then why do more and more new understandings, represented in theoretical works and performing interpretations, emerge? And are the words of Ya. I. Milstein, one of the eminent researchers of the problems of style, not paradoxical: if we perform Chopin’s sonata the way the author played it, then we may be reproached for the lack of understanding of Chopin’s style. It appears that style, like a living being, lives in culture, absorbing new meanings, falling under outward influences which modify its inner essence and expose more and more new boundaries of the artistic message. And is it not paradoxical that, created decades and even hundreds of years ago, the style is being recreated again, as if reviving under new historical conditions?

Apparently, it is connected with the fact that, according to the three-layer structure of style we have suggested, the higher layers are potentially mobile, where the upper layer is a conceptual worldview stratum of style, the intermediate one is image-bearing and meaningful, and the lower is the language layer. The two higher layers are subject to interpretation and subdue in the long run the layer of language. Apart from that, the form of the existence of a piece of music representing this or that style is performance, and consequently, interpretation. That is why style in its conceptual worldview constituent undergoes modifications, “integrating” into a new cultural context and producing a new understanding.

It takes two for style to become a sounding phenomenon (even when the composer plays his piece himself, he practically interprets his own music). It is this need of the “other”, of variety in each consequent epoch that causes performing problems and even paradoxes of style. If style is understood to have been created once and for all (which was the case at the turn of the 19th–20th centuries in Europe), to be self-contained and to need no personal attitude, then this category is an obstacle in the way of the development of art, capable of imitating the “only one correct performance”; if it is subject to creative renewal which does not change the face of the author, then it induces one to engage in a creative search.

This way of understanding style can arouse objections: how can something that has already existed for a long time be changed? However, passing through the “sieve” of human perception, style as a “text of culture” may be reviewed, existing in culture and outliving its creator. In other words, as a “thing-in-itself”, it holds steady, as a “thing-for-us”, it undergoes changes.

It appears that the formal component of style, i.e. everything connected with the lingual side, is the most stable one. Style as a “complex of regularities” may be relatively stable, too. Why relatively? Indeed, the innermost, basic features of style remain unchanged. With time, however, new regularities may be exposed, and old ones reconsidered. Finally, the category of “connection”, being of such an importance to style, turns out to be potentially flexible. In particular, it concerns the connection of the plane of expression with the plane of content. One can suppose that the ability for new performing interpretations to emerge lies just here.

There is no doubt that style exists as a “system of prosodic constancies” (B. V. Asafiev). Intonations themselves, however, as conductors of the musical meaning, brought to life by the performer, passing through his perception and living in the “big time” (M. M. Bakhtin), can express some other meaning

of style, different from the one imparted to it by the composer. If style is regarded as a scientific abstraction, it does exist, but if it lives in history, meeting new requirements which appear with new ideas and values, then it is exercised. And this can go on forever.

The performing “loyalty to style” presupposes that one should observe certain rules established at a given time in this or that national school or within the limits of this or that art trend. Nevertheless, it is quite probable that a striking personality will aspire to break these rules. What is left of style, then? Naturally, the question arises: how does style combine with a performer’s individuality? And if these can be combined, then to what degree is the performer free?

It turns out to be possible, however, to modify the rules without destroying the style itself but enriching it, rather. Such was the case, for instance, with J. S. Bach’s music, the style of which was in the guise of many performance styles: academic, romantic, mystic, intellectual, etc. Glenn Gould, for example, rejected much that seemed to be “truly Bachian” and in doing so, approached the Bachian spirit, i.e. his style. His way of playing Bach’s music was almost “like a living speech” – just the way it sounded under Bach’s fingers, J. Forkel remembered. Perhaps it is this dialectic nature of style, considered to be a certain system on the one hand and unpredictable in its turns on the other, that prevents us from finding the only positive solution as regards “stylish performance” once and for all. And it is really impossible to foretell what it will mean to stick to style in the next century, or even in the middle of the current one.

Music educationalists face the question: is the performing problem as topical today as it used to be in the 20th century? It appears that in our eclectic time it becomes even acuter. How is it going to be solved in the globalized world? Will it not disappear with the advancement of the hitherto little known cultural phenomena and the appearance of new trends in art? One should think

that for a music educationalist, B. Yavorskiy's words: "Style is above all" [cit. 8, p. 17] and K. Igumnov's idea that in distorting the style, the performer distorts the face of the author, will always be to the point. And to Igumnov's mind, this is the vilest of all sins imaginable.

The dialectics of this category makes itself felt in that style, existing in culture, is itself both the norm and anti-norm, is a certain invariant of understanding which is manifested in a multitude of concrete variations; style is objective and subjective in the perception of every performer and listener. A different vision of style is dangerous, as it may turn loyalty to style into the cultivation of performing and pedagogical routine.

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TO THE PROBLEM OF THE ACTUALIZATION
OF THE PHENOMENON OF
INTERPRETATION IN CONTEMPORARY MUSIC
PEDAGOGICAL EDUCATION

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Abstract. The article describes the phenomenon of interpretation in the pedagogy of music education as a vital and essential connecting link in the effective integration of different positions and technologies called upon to optimize the professional training of a future specialist as much as possible.

Key words: interpretational culture, a music student, interpretational creation of culture.

In music education, the most topical are the words of S.I. Gessen: “not a single problem can be worded in the form of ready-made truths. Each time, it should be “opened” and unfolded as a “research conducted before your very eyes” [cit. 13, p. 5]. Intensive humanization of modern education presupposes that one should include in philosophical and pedagogical research new methodological guidelines, and first of all, the design of the theories of personality orientation in the world of musical and pedagogical values. The actualization of the interpretational qualities of students in the musical and pedagogical process can serve an effective means of shaping their professional competence. In addition, the demand for interpretation as a pedagogical phenomenon does not deny the traditional educational approaches, but gives the opportunity to solve the same educational tasks, and on a higher level.

In this perspective, the meaning imparted to pedagogical (educational-artistic) interpretation in a music teacher's professional activity is of special importance (B. D. Kritsky, A. V. Malinovskaya, and others). In this position, pedagogical and performing interpretation (verbal and acoustic) are so much synthesized that they form a united whole. A search for the meaning and a semantic constant become the original construct from which all the other interpretational activity of a music student emerges. And the pedagogical (educational-creative) process rises to the scientific-artistic level. The phenomenon of interpretation is capable of turning any cognitive activity, e.g. reading, into a genuinely creative process, which, apart from having a reproductive, informational-retransmitting basis, always gives birth to a new meaning, new productivity.

Man expresses his attitude to the world in his activity objectivized in different sign systems, which can be defined as a multitude of texts in the broad sense of the word. In the late 20th century, the study of different sides of the textual culture became extremely intense in various scientific fields – semiotics, linguistics, hermeneutics, culture studies, information theory. “The world of culture has the structure of a text... A text is the symbolization of culture. A text is integral and self-sufficient enough for the world of culture” (V. V. Malikov). A text is regarded as a totality of meaningful elements representing the reality in the communicative-oriented form (A. A. Brudnyi, Yu. M. Lotman, B. M. Uspensky). The following functions of the text in culture are under analysis: communicative, adaptive, directive, regulative, productive. The general features of the text and culture are singled out: extralingual reality focus, dialogueness, polysemy, creativity, historicity, normativity, etc. [5].

By way of example, let us turn to V. V. Bartel's creation of educational text-models within the scope of the integrated course “Language + literature + culture”. Relying on the idea of hypertextuality introduced by R. Barthes who

proclaimed “the death of the author” and suggested that the reader himself should create the meaning of the text, V. V. Bartel thinks that a modern pedagogue is entitled to do it, too: “The word “pedagogue”, when translated, means “a person accompanying the child”. The task of the modern teacher is to accompany a child on his way to the informational space of the text with the help of certain teaching techniques and the synthesis of knowledge from different Humanities” [1, p. 20]. Conceiving the world of culture from the informational-semiotic point of view, V. V. Bartel writes about its three basic interconnected aspects: the world of artefacts, the world of meanings, and the world of signs. “To the phenomena of culture belong any artefacts which bear meanings, in other words, act in the capacity of meaningful signs” [1, p. 23].

The methodological basis of V. V. Bartel’s conception can be defined as a way from hypertextuality, when every text refers to other texts, to the “united intertext of human culture” [1, p. 22]. According to the Saratov scholar, intertextuality is not just a special means of the organization of literary texts (dialogueness), but also a symbol of a certain means of artistic thinking which characterizes the contemporary cultural situation as an open, pluralistic, multilingual world (the dialogue of cultures). From our point of view, V. V. Bartel’s conception, though originally oriented towards teaching literature at school, may be needed in the pedagogical process of music education as well. Interpretation is always individual, its underlying meaning is personal, though determined by and directed to another person. We see in it the manifestation of the intertextuality of interpretation.

In our judgement, the idea of hypertextuality and intertextuality needs additional methodological tools, namely, an exhaustive use of the contextual approach in education. Only then will the interdisciplinary crisscross semantic connections work, only then will one think of making the idea of *the polyphony*

of cultures come true (A. Schnittke) and of the spontaneous activation of unconscious and anonymous citations (R. Bart, M. Bakhtin, Yu. Kristeva, A. Moll, M. Yampolsky), and only then will the educational process become a genuine interpretational creative work.

The conceptions considered are incredibly asked-for and timely for the substantiation of innovative teaching technologies, called upon to improve the quality of specialists' training in the system of higher education. It seems appropriate here to turn to B. D. Kritsky's theory which singles out a special sphere of texts, the integrity of which he defines as an "educational metatext". The content of the educational metatext is determined by the goals and objectives of the specialist's training in music pedagogical education. The structure of the metatext includes "concrete educational texts: pedagogical conceptions, subjects, series of disciplines, their methodical support, plans, tutorials, and the like" [6, p. 5].

B. D. Kritsky advances a textonomic conception, the basis of which is the relation "text and subject – a subject's interpretation of an educational text". The culture of interpretation is treated in the given conception in the category of the "educational metatext" as students' interpretation of educational material in its integrity and the dynamics of its historical development which is determined by the artistic context of the epoch. Defining the educational material of different disciplines as an "educational metatext", B. D. Kritsky investigates the process of interpreting educational texts in the theory and practice of a music teacher's training. For the scholar, the culture of interpretation is the process of a subject's (student's) acquisition of the educational metatext – the bases of a music student's professional training. According to this conception, an educational metatext of higher music education is a content-integral structure determined by the interrelation of scientific-pedagogical and artistic-pedagogical texts. The former appeal

to the extra-artistic spheres of knowledge. The latter investigate the means of mastering art and art proper. They also include music compositions (artistic musical texts). The scholar also defines field-oriented subtexts which correspond to the preparation for this or that kind of professional pedagogical activity – vocal, instrumental, conducting-choral, etc. Thus, *the notation of a piece of music in the instrumental class is the field-oriented subtext of the educational metatext.*

It is reasonable to consider it in the semantic, hermeneutic, didactic, and cultural-historical aspects. The semantic vector of the study of musical notation is determined by its sign nature, multiplicity, the polysemy of the meanings of most symbols included in its system. The hermeneutic vector gives the opportunity to analyse the nature and functionality of a student's work with musical notation. The didactic vector brings to light the optimal technologies to use in solving the educational tasks assigned to the instrumental class, students' acquisition of certain skills and abilities in the investigated context. The cultural-historical vector characterises concrete socio-historical conditions of the appearance and existence of musical notation as an attempt to keep a piece of music permanently fixed.

One can say without exaggeration that interpretation penetrates almost the whole sphere of music education, making a decisive impact on the educational as well as spiritual development of a personality. The procedurality of interpretation cannot be considered in a horizontal plane of the step-by-step alternation of different structural components. Here we deal with a more complex determination of inner subjective processes as well as outer objective factors.

From the point of view of the semantic conception, the procedurality of interpretation is the “individual conceptualization and generation of meaning,

i.e. a kind of subjectification, when we say that universal knowledge and experience can be unique and singular [8, p. 237].

The procedural-structural side of interpretation is also reflected in the five-layer system of the indications of a person's interpretational capacity in D. N. Uskova's conception [12]. If we build up interpretation according to two parameters: the degree of generalization and that of specification, then the latter is dominant in the first two levels of the system: the level of the Element and that of the Image. The degree of generalization prevails in mastering the fourth (Text) and fifth (Concept) levels. On the third level (Plot), the given parameters have an integrative meaning.

The multilevel system suggested by D. N. Uskova can be pedagogically adapted for working with musical notation in the instrumental class, where many music educationalists attach great importance to the use of programme music, and the student's development in this sphere.

The ratio of the student's analysis, reflection, and imagination, feeling, emotion, stylistic features of the epoch, the author and the student's own individuality, the objective and the subjective in interpretational art – all this remains a debatable issue of many pedagogical investigations. Thus, for example, N. N. Telysheva observes: "Analysis is a specific link... of art research, and interpretation presupposes points of selectivity, self-expression, and self-esteem... Analysis is an indispensable condition of the scientific character of interpretation of any work of art. The comprehension of the meaning must be demonstrative" [11, p. 172].

Interpretational activity develops students' cognitive abilities, which is observed by E. V. Tchebotkevich: "Music interpretation, the understanding and development of its poetic content in performance is one of the effective ways of the establishment and crystallization of a musician's professional intelligence" [14, p. 80].

On the other hand, one emphasises the significance of imagination as a unique generator of interpretational processes. Even A. Einstein thought that “imagination is more valuable than knowledge, for knowledge is limited, whereas imagination is capable of embracing the whole world” [cit. 5, pp. 174 175].

Here, the teacher’s role as a mentor is in that he guides and combines the logical and the associative, the scientific and the poetic, the discursive and the intuitive, the rational and the emotional. Such a combination requires a special method of comprehension: the spiritual value-oriented approach.

A second important thing to do is to create in the educational process an atmosphere which would stimulate such an essential quality of a student’s cognitive activity as dialogueness – “the spiritual and moral instrument” of the interaction between a personality and the world (M. M. Bakhtin). The dialogue in M. M. Bakhtin’s conception is not so much an exchange of information, as it is a mutual address on a higher – spiritual, energy – level. A piece of music, like any work of art, is capable of modelling a person’s complex inner spiritual world, thus determining the dialogic structure of the student’s relations with the piece he is performing or listening to. This communicative orientation is a key component of the pedagogy of art: “It is only through the listener, the reader, the viewer, through their attitude, integrated in the systemic process – sociocultural, personal, neurophysiological, that there appears recognition, then value comprehension, artistic acquisition of the inner and outward forms, and finally, a free dialogue – the act of joyful co-creation”, – A. I. Shcherbakova says [15, p. 10].

The inner resources and the high potential of the dialogue in the system of spiritual and value-oriented focuses of music pedagogical education are developed in the works by V. S. Bibler, N. I. Kiyazhenko, B. M. Tselkovnikov, A. I. Shcherbakova, and others. The dialogic nature of art, the communicative

aspects of arts and musical perception were touched upon in the works by B. V. Asafiev, M. Sh. Bonfeld, M. S. Kagan, V. V. Medushevsky, V. N. Kholopova, B. L. Yavorsky, and other musicologists. The pedagogical principles and functions of communication connected with the activity of a music teacher were grounded by E. B. Abdullin, Yu. B. Aliev, L. G. Artchazhnikova, O. A. Apraksina, L. A. Rapatskaya, the principles and functions of the instrumental performance training of intending specialists – by A. V. Malinkovskaya, A. I. Nikolaeva, G. M. Tsypin.

The problem of “understanding the different”, underlying the theory of M. Bakhtin, enabled man to “look at himself from the perspective of a different person, to catch the reflections of his life in the mind of other people” [2, p. 88] and was later reflected in V. S. Bibler’s concept of “the versatility of cultures”. The given models are extremely asked for in the modern pedagogical science: “Discovering the phenomenon of dialogueness as a quality of modern culture cannot but tell on education as a channel of culture from its philosophical foundations to the development of concrete techniques, appropriate to the contemporary cultural situation” [7, p. 19-20]. At the same time, the dialogic technologies are being connected not only to the communicative side of the organization of the educational process, but also in the vector of personality-oriented education.

Many dialogic theories of M. M. Bakhtin’s followers seem to be paradigmatic circles of the birth of new meanings, a sort of interpreters of interpretation. It gives us the grounds to introduce, as a methodological basis of the content of music pedagogical education, *the phenomenon of metadialogueness* which we regard as *multilevel intersubject interaction, possessing a complex hierarchal determination and giving rise to a continuous interpretation of musical texts – coherent sign systems, as a special characteristic of a person’s musical consciousness.*

The above mentioned characteristics are of great importance to the comprehension of the role of interpretational culture in the system of music pedagogical communication. Let us observe in this connection that there have recently appeared terms which determine different aspects of interpretation as a music pedagogical phenomenon, in particular “Man the Creator of culture” (I. E. Molostvova), and “moral acquisition of culture” (E. A. Bodina).

In general pedagogy and pedagogy of music education scholars usually deal with the problems of musical upbringing, music comprehension, and culture acquisition (acc. to the terminology of E. A. Bodina). There is no doubt that it is all of great importance. Nevertheless, the culture making component of the practical music pedagogical process remains insufficiently actualized. *The study of interpretational activity as a pedagogical phenomenon, as we see it, will carry the intension “culture perception – culture acquisition” to its logical and important completion – culture making, the methodological principle required not only in performance, but also in the pedagogy of music education as the pedagogy of art.* Let us remember K. S. Stanislavsky’s brilliant words: “Art, creation is not a “game”, not “artificiality”, and not a “virtuosic technique”, but the *creative* (italics added. – M. K.) process of spiritual and physical nature” [10, p. 140].

Interpretational culture as a quality which determines different sides of secondary arts will be defined as *interpretational culture making*, as opposed to the term suggested by E. A. Bodina which possesses primarily ethic intentness and presupposes the “likening to those artistic achievements of humankind which elevate the person and make him stronger in order to develop and perfect” [3, p. 44]. The obligatory bottom-up orientation of moral acquisition of culture in interpretational culture making has more complex determining vectors.

Doing credit to the developed theory of likening, primarily intended for the upbringing and socialization of a person, we emphasise the major difference – *interpretational culture making results in the appearance of a new meaning which manifests itself in all structural components of a music teacher's professional activity.*

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THE ISSUES OF VOICE INSTRUCTION WITH CHILDREN AND ADOLESCENTS

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Abstract. The author expresses her idea of optimal age, the style of vocal music, and the singing technique for beginners; describes the methods of working with children possessing voices of great natural power and potential; characterises the fundamental ideas of vocal pedagogical work in the light of children's physiological and psychological features.

Keywords: effect of singing on health, reasonability of academic voice training, methods of working with children's voices.

The traditional methods of working with children's voices are many centuries old[14]. However, the question of the vocal pedagogical work with children and adolescents still remains disputable. While some voice instructors (A. S. Yakovleva, V. S. Zaytseva) consider voice training impossible until adolescence, others (F. F. Zasedatelev, N. Teplyakova) maintain that successful training is possible after the age of twenty only[4].

The former of the mentioned positions seems to be better-grounded. According to it, the earlier voice training begins, the more successful the educational process, the higher the level of a student's vocal performance[12]. The beneficial effect of singing on the physiology and psychology of a singer will be a telling argument in favour of children's singing lessons. The sounds of the surrounding world, occasional sound rubbish, and deliberate sound manipulations exert a powerful influence on us. Disharmonious sounds have a detrimental effect on human brain and organism[8]. The effect of

free, resonance singing is very fruitful in the aspect of the neutralization of negative sound influence. The research data on the effects of singing on health are the foundation for the method of voice therapy which is therapeutically very efficacious (F. Barraque, S. V. Shushardzhan).

Singing is a serious aerobic activity (the whole body works, from head to foot). Singers look better, their complexion is fresher, and their back straighter. Statistics show that opera artists and choristers live at least fifteen years longer than specialists in other fields. Singing stabilizes vegetative nervous system, provides stress and nervous tension control[2], stirs to activity the work of the human brain (improving memory), activates blood flow in pulmonary circulation, lowers blood pressure, strengthens blood vessel walls; normalizes heartbeat, blood circulation, has a beneficial effect on vocal cords, tonsils, and lymph nodes; reinforces tissue immunity, lowers susceptibility to colds, can be used instead of respiratory gymnastics, clears breathing passages, facilitates the development of the lungs and chest.

Microbiological research confirms that the majority of bacteria die when exposed to powerful sound resonance [7]. Australian physicians use singing to help patients with illnesses affecting the vertebral column and joints [6]. American doctors have put forward a hypothesis that singing is an excellent way to prevent the human brain sicknesses [9, p. 12]. Yogis and physiotherapists use the techniques connected with singing in order to relax the body – endorphins are generated in the process of singing, which enables to ease the tension, improve the protective functions of the organism, and lower the pain limit [7]. Scientists have worked out the singing techniques for stammering therapy and articulation improvement [1].

The common ground for such an impact of singing on the human body is vibration. It is generally known that only 15% of sound passes to the open space,

the rest of the sound wave is passed to the viscera, which creates the effect of vibratory massage[4].

Apart from medical reasons, singing may be recommended as a means of the improvement of academic results and social adaptation. Singing develops active attention and sharpens the brain work. Children who sing are given more As in other subjects and show better results at different school tests; their speech, thinking, coordination, and immunity system are better developed; they are in better health and emotionally steadier [12]. According to the research data of Israeli scientists (Ben-Gurion University of the Negev), children who frequently sang and clapped turned out to have better-developed skills of social adaptation and motor activity; their writing was better and more distinct; they made far fewer mistakes and misprints in written tasks; the risk of their having dyslexia, dysgraphia, and dyscalculia (difficulty with arithmetic) is lesser. At the same time, scientists observe that from the point of view of children's development, singing is most needed at the age of 6-10 years [10]. Taking into account the fact that great importance is attached to the adoption of health-preserving technologies in the educational process, the question whether we can work with children's and adolescent's voices should be answered in the affirmative.

Another question is which style of vocal music it is more reasonable to work with. The fact that children and adolescents greatly enjoy popular music has a significant influence on the teacher's repertoire selection. However, it is a fact that classical music has a beneficial effect on the living organism, whereas the influence of some modern musical styles is destructive. Therefore, when selecting the repertoire, the teacher should not only consider its role in contemporary music and whether it is of pedagogical value, but also the influence it may have on the mental and physical health of students. One must bear in mind that, apart from the vocal-technical orientation, the piece has

emotional, artistic, image, psychological, educative, and developing layers. The teacher's task is to select the pieces taking into account individual abilities, needs, and tastes of students so that, while working on this piece, it will be possible to achieve maximal results and all-round development.

Answering the question *what singing technique to choose*, it is reasonable to listen to the opinion of professionals who think that academic voice training gives the opportunity to work with folklore and popular music as well, whereas the performers of other styles cannot use any other singing techniques. The reason for it is that the methods of academic voice training are developed better than others; it is the first scientifically substantiated technique and the foundation for the later techniques of voice training for popular music and other genres [5].

At the *initial stage*, voice training should be based on the academic techniques and approaches, since they are oriented towards the development of voice recognition and the skills of speech apparatus control, which, in the long run, enables to coordinate one's voice in accord with a given sound. The choice of performance style is only possible *after the basic vocal skills and abilities have been developed*.

Any vocal teaching should be based on the techniques of *the initial stage of academic voice training*. This approach is determined by the fact that, in shaping vocal skills and abilities, one interferes in the physiology, psychology, and functional work of the internal muscles of speech apparatus (articulatory, vocal, respiratory apparatuses). The muscular stereotypes gained in the process of work are *very stable*[3]. Consequently, the academic requirements to the process and result of vocal development at the initial stage must be met without exception, regardless of the degree of the student's giftedness, natural makings, his age, and the chosen style. It is possible to correct the traditional ways of voice training in the choice of the degree of the

complexity of skills and abilities. The forcing of the educational process at the expense of the step-by-step, gradual, and complex approach is sure to lead to the absence of positive results.

Another question which teachers working with children and adolescents face and which must be answered in the affirmative is as follows: does it make sense to teach children with low natural abilities? Apart from gaining natural vocal abilities and skills, singing lessons (as has been mentioned above) strengthen physical health, improve memory, attentiveness, imagination, will power, etc. Being a function of the human organism, singing skills may be developed at any initial (natural) stage of vocal abilities. The theory and practice of voice training shows that the voice of a person with weak vocal abilities can be developed to the level of professional work (L. B. Dmitriev, G. M. Royzen)[11]. Depending on the makings of the novice singer, the instructor can either work on the basic functions of the singing apparatus or (when the natural abilities are weak) find, shape, and develop new coordinations and adjustments[3].

Of special importance is the choice of the methods of working with voices of great natural power and abilities. Quite frequently, teachers pay unpardonably little attention to the techniques of the initial stage of voice training and purely technical work, justifying it by saying that the student can manage the piece without laborious work. In this case, one should not forget that students' voices change together with physiological changes of the whole organism. The absence of basic knowledge, abilities, and skills may thrust a senior pupil several years back. In addition, an over-excessive use and an incorrect functioning of a beautiful, powerful, but "untrained" voice leads, as a rule, to irreparable consequences – the acquisition of wrong auditory-muscular coordinations, voice processing, and functional disorder (sometimes diseases). Because of this, the teacher who works with children's voices must be aware of his responsibility

not only for the student's success at concerts and competitions, but also for the level of his proficiency and his health.

In voice instruction, one should take into account the peculiarities of children's psychology and physiology which amend the generally accepted methods. Working with children's voices requires a special attention to and care of their development, since additional tasks and live performances, causing stress, can have a harmful effect on the shaping and functioning of the vocal apparatus as well as the child's psychology. The reason for this is the irregularity of growth on physiological parameters and psychological mobility.

One of schoolchildren's age-related peculiarities is that, when they are growing, we observe the irregular development of their organism, rather a high position of the larynx, the immaturity of the vocal cords, easy fatigability. The respiratory organs have the following peculiarities: children's nasal passages, gullet, larynx, trachea, and bronchi are relatively narrow and covered by a delicate mucous coat. Children cannot take a deep breath, which limits the power of their voices[8]. That is why it is *not recommended* to do special inhaling exercises with children of junior and middle school age. As a rule, free natural breathing, combined with the emotional-artistic tasks, gives good results in the process of acquiring the skills of singing inhalation.

To a certain degree, children's voices are characterised by the incoordinate work of vocal and acoustic apparatuses, the absence of vibrato, weak vocal force, the use of falsetto[8]. As often as not, voice mutation falls on school years, too. Working with such students, the teacher must be attentive and careful. (The teaching techniques for the voice mutation period are quite extensively covered in music education literature). In addition, there are age-related peculiarities of psychological nature: quick loss of attention to and interest in the activities involved, exercises, and often the piece itself; emotional

mobility; the short duration of the activation of cognitive process and attention focusing; preference to play instead of education; the fear of the responsibility of a solo performance. All these objective reasons prevent the teacher from forcing the shaping of children's and adolescents' vocal abilities and skills and keeping the organism fully occupied, physically and psychologically.

Summing up, let us observe that the specific nature of vocal education enables to state that, along with voice training, the educational process has a beneficial effect on many physiological and psychological spheres, children's development and health. However, the teacher's intention to speed up this or that process, if unjustified, can not only hamper the student's professional vocal development, but also do harm to his health. The rational balance, gradualness, and regularity, the feasibility of the tasks set, correct solutions, the acquisition of sound knowledge and shifting to more complex material only afterwards – these are the conditions of systematic, harmonious, and effective vocal development.

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PECULIARITIES OF PLASTIC INTERPRETATION OF PIECES AT MUSIC LESSONS IN COMPREHENSIVE SCHOOLS

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Abstract. The article is devoted to the problem of the plastic acquisition of pieces at music lessons in comprehensive schools. To solve the given problem, the author analyses the grammar of the languages of two arts and their expressive means. It is supposed to pave new ways for the plastic interpretation of musical art.

Keywords: musical plastic activity, choreography, art of music, plastic interpretation.

Being one of the insufficiently developed problems of the study of art, the problem of the plastic acquisition of music is becoming very topical in general music education these days.

Experience has proven that cooperation of arts at music lessons within the limits of music-oriented polyartistic activity, musical plastic activity in particular, facilitates the optimization of a child's musical development. However, the questions how exactly this cooperation works, what parameters correlate different arts, and what these interconnections are based on still remain insufficiently investigated.

We suppose that the solution lies in a more detailed study of the grammar of the languages of music and plastic arts, and also the peculiar features of their expressive means. It may enable us to single out some parallels, on the basis of which one can clarify how cooperation of arts works.

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As is known, one can single out in the language of music “its own” structure (intonation, tune, phrase, sentence, period, etc.). Comparing it to the art of movement, it would be logical to maintain that such regularities are to be found in this art, too. In order to bring to light “such” structures of plastic speech and the point of its contact with the speech of music, let us consider the research in the grammar of the art of dancing and choreography conducted by A.Ya.Tsorn [7, p. 49].

A. Ya. Tsorn compares the grammar of making choreographic speech to human speech and singles out the following components: positions which correspond to vowels; simple movements – consonants; complex movements – syllables; steps (pas) – words; a combination of several steps – a sentence or a phrase; a combination of several sentences into one complete sentence – a period.

Besides, A.Ya. Tsorn observes that “simple figures are like separate lines of a poem or song; combinations of figures – like stanzas or couplets consisting of several lines; a combination of several figured stanzas, i.e. quadrille – like the whole poem or song” [7, p. 50].

The logic of the speech of music is built up similarly with the human speech. Relying on the fundamental propositions introduced by A. Ya. Tsorn, we have drawn a table which brings to light the analogy of the grammatical bases in the making of verbal, plastic, and musical speech.

Verbal speech	Plastic speech	Musical speech
Sounds: – <i>vowels</i> – <i>consonants</i>	Gestures: – <i>positions</i> – <i>simple movements</i>	Musical sounds: – <i>stable</i> – <i>unstable</i>
Syllable	Complex movement	Intonation
Word	Step (pas)	Tune
Phrase	Combination of several steps	Phrase
Sentence	Step combination	Sentence
Period	Joining of several combinations into a complete one	Period

In his work, A. Ya. Tsorn singles out the correlations of verbal and plastic speech, which is clear from the first and second columns of the table. We have

introduced the third column which is based on the components of the speech of music (intonation, tune, phrase, etc.) and whose terms are close to verbal speech. Thus, we see that verbal speech is the central link, by means of which one can visually represent the unity of the structures of music and plastic art.

Another side of the connection of music and plastic art is developed in the research conducted by Yu. B. Abdokov [2], where particular emphasis is laid on the explanation of the lexical nature of the musical-choreographic synthesis on the basis of the unity of the expressive means of the two arts.

Dwelling on the problem of the correlation of plastique and music in the choreographic art, the author says that, depending on the image artistic content of this or that piece of music and the choreographic tasks set to put this content to practice, the ballet master's choice of his major priority undergoes changes. The spheres of *melody and intonation, texture and rhythm, orchestra and timbre* may constitute the foundation for the "choreoplastic" interpretation of a piece. Thus, the musical expressive means which can be plastically realized in the art of movement come to the fore.

E. N. Mikhailov, the author of the work dedicated to the shaping of the adequate reflection of music in the movement of young teenagers, adheres to a similar opinion [6]. The researcher maintains that the adequate reflection of music may be deepened by way of a more detailed study of its elements. The adequate reflection of music in the movement is shaped in accord with different parameters which can be relatively divided into two layers: the generalized layer (i.e. character, image, and the like) and the elementary layer (rhythm, tempo, melody, articulation, dynamics, etc.). Proceeding from this, E. N. Mikhailov singles out two stages of music reflection in the movement: at the first stage, there is a generalized reflection of a musical image; at the second one, more emphasis is laid on separate elements of the language of music. From our point of view, the approach suggested by E. N. Mikhailov

can serve a good basis for the use of musical plastic activity at a music lesson as one of the ways of the development of pupils' artistic perception.

A musical image and its capacities for plastic performance are perceived through the understanding of musical expressive means used by the composer; therefore, speaking about the plastic interpretation of a piece, one should, first and foremost, rely on the system of the musical expressive means, each of which is embodied in plastique. At the same time, Yu. B. Abdokov observes that choreography does not presuppose "a segmental division of music into constituting elements (melodics, harmony, etc.), but a maximally organic mergence of meaning making, style forming elements" [1, p. 8]. However, for the sake of the convenient analysis of the correlation of musical and plastic arts, one needs to investigate each of the elements in isolation.

One of the most important expressive means of the art of music is melodics or, considering it from a broader perspective, *the sphere of intonation*. The category of intonation plays a special part in the art of music and plastique (the investigators single out the musical and plastic intonation). For instance, V. V. Medushevsky [5] wrote about the prosodic nature of art and culture in general. Relying on the theory of Yu. B. Abdokov, we can call the pattern, linear contour, plastic relief of the dance the plastic intonation in the art of choreography. The researcher says: "The sphere of intonation, phrase coining, and melodic-thematic content of music can be plastically reflected in choreography with a linear comprehension of the movement" [1, p. 10]. A certain motor movement, the moving principle, which can be conveyed through plastic intoning, is inherent in musical intonations. For example, the descending movement of tone and semitone intonations is transmitted through a flat descending movement of the arm, whereas the active ascending perfect fourth intonations move in a calling, ascending way, an ascent. Analysing the movement of the melody and the intonation it emerges from, and

discovering the moving principle, one can find certain gestures which will, on the one hand, reflect the image content of a musical intonation, on the other hand – contribute to the understanding of the structure of the phrase and the piece at large, and, as a result, will lead to a deeper understanding of the meaning of musical art.

The *texture* determines in the musical text the character of the mutual arrangement of voices in the vertical-horizontal plane, which corresponds to the texture of the dance. The latter is manifested through a plastic correlation of the vertical and horizontal lines in the “composition” of a choreographic pattern. M. Fokin regarded the musical texture as a “pattern in motion”, namely, “the textural content of music” determined for him the multidimensionality of the plastically operating image [cit. 2, p. 57].

The musicological figurative signs of different types of textures (transparent, polyphonic, thin, thick, multilayer, dense, etc.) are based on the plastic-spatial system of perception. It is in this, according to Yu. B. Abdokov, where the closeness of choreography and music makes itself felt most vividly. Thus, the plastic deciphering of different types of the musical texture can become the source of different combinations of movements at music lessons, which will enable to enrich the perception of a piece of music and will facilitate the creation of the necessary conditions for a full perception of a musical image and its implementation in the plastic movement.

According to Yu. B. Abdokov, all types of musical texture are reflected in *choreographic agogic*: “it is understanding the independent meaning of certain voices and feeling their correlations that enables to find a maximally correct plastic solution for the most complex musical images and – which is particularly important – the forms of their movement” [2, p. 56].

The plastic content of music can be discovered in *harmony*, too: “The functional-harmonic, modal (tonal) composition of a musical text is

the very opportunity to set an exact diagnosis of the musical style, bringing out characteristic features of different national schools, epochs, trends, and individual composers' manners. <...>*The functional meaning which contributes to the musical conveyance of this or that harmonic message and, consequently, the plastic implementation of the movement, is the most important factor of the choreographic acquisition of music*" [2, pp. 74–75].

To create a stylistically correct and expressive musical plastic composition at a lesson, it is necessary to understand the aspect of mode and harmony. In the context of the functional harmonic and modal (tonal) interaction of musical and plastic arts, F. V. Lopukhov's [4] statement about close and open movements in choreography is of special interest to us. The choreographer writes that *efface*¹ and, consequently, the movement made *endehors*² correspond to the "openness", whereas *croise*³ and *endedans*⁴, on the other hand, – "closeness".

Thus, we see that the researcher approaches the choreographic analysis from the viewpoint of the richness of the content of expressive means which have something in common with musical images. Such a theory can be effectively applied in pedagogical practice, too. For example, it is possible to compare the open movement (*efface*) and the close one (*croise*) to a corresponding tonal colouring ("open", "clear" major key and "close", "dark" minor key).

¹Efface (from the verb "to efface") is a pose of the classic dance with the legs apart (open position).

²En de hors ("outside", or "backwards"): 1. The direction of the working leg which moves forward – sideward – backwards, i.e. outward from the supporting leg. 2. Rotational direction in turns and pirouettes from the supporting to the working leg.

³ Croise ("to cross") – a pose in the classic dance with legs crossed (closed position)

⁴ En dedans ("inwards"): 1. The direction of the working leg which moves backwards – sideward – forward, i.e. inwards, towards the supporting leg. 2. Rotational direction in pirouettes, turns, and movements, performed en tournant ("with a turn") towards the supporting leg.

The plastic implementation of the musical *metre*, *rhythm*, and *tempo* needs an independent study. As contrasted to the musical metre which is an arranged alternation of weak and strong beats, the plastic realization of the *metre* “requires the fixation of all intermediary links in the ordered beat division of a musical movement. <...> Determining in the metric arrangement of the choreographic space is not the formal metre which is used to register the bar length in a musical text, i.e. a certain number of basic rhythmic beats in time, but the correspondence of this metre to the linear-phrasing length and tempo-rhythmic structure of a choreographic pattern” [1, p. 15].

In music as well as in plastique, *rhythm* is division of a time length into distinguishable intervals. Speaking about the rhythmic arrangement of a musical-plastic image, one should remember that what is important is “not the statistical expressive nature of rhythm, but peculiar rhythmic dramaturgy which presupposes a compositional development of the idea of rhythm” [1, p. 17].

Speaking about *tempo*, Yu. B. Abdokov singles out two meanings of the term: “if, in the narrow sense, tempo is a speed of music performance, then in a broader sense it unfolds musical material in time and space” [1, p. 17]. Taking into account the broad sense of the term, tempo is inseparable from rhythm. Thus, Yu. B. Abdokov says that a choreographic understanding of tempo occurs in a parallel unfolding of the musical and choreographic texts.

In the light of using the interaction of arts at a music lesson, the solution of the problem of the tempo-metre-rhythmical organization of a musical-plastic image has its own peculiarities. Researchers, pedagogues have approached this issue from different perspectives, but they have all arrived at the same conclusion that the plastic acquisition of this sphere of musical art is necessary for a child’s complete musical development.

A new perspective on the problem of the plastic interpretation of art is given in the work by M. Koditsa who gives a rather clear view of the dependence of the musical characteristics of the sound (loudness, length, and pitch) on the character of the sounding gestures (swing range, the area of the hand touch and the vector of clap direction, different kinds of steps) [3, pp. 226–235].

It is quite difficult to describe all the details of the interaction of arts within the limits of one article, which is why we have tried to give just a general overview of some aspects which can help one make certain conclusions:

- The structures of the musical and plastic languages have common nature, and they are closely connected with the verbal language, which explains the harmonious combination of the two arts in choreographic art as well as in the process of musical-plastic activity at music lessons in comprehensive schools;
- The structures of the two languages are always inseparably connected with the system of the expressive means of art. Musical expressive means are plastically embodied in the art of movement;
- The understanding of musical-plastic resonance, synthesis of musical expressive means, emotionally enriched in plastique, can lead to a brighter, deeper experience of the musical image in the process of an expressive plastic movement, which is of utmost importance to the understanding of the artistic meaning of the piece and musical art at large.

From our point of view, the carried-out analysis of the peculiarities of the interaction of plastic and musical art (on the level of the common features of the structures of their language and expressive means) will contribute to a deeper understanding of the role of an expressive plastic movement as well as its correct application in musical-plastic activity at music lessons

in comprehensive schools, which opens up new opportunities for the development of junior schoolchildren's musical abilities.

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HISTORY, THEORY, AND METHODOLOGY OF MUSIC EDUCATION

AT THE BEGINNINGS OF THE FORMATION AND DEVELOPMENT OF INTERNATIONAL COOPERATION IN THE FIELD OF MUSIC EDUCATION

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Abstract. The article focuses on the preconditions of the appearance of the International Society for Music Education (ISME), the main spheres of its activity in the course of development, and the role of this organization as one of the leading complex forms of international cooperation in music education which contributes to the process of Russia's entering the world music educational network.

Keywords: international cooperation, music education, ISME.

Entering the 21st century, the world community witnesses the globalization of all the spheres of modern life. The process is irreversible due to the development of information and communicative technologies, the growth of various connections between nations and peoples. The establishment of an international educational network is an important part of this process. Collaboration and international cooperation in education are becoming more dynamic and effective. Russia's goal to become part of the international educational network, outlined in the National doctrine of education in the Russian Federation, determines the general policy of modernizing Russian education, including music education.

The world's growing interest in the national musical cultures and art, the establishment of universal values by means of music and music education, co-existence in one and the same spiritual universe require the understanding of the ways and forms of international cooperation in music education.

It is generally known that international organizations play an important role in the consolidation and systematic broadening of international cooperation in education. In the sphere of music education, it is International Society for Music Education. It appears reasonable and topical to examine the preconditions of the appearance of this organization and the main spheres of its activity in the course of development.

This angle of our investigation will make it possible to approximate to the understanding of the essence of world integration processes in music education and outline the prospects of its development.

The International Society for Music Education was founded in Brussels in 1953 during the UNESCO-sponsored International conference on music education. The significant event was preceded by decades of the work of many musicians, primarily from Europe and the USA. They aspired to combine their efforts to create the unified educational network for the sake of peace and cooperation.

It is known that in the first quarter of the 20th century, there were successful attempts to establish international links in the sphere of music and music pedagogical education. The appearance of such centripetal forces was determined by a number of reasons, first of all – the consequences of WWI and the desire of the peoples who grew tired of the hardships and strain of the war years to live in peace and harmony. The strengthening of friendship between peoples, the development of a respectful attitude towards national spiritual values by means of music and musical upbringing became the main goals on the first international music forums.

Thus, on 7 July, 1928, the meeting of English and American music educationists took place in London. The name of their meeting had a deep meaning: “A Field Day for Music Educationists British and American”. The meeting resulted in two Anglo-American conferences for music educationalists which took place in Lausanne in 1929 (2 – 9 August) and in 1931 (31 July – 7 August)[1].

The 1930s were also notable for the indefatigable work of a prominent German music educationalist Leo Kestenberg (1882-1962), the author of the model of musicpedagogical education in Germany, who made a significant contribution to the development of the international links in education. For political reasons, he had to immigrate to Prague, where, due to his enthusiasm and authority, the International congress on music education took place in 1936. Later on, the musician and teacher wrote about the difficulties which he had faced when organizing the forum, since those were the days of the strengthening of chauvinism in Europe. Let us emphasize here that it is Leo Kestenberg who afterwards became the first Honorary President of the ISME.

For a long time, the Second World War, unleashed by the fascist regime of Germany, hampered the process of the integration of European and American musical communities for finding a solution to the problems of music education. After the end of the war, when there appeared some hope for a peaceful co-existence of the nations and the necessity to overcome the antagonism between political systems wasevident, the problem of international cooperation in music education became timely again[3].

The UNESCO played an invaluable role in the organization and creation of the ISME. On 16 November, 1945, the representatives of 37 countries – members of the UNO – met in London to found the UNESCO and adopt the Constitution which came into effect on 4 November, 1946. Functioning as

an international intergovernmental organization, the UNESCO set a goal to build the idea of protecting the world in the minds of people. From the very beginning, art has held pride of place in the cultural-educational programmes of the organization. A UNESCO-sponsored seminar dedicated to the problems of teaching fine arts at institutions of general education took place in Bristol in 1951. Also, there were two conferences on the topic “The Theatre and Youth” organized by the International Theatre Institute in collaboration with the UNESCO (Paris, 1951; The Hague, 1953)[1].

The UNESCO initiated the creation of the International Music Council, officially established in Paris on 28 January, 1949. The IMC began integrating different musical organizations, professional as well as amateur, and the representatives of all musical specialities. The following tasks were set: the establishment and development of the links between national and international musical organizations; coordination of their activity; conduct of congresses, symposiums, festivals, competitions, etc. Let us highlight that a great many heads of the IMC later became the leading members of the ISME.

One cannot but mention the work of the American organization – The National Association for Music Educators, dating as far back as 1907. For a long time, this organization acted as a coordination centre for the assistance in the international links in music pedagogy. Among its leaders there was Charles Seeger who did a lot for the establishment of the ISME[4].

In 1951, the Commission on the preparation for the international conference on music education was established under the UNESCO. Representatives of Great Britain, Belgium, France, Austria, the USA, and Canada were members of the commission. The commission had four sessions: in Paris (1951), Philadelphia (1952), Paris (1953), and Brussels (1953).

Eventually, there came the time to establish the ISME during the International Conference on Music Education held in Paris from 29 June

to 9 July in 1953. The conference was organized by the UNESCO in collaboration with the MIC and is remembered in history as the *First International Conference of the ISME*. The conference focused on the topic “The Role and Position of Music in the Education of Young People and Adults.” 314 delegates from 40 countries took part in it, including 84 representatives from 29 countries-members of the UNESCO. The Soviet Union delegated D.B. Kabalevsky, who was later elected Honorary President of the ISME[1].

The plenary meeting was dedicated to the following: the philosophy of music education; music and international mutual understanding; folk music in education; music education in Europe, America, and Asia; new trends in music education. During the sessions, a wide circle of problems was discussed, such as music study programmes on different levels of the training – from kindergarten to college inclusive, and also music education programmes in private and public music schools; the techniques and means of music education; music teachers’ training, etc. There were three commissions which later became the leading ones in the work of the ISME:

- 1) Music education in schools, colleges, and universities;
- 2) Music education in society;
- 3) Education of a music teacher.

One of the main speakers at the conference was the already mentioned Leo Kestenberg. Charles Seeger, whose name (we have already mentioned) is connected with the preparation for this forum, could not come from the USA, but sent a statement he had designed for the ISME, which was read out and favoured. In this document, the ISME was defined as a unity of like-minded people who have something to learn from one another. The idea of lifelong music education in the broad context of the cultural diversity in the world was considered promising and very valuable.

The society pursued the following aims: to store and spread information of the musical-educational content; to exchange teachers, scientific and academic materials; to establish an international institute of music education (provided that there is financial support); to publish an international music education journal. Three working committees were to be organized: music in general education, education of a professional musician, education of a musicologist.

What was peculiar about the conference was that a big group of delegates from Asian countries took part in it, as contrasted to the previous international musical forums, where, as a rule, only European and American countries were represented. As a positive and promising result of their cooperation, the Regional Commission on Music in South-Eastern Asia was established.

The resolution of the conference, sent to the UNESCO, included the following decisions:

- to publish the materials of the conference;
- to regulate scientific research in music education;
- to organize international exchange of teachers and academic materials;
- to encourage the creation of music pieces intended to be performed by youth orchestras and amateurs;
- to work out the suggestions on the improvement of the artistic quality of music covered by mass media for the countries-members of the UNESCO;
- to convene an international conference to discuss the problems of music teachers' training.

The conference ended in a grand concert, the first part of which was devoted to the works by young composers. The second part was the premiere of Paul Hindemith's work "Canticle to Hope" to the poem by Paul Claudel. This piece was composed by order of the UNESCO. The theme of hope was

symbolic for the successful conference as well as the further development of the ISME.

In our country, the activity of this organization is inseparably connected with the name of D. B. Kabalevsky. A composer, a teacher, a public figure, he made a great contribution to the development and popularization of the ideas of the ISME around the world. As has been mentioned above, D. B. Kabalevsky represented the Soviet Union at the First International Conference in 1953. The tireless composer enjoyed incontestable authority in different social circles and managed to do what seemed to be impossible under the conditions of the confrontation of the political systems. Let us emphasize that it was D. B. Kabalevsky who initiated and governed the ninth conference of the ISME in Moscow in 1970. This significant world-wide event was a positive spur to the strengthening of the international links between the countries with different political systems. Logically, the activity of the forum resulted in the policy of developing music pedagogical conceptions and in that music educationalists were united and began working together on the promotion of promising music educational ideas. Another proof of the success of the conference was the book “Music Education in the Modern World”, published in English and Russian in 1974, containing reports and materials from the conference[2].

The multisided and fruitful activity of D.B. Kabalevsky was very much appreciated. The mere fact that he was elected Honorary President of the ISME at the tenth Conference in Tunis (the title preserved posthumously) can serve a good proof of it. Earlier, Zoltán Kodály was elected Honorary President in 1964. It is notable that it is D.B. Kabalevsky who wrote the “ISME Fanfares” – a short piece for the symphonic orchestra, first performed at the eleventh Conference in Perth (Australia) in 1974 by an Australian youth orchestra, governed by the author, in the concert hall where there were music

educationalists from 43 countries of the world. Since then, it is a tradition to perform this piece during all the openings of the ISME conferences.

Discussing the problem of the establishment and development of international cooperation in music education enables us to define the ISME as one of the leading complex forms of such cooperation. A powerful tool of the development of the world system of music education, the ISME is to solve the following tasks of the day:

- to ensure that the content and level of music education meet the requirements of international society;
- to equalize the levels of music educationalists' training in different countries and regions;
- to consolidate international solidarity and partnership in music education;
- to coordinate the activity of institutions of music education for the purposes of the development of music education;
- to stimulate the openness and flexibility of the system of music education.

One can argue that the study of the activity of the ISME is one of the conditions of the establishment of a new music pedagogical worldview, identical with the realities of the world which is swiftly changing and becoming more and more interconnected. Taking into account the international experience and historical practice of the ISME, the rising of the authority of the national system of music education, including music pedagogical education, is connected with the intending development and adoption of the new forms of the educational progress organization, more flexible study programmes for Russian as well as international students.

In addition, the increasing international academic mobility of teachers and students, the establishment of a single informational educational basis with due account for the interests of the foreign partners, the understanding and

assimilation of the overall experience gained by the ISME, will exert a positive influence on the development of Russian music education and its involvement in the world music educational space.

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HISTORY OF RUSSIAN MUSIC EDUCATION FROM
THE PERSPECTIVE OF THE DIALOGUE OF CULTURES
BETWEEN THE CAPITAL CITIES AND THE PROVINCES:
SPECIFICS OF PERIODIZATION (10 C. – BEGINNING OF THE 20 C.)

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Abstract. This article is an attempt to investigate the periodization of the history of Russian music education from the perspective of the interaction between regions, the capital cities and the provinces. The author emphasizes the presence of the “intervals” of adaptation or unacceptance of musical-educational systems in the context of the regional development.

Keywords: history of music education, dialogue of cultures, periodization.

The dialogue of cultures between the capital cities and the provinces, the core and the periphery, plays an important role in the history of Russian music education. If we regard culture as a sphere of human existence, in which works of art are created and comprehended [1], then the dialogue of cultures between the capital cities and the provinces may be defined as the interaction of the capital and provincial cultures, which create Russia’s cultural identity together.

The dialogue of cultures between the capital cities and the provinces is connected with the issues of periodization in many respects. The dialogic approach moves apart the chronological framework by taking into account the specific nature of the regional development; explains the reasons of a more or less successful functioning of certain types of educational institutions.

Let us outline the basic periods and stages of the development of Russian music education from the perspective of the dialogue of cultures between the capital cities and the provinces.

The first period – church singing education in Early Rus and Tsardom of Russia (10th – the first half of the 17th c.) includes four stages.

The first stage – the establishment of church singing education in Kievan Rus (10th – 11th cc.) – is characterized by a large degree of Greek influence on the establishment of church singing schools in Old Russian cities (Novgorod, Kiev), exerted through Kiev (the centralization of singing education in Kiev Pechersk Lavra).

The second stage, connected with the rise of Vladimir (XIIth-XIIIth c.) accentuates to some degree the tendency of acting “over the head” of Kiev (for instance, Luke, a Vladimir domestic, came with Saint Right-believing Prince Andrey Bogolyubsky to Vladimir from Kiev, but studied under the Greeks, which, however, did not contradict the traditions of the Kievan school), and also the line of artistic rivalry between spiritual cultural centres and their singing schools: Kiev, Vladimir, Novgorod. From the perspective of the integration of music education with other educational spheres at this stage, it is very important to observe the resolution of the Bishops’ Council (1274) on the obligatory belonging of the singer to the clergy. This resolution determined the official line of immediate involvement of church singing in the structure and content of spiritual education. Paradoxical as it is, this involvement prevented church singing from being an independent area of study: up to the middle of the 19th century it blended, as it were, with practice-oriented subjects of provincial ecclesiastical schools.

The third stage, connected with the rise of Moscow (late 13th-15th c.), may be regarded as the “polycapitality” of churchsinging education, determined by the development of monastic life. The centres of singing education were

The Trinity Lavra of St. Sergius, Kirillo-Belozersky Monastery; Novgorod and Kiev also maintained their leading positions.

On *the fourth stage* (16th – first half of the 17th c.), there is a strong tendency of Moscow's paternalism towards the development of regional singing schools, local variants of chants and services to locally revered saints. Communication with West Russian metropolitanate arouses the need of the integration of the systems of teaching the Znamenny chants and part songs. The opposite line – the differentiation of the traditions of church singing education (the oral and written traditions of the Znamenny chants, the Europeanized tradition of partsongs) – predetermined the subsequent distinctive features of the development of regional music education, complicating the problem of further periodization.

The second period is the development of music education in the Russian Empire in the second half of the 17th – 18th centuries. As regards the efficiency of new music educational tendencies in the regions of Russia, it includes two stages.

The first stage is the development and institutionalization of the Europeanized church singing education in capitals and large cultural centres (second half of the 17th c. – 1740) and the influence of these processes on Russia at large.

If we look at the new music pedagogical system of the second half of the 17th – first half of the 18th centuries from the musical-didactic point of view, then we observe in it the *prolonged coexistence of two music pedagogical paradigms*. Thus, acting within the scope of the explanatory-illustrative educational system, N. P. Diletsky proposed concrete examples of harmonization, models for a direct and variative imitation (the new, written music pedagogical paradigm). On the other hand, N. P. Diletsky worked further on his textbook aiming at the educational needs of concrete students, published

new editions of his textbook specially for them (this is the manifestation of the closeness to the oral tradition, to the immediate interaction between a teacher and a student). The mentioned specifics of the “old” paradigm made themselves felt in the unity of the functions of a pedagogue, a conductor, a composer; in the absence of score; in that partsong concerts were aimed at the regional-eventive needs.

The second stage is the development and institutionalization in capitals of church singing as well as secular music education (vocal and instrumental) and the (absence of) influence of these processes on monastery, governorate, provincial music educational (singing) centres (1740 – end of the 18th c.).

In the 18th century, there coexisted *two tendencies in the appearance of church singing repertoire*. The first tendency was manifested in that the repertoire of provincial choirs was directly influenced by the choir of the monarch’s church singers. For instance, the Feasts of Ustyuzhna (now Vologda Oblast) are a list with harmonization, made in the school of the monarch’s church singers, probably by Alexey Protopopov [5, p. 40]. Another tendency – the appearance of a local “nameless” repertoire with an eye to the local powers and needs – proves the existence and development of independent singing schools. The “interval” of the (un)acceptance of the Europeanized music educational influences in church singing counts a century and a half.

Secular, particularly instrumental, music education was centred in Saint Petersburg and was based on sharing experience in the orchestras of manor estates. The institutionalization of secular music education in the capital city began in the first half of the 18th century (Anna Ioannovna’s decree on the teaching of Italian to the singers of the court choir and the professional training of musicians for the court orchestras, 1740). The evidence of the institutionalization of secular music education in the provinces goes as far

back as the late 18th –early 19th centuries. For example, in Krasnoyarsk, before Yeniseysk Governorate was founded (1822), “musical culture, oriented towards the mastery of cultural achievements of the European type, was in the nascent state” [6, p. 8]. A peoples’ college where, among other subjects, vocal and instrumental music was taught [2], was opened in Voronezh in 1785. Apparently, the time interval of the institutionalization of secular music education in the capitals and the provinces counts 60-80 years.

The third period is the development of music education in the 19th – early 20th centuries (the institutionalization of secular and specially organized church music education in the capitals and provinces, the development of the national and regional identity). This period is characterized by a revival of Old Russian church singing traditions, the participation of provincial singing schools in the dialogue between Petersburg and Moscow church singing schools, the differences in the institutionalization of secular professional music education in the capital cities and in the provinces. The period consists of three stages.

The first stage (the 1800s – early 1860s) is characterized by several factors. Governmental and church authorities recurred to the Old Russian traditions of church singing. Attempts were made to theoretically comprehend the national and regional identity of music culture. The Russian music educational space was marked by “polycapitality” (musical communities, circles, orchestras, choirs, theatres in “nests of gentlefolk”¹). The role of music education in noble families and Russian schools was enhanced.

In 1805, Alexander I’s decree required that, “singing, simple and seemly to God’s service, be introduced in all churches; and by taking the nearest clergymen to the proper place and, having learnt them the art of singing, let

¹Here, by placing the words in inverted commas, the author alludes to the famous novel “A Nest of Gentlefolk” by I. S. Turgenev. Roughly, it means “an estate” – *translator’s note*.

them go to their places...” [7]. Alexander I resorted to the Old Russian mechanisms of sharing experience with students. Voice training “by ear” and from music was imposed upon the clergymen. The document concerned provincial deaneries and uyezd centres. At the same time, this stage is characterized by the growth of the capital city’s influence on the eparchial centres of this education – episcopal choirs. In the 1840s, future masters of the episcopal choirs (A. A. Osokin in Vyatka, I. V. Blagonravov in Vladimir) were first sent to the Capella, and only later headed the main choirs of their eparchies.

The appearance and development of the national identity was manifested in the research and organizing activity of music educationalists from governorate gymnasiums. Thus, in 1816-1818, in Astrakhan, I. V. Dobrovolsky, music teacher of the local gymnasium and conductor of the episcopal choir, published “The Asian Music Journal”. In Vladimir, D. I. Dmitrievsky, Headmaster of the gymnasium (1808–1828), writer, researcher of local culture, organized a music circle and staged students’ performances, around which governorate musical life was centred.

Provincial estates and manors were becoming the centres of music enlightenment. Thus, in the village of Andreevskoye of Vladimir governorate, there was a school under Vorontsov’s serf theatre, where, among specialized subjects, general subjects were taught. Provincial secular music education in gymnasiums and music enlightenment events in aristocratic salons were characterized by imitation, the dominance of Italian and German romantic salon music, connected with the great influence of foreign teachers (R. I. Delitzsch was such a teacher in Vladimir in the 1840 – 1860s)[3].

The second stage (1861 – 1890) is connected with the dialogue between St. Petersburg, Moscow, and provincial singing schools, with the development

of music enlightenment communities and conservatories, musical and music pedagogical thought which included the analysis of the regional aspects.

The monopoly of the influence of Petersburg singing chapel on the content of music education in choirs, spiritual and secular educational institutions was overcome in the 1880s. The Moscow Synodal School acquired the leading positions in the shaping of the conception and practice of church singing education. The dialogue between “Italianism” and the Znamenny chants in Russian church singing education was becoming more and more complex. Exemplifying in this respect is the note of Archbishop of Kherson and Odessa Right Reverend Nicanor. The note concerns his conversation with A. N. Shishkov [4]. Archbishop Nicanor was an advocate of the traditions of the Znamenny chants and a gifted music educationalist. He persisted in fighting against the “exaggerated and arrogant Italianism”, “personally and constantly” taught the Znamenny chants to seminar and cathedral choirs (Riga, Saratov, Vitebsk, Kazan, Ufa, Odessa). At the same time, he opposed the Moscow church singing school, analysing the musical methodical recommendations issued by the Synodal press, commenting on their “regional shades and varieties” which he knew from his experience of holding divine service in different cities, and examining the drawbacks. The point of view expressed by Church Hierarch Nicanor and some other choristers (including the Vladimir conductor A. E. Stavrovsky) showed that, in spite of being tempted by “Italianism”, it is the Russian provinces that maintained their leading positions in church singing education. Therefore, a naïve attempt to get Russia back to pre-Nikonian singing was to be replaced by the analysis of the regional varieties of the Znamenny chants and their inclusion into the educational content of ecclesiastical and secular schools.

The institutionalization of music education was crowned with the foundation of conservatories in the capital cities, whereas in the provinces it

was centred around the activity of musical communities. Choirs, whose repertoire now included local authors' pieces (i.e. P. A. Stavrovsky, N. Lange in Vladimir), were brought in into music enlightenment activities. The prosodic experience of the provinces was somewhat different from that of the capitals (the repertoire of the concerts of the Synodal choir conducted by V. S. Orlov and Vladimir episcopal choir conducted by A. E. Stavrovsky shows that the provinces "acknowledged" P. I. Tchaikovsky, N. A. Rimsky-Korsakov a little later than the capital city).

Peoples' music educationalists (for example, the conductor of the male choir I. E. Molchanov, the creator of the "choir of horn players" N. V. Kondratyev), whose activity was taken into consideration by capital theoreticians, also joined the dialogue on the development of Russian music pedagogical theory. The conception of music education in schools, formulated in the last third of the 19th century, must be recognized in many respects as the result of data collection and analysis of the regional experience, including village and peoples' schools. The main representatives of this trend are S. A. Rachinsky, S. V. Smolensky, A. V. Karasev, A. D. Gorodtsov.

The third stage (late 1890s – 1917) is characterized by the development of the all-Russia social discussion on the goals, content, and forms of the organization of church singing and secular music education in schools (conductors' conventions, journalism); active institutionalization of provincial music education, capital conservatories graduates' participation in the activity of the provincial music classes and schools; intensification of voice instructors' training for peoples' schools.

At the third stage, the organizational structure of music education and enlightenment in the provinces was complete and divided into branches; the specifics of this activity with regard to the capital cities, small cities and towns, and the country were taken into consideration. Church singing

educational systems in the provinces remained largely “self-reproducible”: conductors were trained by selecting the best students of ecclesiastical schools, the most capable choristers. This tendency provided the continuity in the development of the regional church singing education, the preservation of its traditions. In the late 19th – early 20th centuries, in Russia, voice instructor’s training for peoples’ schools became more intense. This activity was, to a large degree, “an initiative from below”, regional and interregional.

As contrasted to the capital cities, where professional music education was already being differentiated, most provincial cities of the late 19th – early 20th centuries had only one educational institution which functioned as a centre of the regional musical culture (for instance, a private music school of P. A. Stavrovsky in Vladimir). Music schools in the provinces often had broad music enlightenment, organizing functions, rather than capital schools.

The interval between the foundation of music educational institutions oriented towards the conservatory model in the capital cities and the provinces counts more than half a century: from the 1860s up to the 1920s.

Summing up the outlined tendencies, let us emphasize once again that the problem of the periodization of the development of Russian music education from the point of view of the dialogue of capital and provincial cultures is becoming more complicated because we take into account the (un)acceptance of capital innovations, the degree to which they influence the music education and musical life of the provinces, their transformation, adaptation to the regional conditions. As a result of these processes, we observe more or less long periods of the coexistence and substantial interaction of different traditions, concepts, spheres of music education. What is at issue is not the gradual elimination of the “old” tradition and its substitution for the “new” one, but the qualitative transformation of innovations, and sometimes the prolongation of the “old” tradition, through to its “renaissance”.

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TRADITIONAL MUSIC EDUCATION IN JAPAN: HISTORICAL-THEORETICAL ASPECT

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Abstract. The traditional Japanese system of music education is based on the idea of art as a service in the philosophical and religious sense, on the upbringing of a careful keeper of professional schools' canons. It is natural in Japan to share musical experience as sacred knowledge by intuition developing methods.

Keywords: traditional system of music education, Japanese music, methods of music education, traditional art.

The traditional Japanese system of music education is part and parcel of Japanese culture, which, in its turn, belongs to the single cultural space of the Eastern region. Apparently, the *Japanese tradition, on the one hand, possesses its own distinctive features, on the other hand – the regularities common to general Eastern philosophical worldview constants.*

In general, the East is permeated with the idea of *art as a service* in the philosophical and religious sense, as opposed to the West, which regards art as a means of self-expression. Japan is no exception. It is quite natural that the traditional Japanese system of music education *iemotoseido* has its counterpart in the Indian system *gurukula*. In both the countries, the mastering of traditional arts means following your Teacher, plunging into the world of his spiritual values. The philosophical foundation of this idea is the metaphysics of Emptiness (substance 無 *mu* – in Japanese, *shunyata* – in Indian metaphysics) – the keeper of the absolute truth. In these traditions, *art is*

the reflection of the vibrations of Emptiness, which, initially, are accessible to the Teacher – the master, the man of wisdom, the mediator between the transcendental and earthly reality. It is worth mentioning that such ideas are typical of the philosophy of Ancient and Medieval Chinese traditional art¹.

As opposed to other Eastern countries, the verbal expression of the philosophical postulates was less natural for Japan – musical-aesthetical ideas were mostly to be found in mythology. In Buddhist treatises (primarily Zen tradition), there is a theoretically substantiated concept known as *suizen* – meditation to the sound of flute *shakuhachi*. When this concept emerged in the 17th century, pieces for the traditional instrument became canonical for the ascetic practice of monasteries of the Zen Buddhism sect of Fuke, where *the idea of sharing musical experience was equal to that of sharing the spiritual adviser's sacred knowledge.*

Let us dwell upon the mentioned fundamental system of the mastering of traditional art of music in Japan – *iemotoseido*. It came into being since the appearance of court ceremonial music *gagaku* and has been preserved ever since, i.e. for more than 1300 years, despite the fact that in the period of Meiji (late 19th c.), together with the inflow of European culture, the European system of education was assimilated in Japan.

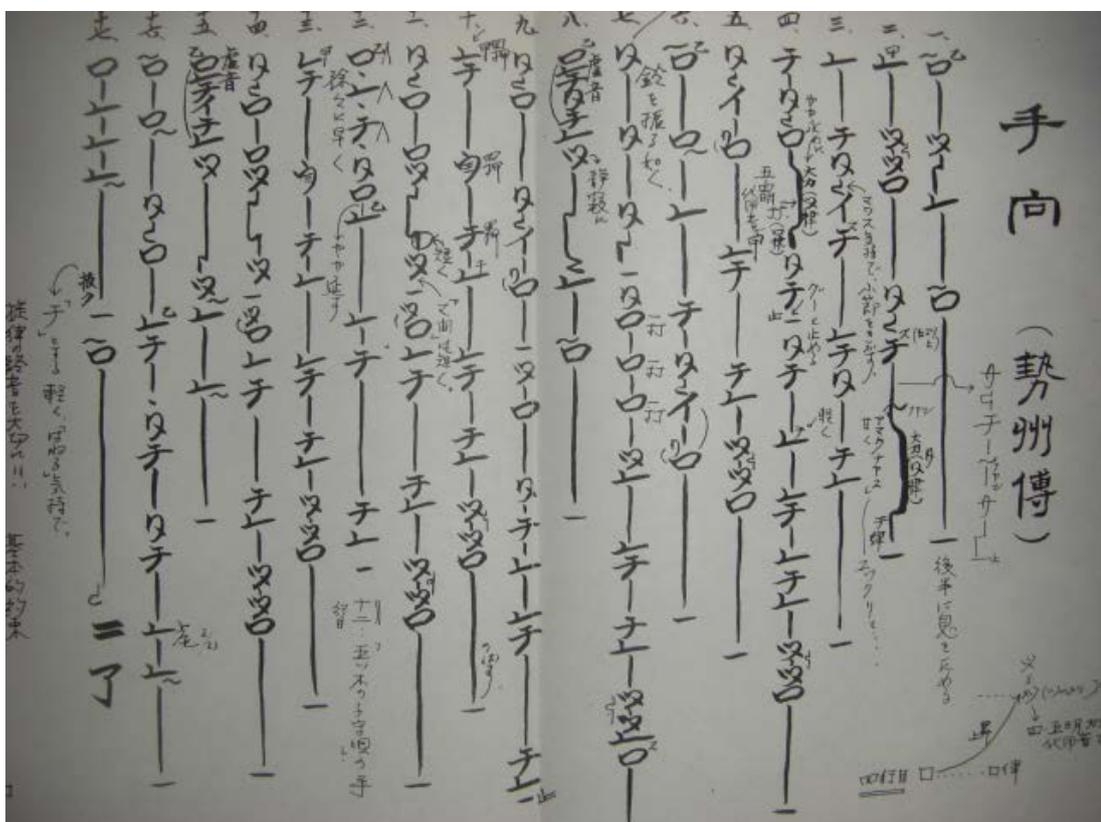
There is no such kind of traditional art which would have nothing whatsoever in common with *iemotoseido*. This system includes the teaching of *ikebana*, tea ceremony, *Noh* theatre, *Kabuki*, martial arts and the mastery of one and all traditional instruments in schools.

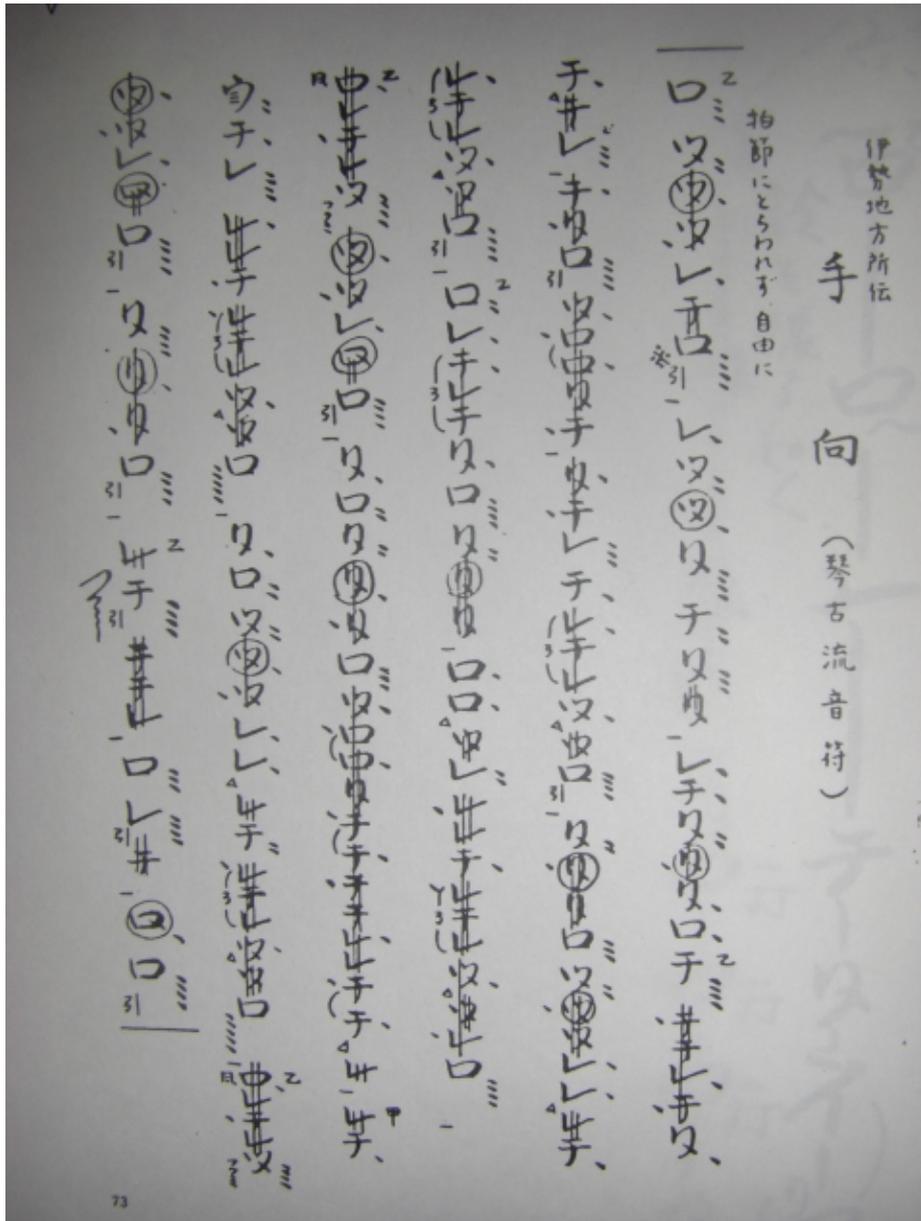
The notion of *iemoto* has two hieroglyphic symbols: 家 *ie* – house, 元 *moto* – basis. *Seido*, translated from Japanese, means “system”. Historically, Japanese

¹The philosophy and musical aesthetics of Japan in comparison with India and China are investigated by the author of this article in her dissertation research “Musical Upbringing in the Eastern Countries in the Context of Philosophical Worldview Traditions in Ancient Times and in the Middle Ages (as exemplified in India, China, and Japan)”.

art, including the art of music, was passed from one generation to another; children inherited clan traditions, the man as head of the family became head of a performance school. Then the space of 家ie expanded, “one house” meant a professional school as a specific art trend, which could include representatives of more than one clan. All the performers belonging to one school usually took the surname of its head. So were the basic 流派ryuformed: *ha – traditionalschools, eachofwhichhaditsown distinctive features of the performance technique, reflected in the writing systems.* It is necessary to mention that in Japan, every traditional instrument has its own writing system; more than that: it is unique for one and the same instrument, depending on the traditional school.

Let us give an example of the traditional score of a piece for the bamboo flute shakuhachi in two variants – that of the Meian school and the Kinko school:





As opposed to the Kinko variant, in the Meian school there is no precise metre-rhythmic division and the relative sound length is marked with lines. In Zen practice, they thought that the slowest breathing helped to reach the state of 無心 mushin (mu – emptiness, shin – heart, spirit, soul). In the Kinko school, together with solo music, ensemble music was widely spread. Apparently, this determined the choice of precise rhythmic notation¹. *In spite of some differences*

¹Dots in the Kinko score are relatively comparable to the beats in the European notation.

in the traditional score notations, they are both mastered in the concept of iemotoseido on the basis of 口伝kuchiden – from mouth to mouth, from the master to the student.

Iemotoseido as a family tradition is represented in Japanese theatrical art – Noh and Kabuki theatre. Noh is Japanese drama which evolved during the Muromachi period (14th – 15th c.) as the aristocratic art of samurais aspiring for Zen asceticism. It is more than 600 years old. Kabuki reflects the worldview of the urban estate during the Edo period (17th – 18th c.). Speaking about the means of transmitting art which was the synthesis of poetry, music, and dance, one of the Noh masters says: “Noh students live in their master’s house and adopt his lifestyle. According to our system, they study the Noh technique in practice. <...> If an adult student lived at my place, it would be difficult for him to regard the Noh traditions as his own. Teaching, I do not give my own vision: I just show what I know” [2, p. 10]. “The substantial elements <...> of Kabuki are a traditional Japanese dance, nagauta (a song with a dance to the accompaniment of shamisen) and playing the shamisen. A boy born to the family of Kabuki theatre actors can be trained in these elements at an early age already. <...> A person who was not born to such a family must study under an experienced performer” [1, p. 8].

In the concept of iemotoseido, acquisition of music is not very much different from the upbringing of a theatre actor, a master of tea ceremony, ikebana, or any other traditional art. In the triad of “Sky–Teacher–mediator–Earth”, it is natural to share (musical) experience as sacred knowledge by intuition developing methods. Instead of being theoretically analysed, expressive means are lived through in joined practical activities.

The Japanese for “tradition” – 伝統dento: – includes the hieroglyphic symbols of the verb 伝えるtsutaeru – to transmit and 統べるsuberu – to supervise. Primarily, Japanese traditional schools aim at the upbringing

of the careful keeper of *dento*:, so that *dento*: can be transmitted to descendants as it is. *The aim to preserve the tradition and not the development of individual creative abilities ranks Japan together with Eastern cultures and makes it quite different from the West European system of education.* Inaction (absence of interference in the natural way of the student's development), Imitation (following the mentor), Meditative concentration in the state of inward rest are the main methods carried through the ages to the present in the traditional culture of Japan.

In general, *the model of iemotoseido reflects the hierarchal structure of Japanese society.* Teaching methods do not contradict but are in harmony with the social conceptions where the personal "I" submits to the community, the universal law. It is interesting to mention that the hierarchal constituent is manifested on the level of the organization of the traditional system as well as within the language means of certain arts, reflecting the distinctive worldview complex. Thus, for example, the rule in the art of calligraphy is to write hieroglyphs top down ("from the Sky to the Earth"), the main principle of the division of space in the art of colour arrangement is a triangle (Sky-Earth-Human Being). Three foot joints of the bamboo flute shakuhachi symbolize the same triad, etc.

The distinctive features of music education within iemotoseido are determined by the prosodic constituent of music which, too, may be described by B. V. Asafiev's well-known proposition as "an art of intoned meaning". Since ancient times, vocal genres have prevailed in Japanese music: traditional instruments (biva, shamisen, koto) often served as an accompaniment to the voice. It is historically established that all scores of instrumental solo pieces, including gagaku orchestra pieces, Noh theatre, Kabuki, can be intoned on the Japanese phonetic alphabet in the system of relative solmization. In the Japanese tradition, this system is called 唱歌 *shyou:ga*. In class, tunes,

phrases, and whole pieces are first sung a capella, then with the instrumental accompaniment with the help of this system. With time, the acquisition of pieces has accelerated: in Ancient Japan, the mentor could teach one tune during the whole lesson, in Modern Japan – several pieces. However, the process preserves its essential features.

Within the scope of Japanese traditional ensemble musical activity, scholars have worked out the methods of establishing a subtle contact with the partner, the co-aiming of kokoro (spirit, soul). As a result, despite the fact that musicians play without a conductor, each with his own system of notation, performance is not inferior in its coordination to the classical European standard.

Thus, the principle of 和 wa – the harmony and co-aiming of the personal and the universal – is realized in the traditional Japanese system of music education. Iemotoseido can be taken as a standard from the perspective of the time-tested methods of preserving the legacy of the past as well as the hierarchal structure which has raised the master Teacher to the level of the priest – the bearer of information, and – more than that – of philosophical and spiritual values.

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CONTEMPORARY THEORETICAL IDEAS ABOUT MUSIC LESSONS

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Abstract. The authors express their ideas about a music lesson as one of the subjects in the system of general music education; discuss its features as a lesson of art; give a systemic description of its main constituents which determine its content and organization: topic; idea; genre; composition (the so-called structure); dramaturgy; improvisationality; atmosphere.

Keywords: music lesson, main constituents of a music lesson; topic; idea; genre; composition; dramaturgy; improvisationality; atmosphere.

It is generally known that a music lesson meets the requirements common for all school disciplines: it is aimed at fulfilling *pedagogic, educational, and developing goals and objectives*; it combines *team, group, and individual work*; its content is *determined by the programme* and at the same time it allows and presupposes that the teacher uses a creative approach when he is fulfilling the programme. At every lesson, students enrich their emotional *attitude* to music, gain new and consolidate old *knowledge*, develop *abilities and skills* of listening to and performing music, deepen their experience of *musical creative learning activity*[2]. A music lesson presupposes that the teacher *supervises and monitors* his students' general and musical development.

The specifics of a music lesson are determined by:

- the teacher and students' work with the *living, image-bearing music sound*;

- the influence of music on the child's spiritual world, his *worldview* and *mental outlook*;
- the opportunity to have an *“art-therapeutic”, correctional effect by means of music on the mental and psychological state of a child*, including children with abnormalities;
- the personality of the teacher who is concurrently *an all-round musician and coordinator of children's musical activity*;
- the richness of a lesson in *musical creative activity* in its various forms;
- the student's ability to feel like *a performer, a listener, a “composer”*, capable of finding self-expression in music;
- the student's acquisition of the *experience of the emotional attitude to music and musical activity; musical knowledge, abilities, skills; experience of music creation*;
- the ability to work in *close unity with others*(teamwork);
- the music teacher's aspiration for *organizing his lesson according to the laws of art*;
- the use of *specific teaching methods for music education*: prosodic and genre-style analysis of musical material; the method of establishing similarities and differences between phenomena of musical art and other arts; the method of linking and comparing phenomena of musical art; the method of creating problem situations in accord with musical illustrations which conform to the musical-pedagogical topic of the lesson, its tasks[1; 2; 6; 7], etc.

To the *main constituents of a music lesson* which determine its content and organization belong the topic, idea, genre, composition (the so-called structure), dramaturgy, improvisationality, atmosphere. The given constituents are singled out in order to be treated theoretically, and this is necessary to be able to understand the essence of each as well as their role and significance

in the integral conception of a music lesson. In music pedagogical activity as such, they form the *inseparable unity*, they are *interconnected*, and, taken collectively, reflect the strategic objectives of a music lesson and the way they should be implemented.

The *strategic objectives* of a music lesson are aimed at implementing general music education on several *levels*:

- the level of the shaping of schoolchildren's musical culture as the *aim* of music education and its main constituents;
- the level of *the main objectives*, aimed at the education, upbringing, and development of students, and solved in the process of studying a concrete topic;
- the level of *the selection and organization of academic material*, primarily the pieces of music which the teacher thinks will be most useful in achieving the goal of the lesson and fulfilling its objectives;
- the level of *choosing the kinds and forms of musical activity* which will be implemented at a lesson to fulfil its objectives; of their content and the way they should be combined.

The *tactical objectives* of a music lesson consist in selecting concrete pedagogical means, methods, and techniques aimed at fulfilling its strategic objectives.

Let us dwell upon the singled-out constituents of a music lesson.

The topic is a sort of meaningful “kernel” of the lesson's *content* and is taken as a basis for achieving the integrity of the whole lesson. Whatever the thematic scope of music lessons, their main objective is to reveal the *prosodic nature, artistic imagery, genre and style peculiarities of musical art, its musical language, connection with other arts, its significance in the life of an individual and society at large.*

The idea concretizes and defines the angle from which the chosen topic is studied. The angle, in its turn, determines the orientation of the musical and pedagogical constituents of the lesson and the type of their interrelation as an organic unity. The idea is aimed at achieving the main goal the teacher pursues in developing the topic and the key points of all objectives fulfilled at the lesson.

The idea of the lesson is manifested through its *message* which is *the generalized artistic pedagogical concept of a lesson*. Using this source material, the teacher will be creating his lesson and defining the genre in which the lesson is going to be given.

The genre is the artistic implementation of the lesson's idea. Over the last years, more and more music educationalists recur to the category of genre when describing the features of a music lesson. Nevertheless, this problem lacks theoretical description. In this connection, it is necessary to highlight that the genre of a music lesson symbolizes the *unity of musical art and pedagogics*. And this means that a music lesson, in general as well as in some of its elements, must reflect the distinctive features of music as an art and embody the regularities of pedagogics as a science and an art. That this unity is essential is acknowledged by all music educationalists. At the same time, in the contemporary theory of music education, a lesson is more and more often described as a teacher's "music pedagogical product" which is the *result of the creative work not only of the teacher as a pedagogue, but also the teacher as a broad musician*. The teacher's music pedagogical principles, his views on music, musical erudition, system of values, many-sided experience of communication with music in possible forms of musical activity determine the genre and style of the lesson, without which it cannot be a lesson of art.

The pedagogical interpretation of the notion of genre in relation to a music lesson is manifested in the *generalized description of the content and*

organization of a lesson as a music pedagogical product which reflect its sphere of images and emotions and a totality of music pedagogical means. The music teacher recurs primarily to those genres, in the generalized image of which there are potential opportunities for *developing the lesson's topic from a certain music pedagogical angle.*

The teacher's understanding of *the kind of art* the lesson will be implemented in determines his choice of the genre of the future lesson. The teacher is guided by the characteristics of the main kinds of art (epic, lyrical, lyrical epic, dramatic), adapted for music lessons. Thus, *epic pieces of music* usually develop the topic in the narrative form; *lyrical pieces* focus on the inner personal attitude to the topic; *lyrical epic pieces* combine the narrative and the strongly pronounced personal attitude; *dramatic pieces* compare various perspectives on the topic in question, different viewpoints, and discuss them in the form of a dialogue.

One and the same topic can be implemented in different genres, i.e. a music pedagogical poem, ode, legend, fresco, a people's play, etc. And these will be quite different ways of developing the lesson's topic in terms of its content and meaning as well as in its dramaturgic unfolding and emotional atmosphere [1, pp. 168–169, 171–199].

There may be a great many genre implementations for music lessons, but they become the teacher's music pedagogical product only when the different angles of the lesson's integrity are centred around its topic, idea, and are in harmony with the teacher's personal understanding of music and his students. In addition, the teacher's major priority is to define the *architectonics* of the lesson, reflected in its composition.

The composition is *the way of implementing the topic, idea, and genre of the lesson in the form of the content structural integrity.* It is built up in accord with the laws of art, music first of all, as well as literature, theatre,

in concordance with the teacher's understanding of how the topic should be studied with students of different age groups, and also depending on the teacher's professional qualities, his intuition and will power.

As contrasted to the term "the plot of the lesson" applied in pedagogics, the term "the composition of a music lesson" reflects the content of a lesson of art as a peculiar type of music pedagogical art, carried out by the teacher who takes into consideration the conditions under which the lesson is given and does not intend to turn his lesson into a stage performance.

It does not seem to be fully justifiable to apply the term "stage" to a music lesson, even metaphorically. As opposed to representatives of stage arts, a music teacher is not an artist in the true sense of the word, except when he is a performing musician. However, even in this capacity, his task is not just to disguise himself as a fictional character, lyrical hero of a piece, but to aspire to be sincere in his own feelings, to embody them in his performance.

Rarely as it is, the teacher works out a plot which will underlie the dramatization of the song or some other forms of theatrical art included in the content of the lesson. However, the teacher works on the plot together with his students, which differentiates his activity from that of a playwright, screenwriter, etc.

Quite typical of theatrical arts, the dichotomy: performers – audience is not natural for a music lesson. This is proved by a relatively stable number of students the teacher works with lesson after lesson, and by the fact that his students are not the audience – they are immediate participants of what is going on at the lesson, and, to some extent, co-creators of the lesson's music pedagogical product.

As a concrete artistic implementation of the lesson, composition makes up the unity of content and form. It reflects the logic and meaningful content points in the unfolding of the topic, the idea of the lesson. It includes artistic, primarily

musical, and also supplementary didactic material, kinds and forms of musical activity. In this respect, we do not mean the general content and structure of the lesson only, but also its parts and the way they are interconnected.

It is necessary to highlight that the composition of a music lesson is determined by the laws of art and those of pedagogics. As far as composition is concerned, here the implementation of the laws of musical art is to a large degree based on the *pedagogical interpretation of musical forms proper*. This is determined by the fact that the music teacher is not only aware of these forms, does not only understand their expressive significance, but, as a rule, is able to give them a creative interpretation for fulfilling music pedagogical objectives. It is for this reason that, compositionally, music lessons are often two- and three-part, and repetitive, too, constructions in the form of variation or rondo. Compositional implementations of the kind are applicable not only to the content and organization of some kinds of musical activity at a lesson, but to the whole lesson in general.

Each of the mentioned compositional forms of the lesson is the unity of several thematic concepts. For instance, *two-part compositions* presuppose that the topic is studied from two contrasting perspectives. It is like having two viewpoints on the same thing: on the one hand, they reflect its different dimensions; on the other hand, they are contrastive and mutually complementary. Likewise, *three-part compositions* presuppose that the topic is studied from two contrasting perspectives, but the initial topic is recurred to on a new level afterwards. In this case, two viewpoints on the same topic interact and lead to a new substantial result, which shows the hierarchal dependence of one perspective on the other. Compositions with the *variational type of studying* the topic presuppose several angles already, each enriching and adding up to this process in sequence. *The composition in the form of rondo*

gives yet another implementation of the topic. Architectonics of such compositions focuses on the refrain which acts here as a leitmotif.

The laws of pedagogics as a science and art are implemented by the teacher when he works out the composition of a lesson as a music pedagogical product, and this implementation is based on the *classification of types of lessons* accepted in pedagogics. According to this classification, the following *types of lessons* are singled out: introduction to the topic, the deepening of the knowledge, the generalization of the topic. Each of the types can be represented quite originally as regards the main objectives of this or that kind of musical activity and the amount of the material selected for the topic. Despite the fact that the approach to the implementation of the components of music education – goals, content, methods, etc. – can vary, it is indispensable to preserve the integrity of fulfilling pedagogic and educational objectives at each lesson. In addition, the objectives of education, upbringing, and development of students are combined in such a way as to prevail in all lessons.

When working out the composition of the lesson, one takes into account its temporal and spatial features.

The temporal features of a music lesson are of dual nature. On the one hand, they are regulated by the normative acts which set the duration of music lessons. On the other hand, within the limits of a concrete lesson they are variable and are manifested in the chosen architectonics of the lesson, in accord with which the teacher decides how many parts it is going consist of, their duration, and the way they relate to one another.

The spatial features of a lesson are expressed in the angles from which the topic is studied. These angles are chosen by the teacher. Here we mean the teacher's speech, his communication with concrete students and the class at large, shifts from one kind of communication with art to another, each

of which creates its own spatial implementation of the chosen topic (listening to music; solo, ensemble, and group singing; playing musical instruments; musical-plastic activity, etc.).

The peculiarity of the spatial coordinates of a music lesson is that it is *dialogic* and *polylogic*. Even if the teacher unfolds this or that aspect of the topic or instructs the students, the educational space of the lesson is not monologic. As contrasted to the actor reciting a monologue, the teacher can, when required, change and even reconstruct the prepared text: make a break, add some comments, etc., in accord with the specific features of the audience and the children's response to his words.

In a (musical) dialogue between a teacher and a student the fullness of the space undergoes qualitative changes. It is the dialogue that is put in the forefront in the process of studying the topic. Students treat it with great attention, talking in their thought to their teacher and classmates. The distinctive feature of such a dialogue is that it can be called "a dialogue in a polylogue", for, to a certain degree, all students take part in it. And the music students listen to at the lesson is also an immediate participant of this polylogue.

The fullness of the lesson's educational space undergoes yet a more dramatic change when the teacher suggests a problem situation connected with the topic studied. Here in the forefront is the polylogueness of educational space as such, since each student is able to speak his mind, express his attitude to the problem discussed. Moreover, each student at the lesson can add to the polylogueness of developing the topic his individual and creative ideas.

Thus, beginning to work out the composition of a music lesson, the teacher relies on the fact that his students will take an active part in the development of the lesson's topic. And this is what makes this composition quite different not only from the notion of composition in musical and fine arts, but from the composition in theatrical arts as well.

The composition of a music lesson is written in the form of a *plan*, an *outline plan*, an *extensive outline plan*, a *teacher's guidance paper*. Collectively, they reflect the logic of the development and enrichment of the teacher's pedagogical thought in relation to the chosen topic all the way from its theoretical design to practical interpretation. Working them out, the teacher proceeds from the *content multi-vector nature of the development of the topic*, which means that he takes into account its artistic and impressional, musicological, musical, psychological pedagogic, and technological constituents.

The artistic and impressional constituent is the topic of the lesson and its transformations in the context of the angle from which it is studied. *The musicological* constituent is the selection and arrangement of musical, musical theoretical, and musical historical material, used for the development of the topic. *The musical* constituent is different kinds of students' musical activity. *The psychological pedagogic* constituent takes into account the age-related and individual peculiarities of students, their life and musical experience, the choice of the appropriate methods, etc. *The technological* constituent is the use of graphic and informational means, etc.

The music pedagogical composition of the lesson is the concretization of the artistic message in the form of the architectonics of the lesson, the well-structured system of meaningful content points, concrete musical material, the ratio of forms and kinds of activity, the selection of methodical means and techniques. As a result, there emerges the teacher's unique vision of the lesson he is planning as a music pedagogical product which carries the teacher's artistic message across.

The outline plan of the lesson may be compared to a libretto in theatrical arts, in which the main characters are the Teacher, Children, and Music. Such

a “libretto” describes not only the development of the content and teacher and students’ activity, but also the academic musical material.

Stable and worked-out though it is, the compositional implementation should be somehow open to a multitude of possibilities for its dramaturgic implementation, depending on the concrete conditions. This being the case, the teacher’s message of the lesson, undergoing various reconstructions, turns into *the image implementation*, when the dramaturgy of the lesson is put in the forefront.

The dramaturgy of a music lesson is *the procedural nature of the unfolding of its content*. This proposition is based on the music pedagogical understanding of B. V. Asafiev’s concept of the duality of musical form, according to which “the form as a well-established scheme” (by which we mean its construction) and “the form as a process” are two sides of one and the same phenomenon [3, p. 23].

When applied to the category of a music lesson, the pedagogical interpretation of this proposition leads to the differentiation of the notions of the *music pedagogical composition of a music lesson*, interpreted as a well-established scheme or construction, and the *dramaturgy of a music lesson*, by which, as has already been mentioned, we mean the unfolding of the plan. In this case, the dramaturgy of a music lesson is considered a kind of artistic pedagogical creative work, oriented towards *the dynamic implementation of the worked-out music pedagogical conception depending on concrete conditions of its realization*. Thus, the composition of a lesson does not only admit of but also presupposes various dramaturgic interpretations depending on the students, the level of their general and musical training, the relations between the music teacher and children established in the music pedagogical process, etc.

It becomes possible to enrich the lesson's composition by means of the creative elaboration of its dramaturgy at the expense of changing its tempo-rhythm in general or partially, reducing the time for students' training for this or that kind of musical activity, a more intense discussion of the material studied, and the like. The process of the dramaturgic implementation of a music lesson may change, depending on whether we strengthen or weaken the similarities or differences inherent in the lesson's music pedagogical composition. It all influences the content-meaning side of the material studied, the emotional comprehension of it by students, their attitude to it.

The dramaturgy of a music lesson is manifested in the *music pedagogical score* worked out by the teacher. To some extent, this process may be likened to the director's working with a libretto while finding the proper way of staging the performance, in this particular case a lesson as a music pedagogical product.

Over the last years, such notions as a "pedagogic direction" [4; 5], "the direction of a lesson" [4], "the direction of the teacher's behaviour" [4] have been established in liberal subjects. These notions bring the evidence of how many points of contact between the pedagogic technique and the director's job there are.

It appears, however, that in the pedagogy of music education, the use of the term "the direction of a music lesson" is not altogether appropriate. It would be more reasonable to use the term "the dramaturgy of a music lesson" suggested in this article. This is explained by the fact that direction presupposes the staging of a theatrical performance which is frequently rehearsed and whose character's actions are worked out in detail. With regard to a music lesson, it is impossible to rehearse and elaborate the details of the teacher's and students' behaviour and words. We can only speak about the teacher's direction in the process of the pedagogical supervision of this or that kind of music

performing activity, as in, for instance, the inclusion into the content of the lesson of musical dramatizations or other theatricalized forms.

The dramaturgy of a music lesson is determined by its topic and idea implemented in the genre and in the music pedagogical composition. On this basis, the teacher works out the procedurality of putting them to pedagogical practice. In addition, the *dramaturgic development* of a music lesson in general as well as of some of its parts is to a large degree determined by:

- *the teacher's personality, his professional competence;*
- *the genre of the lesson;*
- *students' age-related psychophysiological peculiarities, life and musical experience the teacher is guided by.*

In the process of elaboration of this or that dramaturgic implementation, the teacher works out yet more details of the temporal and spatial features of the lesson's composition, finds the opportunity for multidimensional understanding and their mobility, chooses the most appropriate variant for this or that group of students.

From this perspective, the dramaturgy of a music lesson is the process of the teacher's bringing his music pedagogical composition into *a music pedagogical effect, unfolded in the spatial and temporal features of the lesson.*

Taking as a basis the nature of a music lesson as a lesson of art, the elaboration of the *emotional and content dramaturgy* of the lesson, its climax, contrasts in the music studied, the diversity of forms and kinds of musical activity, the teacher and students' communication, etc., is becoming of special importance. In the schematic relationship, they are all manifested in the worked-out composition of the lesson. And yet, they become correlated to the concrete conditions of the educational process only when the teacher finds the proper dramaturgic implementation of the composition.

In other words, *the dramaturgy of a music lesson is of improvisational nature*. The dramaturgic implementation of a music lesson takes into account the peculiarities and abilities of the students of the given class, the well-established relations between the teacher and children, the most optimal tempo-rhythm of the lesson in general and the tempo-rhythm in which this or that kind of musical activity will be carried out, the emotional atmosphere of the lesson which can make it more productive, etc. Thus, the teacher is prepared, as well as possible, to improvise at his lesson, in the context of the chosen compositional and dramaturgic implementation.

The improvisationality of a music lesson is an act of creating a music pedagogical product by the teacher together with his students. It is in improvisation where the features of the teacher's creative individuality as a pedagogue and a musician reach their highest peak.

It is, indeed, very important for the teacher to be prepared for the lesson – to define its topic, idea, genre, composition, and dramaturgy. But it is at the lesson itself where the teacher displays his creativity and carries his message across. No matter how thoroughly the teacher prepares, at the lesson his creative work is more or less improvisational.

The improvisationality of a music lesson is manifested in the teacher's response to unexpected situations which occur at the lesson, the digression from and return to the main dramaturgical concept.

As is known, children's immediate communication with music always corrects the dramaturgy of the lesson worked out by the teacher in advance. That is why *forethought and improvisationality* are two interrelated parts of any lesson, for the lesson's real life begins when it is being given only. To give it the same way it has been planned is usually impossible. Moreover, it is hardly possible to repeat the lesson given before, not only because the children will respond differently, but also because the teacher's feelings and his energy,

capable of leading the way, will not be quite the same, either. As a result, the lesson will have no atmosphere of the *living creative process*, which makes it unique and in a way unpredictable.

The capacity for improvisation depends on the teacher's musical erudition, his ability to spontaneously substitute one piece of music for another at the lesson, and also on his pedagogical experience which enables him to foresee the children's reaction and redirect it the way he thinks appropriate.

Special attention should be given to the **atmosphere of a music lesson**. It is characterized by the spiritual and moral, artistic and impressional, and emotional constituents which give a lesson of art a unique flavour. The atmosphere reflects the *relations between the teacher and his students* and determines if the music lesson was a real lesson of art, in the most elevated sense of the word. Whether the lesson will be engaging and inspirational, contributing to the implementation of its integral emotional dramaturgy, largely depends on whether the teacher will put his spirit, his professionalism, his skill into the lesson.

It is of utmost importance that the atmosphere of the lesson should be adequate to its topic, idea, genre, composition, dramaturgy, and this or that kind of improvisation. The teacher's ability to create the necessary atmosphere largely determines his ability to fulfil pedagogic, educational, and developmental objectives which show the level of children's musical culture.

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THE FUTURE OF MUSIC EDUCATION IN THE AGE OF CELL PHONES

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Abstract. The article focuses on the latest trends in the development of education in the USA. Innovations suggested by the leading universities are given as an example of one of the possible future directions in the development of education. The author emphasizes the advantages and shortcomings of the modern digital age, such as Internet educational programmes and courses, and the problems attributable to excessive Web search.

Keywords: Internet education, music education.

Like never before, the beginning of the new millennium gave birth to new global tendencies in the development of the educational process not just in one country, but in the whole civilized world. Entering a new age, humanity got a brilliant and incredibly generous gift – access to the global network of knowledge and connection by the use of a personal computer and a cell phone. Since the invention of the Internet and development of various portable digital devices – a laptop, an iPad, an iPhone, and the like – man’s life has undergone great irreversible changes, not just on the technical, but on the intellectual, psychological, social levels.

The means of getting an education, including musical education, have been changing as well. Let us give an outline of some.

Well-known are the universally accepted traditional formats of music education, such as lectures, tutorials, and individual work. Today, one cannot but recur to the new mode of study – online learning – which emerged with the invention of the Internet and has been spreading ever since. Most institutions of secondary and higher educations of the USA and Europe use this mode in a varying degree. For a fee, online students are able to take a course in the chosen field or even get a degree by means of working on the computer.

Forbes magazine (USA) recently reported on the plans of the Massachusetts Technological Institute, one of the leading and most prestigious technical universities of America, to offer online courses free of charge and open to anyone in the world. Graduates will not be able to earn the traditional famous MIT diploma, but will be given a certificate of completion on the MIT platform instead. This programme aims to continue the existing Open Course Ware programme which contains more than two thousand disciplines and has been used by some 100 million students [3].

The new MIT programme is notable for offering a more interactive experience in education. Students using this programme will be able to communicate with their “fellow students” through online discussions, exchange ideas, do homework, and have access to test and laboratory research assessments. Future students and teachers will be able to create a more personalized setting, based on the student’s individual interests. The magazine observes that the programme suggested by the MIT is the next logical evolution in free online education adopting an interactive experience as opposed to the still existing videotape lecture.

The word “lecture”, as understood by people of the previous century, was always associated with a classroom, a professor, and the student body. The format of the lecture has been one of the most traditional and widely spread. In the 21st century, however, when it is immeasurably easier to access

information, educationalists have begun to question its efficiency. The research in voice training we have conducted points out the advantages of group lecturing in combination with the individual interaction between a teacher and his students in the classroom, and also the importance of the individual analysis of the material covered.

The importance of enriching lectures with active interaction and the shortcomings of passive listening are described by Eric Mazur, Professor of Physics at Harvard University. His reasoning is confirmed by the statistical data, collected by his colleague from University of Arizona in 1990: Professor David Hastenes maintains that the passive presence of students at a lecture is productive only for 10 (!) per cent of the students present, and adds saying that this 10 per cent is made up of students who are capable of independent learning and did not need the lecture initially. Active interaction in the educational process is indisputably more productive, and the experiment conducted provided Professor Hastenes with concrete data to support his theory. This is described in greater detail by Emily Hanford in her article *Physicists Seek to Lose the Lecture as Teaching Tool* [5].

Having looked at the results, Professor Mazur proposed that lectures should be given in a new form – interactively. He divided the audience into several groups; each discussed their viewpoint and a possible answer to the question suggested, and then voted using a mobile device, the so-called clicker. The idea turned out to be quite fruitful: the quality of knowledge gained during the term was thrice higher. Indeed, under this approach special importance is attached to homework – studying the given material before classes [10].

This experiment is valuable in that it showed the opportunity to reach great results working with a large audience. In active interaction with students, participants may number in the hundreds and not be limited to a small group.

The programme suggested by the MIT is underlain by an attempt to create an interactive model of online education which would be accessible not to hundreds, but to the dozens and hundreds of thousands of students. It is carried out with the help of the experience of two web sites. The site Academic Earth [8], recognized by Time magazine as one of the best 50 sites of 2009, suggests videotape lectures given by the leading specialists of the best national universities. The lectures are available free of charge to anyone in the world. Another site – Khan Academy [9],[7]– contains exercises and tests for students of elementary, secondary, and high schools (K-12). The MIT attempts at combining the lectures and active exercises into a single interactive programme of online education which will be accessible free of charge. To be given the Certificate, however, one is likely to pay some yet unfixed fee.

In the sphere of music education, different programmes have been designed to aid the student; the materials, especially those concerning theoretical disciplines, are offered online, and testing as well as assessment is done on the computer.

Like everything in this world, computers and the Internet have self-evident faults and virtues.

The incredibly fast development of computer engineering in the last decade has enabled to store dozens of gigabytes in the coat's pocket or a woman's purse, thus transforming the social image of man, telling on his psychology and cognitive development.

US experts are having hot debates on the pros and cons of the digital age, agreeing on one point: the computer takes a lot of time and attention. In her book "Mindful Voice" [4, p. 19], Lynn Helding refers to the data given by the technology columnist Matt Richtel: in 2008 alone, an average user received more information per day than in 1960, due to the invention of the PC and the Internet [6]. The volume of information consumed by an individual every

day has increased so much as to give rise to the question asked by an American writer Nicholas Carr in his book “The Shallows: What the Internet is Doing to our Brains” [2, p. 7]. Carr arrived at the conclusion that when the amount of information exceeds the limit of the short-term memory, the brain is no longer capable of establishing links between old and new information and is quite content to be shallow, and consequently, man’s cognitive ability undergoes changes. Being too much engaged in Web search gave rise to a new kind of addicts – “Internet addicts”, people who lead their life in the virtual space of the Net rather than in reality.

The advantages of the digital age are obvious for music education inasmuch as it gives access to different educational programmes worked out under US colleges and universities, interventional computer games; provides the ability to listen to or watch audio- and video recordings on YouTube, exchange opinions with colleagues or opponents from another continent, etc.

One cannot but notice one more obvious advantage musicians and music educationalists have gained since the development of the digital field. The tasks that used to seem unsolvable or hardly manageable, i.e. home audio or video recording, production and advertising, business correspondence or even an individual online singing lesson with an instructor who lives in the other hemisphere, are today part and parcel of musicians’ daily work and provide for the success of this profession in a competitive environment.

Computers and other digital technologies are used everywhere, beginning with a classroom, a church service, a concert hall all the way down to the conservative genre of opera (take, for instance, a recent version of M. I. Glinka’s opera “Ruslan and Ludmila” staged by the Bolshoi Theatre), which sometimes arouses mixed opinions. Without denying the importance and necessity of the new, modern approach to traditional art, one can argue that such

a kind of “video invasion” causes distracted attention and lack of concentration on the part of the audience, thus imperilling the live performance.

Nevertheless, the increasing integration of the computer into the life of a musician the artist and musician the pedagogue is inevitable and irreversible. Homework materials, exercises, tests, assessment and grading, library search, print notation, even audio files with accompaniment to the given vocal pieces – thanks to the “wireless telephone”, it is immeasurably easier now to access all that. But one cannot ignore the ramifications: creative activity is decreasing due to excessive Web search, stress level is going up, and those who had no initial predisposition to attention deficiency begin to develop it.

According to the American statistics, referred to by Lynn Holding in her book “Mindful Voice” [4]., 85% of adults and 75% of teenagers in the USA have a cell phone, and the average youngster sends and receives more than three thousand text messages per month. Inevitably, some of these messages are sent and received in class, despite professors’ various threats and tricks [4].

Most modern phones have a wireless Internet connection and enable the user to search, use applications, make video- and audio recordings, listen, browse, store, etc.

As a result of the development of computer network and the constantly expanding access to information, the question arises: does it mean that the computer is the future of education? More and more educational institutions offer online classes and programmes, and more and more people gain knowledge by using a personal computer. Does it mean that the need of real face-to-face communication with man the bearer of information will vanish with time? Once predicted in science fiction, the invention of a “thinking” bio-technical robot possessing a super-brain and capable of substituting a human being on any level (remember short stories by A. Clarke), does not seem to be a remote future anymore. Perhaps in the near future already, students will

communicate with a virtual teacher in the digital space more and better than they do with a living one in the reality.

Let us not, however, idealise modern technologies. In the world of art filled with subtle emotional content, not even the most perfect computer so far can substitute the genius of a gifted person – a talented musician, artist, teacher – and equal the influence which a brilliant, outstanding personality makes on a young musician.

To be efficient, the teacher and students' work in class must be of special significance, and, together with information load, be individually oriented, meeting not only the cognitive, but also affective needs of students, propose creative exchange and interaction within a class, and encourage students to be involved in the educational process [1].

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