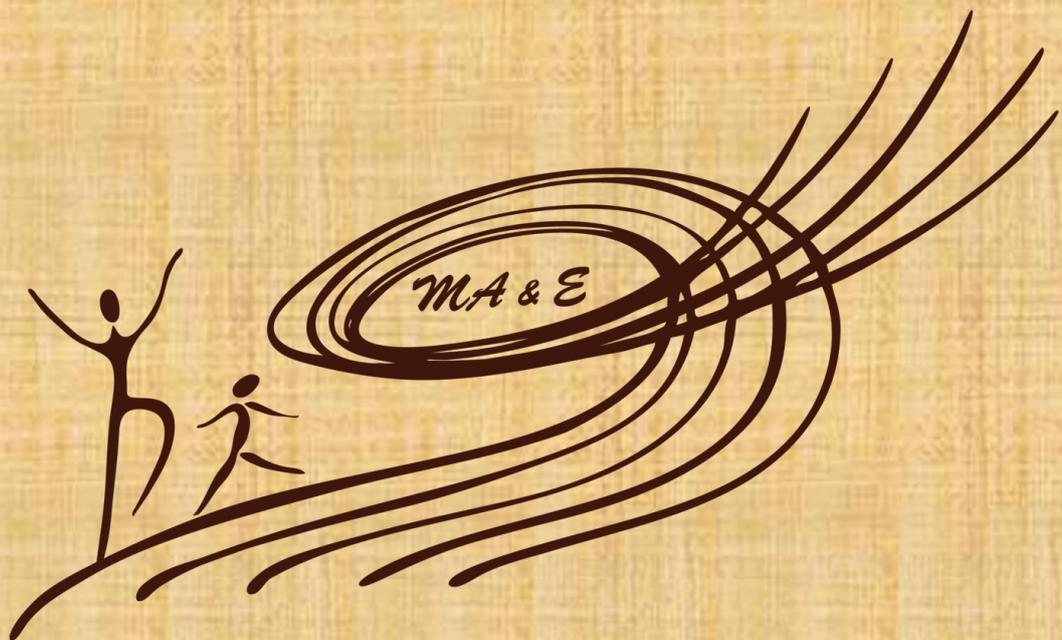




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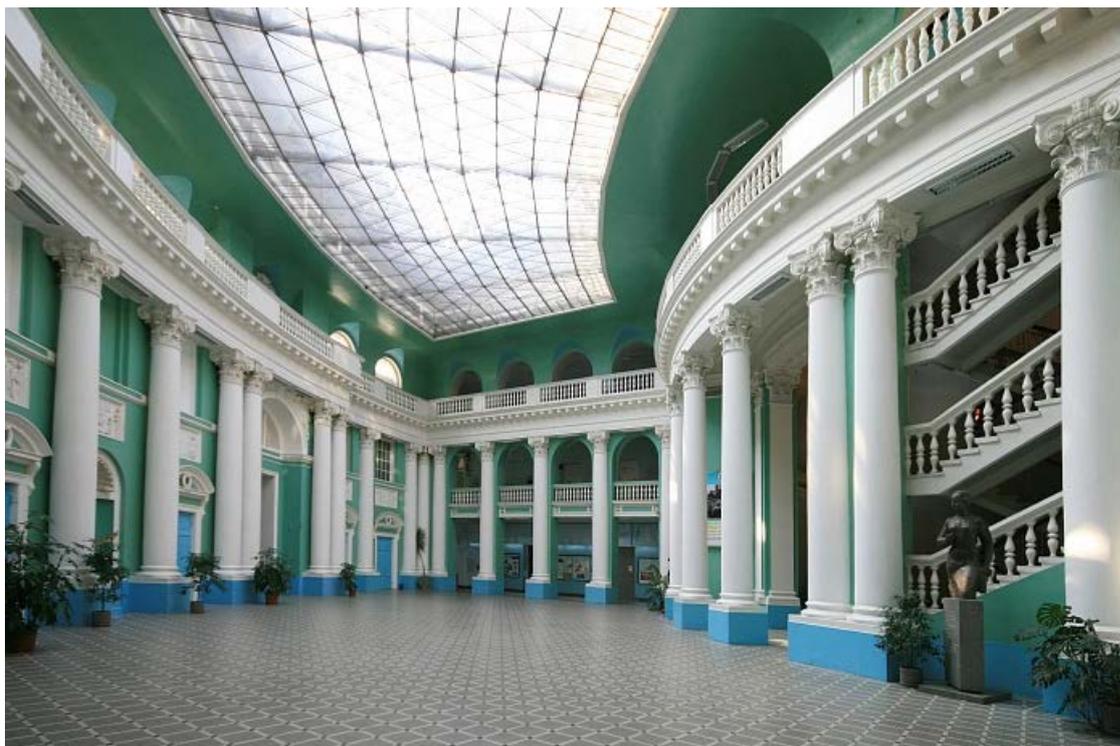
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THE METHODOLOGY OF PEDAGOGICS OF MUSIC EDUCATION

ART IN EDUCATION – THE PATH “ONWARD AND UPWARD”

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Abstract. Art education is considered not as an early stage of specialisation, but as a component of full-fledged human development that compensates for unbalanced rationalisation of school education. Art classes help to develop a child`s sensual and emotional sphere and to introduce him to everlasting moral and spiritual values of mankind. Without it, any particular competence may take destructive direction. While pursuing art, a child gets, in forms appropriate to his age, experience of creative work, which meets the needs of man as an initially creative being and is a requirement for his psychological health.

Keywords: artistic and thinking type, children`s creative work, sensual and emotional development, values, age-related and individual aptitude.

“Efficient music, art, dance or rhythmic education is essentially much closer to ontological education than teaching so-called „basic subjects”. <...> Education is teaching how one should grow, advance onward and upward, distinguish good and bad, desirable and undesirable, worthy and unworthy. Art, and, especially, the types of it I have been accentuating so much... are so firmly intertwined with man`s psychological and biological nature... that it is time to stop treating these courses as incongruous glamour, as lacework and frilling of a school dress. It is time to recognise them as new education basic subjects. <...> Education of this kind will make it possible to elaborate the worldview

penetrating the infinitude, foreseeing supreme values. Such education may and should have art, music and dance education as its basis”.

This extract does not belong to pedagogy publicism of today. These are the ideas of a famous American psychologist Abraham Maslow put forward in the middle of the previous century [1, p. 191], but it is hard to make up something more topical for the current educational situation in Russia! If assessed superficially, Maslow`s point of view may seem unrealistic and even feckless: though values are important, they are not able to replace comprehension of vital “basic” subjects. However, the reality is different.

For instance, several decades ago a famous sociologist Yu. Fokht-Babushkin reported an experiment conducted in one of the former USSR Baltic republics. In some classes additional drawing lessons (as they used to call visual art) were introduced at the expense of reducing mathematics and language hours. After some time, experimental classes pupils started to show better results than their peers in... mathematics, language and other “basic” subjects. Endless observations and numerous research activities show that owing to practising a certain kind of art children become cleverer, more intelligent and hard-working. Arguably the greatest attention is given to the influence of music and choral singing, but a similar effect is achieved through the classes of theatre, dance, animation, literary art, and different kinds of traditional art and artistic craftwork.

Naturally, it is not only a matter of a pragmatic “grades rise”, although the latter itself might have altered the attitude of parents and education policy makers to liberal arts and fine arts subjects. The whole school environment is in the course of change, as well as children`s attitude to studies and school itself, their emotional tonus rising. Children become healthier both physically and psychologically. However, the impact of art, of artistic and creative experiences goes even deeper.

Yevgeny Baratynsky once said: “An aching mind is salved by means of chanting”. The numerous forms of what we call art therapy are rooted in high antiquity, perhaps as high as art itself, or, to be precise, what we nowadays understand as art. Not only healing a patient, but also education of a mentally and physically healthy, harmonious man was related to what melodies he heard, whether he took part in circle dances, whether he was affected by a cathartic (purifying) theatrical tragedy or sacred mysteries of which this relation was born.

The difference in worldviews of ancient Greek and Chinese philosophers, church fathers and Sufi sages is tremendous, but they all treat art as a powerful means of harmonising people`s mental and physical life, of becoming closer to the spiritual ideals of their respective époques, cultures and religions.

It stands to reason that the earlier one will become familiar with the salutary effect of art and art experience, the deeper and stronger this effect will be. Hence a great role and responsibility of school art education that deals with children in the *sensitive* period of their art development. The trouble is that the existing educational practical training not only fails to base itself upon favourable prerequisites of childhood, but – willingly or not – works against them.

It goes without saying that school and, largely, preschool education is implemented in signs, schemes, figures, terms and general notions. The imaginative-emotional, sometimes non-verbalised side of a child`s psyche and all his life, his significant experience related with it not only fail to find their firm place and development in the education process, but, rather, become an obstacle to it, being effectively suppressed. However, such one-sided rationalisation of education is in deep contradiction with age peculiarities of a normally developing child. Development psychologists, N. S. Leytes in particular, showed long ago that small children are inclined to the so-called artistic (not intelligent) type, i. e. they tend to perceive phenomena in their integrity using emotions and images [2]. Later, this was confirmed

in the research of “hemispheric asymmetry”: a bulk of children under 10 fall into the “right hemisphere” type [3].

Incidentally, an attentive person does not need special research to notice that, unlike an adult (if this adult is not a painter, of course), a child finds everything that glitters, jingles, rustles, that is light and heavy, rough and smooth, any movement he can copy to be much more interesting and important. In a word, this refers to everything he perceives with his unsaturated, keen feelings. But for traditional education this child`s interest, his inborn responsiveness pose only a hindrance preventing one from rational generalisations.

Art, including the art of speech, is the only sphere where a child`s sensual experience is exercised and developed. This sphere addresses what one actually sees, hears and perceives with all senses. And what happens if a child does not get enough experience of the kind at a sufficient level? Can it be considered normal for a person to grow “blind”, “deaf” and irresponsible to the only actual world he lives in?

In which area can the sensual sphere, the emotional sympathy, the soul of a child be regularly developed? Where does he start to realise *his attitude* to everything around him in this objective world, that is, to acquire and master *his own inner world*? Where does he start to comprehend his and other people`s *mental life*, i. e. to develop his emotional intellect? And can it be considered normal if a person grows quick-witted but spiritually undeveloped? What if, when meeting another person, he fails to find in the appearance of the former any manifestation of the inner life? Or, perhaps, is he totally ignorant about its existence? What if, when spoken to, he perceives information, but fails to catch the intonation, which is often of primary importance? Art classes have been made to avoid that. Such classes allow retaining the integrity of a growing person`s development in the conditions of one-sided, rationalised education; and

the later this process starts, the more difficult it is to overcome this one-sidedness, the success of these arrangements usually being less likely.

Teaching art is necessary in one more most important point: it gives a child *the experience of creative work* in a broad sense, i. e. *construction and implementation of one's own conceptions*. This experience is invaluable for a person's psychological health throughout all his life regardless his future occupation, for creativity in this sense is not a special gift for the selected, but a person's natural ability. Man is *a creator in his nature*. The proof of that can be found in very different sources from church fathers, who believed that creativity likens man to his Creator, to humanistic psychologists with their ideas of self-actualisation as the way of normal human development.

A creative impulse, inborn "inner activity of the soul" (V. V. Zenkovsky) pursues a way out, while creativity deficit characteristic of traditional education builds barriers on its way. This very factor first and foremost leads to the notorious overburden on schoolchildren (while in creative situations they are almost tireless), to psychological ill-being and nurtures the unconscious sense of personal immaturity. "Inner activity" that receives no positive, supported and approved way out looks for bypasses, pretty often breaks through with bursts of asocial behaviour in the form of so-called non-motivated crimes. An early successful creative experience is the best remedy for such distortions.

One may retort here that albeit creativity experience is psychologically necessary, creativity and art creativity are not synonyms; one's creative potential, one's soul's inner activity may manifest in very different activity spheres and even in daily life. Why is art indued with such exceptional significance?

Basically, the answer to that has already been given above. Age singularity of a child whose psychological image is reasonably likened to that of a painter stipulates the fact that it is art that enables easier and more

successful mastery of the early creativity experience¹. Is it not art where a person aged ten, six or even four (most likely, this was the age of an unknown author of the genius quatrain “Let there always be the sky”) is able to create something that cultural community and even professional elite recognises as valuable? The creative work of a small (albeit not six-year-old) physicist or mathematician attracts attention for the reason of his age, while his works are unlikely to be of any scientific interest. Meanwhile, children`s creative work has been valued for over 100 years “in a league of its own”, as a peculiar but artistic phenomenon.

I have mentioned age singularity not by coincidence. In his scientific creative work a child contemplates and acts almost like an adult professional. Ingenious Pascal who rediscovered in his adolescence Euclidian postulates did “the same as Euclid had done”, though earlier than the latter in terms of age. He did not create any kind of “child” geometry, which would still be of interest for adult geometricians as “child” one. Children`s science does not exist, but children`s creative work does exist combining full-fledged artistic merits and age singularity. *When creating an artistic image, a child performs in accordance with his age. This allows considering artistic creative work as the most “eco-friendly”, nature-aligned sphere of children`s creative work.*

Naturally, this occurs only in favourable psychological conditions, which is rather an exception than a rule. But the following fact is noteworthy. In case children take up some kind of art in accordance with actually developing programmes, with age-related psychology and art specificity, almost all of them sooner or later, more or less frequently reach the level of creating full-fledged artistic images. This leads to such a phenomenon as *age-related artistic aptitude*, which can be and ought to be uphold and developed in all children and which is, certainly, different from much rarer *individual* aptitude, from what is called

¹ More details about this phenomenon are available in other works of mine, e. g.: Melik-Pashaev A. A., Novlyanskaya Z. N. Khudozhnik v kazhdom rebyonke. – M.: Prosveshcheniye, 2008 [4].

vocation and, according to M. M. Prishvin, makes a person “seriously translate all his life into words” or any other forms of artistic creative work. However, the discrepancy between these two types of aptitude – age-related and individual – is a separate topic. In this paper I would like to stress that if we want to help outstandingly gifted people (who are not many) to find their own identities, to recognise their vocation, it is necessary to let all children, regardless any preliminary and most often short-sighted selection, take part in early and full-fledged artistic experiences. This very pedagogic task can be fulfilled *in principle* only in general education.

Lastly, almost the most important thing to mention. Art in education is the space in which a man not only realises and perfects his own spiritual world and learns axiological attitude to the phenomena of objective reality, but also acquires a chance (often the only chance in a lifetime) to become familiar with the world of higher and imperishable universal human values embodied in great works of world artistic culture, to accept with full responsibility the spiritual and cultural history of mankind as one`s own.

All of that said, the results of depletion of humanistic-artistic component in the sphere of general and public education are obvious. If one grows emotionally dull, spiritually undeveloped, if one does not possess supreme spiritual and moral values, the more successful, competent and competitive he is in other spheres – from chemistry to karate, from legal studies and economics to foreign languages and basics of safety and survival, the more *dangerous and destructive* his future activities will be. Therefore, educational policies that actually drive art out of school and at the same time claim to be pragmatic are disastrously *short-sighted and destructive* for the society, nation, and state.

Yet, there remains a chance to alter the situation by reframing general education in terms of the movement “onward and upward” where artistic and creative experiences will play the most decisive role, a core role in initial years. Let me quote once again the ideas of the scientist who was mentioned

at the beginning of this article: “Such accentuation in education might set different models and different ways of teaching other school subjects, save them from complete immersion into nonsense that has forgotten what is important and what is not, that is utterly indifferent and void of determination and objectives” [1, p. 191].

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METHODOLOGICAL ANALYSIS AS A META-METHOD OF PEDAGOGY OF MUSIC EDUCATION

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Abstract. The purpose of this article is to reveal the main point and the content of methodological analysis as a meta-method of pedagogy of music education, to define its goals and principal differences from the research techniques of natural sciences. The main distinctive features are the following: hermeneutical orientation, criteria for the results of musical and pedagogical activity, basic psychological methods. One of the main goals of meta-method is “augmentation”. The author considers it by means of interpretation of new knowledge and techniques from philosophy, general and special scientific branches and by extrapolating them into pedagogy of music education.

Keywords: pedagogy of music education, methodological analysis, meta-method, hermeneutics, extrapolation, interpretation, feelings, artistic images, basic methods, reflection, dialogue, associations, intuition, archetypes.

Over 25 years ago, on the basis of long-term research and with introduction of its results into the general practice of university and post-university education of music teachers I put forward a method of methodological analysis of music education pedagogy problems [1]. This method is understood as *a music teacher`s (researcher`s) activity which is based on methodological knowledge of his/her own (i. e. music education) and conterminous scientific artistic spheres and is performed in conceptual, personal-creative, substantiated approach to discovering the essence*

of professionally important problems of music education and transformation of pedagogical activities. Implementation of the methodological analysis is the most important and indispensable indicator of a music teacher's methodological culture.

A most important objective of the method of methodological analysis is “augmentation” by means of interpretation of new knowledge and techniques from philosophy, general and special scientific branches and by extrapolating them into pedagogy of music education [2]. Extrapolation is understood here as the remelt (B. V. Astafyev's term) of knowledge and ways of activities from one science into another, in this case – into pedagogy of music education. This paper assumes double interpretation of this phenomenon:

a) as a form of remelting knowledge and ways of activities from a sphere conterminous to music education pedagogy (for example, from theatrical pedagogy);

b) as a performer's interpretation of a composer's design and of musical language elements belonging to this design¹.

In my view, the topicality of this method acquires today particular importance in terms of a range of philosophical and humane studies problems. For instance, there is an active search for new theoretical methods of investigation in various fields of pedagogy. This necessity is particularly palpable in humane fields of pedagogy where there is an exceedingly critical need to prove the right for investigation methods specificity and their essential, inherent difference from natural sciences (physics, mathematics, chemistry, and the like).

Let us consider this issue from the viewpoint of music education pedagogy where general theoretical methods have been rooted for long

¹ See M. D. Kornoukhov's monograph examining both of these variants of interpretation: Kornoukhov M. D. Fenomen ispolnitelskoy interpretatsii v muzykalno-pedagogicheskom obrazovanii: Monografiya / Otv. red. E. B. Abdullin. – M.: Veliky Novgorod, 2011.

alongside with empirical ones. Such methods as analysis, generalisation, synthesis, modelling, less frequently abstracting belong to the former. These research methods are *universal practically in all sciences*. It is noteworthy in this connection that at the turn of the previous century the focus and technology of **hermeneutical approach** in philosophy and Arts, including music education pedagogy, were investigated more and more energetically [3; 4].

It is evident that the rationale for that ensues from the conceptions of such outstanding philosophers of the West as Gadamer [5], Heidegger [6], etc. and of Russia, like Bakhtin [7], Vernadsky [8], Florensky [9], etc. If we go deeper into the origins of this issue, we can discover that methodologically these kinds of research stem from ingenious works of Plato, Aristotle, Hegel, Kant and many others who, essentially, were the founders of hermeneutical scientific field. Nowadays this field requires special consideration, as long as it is linked directly to comprehension of a totally new approach to the development and implementation of theoretical methods of music pedagogical research.

According to L. A. Mikeshina whose philosophical conception [10; 11] underlies this research, a great social and humane sphere of knowledge rooted in the culture does not find its appropriate explication in the categories and principles of theory and methodology of epistemology. Philosophical knowledge has several fundamental features characteristic of the Humanities and investigates similar problems. Among them, the researcher singles out *cognitive and axiological relationship between man and the world; man`s spiritual experience in perceiving the meaning of life; relationship between selfhood and culture, society as a whole, etc.* Philosophical and humane pieces of knowledge are related as universally-general and concrete-special kinds of knowledge about man, his world and culture.

The Humanities are currently exposed to pressure from a positivistic, technocratic approach towards the criteria of scientificity that assume the possibility of general formalisation of mathematical methods, for instance.

However, even here they admit that, with all efficacy of such approach in certain spheres (in engineering linguistics, automated text rendering, description of structures, etc.), the natural science approach **does not reflect essential parameters of humane knowledge**, its specificity in the context of culture and society [10; 11].

Respectively, it is necessary for cognitive philosophy to turn not only to the methods and forms of natural science, but first and foremost to the peculiarities of cognitive techniques and operations in the Humanities.

Comprehension of the essence of humane knowledge acquires an increasingly greater importance in modern methodology in connection with the search for new methods of perceiving the society, with the necessity of education humanitirisation (opposite to its surrogation) and introduction of “human gauges” into research activities. Today, natural sciences still serve as the ideals of knowledge and cognitive activity in the traditional cognitive theory, whereas the experience of sciences on culture and spirit that contain human implications, ethic and aesthetic values often remains beyond the reach of epistemology (cognitive theory). When epistemology turns to humane knowledge, a necessity arises to cognise a holistic man, his existence among others in interaction and communication, to comprehend the ways of introducing spatial and temporal, historical and social-cultural parameters into the epistemology of social-humanitarian sciences, to review in a new context, implying interpretation and understanding, the category of the truth and its objectivity [11].

In the 20th century, M. M. Bakhtin contemplated over these problems. He intrinsically proposed a set of fundamental programmes of creating a breakthrough vision and alternation of the situation in cognitive philosophy. His most fruitful and inspiring idea consists in establishing a science on cognition which is not detached from man, as it is common in the theorised world of natural sciences rationalism, but is based on trust to a holistic

individual – a cognoscitive man. “The criterion here is not the exactness of cognition, but the depth of penetration. In this case cognition is individual-oriented. This is the field of discoveries, revelations, recognitions, and statements <...> The complexity of a reciprocal act of cognition-penetration. The activity of a cognising one and the activity of the unclosing one (dialogism). The ability to cognise and the ability to fulfil oneself. < ...> The subject of the Humanities is an e m p h a t i c and s p e a k i n g existence” [7, p. 7–8]. Bakhtin built up new axiological relations of man in the unity of the cognitive, the ethic, and the aesthetic.

Hermeneutics with its analytical tools assumes new gauge of man. It investigates a man who *understands* himself, his place in the world, his environment and another man. Actualisation of such leading hermeneutic functions as *experience, understanding, and expression* is of primary importance here.

Upon that, consideration of these functions in musical art from the viewpoints of musical psychology and musicology (Medushevsky, Teplov, Toropova, etc.) leads to conclusions that are extremely important for music education:

1. *Experience* in the process of music perception is understood as manifestation of thinking through feelings, images, associations which are unique depending on the extent of a person`s emotional sympathy, his/her experience of music perception, etc. The indicators of sympathy manifest in mimicry, plasticity, heart-beat frequency, etc.

2. This elicited peculiarity of the first function proves its inextricable connection with the second function – the function of *understanding*, provided that this ability is organised and developed in music through actualisation of the above-mentioned indicators of the first function. Upon that, the indicators of understanding manifest verbally. The quality of this verbal manifestation depends on the level of verbal expression ability. In the whole, the second

function, similarly to the stage of experience, assumes interpretational explication.

3. *Expression*, as a result of synthesis of experience and understanding by means of a person's reboant in the process of interaction, is a certain interpretation expressed in the following forms: a) in mimic, plastic, in heart-beat frequency, etc.; b) in verbal contemplations; c) in performance activities (vocal, instrumental); d) in music-making.

Any of these functions not only allow, but also assume numerous interpretations, each of them (within the limits of a certain musical style, form, intonation properties, aesthetic concepts) having right of existence.

Thus, the analysis of functional properties of the hermeneutic approach from the viewpoints of musical psychology and musicology clearly discloses a fundamental **difference of musical activities criteria results** of a person's emerging musical skills (compared with the criteria accepted in natural sciences that are characterised by single-valuedness), the key criterion being **the multiplicity of interpretations**.

Based on broad philosophical understanding of methodology as a method of scientific cognition and transformation of reality by man (I. V. Blauberg, E. G. Yudin, etc.), as a system of theoretical knowledge ("knowledge about knowledge") and on segmentation of two types of methodology – general and special, the author has worked out *the methodology of analysis of music education pedagogy problems* as a **meta-method**, which is able to unify the overwhelming number theoretical research methods existing in pedagogy of music education, namely:

a) *philosophical* (Gadamer, Heidegger, Bakhtin, Mikeslina, etc.);

б) *general scientific* (art criticism – Asafyev, Medushevsky, etc.); artistic-performing, including theatrical-performing (Neygauz, Pokrovsky, Stanislavsky, M. Chekhov, etc.); musical-psychological (Razhnikov, Teplov, Toropova, etc.); general pedagogical (Borytko, Gershunsky, Zagvyazinsky, etc.);

b) *special scientific, artistic-pedagogical* (Asafyev, Barenboym, Kabalevsky, Malinkovskaya, Melik-Pashaev, Nemensky, A. I. Nikolaeva, E. V. Nikolaeva, Tsypin, Shamina, Yusov, etc.).

Let us turn to actual examples of music teachers` implementing the above meta-method when investigating the problems of music education pedagogy.

B. M. Tselkovnikov [12] who considers the problem of *prospective music teachers` worldview convictions formation* accentuates the hermeneutic trend and character of research. The author sets the objective “to help a future specialist to realise the personal-axiological meaning of his convictions as a leading component, as a kind of a core of his holistic spiritual worldview, to arouse the need of their systematic and independent enrichment, perfection and utilisation in everyday and professional practice” [12, p. 5]. Using the meta-method, B. M. Tselkovnikov actively extrapolated the works of such philosophers as Heidegger, Florensky, Losev, Zenkovsky, Ilyin, etc. into the sphere of music education pedagogy. Then he did the same with art criticism research works by Asafyev, Aranovsky, Gachev, Medushevsky, Nemensky, etc. and with the works of music teachers, like Barenboym, Kabalevsky, Malinkovskaya, Tsypin, etc., as well as with his own music pedagogical experience. All of these allowed the researcher to work out a conceptual basis of a music teacher`s worldview convictions formation in the process of university studies. The author argues that it is the worldview convictions (compared with views, ideals and other components included into the architectonics of this phenomenon) that act as a high stage of world awareness, that are a core, a certain indicator of a music teacher`s worldview, that are an axiological-semantic model and a criterion of his/her actualisation. At the same time, what is noteworthy in B. M. Tselkovnikov`s works is his *method of concentric analysis and synthesis of scientific, artistic and other categories and phenomena envisaging not their one-sided, “lineal”, but heterophonic (“round”, in P. A. Florensky`s terms) examination.*

Let me elucidate several premises defined by B. M. Tselkovnikov that clearly show the “augmentation” of new ideas to existing ones, related to the problem investigated.

Axiological meaning of the worldview is twofold. It is understood as a certain “construction” of a music teacher’s soul and, at the same time, as a specific phenomenon of spiritual-energetical space, in which he/she lives in the form of a conviction-feeling, a conviction-idea, a conviction-act.

A worldview conviction is a specific, i. e. spiritual-axiological, dialogical form of judgement (or judgements), expressing at the levels of emotions and feelings, art and logic, spirit and practice the attitude – standpoint of a music teacher towards various subjects of his/her everyday and professional experience, the primary and most important of these subjects being music and a child.

A worldview conviction has not only a certain subject-semantic content (in the form of an “image-concept” of a child or a music persona and in other aspects of spiritual-worldview reflection), but also its own specific, content-relevant, essentially everliving and dynamic *architectonics*. The latter is a specific composition of a music teacher’s personal, spiritual experience and includes in its logical-substantive organisation two interrelated ternaries. The first one consists of *emotional, artistic-cogitative and volitional components*, the second one – of special phenomena of a music teacher’s individual-personal mentality, i. e. such *dominants* of his/her *spirituality* as **Love, Faith, and Conscience**.

A specially organised pedagogical process of a music teacher’s worldview convictions formation manifests primarily in its trend towards the axiological, spiritual-personal (personalised) creative self-development of prospective music teachers, towards the formation of their readiness to start a relaxed, trustworthy and unindifferent conversation with a child, with a music “persona”, with one another, with different phenomena, including those of music pedagogical trend.

In accordance with specific objectives and content of the process in question, a dialogue stands out here as a formative principle not only in its professional pedagogical meaning, but in a broad spiritual-cultural meaning as well. The situation of a dialogue, in which all participants of the process in question (a teacher and students) take part, allows them to realise their spiritual-creative potential (“self-realise”) in the context of freedom and humanism, to acquire the feeling of personal involvement and responsibility in relation to each other and to the Other (a child, music art phenomena, their professional reality and the environment in general).

In all its forms and manifestations, music exerts a decisive influence on the whole process of a music teacher’s worldview convictions formation, on their artistic-aesthetic and moral-ethic spheres.

Let us turn to the examples of utilising (in the framework of the meta-method mentioned) extrapolation in combination with the method of interpretation.

For instance, E. V. Nikolaeva [13] who worked out the basics of the history of music education as a science applied a method which is new to this sphere of music education pedagogy. It is called an *intonational method of research*. The essence of this method (extrapolated from musicology, namely from B. V. Asafyev’s theory of intonation) consists in tracing the gradual change of basic intonational reference points in the historical pedagogical process pursuant to the evolution of musical art, as well as in discovering correspondence of the content and methods of music education to the music to be mastered. The development of this method was largely stipulated by alternations in musicology and, to a certain extent, in the society, which caused the necessity to *“resmelt” the knowledge of art criticism into the sphere of music education pedagogy, i. e. extrapolation of knowledge from one science into another.*

The research method of the extrapolation of musicology knowledge (B. V. Asafyev, V. V. Medushevsky), as well as of such categories in the contemporary history of general pedagogy as paradigm-pedagogical and civilisational approaches (M. V. Boguslavsky, G. B. Kornetov, etc.) allowed E. V. Nikolaeva to *build up the history of music education on a conceptually new scientific basis* which was different from a predominantly descriptive method of material rendering that had been used before. Owing to that, in the last quarter of the 20th century, traditional, mostly empirical, knowledge in the history of music education made way for *problem-theoretical, conceptual, and holistic knowledge*. The implementation of the methods of extrapolation and interpretation of knowledge into music education pedagogy primarily from related human sciences, from hermeneutics was crucial.

Let us turn to one more type of a research meta-method – *extrapolation-interpretation of knowledge from general psychology and psychology of music into music education*, which is utilised by A. V. Toropova [14]. This example is in a sense unique (at least, as concerns music education pedagogy), since *double extrapolation-interpretation* takes place here: a) interpretation of knowledge from general psychology into musical psychology; b) extrapolation of knowledge from musical psychology into music education pedagogy.

For instance, a multi-aspect gradual methodological analysis of the symbolisation of experiences in the act of articulated intoning conducted by this author makes it possible to speak reasonably about the existing line of evolution of a *homo musicus* as about the key object of research of musical consciousness and his development in the process of education. A. V. Toropova singles out the guidelines that became a foundation of her theoretical-anthropological model: regarding the essence and functions of musical consciousness and their genesis, historical stages and perspectives of further research methods development.

Among numerous guidelines of this research, let us concentrate on the conclusions that mark the grandeur of a human spirit impregnated with the world of music and the meaning of music education for a developing Personality.

“Intoning consciousness is an original level of sense-making manifested in distinguishing energy-temporal patterns in *Events and Experiences* of life and in their sonic-kinetic reflection, which is *intoning* as it is. <...> Musical consciousness is a specifically human property and a function of sense-making mental activity – symbolisation of experiences in the act of sonic intoning, which allows speaking reasonably about a person of the existing line of evolution as about a homo musicus...” [14, p. 172].

A. V. Toropova stresses that in music education we tend to develop and retain in the structure of personality its integrity, identity and freedom to ensure self-realisation against the background of competing archetypes and epistemes in the sphere of collective unconscious percepts and mindsets. Under these cultural and language conditions of forming a personality`s musical consciousness, the instruments of personal development are the personality`s creative qualities (or psychological defences – retreat into illusion, negation, or disregard of a musical culture or personal musical experiences). A. V. Toropova is convinced that in a personality`s musical manifestations the conflict between a “biogenous” and “sociogenous” origin of consciousness subject matter can be expressed in a most evident manner.

When describing man`s emotional sphere as a source of musical experiences in a personality`s musical development and education, A. V. Toropova examines emotions from the point of view of V. P. Zinchenko. They are understood as a direct experience of existing phenomena and situations importance. Therewith, the author emphasises not knowledge, but the experience of importance, an immediate, irrational and syncretic assessment of a situation. Such assessment arises “prior to mind” and to analysis; it is based

on intuition and on a person's previous experiences, which one needs for survival and interaction [15, p. 71]. Based on this determinative function of an emotion, the researcher considers music in the form of a satellite phenomenon accompanying human emotions mental functions development as a direct assessment of the importance of surrounding phenomena and events. Then she proceeds from emotions to moods and musical experiences as “a result of musical image perception and attitude to this image” [15, p. 72–73]. Drawing on V. N. Kholopova's conception [16], the researcher comes to the following conclusion: “all emotional variety of human psyche – from basic innate emotions to supreme socially- and culturally-stipulated feelings – is the key content of music” [15, p. 87]. The following important conclusion by A. V. Toropova is also noteworthy: “As long as musicianship rests upon a developed tuneful ear, the emotional, mental, spiritual layer of consciousness sensual contexture is crucial for musical development and education” [15, p. 82].

The accomplished interpretation (and, to a certain extent, extrapolation, if we keep in mind musicology and aesthetics) of knowledge from general psychology into musical psychology and the psychology of music education enabled extrapolation of this knowledge into psychology and music education pedagogy, where A. V. Toropova enunciates the pedagogical principle of “the unity of an affect and intellect”, which suits music education better than anything else [15, p. 82]. At the same time, the researcher recommends certain methods of developing the world of musical emotions, moods, feelings, experiences, affects and determines the following way of developing an emotional ear for music and emotional intellect: “from realisation of musical emotions and experiences to realisation of one's own feelings and affective states” [15, p. 84].

In general, the elaboration of the methodological analysis as a meta-method of music education pedagogy has led to the following key characteristics:

1. The meta-method in question includes *an aggregate* of several research methods: *reflection, contemplation, dispute, analysis, interpretation, synthesis, archetypes*. They are utilised in very different sciences, but they are *basic ones for the social-humanitarian sphere*. At the same time, *extrapolation-interpretation* into music pedagogical research of the mentioned and other methods related to music education pedagogy is necessary.

2. One of the most important tasks of the meta-method in question is “augmentation” through extrapolation and interpretation of new knowledge and ways of activities from philosophy, general and special sciences into music education pedagogy.

3. The methodological basis of the meta-method is a hermeneutical approach, which is in accordance with the specificity of music pedagogical research in its connection with the logic characteristic of philosophy of music as art, psychology of music, psychology of music education, and pedagogy of art. The hermeneutic theory (Gadamer, Heidegger, Ricoeur et al. in Western philosophy; Bakhtin, Vernadsky, Losev, Florensky, Mikeskina et al. in Russian philosophy) *reflects to the utmost the essence, function and tendencies of social-humanitarian research, creating an objective methodological basis for the development of new theoretical methods of music pedagogical research*.

4. Among leading hermeneutic functions of the method we have experience, understanding, and expression, on the one hand, and axiological, heuristic, and artistic-gnostical components, on the other hand. They are interrelated when the meta-method is implemented and the primary means of their expression is interpretation.

5. The leading psychological mechanisms of the meta-method are feelings, artistic images, associations, intuition, and archetypes that play the key role in music education pedagogy.

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CONTEMPORARY ARTISTIC-DIDACTIC APPROACHES IN MUSIC EDUCATION

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Abstract. In the article five artistic-didactic approaches to organising music education process are defined and substantiated. They are topical for the modern paradigm of pedagogy of art: value-semantic, intonation-activity, dialogic, systematic and poly-artistic. It is shown that the approach performs the functions of instrumentality during the implementation of principles of music education and requires application of new technology. Being the central, accentuated principle, the approach aggregates a whole number of other principles and methods of teaching music.

Keywords: artistic-didactic approach, value, sense, intonation, activity, dialogue, system, poly-intonation, motivation, development, method.

A didactic approach is the central principle of structuring the content of education and choosing the methods to achieve this aim. It aggregates a whole number of other principles and is based on them. As long as there are specific principles of artistic didactics in the basis of music education, approaches to such education should be artistic-didactic. An approach performs the functions of tools (technologies) in the framework of implementing the principles of music education in teaching and learning activities [1].

It is emphasised in pedagogic research that the cultural paradigm of education assumes personally oriented and activity approaches. In the basis of culture, we find creativity and actual interaction that develop in accordance

with the norms of communication and co-operation. Therefore, in a culture-aligned school, children become familiar with culture not as much through the acquisition of cultural information, but in the process of specially organised personal creative activities. *In order to rest upon the logic of music-gnostic process and the actual implementation of this logic, we need a set of relevant artistic-didactic approaches to the organisation of developmental music education.*

In the centre of *a value-semantic approach*, we find the development of learners' motivation for musical-gnostic activities and their abilities to perceive music supersensually (V. V. Medushevsky). The main labour of a child's soul consists in mastering universal human values. Man acquires his spiritual essence, becomes part of mankind only through the perception and creation of culture. Therefore, a man of spirit as an epicentre of culture, as its highest spiritual value is both the result and the key criterion of education quality assessment (E. V. Bondarevskaya). This means that there is a learner in the epicentre of music education [1; 2]: the development of his musicality, the formation of his personality and spirituality, the satisfaction of his music needs, interests, and creative abilities. A personality's music education does not manifest only in its special development and ability to interact with a society's musical culture. It is the process of its worldview formation.

The artistic content of serious music exemplifies the supreme and splendid life of human spirit. Therefore, the perception of the spiritual truth, value and beauty of music is the semantic core of music education. The aim of music perception is not the acquisition of knowledge on music, but the depth of penetration into the supreme human essence, into the harmony of the world, as well as understanding of oneself and one's relationship with the world. The intonation-semantic analysis of music pieces as the leading method of music education requires the ascension of both a teacher and learners to the perception of the beautiful and the truth, to the spiritual heights

of a human soul. In learners` musical-gnostic activities, music is not only the object of aesthetic valuation, but a means of the spiritual-moral valuation of life, culture, and man.

When organising learners` artistic meeting with a music piece, a teacher ought to draw their attention consistently to the realisation of axiological aspects of the piece and the artistic-communicative situation. The value-semantic approach does not allow understating moral-aesthetic meanings of great music. Supreme spiritual meanings do not rule out lower worldly associations, but set a semantic perspective for perception-understanding.

The key function of music education is the development of learners` ear for intonation, of their ability to think about life in intonation-music terms. The arrangement of spiritual accents in the content and methods of teaching music requires learners` “enlightenment, supremacy of ear for music”, its formation “as an organ of search for and perception of supreme beauty”. It is not only a matter of developing the distinctive features of ear for music (V. V. Medushevsky) [3].

The subject content is structured in the way that ensures the development of national musical culture by learners in their dialogue with classical and highly artistic modern music of different genres and directions. However, music education is not to impose values on someone. It is *to create conditions* for these values to be recognised, understood and chosen. *This choice is to be stimulated.*

Motivating learners` musical activities assumes pedagogical stimulation of their musical-gnostic interests where the personal sense of actual musical actions and music education as a whole is manifested. Learners` personal experience bilateral activities are stimulated: worldly and artistic associations help to perceive the content and expressive means of a musical image; the interpretation of music pieces and the search for a personal artistic meaning enrich learners` world perception through empathy and acceptance of different

views on the same phenomena of life exemplified in the works of different authors, epochs, and kinds of art.

The technologies and procedures that are value-oriented have priority. They are developmental learning, problem-based learning, artistic-didactic game, learning process arrangement on a dialogical, personal-semantic basis, etc.

When letting learners start dialogues with the society's musical culture, a teacher has no right to impose his moral-aesthetic valuations, his worldview on them. He may create a necessary social-artistic context of a music piece and stimulate a comparative analysis from the perspective of harmony and disharmony, sublime and ignoble. He may prompt to discover the "eternal themes" of art and to conceive their imperishable spiritual topicality. But, at the same time, the semantic interpretation of artistic images is the creativity of learners themselves which rests upon their feel for intonation, their intonational vocabulary, their abilities of intonation-semantic analysis and artistic generalisation, and their moral-aesthetic feelings.

A teacher who constantly pierces into the mysteries of musical images constructs the way for learners to "open them up" in the form of solving absorbing creative tasks and modelling a composer's, performer's, writer's creative process.

An activity approach is believed to be the most traditional in music education. Academic programmes and study guides have been worked out until recently substantiating the arrangement of music education content depending on the types of activities. Such approach allows learners to master choral singing, listening to music, playing the musical instruments, moving to a tune, improvisation, and solfeggio. Each section has its objectives, tasks, content, and methods. During the classes of the basic subject "Music", these sections are combined making a structure characteristic of a traditional lesson.

A distinctive feature of this approach is the priority of education and the preferential mastering of knowledge and skills in their finished state,

per sample. However, modern pedagogy of music education asserts that mastering actions per sample and knowledge in the finished state cannot be the essence of the activity approach in education. These are traditional characteristics of an explicative-illustrational approach, which presets activities from the outside: a teacher translates the ready-made content which learners are to memorise and controls and assesses its mastering.

The activity approach is characteristic of developmental teaching. A comprehensive teaching activity does take place in case a teacher constantly creates the conditions that make learners “discover” knowledge about the subject through making experiments with it (V. V. Davydov). The music-cognitive activity is performed when learners reproduce the process of musical images nascence, select on their own expressive means, uncover the meaning of intonations, the author`s and performer`s creative conception. In the basis of such activity, there is the development of schoolchildren`s intonational musical thinking in the process of modelling communicative features of integral musical culture, of a personal-creative dialogue between *a composer, a performer and a listener.*

In the centre of *an intonation approach*, we find learners` mastering of a vivid intoning musical speech in the process of listening, performing and creating their own elementary music, development of ear for intonation, of perception-understanding and musical thinking. The modelling of a composer`s, performers`, listeners` activities lies in the basis of the methodology of mastering musical speech. Learners reach a musical image and open up its intonational meaning through energetic actions, through vocal, plastic, verbal, and instrumental intoning. The content of a lesson and the subject as a whole are determined as artistic communication with vivid, intonation-created art – not as the mastering of theoretical knowledge on music. Musicology notions are formed on the basis of intonational-practical experiences and are a means of learners` musical-creative development

(D. B. Kabalevsky, E. B. Abdullin, L. V. Goryunova, E. D. Kritskaya, E. V. Nikolaeva, V. O. Usachova, etc.).

Intoning is the essential feature and the core of all educational themes of the programme on music. It is, respectively, an existential form of schoolchildren`s key musical competences [4; 5; 6]. *The intonation-activity approach* helps learners to bridge the gap between the sonic form of music and its spiritual content. Since “there is always a man behind intonation” (V. V. Medushevsky), discovering a man and his/her problems in music makes it possible for music education to reach a high humanitarian, moral-aesthetic level of humanology.

A *dialogical approach* requires the dialogisation of music education content and methods on the basis of *similarity and contrast*. The mastering of music pieces is always dialogical co-creativity: a piece created by a composer takes on life and receives its semantic finish only due to intonation-analytical, interpretational skills and personal experiences of interlocutors-learners and a teacher (listeners and performers).

Musical culture is understood as an aggregate of works (texts) that address “close and remote” interlocutors (composers, performers, listeners, artists, poets, etc.). Dialogically relevant texts of musical and, in general, artistic culture ought to become a cherished subject of learners` personal understanding, individual creative work in the context of an educational polylogue.

The specifics of a musical text manifests in its incompleteness, openness, in the inexhaustibility of its imagery aimed at the listener. Since a composer`s idea is not only hidden behind the musical text in its completeness, but is revived, is particularised in the process of its interpretation by a performer`s or listener`s consciousness, *semantic interpretation* becomes a central problem of a dialogue in music education. Many scientists write that the phenomenon of artistism appears only in the course of congruent interaction between

the author of a piece of art and its interpreter-co-creator (M. M. Bakhtin, M. S. Kagan, D. A. Leontyev).

Psychologists believe that dialogism is “built into” the basic structures of consciousness, being one of its basic qualities. Human consciousness is characterised by *internal dialogues*: with an imaginary interlocutor, with oneself, with a certain semantic position in the course of reasoning. The dialogical approach to constructing the music-gnostic process is based on the views of modern musicology, which asserts that ear for music is developed in interaction with ear for speech and all faculties of perception (plastic, visual, tactile, etc.), sense being retrieved from a true-life and syncretically artistic context (V. V. Medushevsky, A. V. Toropova).

Personal mastering of music pieces is impossible without dialogical co-creativity, semantic co-authorship. The processes of understanding and comprehension assume that at the intersection of different standpoints regarding one and the same value a tense dialogical space is formed containing resonant phenomena related to the process of individual sense maturation. This dialogical space is created by means of an artistic and true-life context of the work examined with participation of works from other kinds of art, biographical materials, personal experience and the like.

An image created by a composer is a core that ensures the life of a music piece. The author as an initiator of music communication forms a musical text in accordance with his intentions in a dialogue with listeners. When attempting to enter the composer`s world, dialogues of personalities with different sense of completion take place depending on the listeners` age. These dialogues assume addressing different works and aspects of the composer`s biography.

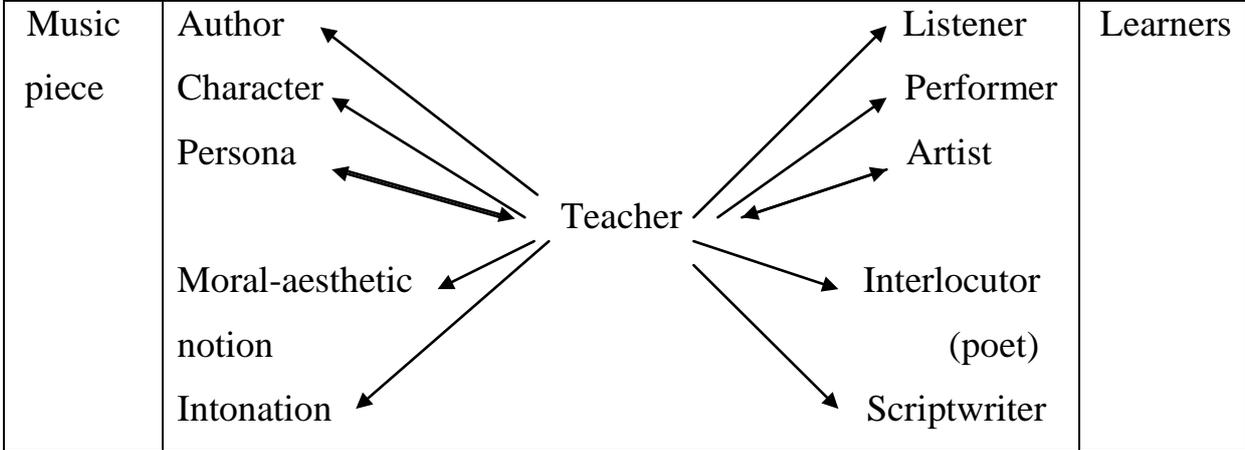
When music education is dialogical, learners in the classroom have to take up the active roles of composers, performers and listeners, actors, poets and artists, cameramen, sound engineers, and scriptwriters. Perception of the intonation language of music takes place in the process of polyintoning,

collective interpretation, artistic game, modelling, or the creation of musical images.

A teacher`s most important task is to create interesting, absorbing atmosphere of artistic-pedagogical communication and form friendly relations. To organise interaction between learners, group, pair and collective methods of organising teaching and learning activities, play-based creative activities are widely used.

Scheme 1.

System of interpersonal communication
in music-educational process



In the process of artistic-pedagogical communication, a pupil goes through at least three stages. The first one is an inner dialogue with music and a teacher, i. e. inward thinking. The second one is the exposure of impressions and would-be ideas into interpersonal communication with learners and a teacher. The third one is a developed monological utterance when an evaluative judgement has already been formed. Therefore, a personal monologue (oral or written) is an obligate and fruitful result of a dialogue. The advantage of the dialogical approach in music education lies in the fact that not only a teacher, but also the inspired content of the subject address every learner as a unique personality.

A systematic approach is a prerequisite of organising developmental education. It streamlines methodologists and teachers into the disclosure and realisation of a pupil's music education *cohesiveness* and into numerous intonational-creative connections between all its elements that ensure this cohesiveness, into discovering *a backbone element* in the hierarchical structure of music pedagogical process content and methods.

Inner liaisons of the components create new integrative features in accordance with the nature of the system, provided that none of the components previously had these features. For instance, the thematic organisation of the subject content (D. B. Kabalevsky) constitutes its fundamental semantic framework that aggregates all types of learners' musical activities in their intonational-semantic perception-comprehension of music. The mastering of music language through elementary child creativity (C. Orff) synthesises rhythm, words, sound, movement in children's artistic-searching activities. Musical thinking being determined as a backbone factor of learners' musical development, all elementary faculties for music (kinds of ear for music) develop interdependently as musical thinking properties (N. N. Grishanovich).

A personality's music education is a complicated dynamic system with well-disposed liaisons within its structure. Every element of this system can be considered as a subsystem of content, activity, abilities development, methods, and the like. A lesson of music, any artistic-communicative situation are the subsystems of music education, too.

The system integrity is, in principle, not reducible to the sum of its elements properties. Every element of the system depends on the place it occupies in its structure, functions and liaisons with other elements inside. For example, D. B. Kabalevsky's system does not rule out choral singing, solfeggio and other bits of knowledge and skills, but their functions and place in teaching and learning activities alter drastically: *instead of special objectives of education, they become means of a personality's musical culture development.*

The systematic approach requires actual search for the mechanisms of music educational process integrity and uncovering a complete picture of its internal relations, as well as the allocation of a backbone element to build up “an operational unit of analysing” success/failure of the whole system operation.

A *poly-artistic approach* assumes the integration and synthesis of an artistic impact, provided that integration is the uncovering of artistic images intonational connection. When mastering expressiveness by means of different intonation languages at the same time, learners perceive expression details better and can better express their experiences, their understanding.

Intonation is the category of general art. It is spiritual energy embodied in the flesh and image of art. Aggregate intonational-imaginative nature of all kinds of art is the basis of their interaction, integration, and synthesis (B. V. Asafyev, V. V. Medushevsky). Comparing the works of different kinds of art in all their specificity helps learners to discover the spiritual meanings of an artistic image.

The experience of expressive intoning and intonational communication (that of speech, music, plasticity, colour) is accumulated by learners in the process of parallel acquisition of the disciplines of the artistic cycle, as well as by means of the procedure of poly-intoning, implementation of artistic activity synthetic types in a teaching situation: “vocal drawing”, “plastic drawing”, articulation of verses and pictures, creation of a literary text intonational score, rhythmic recital, literary-music composition, echoism (creation of sound pictures), verbal and plastic games.

It is necessary to take into consideration that one of the most important qualities of artistic thinking, including musical thinking, is *associativity*. In teaching any art, all other kinds of art create necessary association-imaginative atmosphere which triggers the expansion of learners` true-life cultural experiences, nurtures their fantasy, and creates conditions for the optimal development of artistic thinking. By means of works belonging

to different kinds of art, artistic perception emotional-aesthetic sphere is created in the classroom. It ensures emotional “tuning” and creation of an adequate perception-aesthetic mindset to meet an artistic image.

The works of relevant kinds of art utilised in the classroom for the reason of their similarities and contrasts create the artistic context of works under study, enable the dialogisation of the subject content and the creation of problem and creative situation. The utilisation of developing technologies is based on poly-toning, that is on modelling an artistic image and a creative process with the help of the expressive elements of different artistic languages.

A poly-artistic approach in artistic education was theoretically substantiated by B. P. Yusov who stated that this approach was determined by modern life and culture that had drastically altered along all parameters of sensor systems. Modern culture acquired a poly-artistic, poly-lingual, polyphonic character. The unified nature of all kinds of art assumed their integration and implementation of poly-artistic abilities of every child [7].

This approach is characterised by the idea of age-related dominance of different types of artistic perception of life and, respectively, of different kinds of art. The kinds of art come up as the modules (interchangeable successive blocks) of a unified artistic space in the educational sphere “Art”, dominating alternately as one moves from junior to middle to senior classes [7; 8]. Depending on the kind of artistic activities dominating at a concrete age stage and learners` interests, the kinds of art that prevail in the poly-artistic complex interchange each other in accordance with a flexible module scheme. In an integral artistic-pedagogical ecosystem, conditions arise for more complete understanding of different artistic languages and kinds of artistic activities in their relationship. Also, the transfer of artistic percepts from one art into another is ensured, leading to the universalisation of a personality`s artistic talents.

The poly-artistic approach in artistic education can be implemented in the programmes of two kinds: 1) the ones that integrate the studies of all kinds of art; 2) programmes for learning concrete kinds of art integrated with other kinds of artistic activities. The emphasis of the studies content shifts from the theoretical knowledge tradition of art criticism to the development of various kinds of children`s artistic-creative activities. Education is built on the basis of learners` interaction with “living art”: children`s live sound, live colours, personal movements, emphatic speech, live creative work. Integrated and interactive forms of working with learners that develop artistic thinking, creative imagination, research and communication abilities are cultivated [9].

Implementing specific principles of music education in their integrity, the above-mentioned artistic-didactic approaches can be used interdependently, thus increasing the efficiency of one another in teaching and learning activities and warranting the accord of such activities with the culturological and personality-oriented paradigm of modern pedagogy of art.

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COMPREHENSION OF MUSICAL SENSE AS A PEDAGOGICAL PROBLEM

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Abstract. The article reveals the essence of musical sense in the context of understanding the role of music in human life and society. Musical sense is regarded as musical sound objectification of personal sense and musical sense genesis – as an actualization of various processes of human psyche. Investigation of mechanisms of musical sense genesis revealed contradictions in the teaching-educational process due to its disagreement with the laws of musical sense genesis and enabled the identification of ways to overcome this mismatch.

Keywords: sense, meaning, personal sense, musical sense, mechanisms of comprehension of musical sense, aberrations in the comprehension of musical sense in the process of musical learning.

Musical sense is a phenomenon which is apparent in terms of its ontology and mysterious at the same time. When listening to music, we try to discover it, but when we do, we fail to put it into words. We repulse the works that we find meaningless while we tend to memorise for a long time the meaningful ones. These are the latter that affect one`s soul and allow, as far as I can judge, to get in touch with other worlds, to feel being inside them, to experience illusory existence in a different space and time. The more vivid this experience is, the more meaning we find in a music piece. These circumstances might have been left unnoticed, unless music was an influential instrument of education which was able both to lead man upward, towards the grandeur of spirit, and downward, limiting one`s perception with primitive feelings only.

This article attempts to disclose the ability of music to perform the functions of man`s education and socialisation and to reveal the mechanisms of its influence in this respect.

When solving the first of these tasks, it is crucial to keep in mind that music, as any other kind of art, represents special type of information. As we perceive a musical text, we sometimes fail to understand a subject-situational component personified in it (which, above all, cannot be reflected in sound, though, being related to the meaning subject, will be implied by the listener), but, as a rule, we manage to comprehend (at least in retrospective) the relationship objectivised in the work. “Art <...> is always a relationship”, Yu. M. Lotman wrote [1, p. 37]. And it is natural, for art is a repository of the most powerful and stable systems of social meanings of a concrete society, while meaning has to do with a relationship. In this connection, A. N. Leontyev wrote that art “is the only activity which agrees with the task of disclosing, expressing and communicating the personal sense of reality” [2, p. 237]. He determined the personal sense as an essential component of human consciousness (alongside with sensuous contexture and meaning), which reflects man`s *prejudice* in favour of the object and phenomena of reality [3, p. 152–153]. E. Yu. Artemyeva also understood sense (of an object, phenomenon, situation) as a trace of the activity registered in the form of *a relationship* towards an object of sense [4, p. 304]. In the conception of M. Merleau-Ponty, intentionality (this is where sense manifests) is considered not only as a faculty of consciousness, but also as a feature of all human *relationship* to the world [5, p. 93].

It is noteworthy that in the artistic way of cognition a relationship is a relationship of a living being that feels this relationship inside, experiences it as a personal *state*. Art “provides”, presents the relationship to man as the state which totally encompasses him, activates all his psychic systems. This differentiates art from science (which addresses itself primarily to intellect). This is where both

the specificity and the attractiveness of art lie. It is the phenomenon which allows man to comprehend information beyond the reach of science.

M. G. Aranovsky wrote in this connection: “Art in general and, perhaps, music increasingly reflect Man in his integrity. In the integrity in which everything coalesces and which eludes a comprehensive analysis” [6, p. 341]. This is in accordance with true human nature, his essential integrity.

Such state of affairs is also explained by the nature of personal sense which manifests and exists ad hoc in an intentional act. Intentionality assumes *the experience* of an object (real or fictional) stipulated by the fact that human consciousness addresses it. It should be noted here that intentionality is understood by scientists as a phenomenon owing to which consciousness constitutes an object according to its ways of givenness and determines the substantive sense of the object for the subject. It represents the correlation between the consciousness and the object under consideration. It is sense-forming, while consciousness-experience is a sense-formation [7; 8, p. 204–205].

There is no doubt that experiencing sense is a special state that differs from man`s basic state. Experimental data obtained by E. Yu. Artemyeva are to be mentioned here. According to these data, the sense of an object, phenomenon, situation in human life activities is presented not in the form of percepts, but in *the form of a state* where the traces of interaction with these objects and phenomena are involute. “Man does not receive an object as it is, but its aspects which are definitely of importance for the history of individual activities in the given modality. It... confirms the notion that not things, not objects, situations, phenomena, but involute traces of interaction with them, *a certain state*, realisation of the world image ad hoc serve as objects in subjective-objective relations”, E. Yu. Artemyeva writes [4, p. 136] (italics mine. – N. G.).

Relationship experience objectivated in the works of art and representing the modulated state of an intentional act is extremely precious for a personality,

since it is the experience of man`s interaction with the world (with an object, phenomenon of this world). Let me note that art is able to provide man with the experience he has never had before. When there is no subject of sense (of an object, phenomenon) as part of realia, art provides man with *a real experience of interaction* with this object. This is where we find the miracle of art!

Perceiving artistic creations according to their semantic nature – experiencing them, man gains the experience of relating to the world, typical for other generations, other ethnic groups and other individuals. So, it is “involvement” into human society which allows one to feel as if he is inside another person`s body, to experience his state, to conceive his experience of interaction with the world, i. e. to feel oneself in another person`s world (real or fictional). This can be called participation – a phenomenon, in which subjective-objective relations are balanced or totally disappear. The represented experience of another person (or even the state of an inanimate object, which is very typical for music) *is felt* by the reader, viewer, listener, and this is where we have the understanding or, rather, comprehension of the sense of a piece of art.

However, adequate involvement into the society is possible only on the basis of semantic information coding and decoding codes commonality. According to A. A. Pelipenko, the society arises as a communion of people “united by common basic codes” (systems of limitations and rules that take place during information transfer) that ensure the concentration of “collective mental energy” and its further outward translation [9, p. 23]. It is clear that one of the tasks of pedagogy of music education consists in ensuring the commonality of the composer`s and the listener`s codes. Therefore, without mastering musical semantics (the meanings of separate music structures and musical means), one cannot seriously talk about utilising music for education

in order to bring the experience of previous generations and other ethnic groups home to a person.

At the same time, one ought not to equate meaning and sense. A. A. Pelipenko believes that “sense is not depleted by meaning. Meaning is only a semantic component of sense, alongside with which sense includes the component of existential experience and axiological colouring” [9, p. 22]. The components of sense “represent not a mechanical construction, but a living organic composition which permanently changes its position and fixes its ontology not as much in semantics, but in the act of conscious participation experience” [9, p. 24].

A. D. Leontyev expresses a similar point of view in relation to sense and meaning, but in a different context. He writes: “Semantic valuations (codes)... cannot be equated to sense valuations, until the true-life context of which they gain their significance is re-established. Isolated valuations have nothing to do with sense. They become sense when a person integrates them into his picture of the world” [10, p. 168].

Thus, we can come to the following conclusion. Addressing music with the purpose of familiarising a person to the experiences of other people, assumes his exposure into these experiences. It is possible through addressing historical, ethnographic, geographical and other evidence to the works of other kinds of art. However, this information should not turn into an infinite multitude of diverse data. Its purport is to represent the picture of the world appropriate to a person of a certain epoch, of a certain ethnic group, to reconstruct his/her life experience, details of activities, pastime, including the situations of preferred recreation and music-making. Therefore, a music teacher`s conversation with children about mazurka, sarabande, jig, ricecar, etc. in the context of socialisation should necessarily touch upon certain layers of the culture of mankind. This will allow learners to perceive the deepest sense of music that reflects people`s personal and true-life kinds of sense.

Let us proceed with examining and solving the second task mentioned at the beginning of this article: we will try to uncover the mechanisms of music sense genesis and disclose the controversies that arise during teaching and learning activities, which seem to be aimed at learners` comprehension of the sense of music. These controversies are largely envisaged by the fact that a teacher tries *to explain* the sense of music, which results in understanding, but by no means ensures experiencing it as a kind of true-life experience. Explaining is addressing man`s intellect, while music sense genesis assumes multitude of unconscious processes. Therefore, when talking about the sense of music, I find it more appropriate to use the term *c o m p r e h e n s i o n* rather than *u n d e r s t a n d i n g*, which has realisation in its basis, though, certainly, it includes the phenomenon of comprehension. It is not by chance that in H.-G. Gadamer`s conception of sense comprehension theoretical-gnostic mindset is opposed to the notion of experience, which is known to be more than simply thinking activity. “The philosophical meaning of hermeneutic experience”, T. V. Shchittsova writes, “consists, according to Gadamer, in the fact that the truth, which is beyond the reach of scientific knowledge, is comprehended in it” [11, p. 200].

Disclosing the mechanisms of musical sense genesis, it should be noted first and foremost that the actual personal sense (sense ad hoc) assumes significant shifts in man`s basic state (as we have mentioned above). Many scientists point out this feature. For instance, the phenomenon of sensory-perceptive image transformation in the processes of sense-making is described in scientific literature. It was and is stressed in the conceptions of most researchers that there is an extremely close relation between sense and emotions. According to A. N. Leontyev whose point of view is currently regarded as the most trustworthy and convincing, emotions signal about sense, although sense is not identical to emotions which, due to their nature, are rooted

in sensory factors, in the sensuous contexture of a person, the roots of sense being different.

Comprehension of sense always assumes some kind of understanding of a semantic object (though the genuineness of comprehension is a different issue), assuming the active work of thinking. Eugene T. Gendlin considers sense to be a phenomenon perceived directly and related with man`s motorial actions, his thinking, speech, memory and other products of psyche. According to the views of this psychologist, sense includes dozens or even hundreds of components and serves as something deep-rooted, amorphous, vague and more complicated than emotions and mind. Man often perceives it before he finds necessary words to express it [12, p. 10, 84–85]. S. Harri-Augstein points out that in interpersonal interaction sense can be expressed through very different psychic systems of man – kinaesthetic, acoustic, visual, olfactory, and tactile [10, p. 69–70].

If we turn to art, considering all of that said, we can see that it is art that is able to affect man`s psychic systems, thus triggering the processes of sense genesis. “Art is defective”, L. A. Mazel writes, “if it addresses a single sphere of psyche – a lower one when it is aimed at the psycho-physiological effect primarily, or a higher one when, on the contrary, it follows only the paths of narrow intellect. Even the enactment of both spheres does not bring a fully valid result if a wide variety of means and possibilities that it encompasses is left behind” [13, p. 172]. I believe, this idea of L. A. Mazel should be extrapolated into the sphere of artistic education which, in accordance with the nature of art, ought to have procedures that allow effective work of all kinds of human psyche layers.

Of all kinds of art, music is the one which influences actively and deirectly all psychic systems of the listener. “The fact that music takes on life only through sound and is perceived by hearing”, G. A. Orlov writes, “does not mean at all that musical experience is narrowed down to acoustic experience.

On the contrary, this experience is *universal*, for it involves man completely and speaks the „languages” of all spheres of his sensual perception, mind, soul, and spirit” [14, p. 3].

Let us consider the regularities of music influence on man`s psychic systems, this influence being the basis of musical sense genesis.

Acoustic *sensations* are triggers with which the work of psyche in the course of music perception commences. As a result of an acoustic signal processing (filtration), an acoustic sensation, as well as any other sensation, acquires empirical characteristics (spacial-temporal, modal and intensive). These characteristics are realised by man as a sensation of pitch, its length, timbre, dynamics, and spatial localisation. Alongside with the above-mentioned elementary sensations that arise with the perception of any sounds, I would like to note the sensations that take place in and are very important for music activities. I mean the sensations (elementary feelings, according to the conception of W. Wundt) of dissonance and consonance, reliance with different levels of stability, non-stability, attraction, resolution, as well as the sensations determined by phonism.

Taking into consideration that all these sensations are sources for many processes of higher levels of psyche, I believe it is necessary to develop them persistently in the course of teaching music (which seldom occurs in music pedagogical practice). Sensations that occur with participation of other sensory systems (sensations related with gravitation, various muscular sensations and the like) can be used for this purpose.

As it is known from numerous psychological and musical-sociological research works (as well as every person knows it from his/her own experience), musical sounding arouses not only acoustic sensory factors, but also co-sensations – the sensations that arise with participation of other receptors (visual, tactile, vestibular, temperature, muscular-joint, kinaesthetic, etc.). These are

the sensations of musical-sonic matter illusionary properties which often play a significant role in the processes of musical sense genesis, especially in the opuses where the subject of sense (an object, a phenomenon, a situation, a character, etc.) is modulated. Nevertheless, these sensations often remain unnoticed both by teachers and by learners, whereas a specially organised work that would include the explanation of their beginnings might affect very positively the development of ear for music and the mastering of musical semantics.

Also, when music is perceived, illusory timbre sensations take place. They are stipulated by characteristic features of a music piece sonic body itself. For instance, when listening to piano music, man is able to imagine the timbres of a flute, violin, cello, lute, or organ. This clearly takes place, for example, in clavier Baroque works. To sense an illusory timbre is essentially a creative ability. It is rather precious in the context of music education. However, the objective to develop this ability is set very seldom.

The perceptive activity of psyche is very active when one listens to music. It consists in structuring percepts (gestalts, holistic images). The activity of psyche in this case is stipulated by the fact that musical-sonic matter is a great multitude of structures. I mean not only the elements and structures of music speech (motives, submotives, phrases, periods, sentences, etc.), but also melodic, rhythmic, concinnous, texture formulae and any musical means in general that meet the essential criterion of percept, i. e. the existence of figure and ground in a mental image structure¹.

In the course of music perception, alongside with the activity of psyche related with the processes of structuring a musical-sonic flow, illusory sounding percepts of other musical instruments (mental images of quasisounding) often happen to appear. These percepts arise as long as typical clichés, tonalities,

¹ For details, see: *Garipova N. M.* Intonatsionnaya priroda muzyki: mekhanizmy obyektivatsii i translyatsii smysla. – Saarbrücken: Lambert Academic Publishing, 2012. – P. 198–210.

registers appropriate to other instrumental and vocal genres (the genres of violin, flute, organ and other music) appear in the analytical form (V. V. Medushevsky`s term) of a music piece (a piano piece, for example) [15]. These images of other instruments sounding give rise to the sensations of the illusory timbre (as I have already mentioned above). The psychological mechanism of such sensations can be labelled centrifugal (directed from higher to lower levels of psyche) [16]). However, it would be erroneous to think that it is possible to arouse centrifugal percepts and related sensations in the teaching process by pointing to a relevant musical instrument (i. e. through activation of mental processes). The centrifugal mechanism can function only in case one`s memory has a certain music material, i. e. one has a rich experience of perceiving relevant genres of instrumental music (violin, flute, organ, etc.). Otherwise, neither the image of illusory sounding, nor the sensation of illusory timbre will be able to appear.

It is no less important for the processes of sense genesis that multiple co-sensations and sensations can be structured into the mental images of objects and phenomena of reality, thus giving birth to the image of the subject of sense (the subject of intention). Therefore, when teaching music, it is very important to develop the ability to distinguish clearly all kinds of musical-sonic matter, to hear it on a case-by-case basis. If this kind of hearing is absent, the processes of acoustic structuring (related both to intramusical and extramusical semantics) face aberrations. The same concerns the processes of adequate sense comprehension. However, up to these days, the development of this ability in music pedagogical practices has often been targeted only at the analytical form of music.

Sense comprehension in the course of a music piece perception assumes active *mental activity* of human psyche. It is stipulated by the fact that a music text is a reflection of very different mental processes. We often find the traces of voluntary and nonvoluntary thinking in it. The former is exemplified through

the modelling of its phases (a problem definition, its contemplation in different aspects, conclusion) and mental operations (comparison, analysis, synthesis, abstraction and generalisation, concretisation). It is evident that the attributes of voluntary thinking are found in a fuga (though not only). It was not by chance that A. N. Dolzhansky called the fuga “a thesis with a further proof” [17, p. 151]. A nonvoluntary thinking process depicted in a music opus is characterised by a special consecution of music structures (to be exact, their special repetition)¹.

Besides, derivation processes take place in a musical text. Their essence is in the apparition of musical structures (derivatives) on the basis of transforming certain models that were originally predetermined by a composer. In M. G. Aranovsky`s opinion, musical-derivational processes that consist of making a text of a few microthematic entities and form lexical paradigmatics, “a certain kind of a musical-sonic plot”, are the ones that represent “the reality of musical thinking” [6, p. 221].

It is clear that in the act of music perception the musical-sonic matter influences in a way the mental activity of the listener, though the adequacy of this mental activity depends on numerous factors (in particular, on the ability to distinguish musical structures). In the course of teaching, it is preferable to demonstrate “the derivational tree” (M. G. Aranovsky`s term) of a music piece as a living process of musical-sonic transformation that lies in the basis of music sense expansion and moves from sensory factors to realisation of what is perceived (but not vice versa, which often happens in music pedagogical practice).

An emotion is the intrinsic feature of musical sense genesis. The specific emotiogenic effect of musical art is common knowledge and it is hardly necessary to convince readers in it. I will only note that the art of sounds easily

¹ For details, see: *Garipova N. M.* Intonatsionnaya priroda muzyki: mekhanizmy obyektivatsii i translyatsii smysla. – Saarbrücken: Lambert Academic Publishing, 2012. – P. 198–219 [18].

reflects the essential characteristics of a musical phenomenon: binarity, two-valuedness, generality, temporal-spatial and modal-intensive properties [16, p. 400; 18, p. 219–234].

In the framework of the tasks of this article, I would like to indicate the mechanisms of music emotional influence which can be called, generalising their action principles, psychophysiological, symptomatic, and subject-situational.

The psychophysiological mechanism is characterised by the fact that the emotional experiences that arise are conditioned by the consistencies of brain physiology and an acoustic analyser. Within this mechanism, dynamic stereotype emotiogenic effects can be interpreted, as well as the emotional tone of sensations against certain parameters of sonic matter and the emotional sensations based on the eurhythmia of nervous processes.

The symptomatic mechanism of music emotional influence consists in the fact that, when perceiving it, the listener shows symptoms (traces) of a certain emotion that give birth to experiences. They manifest as sensations arising from vegetative-somatic shifts (i. e. forwarded from internal organs), as well as in the form of motor actions, intoning, and a breathing picture. All the above-mentioned symptoms are reflected in the music “body” of a piece. They are translated to the listener and are acquired by him in the act of music perception.

The subject-situational mechanism of music emotional influence consists in the fact that a man who gets in touch with a music piece discovers the subject of sense in it (modelled by musical-sonic matter, or mentioned in the programme, or by other means of agreement between the author and the listener), which is emotiogenic for every individual person and evokes an emotional response in him/her.

In the practice of music education, emotions are in the spotlight and are recognised by learners. However, the subject of sense related to a character`s

emotion (an emotion of a music piece protagonist, if any) and exemplified in an opus is often ignored or learners are obtruded on a false subject which is not reflected in the opus.

Music also influences *the regulatory sphere* of psyche. Let me note that the regulatory activity of psyche in general (regardless music) manifests in motor actions, movements, behaviour, and integral activity of transforming reality. All these have to do with the processes of musical sense genesis and deserve special consideration. In the framework of this article, I will point out only the most evident manifestations of the regulatory activity of human psyche influenced by music. These are different movements that are reflected in musical-sonic matter and acquired by the listener in perception acts.

As it is known, music models various kinds of motility: movements related with walking, playing, with dancing steps, working operations, and different movements-shifts in space. This all becomes possible due to the fact that musical-sonic matter depicts numerous parameters of a movement reflected. A man perceiving music adopts these movements by feeling them inside the body. The optimal way of music adoption is co-intoning which consists in the sensual expression of information perceived on the basis of the mechanism of assimilating man`s receptory systems to external influence. This mechanism has been worked out both in phylogenesis and ontogenesis. This is specific “probing” of audible information by the vocal apparatus.

It is well-known that, alongside with the vocal apparatus, numerous muscles operate in the process of music perception: music makes them contract in a certain mode [19]. Muscles contraction may run unconscious for the man who perceives music, as McDougall`s experiments have shown [20, p. 312–319; 21].

As far as I can judge, the practice of music education pays little attention to work with learners` movements, although it is first and foremost movements

(muscles tension) that harbour musical sense experience, its sensation inside one`s body.

The above material shows that human psychic systems activation triggered by music is largely due to unconscious processes. This means that musical sense genesis is based on these very processes, too. But the unconscious character of psychic processes does not at all mean that it is impossible to control them. For instance, when developing the ability to hear the sonic flow on a case-by-case basis, i. e. the ability ensuring musical-acoustic structuring and underlying the musical sense genesis, it is important to let learners realise their own co-sensations (tactile, visual, kinaesthetic, etc.) that arise in the process of their interaction with music. At the same time, this kind of work, enabling (if necessary) certain correction of associations, is usually excluded from pedagogical practice.

Considering the problem of sense genesis in a broader pedagogical context – as the problem of youth involvement into the experience of previous generations and other ethnic groups, it becomes evident that, alongside with the development of ear for music, there exist a number of no less topical and complicated tasks. For example, psychic activity at the sensory-perceptive level ought to ensure musical-acoustic structuring in accordance with the structures of a concrete style. This requires from learners to master concrete style structures in true-life musical practice. The necessity of persistent work in accordance with this trend is obvious.

Sense comprehension often assumes mental exposure into relevant artistic spheres and realisation of a semantic subject exemplified in a music piece through specific musical lexicon – the intonations “fanfare”, “reedpipes”, “corni” (L. N. Shaymukhametova`s term), etc. While in the 18th century man could easily recognise these intonations due to knowledge of their true-life prototypes, our contemporaries often lack such experience. Therefore, we should not expect that children would grasp pastorality in the final of Symphony No. 8

by Haydn or in the first part of the Sonata C-dur (K-159) by D. Scarlatti. I believe it will be a mistake trying to solve this task by explaining the “composure” of relevant intonations and playing them on the piano (though it is not ruled out). The point is that, when explaining a musical sense verbally, we contradict its nature, which is more than something rational. The way out of this situation, supposedly, consists in forming associations databases that would contain both music pieces of different periods and ethnic groups and a great deal of other kinds of information addressed not only to ear (shepherd folk tunes, horn signals, chimes), but also to sight, tactile perception, kinaesthetic sense, and thinking.

Music pedagogical work in this direction requires a considerable amount of time, special methods and organisational forms. But it not only enables a child`s involvement into music as the phenomenon that reflects life itself and man`s inner world, but also fosters in him/her a Personality capable of empathy and understanding other people (as representatives of different periods and ethnic groups) and even the world as a whole.

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MUSIC PSYCHOLOGY.
THE PSYCHOLOGY OF MUSIC EDUCATION

**OBJECTIVE AND SUBJECTIVE FACTORS OF RECOGNISING
MUSIC EMOTIONAL CONTENT**

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Abstract. The article raises the problem of investigation of music emotional content recognition factors. It examines a theoretical construct of emotional valence and the possibility of applying it to psychometry of music emotional experience. The psychological content of the expression “adequacy of music perception” is considered. It raises the issue of approaches to elaborating music education content in terms of investigating the correlation of factors of emotional sensitivity to music.

Keywords: musical perception, recognition of emotions, problem of adequacy, types of emotional valence, measurement and development of emotional experience of music in education.

Music education aimed at teaching music as a language of culture and at developing psychic functions ensuring one`s existence in culture cannot but address the content of musical phenomena and its communication and recognition in intonational forms. The content of music is firmly intertwined with phenomena related to the emotional sphere of psyche. Emotional content is a sign for sense formation in the process of music perception and empathy. At the same time, the ability to distinguish music emotional content is hard

to investigate, although its importance stands out both in the aspect of special faculty for music and in the aspect of social intellect elements development. If we do not clarify basic points pertaining to the factors of music emotional content recognition, it will be impossible to elaborate scientifically substantiated education programmes of learners` musicality development, the enhancement of music perception through adequate experiences of a musical image and the formation of learners` emotional sphere in the process of teaching music.

Since ancient times, philosophers, scientists and poets used different expressions to say that the language of music penetrates all the depth and complexity of human experiences [1]. The fact that music is able to depict and retain the “moments” of most intimate subjective discoveries and, at the same time, the universal objective harmony of the world, used to thrill the intellect of classics. Pythagoras, Plato and Aristotle viewed music in this manner – as the art nearest to the process of psychic experiences, on the one hand, and to the cosmogonic world structure, on the other hand [1].

How does a man who finds himself at the other end of a communication chain – from a message embodied in a music form to its recipient-listener distinguish the senses laid down in music? And what scientific conceptions and methodological approaches can form a theoretical basis for further research of communication between the listener and a musical text?

In the general scientific approach to the study of musical phenomena and the problems of music content understanding, *the category of perception* is the most developed one.

Music perception is aimed at the comprehension of a multidimensional cultural-musical phenomenon which is a musical image that bears a profound sense and a cultural sign that possesses a general cultural meaning and individual significance for every music listener. Thus, music perception as a process and as a result of human consciousness special layer activity has

an objective and a subjective side, culturally-determined and individual manifestations.

People are known to be capable of comprehending the emotional-substantial context of music (musical emotions) with varied adequacy and success. Music content is individual and variational. Every person perceives it depending on his/her experience, mental and aesthetic capabilities, actual state, general and musical culture [2; 3].

When dwelling on the essence and depth of cultural meanings comprehension in the acts of music perception, V. V. Medushevsky introduced the concept “adequate perception”, which assumes “reading a text in view of musical-lingual, genre, stylistic and spiritual-axiological principles of culture. <...> The level of actual perception culture is the measure of its (perception) adequacy” [4, p. 143]. But does it mean that the adequacy of perception arises when a person perceives exactly what a composer meant (and an epoch meant via the composer), since the composer is in large part an unconscious “translator” of ideas and values? At any rate, as V. V. Medushevsky put it, “like the absolute truth looms in the relative truths, concrete acts of perception procure a certain level of adequacy” [Ibid.].

A music piece, like any work of art, has got an excessive content that may open up differently at different times and in different conditions, may vary significantly when coming across human individuality [2].

Researchers` attempt to determine this complicated process of art perception led to the segmentation of numerous factors which can be conventionally distinguished as “subjective” and “objective”. For instance, such “subjective” factors as one`s personal features, emotional state, psychophysiological and individual-psychological characteristics [5; 6], personality`s axiological orientations were recognised as clearly important in music sense perception; also, social factors characterising a man as a member

of a certain social-cultural community were singled out (L. L. Bochkaryov, V. I. Petrushin, T. S. Knyazeva, A. V. Toropova, et al.).

In particular, T. S. Knyazeva, who researched the influence of professional competence on a musical text reading variety, demonstrated that a group of musicians shows a credibly higher accord of sense indication in music content perception compared with a group of non-musicians. Non-musicians tested, when discerning music content, demonstrated the phenomenon of projection more clearly: a person projects his individual characteristics on the content of a music piece [7; 8].

“Objective” factors characterise the properties of the music piece itself and are researched both from the point of view of the artistic work structural elements and from the point of view of its emotional-semantic meanings and content [9].

Researchers` wish to assess music emotional substance led to the apparition of various lists of definitions used to measure emotions in music. The most well-known list proposed by K. Hevner in 1936 [10] consisted of a set of words grouped by the similarity of meanings into clusters. Although nowadays evaluative scales are popular in measuring emotions, the Hevner`s list still attracts attention. In Russian music science, V. G. Razhnikov`s vocabulary of musical emotions aesthetic attributes is popular [11].

Whereas the key content of a musical text is an emotional-sensorial picture of the world or a soul, its recognition and discernment is a special kind of a psychic function, one of supreme psychic functions left by L. S. Vygotsky for other researchers to come. We understand it as non-verbal categorisation of phenomena and experiences through intonational-emotional signs. What is meant here is the initial step in the discernment of music content, i. e. the categorisation of music sense on the basis of a generalised emotional sign – *valence*.

The primary question in the general theory of emotions discernment is the following: based on what emotions characteristics does a man discern and differentiate them? W. Wundt asserted that all the system of feelings can be determined as a multitude of three dimensions (sensations): satisfaction – dissatisfaction, relaxation – tension, calmness – excitement. It was him who formulated the multidimensional model of emotions due to which man discerns and distinguishes emotions.

The multidimensional model of emotions views all emotions within a multidimensional space limited by a number of variables (coordinates): negativity – positivity, strength – weakness, activity – passivity. Various kinds of research utilise different scales-factors: some of them have three scales following Wundt, others [12] have two.

Most contemporary researchers of musical emotions prefer the two-factor model, the ortogonal axes of which are an emotion sign – valence and the level of activation. In coordinate geometry, valence runs in X-direction (with a positive pole on the right) and activation runs in Y-direction. As a result, all emotions, depending on their similarities and differences, are positioned in two-dimensional space.

For example, the word “enthusiasm” expresses high activation and positive valence, being placed in the upper right square, while the word “depressiveness” will be placed in the lower left square, since it expresses negative valence and passivity. As J. A. Russell [12] noted, emotions tend to be positioned along circular emotional space.

Thus, the so-called spatial approaches always put forward positivity – negativity as a fundamental and the most universal measurement of an emotional experience. Activation and valence are independent factors which explain the greater part of emotional vocabulary variability. Similar results were obtained in respect of musical emotions vocabulary as well [13].

Besides bipolar theories, unipolar theories are examined in scientific literature. In the latter ones, a positive affect (PA) and a negative affect (NA) are termed as two separate unipolar dimensions, both of the affects not correlating with attractiveness and non-attractiveness. For example, attractiveness depends on a high PA and a low NA, while non-attractiveness – on a low PA and a high NA. In the work of J. A. Russell and J. M. Carroll [14], there is an overview of debates between the supporters of bipolar and unipolar approaches.

Joy, as well as its derivatives – pleasure and happiness, traditionally refer to positive emotions; sadness, rage and fear belong to negative emotions. It is considered that the former (sthenic emotions) facilitate elation, energise a man, strengthen will power. Music with positive valence is known to be able to reduce pain significantly. At the same time, such emotions as sadness and fear (asthenic emotions) weaken will, reduce activity, contribute to passive-defensive actions, aggravate behaviour organisation.

Nevertheless, most psychologists believe that negative emotions play a more important biological role than positive ones, so the number of basic negative emotions and the extent of their differentiation are greater than that of positive emotions. Besides, it was noted that the mechanism of negative emotions functions from the first days of a child's birth, whereas positive emotions appear much later. A negative emotion is the signal of alarm, of some danger to a body, thus it motivates the change of a situation. A positive emotion is the signal of original or returned well-being and requires no actions.

In research of valence sign influence on cognitive processes, it was discovered that the prevalence of positive or negative emotions influences the accuracy of discerning emotional states and musical memory. People differ on the grounds of what kind of characteristic emotions they tend to emphasise. Some people take into consideration mostly the level of physiological activation, others are more sensitive to the sign of an emotion, so subjectively the positivity/negativity of an emotion will dominate in the latter case.

The testees with a high index of valence sensitivity express negative valence emotions earlier, but do not demonstrate such relationship when perceiving the indicators of a positive valence [15].

In general, it should be noted that a considerable amount of contemporary research works is dedicated to the research of emotional valence, its role in description and alternation of musical emotions, and its influence on the process of musical sense perception.

The content of the notion “valence” has remained unchanged in psychological literature since the time it came to life. The term “valence” appeared in Kurt Lewin’s theory of a psychological field. It meant a positive or a negative value, importance of an object, event or action for the subject, their motivational imperative force.

What methodological potential of approaches to research of emotional valence might there be regarding the study and comprehension of nature and details of music content discernment? Do general regularities of recognising and understanding emotions work in respect of music and can the “objective” valence of musical sense be determined, its readout in the process of music perception approaching the listener to an adequate musical experience? The creation of an affective vocabulary seems logical for the purpose of experimental objectives in the sphere of musical emotions, as well as the research of such vocabulary psychometric properties.

The existence of direct relationship between the valence sign of stimulus presented and an emotional feedback to it seems natural. However, A. Gabrielson who investigated musical emotions proved that there may be very different relations between perceived emotions and an emotional feedback to them (experience): positive, negative, as well as complete absence of any relation [16].

This complexity of relations in respect of emotions in art long ago resulted in differentiation of the types of experiences pertaining to art perception

– true-life and artistic ones [17]. Musicologists carefully studied the types of relations between true-life and artistic emotions in comparison (V. V. Medushevsky et al.). But the problem of the measure of adequacy of musical experience and music sense understanding remained unsolved, i. e. the contribution of the discernment of true-life essential principium of feelings and artistic emotion into a musical image perception is still unclear.

It is also noteworthy that art perception in general always has certain ambivalence. The effect of katharsis is the phenomenon demonstrating discrepancy between objective and subjective valences in the process of art perception. Katharsis is characterised by a deep experience with a strongly positive effect for a person – the rise of spirits, the grasping of life perspectives, and even the discovery of the “sense of life”. Katharsis may be viewed as a phenomenon of converted valence: the objective-negative valence of an image is converted as a result of transformation in the positive valence of experience. This is where the mystery of music lies – the art that generally has a positive conception of true-life content transfiguration into the detached-artistic. But, at the same time, there remains an issue of musical image perception floating valence depending on the flow of time, both personal and historical, as well as of the experimental solution of music objective valence mystery as reflection and contamination of the listener with a psychophysiological symptomatic complex of emotional state or process.

Summing up the overview of problem definition foundations, we would like to underpin that the translation of musical experience variants into the language of experimental psychometry is one of the tasks facing modern music psychology. Research in this direction is at its initial stage but it is to answer the question about the basic factors of emotional content discernment and their hierarchy: music language complexity, listeners` cultural-educational experience, personality traits, aesthetic attitude to a music piece, or the current emotional state of a recipient. The construction of a hypothetical pyramid

of objective and subjective factors might ease the development of music educational technologies of harmonious and stage-by-stage development of emotional ear for music and intellect functions in the context of musical activities.

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NON-VERBAL COMMUNICATION IN MUSIC PEDAGOGICAL ACTIVITY: THE NATURE, DESIGNATION AND WAYS OF DEVELOPMENT

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Abstract. In this article the nature, designation and ways of development of non-verbal communication in music pedagogical activity are examined. The model of staged ascent in non-verbal component of communicative competence forming and development is described. The main lines of development of prospective music teachers' ability to non-verbal communication are defined. A special course for students studying in music pedagogical profiles at universities and colleges is proposed.

Keywords: communicative competence, key competences, non-verbal communication, music pedagogical activity.

The era of information technologies and multimedia cannot help influencing the sphere of education. “The school of practice” is replacing previously predominant “school of theory”. Modern education standards acquire a competence approach as a main principle of the conception of education system modernisation. The essential feature of the competence approach consists in accentuating not simply the acquisition of knowledge, skills and cum-savvies, but the formation of key competences in the course of education

A. V. Khutorskoy singles out seven key education competences: axiological-semantic, general cultural, learning-gnostic, informational, communicative, social-labour, and the competences of personal perfection [1].

In view of the problem under consideration, communicative competence is of special interest among the key competences singled out. Many researchers

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examine only the verbal-notional aspect of the communicative competence – as the ability to construct an efficient speech activity (K. F. Sedov [2], O. A. Salnikova [3]), literate usage of oral and written forms of communication (T. A. Sapegina [4]). A. A. Seleznyova reasonably remarks that “when determining a teacher`s communicative competence, they usually judge from the level of proficiency in language norms (orthoepic, orthographic, punctuational, stylistic, etc.)” and we agree with the author that “the communicative competence is not depleted with these indicators” [5, p. 3].

In our opinion, a prospective music teacher ought to have a comprehensive (not only verbal-notional) arsenal of communication, ought to know and be able to apply in practice different ways and methods of non-verbal communication.

Since musical art itself is a historically established way of non-verbal and intonational interaction in the triad “composer – performer – listener”, these are non-verbal means of communication in music education that disclose the abilities of entering the world of music in a freer and more adequate manner both for a teacher and for learners. Communication with music in the classroom and development of music imagery in the music pedagogical context by all means can be considered as largely non-verbal, as long as a musical image itself (perceived or impersonated) is largely non-verbal.

A music lesson is a real laboratory for the research of non-verbal communication as an important component of a music teacher`s communicative competence. It is stipulated by the fact that the whole process of music education is built upon the interaction of the educator and the learner with music (both verbal-notional and non-verbal).

Practical experience shows that, when interacting with music, “non-expressed words” may reflect the nature of processes in a teacher`s and learners` consciousness in a more profound manner than words pronounced. Non-verbal signals we send in the process of communication reflect the processes that take

place in our subconscious, so these signals are less controlled and more freely expressed than verbal ones.

Learners are more sensitive to non-verbal signals and for this reason they react more intensely if a pedagogue sends controversial “meta-messages” (as they usually call the non-verbal aspect of text in rhetoric) in the course of communication. “Non-verbal means are the most important supplement to verbal communication, naturally entwining into the contexture of interpersonal communication. Their role is determined not only by their enhancing verbal impact on the communicator, but also by helping communication participants to find out each other’s intentions and making the process of communication more overt” [4, p. 32].

For this very reason we view the ability for non-verbal communication in music educational process as the most important professional quality of a music teacher, which enables an artistic-pedagogical contact between the teacher and the pupil. However, the theory and technologies of non-verbal communication in music educational process have been underdeveloped by the time being. In psychological, pedagogical and music pedagogical research of communication problem, primarily verbal-notional side of communication is accentuated, which is definitely not enough and proves to be a gap in this field of research.

As a basis of understanding the nature of non-verbal communication, we rely on E. I. Rogova’s definition which suits the specificity of the music educational process foremost: “Non-verbal communication is communication by means of transmitted and received images...” [6, p. 49]. The key point in this definition is the concept “image” – in our case, a non-verbal image of man, society, life itself personified in music: “The whole world in its colours, sounds which are tangible, visible, audible, true-life destinies, smiles and grimaces, passions and moods, sad and happy thoughts, sublime ideas form the ocean of an artist’s life impressions. This ocean all of a sudden takes specific musical

and sonic forms and, having gone through this strait, inundates again into the ocean of full-featured, multi-faceted associations and impressions” [7, p. 179].

One of the main tasks facing a music teacher is to turn learners on perceiving musical images, comprehending and externalising them in an intelligible form. An image is first and foremost a sensuous matter, so a pedagogue`s task consists in teaching children to find parallels to establish connections between their feelings, their life experiences and the music perceived, to teach to hear something that often cannot be put into words, but can be experienced in the course of perceiving and performing music pieces with a great number of sensual nuances and emotions. These musical images, due to association thinking, are resmelted into personal, often very specific images-impressions of learners.

Musical images are like metaphors that we look for together with pupils at every music lesson. But we should keep in mind that only something actually experienced can be actually acquired and understood by a pupil, so “metaphors comprehended, pronounced in an undertone, in mind, usually appear not at the time of listening a piece, but afterwards” [7, p. 184]. This very kind of music comprehension is to be achieved in the process of non-verbal communication when after listening to music every pupil tries to express without using words his/her innermost ideas and feelings that have arisen in the course of listening to music.

It is not the only important point in pedagogical practice. It is sometimes quite difficult to find an approach to certain pupils. This creates certain problems in communication not only with them, but with the whole class. Psychologists believe that the ability to read non-verbal signals is the most important precondition for successful communication and for overcoming arising psychological barriers. At the same time, if a pedagogue has got empathy and pedagogical sensitivity, it helps him to discern non-verbal signals coming

from pupils and to use his own “meta-messages” voluntarily, for it is not always possible to instil love for music only through words, whereas music pedagogical art has many other means and capabilities.

Mimicry, gestures, speech intonational sphere, etc. belong to non-verbal means of communication. Let us go into more details concerning basic semiotic units of non-verbal communication – mimicry and gestures.

A music teacher`s mimicry is by far not the least in his performance (instrumental, vocal, choragus) activities. E. I. Rogov writes that mimicry “allows expressing most diverse feelings and moods. <...> Mimicry helps man to express his ideas more fully, more exactly, easier for understanding, to translate mood and attitude to what is said” [6, p. 85]. The following task can also be of interest for learners: to express emotions instilled in music by means of mimicry, plasticity, pantomimicry, etc. However, it is a hard teacher`s task to distinguish and adequately decode these mimic signs. This task requires special training.

A teacher often acts as a choragus in the classroom. Sometimes his only gesture can say more about a music piece than plenty of words. A teacher should understand that every movement he makes during performance resonates with learners` consciousness. One may say that in a conductor`s activity sign-oriented, non-voice communication is of primary importance. His gestures and mimicry ought to become an intonational-imaginative “keyboard” because “translating the character of musical images by means of gestures, a conductor simultaneously makes musical impressions that give birth to the conductor`s movements more active, concrete and expressive” [8, p. 57]. To let children go deep into music by means of plastic, pictorial, graphic practice, which is easy and understandable for them, means to get them interested not through words about music, but through direct interaction with music. As it is known, a word is often addressed to a logical, rational, “adult” sphere, while non-verbal means of communication can expand a teacher`s capabilities, find one more key

to the work with learners` emotional-imaginative sphere.

Non-verbal means of communication equip a teacher with great opportunities of carrying out his ideas. Non-verbal expression of music and one`s attitude to it, vocal-speech colours, motor musical-performance cum-savvies come to us from music itself, as long as “a music piece is first of all a process, movement, development throughout time” [7, p. 65].

Definitely, a music teacher himself should be well-prepared for non-verbal communication with learners. There are, obviously, children and teachers with certain non-verbal giftedness, mostly inborn that allows seeing, hearing and expressing by intuition more than others and in a finer way than others, but the ability for non-verbal communication is also developed in the process of purposeful education.

The topicality of a music teacher`s communicative competence development problem, and its non-verbal component in particular, necessitates the perfection of prospective music teachers` professional training. It is obvious that developing prospective music teachers` abilities for non-verbal communication is to have a beneficial effect on the whole pedagogical process – from first lessons during pedagogical practice to professional music pedagogical activities.

Knowledge, skills and cum-savvies acquired by a prospective music teacher in the sphere of non-verbal communication will help him/her to establish contact with learners, to understand their interests, ideas and feelings.

With the purpose of developing this ability, we worked out a special course for students studying in music pedagogical profiles at universities and colleges. The course is to ensure learners` theoretical and practical training in non-verbal communication in the course of a music pedagogical process.

The development of prospective music teachers` abilities for non-verbal communication is carried out along three basic lines:

- development of *watchfulness* aimed at the discernment

of communication participants` non-verbal signals: acceptance or non-acceptance by learners of the mindset for the perception of music, musical-performance tasks; the emotional state of the class and certain learners; motivation for the lesson as a whole and for separate kinds of activity;

- development of *communication-oriented kinesics*: of an expressive palette of communicative-semantic motions – gestures, plasticity, mimicry, etc. on the basis of work with musical-aesthetic emotions through comprehension of “bodily mechanisms” of expressing real, conscious or unconscious music pieces experiences in the process of their perception, performance;

- development of the ability *to form feedback mechanisms*: learners` non-verbal signals about perception, understanding, attitude to the other in the process of interaction with music, a teacher or class and with oneself through work with a non-verbal vocabulary.

“Communicative competence development is carried out in relation with education programme change in the framework of personally-oriented pedagogical technologies which are based on transition from explanation to understanding, from a monologue to a dialogue, from social control to development, from ruling to self-ruling” [9, p. 58]. As it has been previously mentioned, one of communicative competence components is the culture of non-verbal interaction. For this very reason we worked out a *practice-oriented course* aimed at teaching students the technique and methods of non-verbal communication in the classroom.

The course includes mastering non-verbal communication and its specificity in music educational activity in the process of theoretical and practical classes; acquisition of skills, cum-savvies and experiences of non-verbal communication and its organisation.

The theoretical part of the course is to let learners understand the role and meaning of non-verbal communication in music pedagogical activity, its semiotics and semantics.

We referred the following kinds of knowledge to *non-verbal communicative knowledge*:

- knowledge on the nature of non-verbal communication and its peculiarities in the music pedagogical process;
- knowledge on basic semiotic and semantic elements in the arsenal of non-verbal means of communication within the process of music educational activity (mimicry, stances, gestures, vocal signals, etc.).

Non-verbal communicative skills enable acquisition of basic semantic structures of non-verbal communication, decoding and interpretation of information transmitted in the process of communication and its non-verbal subtext.

The following were listed as non-verbal communicative skills:

- skill to utilise knowledge on non-verbal communication in the process of interaction with pupils and colleagues (usage of non-verbal “vocabulary”) in typical and non-standard situations;
- skill to reflect and control in the classroom the non-verbal behaviour of both pupils and oneself;
- skill to improvise, i. e. to offer several non-verbal “renderings” of a music piece (depicting the details of style, genre, etc.).

Non-verbal communicative cum-savvies enable automated non-verbal actions in typical music pedagogical situations (listening, vocal-choral and instrumental performance, plastic music-making) and free utilisation of non-verbal “vocabulary” in musical practice.

The content of non-verbal communicative cum-savvies formed by means of training exercises consists of the following:

- free (voluntary and involuntary) utilisation of non-verbal means of communication in the music pedagogical process;

- mimic and bodily-plastic expression of spatial-temporal characteristics of a music piece;
- establishment of a feedback with pupils by means of non-verbal language (visual contact, mimicry, etc.).

Acquisition of non-verbal communicative knowledge, skills and cum-savvies in the process of music pedagogical activity propels the innate ability to non-verbal communication to a higher level through its development.

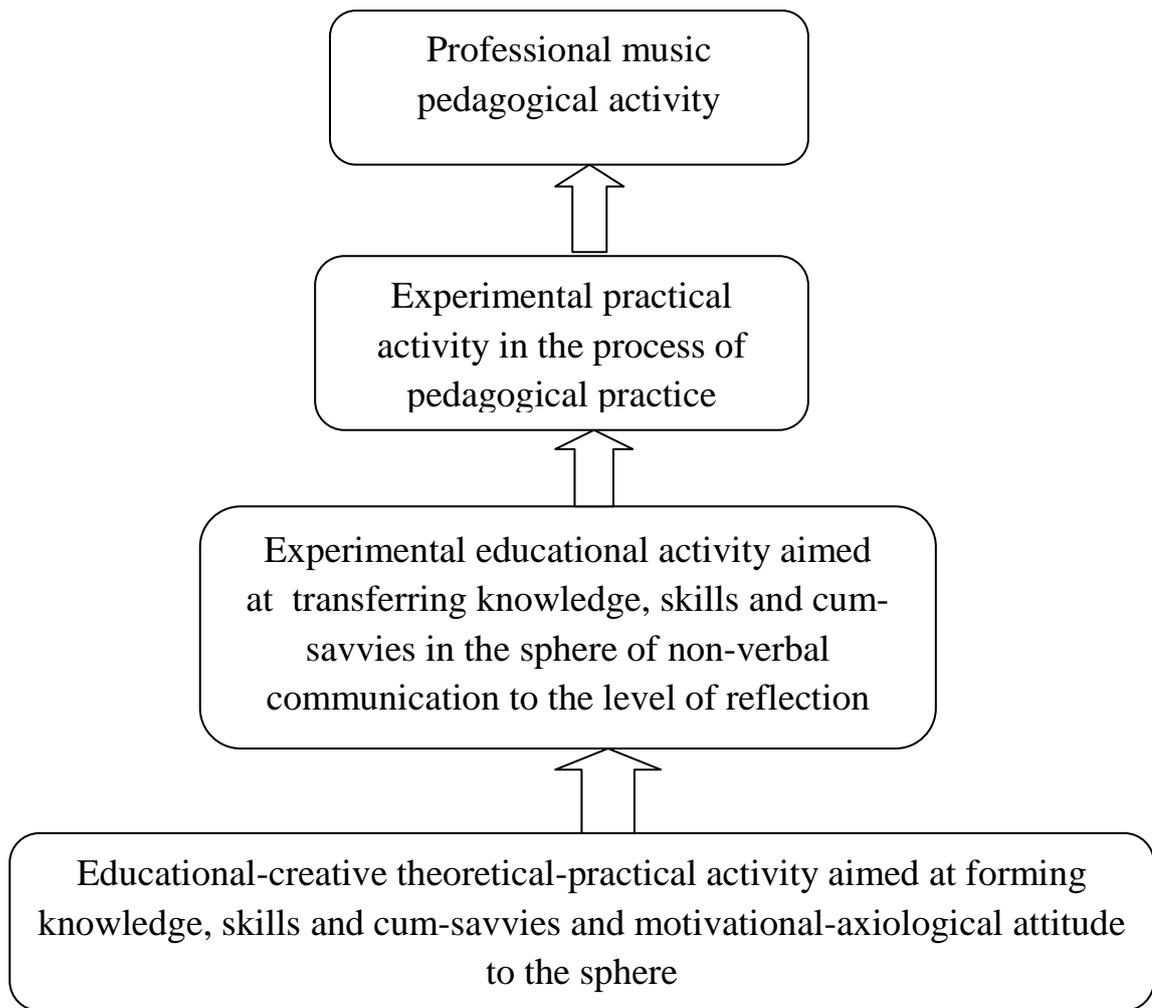
The practical part of the course is based on the following methods of developing the ability for non-verbal communication in the structure of professional communicative competence:

a) *a special training* aimed at developing and comprehending the methods of non-verbal communication, including association games, activation of non-verbal intonational interaction (musical interaction), non-verbal communicative exercises on translating a musical image or pedagogical requirements, analysis and reflection of non-verbal interaction in a group (ability to get the objective image of own`s own ego);

б) *“bodily” exercises* aimed at the development of sensing one`s own body, musical-plastic expressiveness, exercises on mastering the diagnostics and development of “body language” in the music pedagogical context (free combination of conductor`s, didactical, and psychological gestures in the classroom);

в) *independent work on elaborating non-verbal tasks for learners in the context of educational tasks*: creation of mini-sketches-riddles to a tune (create your own image of music), creation of one`s own non-verbal “vocabulary”, work with illustrations (guess the emotion).

We worked out a model of a stage-by-stage ascent in the course of formation and development of non-verbal component of a prospective music teacher`s communicative competence (see the drawing).



Scheme 1. Model of stage-by-stage ascent in the formation and development of a prospective music teacher's communicative competence non-verbal component

Our experience of using non-verbal communication in music pedagogical activity, as well as of forming non-verbal communicative competence of a prospective music teacher, shows that the ability for non-verbal communication should be developed in connection with theoretical and practical activities, as long as non-verbal communication is closer to nature, intuition, its signals are less controlled and are built on an emotional response. Therefore, non-verbal communication knowledge, skills and cum-savvies should be transferred to the level of reflection and practical comprehension, which is to have a beneficial effect on the music pedagogical process, since “non-verbal

means are the most important supplement to verbal communication, naturally intertwining into the contexture of interpersonal interaction. Their role is determined not only by their strengthening a verbal impact on the communicator, but also by their assisting interaction participants in discovering each other`s intentions and making the process of communication more overt” [4, p. 32].

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HEALTH-SAVING TECHNOLOGIES IN CLASSROOM MUSIC AT SECONDARY SCHOOL

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Abstract. The article is devoted to the methods of improving the health status of students in classroom music at secondary school. These methods include: motor kinesiology exercises, anti-stress breathing, healing toning, singing psychotherapeutic formulas of health, musical autosuggestive training.

Keywords: music lesson, music-integrative psychotherapy, psychosomatics, alexithymia, psychological protection, health-saving technologies, psychological culture.

Since ancient times, art in general and music in particular have been used and are used in many cultures as a means of normalising man`s psychological state after experienced stresses and mental traumas. The mythical heroes of Ancient Greece Apollo and Orpheus were the first legendary healers who used music medicinally. With their singing and cithara playing, they cured “ailing” people returning them health and joys of life.

Much later, in the 20th century, L. S. Vygotsky in his work “Psychology of Art” remarked that “art is a necessary nervous energy discharge and a complex method of body and environment isostasy in critical minutes of our behaviour. Only at critical points on our way we turn to art and this allows us to understand why we turn to art” [1, p. 324].

At our challenging time, the time of economic troubles and complex social problems, when the greater part of Russia`s population live in cities and towns with bad ecology, when there is a lot of nervous and psychological

overpressure for many Russian citizens, the importance of utilising musical art for medical prophylactics is greater than ever.

Statistical data of contemporary social-medical research works show that a great number of children in our school have a wide range of different diseases – from trite neuroses and vegetative-vascular dystonia to serious deviations, both somatic and psychological.

From this point of view, art nowadays is in demand not only in terms of children`s aesthetic development, but also for medical purposes related with enhancing a personality`s spiritual strength which influences the level of man`s somatic health.

In some respect, a need in music has biological origins related with man`s survival in difficult life conditions. At some moments, a human body requires warmth, water, and foodstuff. But in an exactly the same way our brain at some point similarly requires normalisation of its biocurrents rhythms which become disbalanced under the influence of adverse factors. This is when one turns to music.

Global experience shows that a music lesson at secondary school may become a life-giving oasis of solid health and good mood if the existing emphasis is slightly changed in the programmes of music education.

Currently, Russian programmes still abound with a traditional subject-object approach where musical art is viewed in relation to the learner as something mostly external, irrelevant to his/her personality. At the same time, the life of modern youth is full of plenty of diverse emotions – from offence, sadness and disillusion due to some failure to excited feelings when experiencing first love or winning some contest.

Emotions experienced by a person of any age, schoolboy or adult, should not remain in one`s psyche for a long time. The deadlock of an emotion of any sign – positive or negative – in human consciousness and psyche leads to inadequate behaviour obstructing normal life activities. As a result

of the deadlock and negative emotions, a wide range of so-called psychosomatic diseases start in one`s body. People say about such diseases that they have a “nervous origin”. At first, one`s spirits are abated, then these abated spirits, as doctors tend to say, are “somatised”, i. e. are transferred to the body.

As a result, the following diseases can occur:

- arterial hypertension and gastric ulcer,
- bronchial asthma and diabetes mellitus,
- dermatitis and tachycardia,
- thyrotocsicosis and rheumatoid arthritis,
- migraine and psoriasis,
- pains in different parts of a body.

When psychosomatic symptoms occur, doctors and psychotherapists come across such a complicated phenomenon as *alexithymia* (from Greek: a – negation, lexis – word, thyme – feeling). Generally, this word is translated as *man`s inability to express, name and react to the emotions and feelings he experiences.*

In order not to catch the above-mentioned diseases, it is very important to be able to name the feelings you experience.

In fact, when realising and determining the experienced feeling, we become its master. No longer does the feeling control us, but we control our feeling. And if we do control our feeling, we are able to experience it, to draw it near or flap it away. In this case, bad mood does not trigger the development of a psychosomatic illness. Music teachers can teach their pupils to control their feelings, to get rid of them if such feelings hinder the joy of life. But to achieve that, a music teacher should possess modern methods of music psychotherapy which includes (in its integral variant) all achievements of world psychotherapy.

Today, in many spheres of popular education, programmes of music education are still considered to be a kind of nice and innocent entertainment which prettifies the routine life of school during holidays. However, if we

consider a music lesson as a means of developing mental abilities and as a method of pupils' health improvement and psychological state normalisation, a music teacher will become as important as a teacher of mathematics or Russian.

Nowadays the issue of child anxiety and aggressiveness and their reasons is very critical. According to S. N. Yenikolopov, head of medical psychology division at the Scientific Centre of Mental Health of the Russian Academy of Medical Sciences, "it is anxiety that stimulates aggressive behaviour, trying to destroy the sources of threat preclusively. Therefore, fighting anxiety and fears significantly reduces aggressiveness" [2, p. 35].

The reasons of learners' negative emotional states at secondary schools are very different. In theory, school psychologists are to eliminate these states. But a learner faces the world of feelings and psychic experiences directly only at art lessons. A music teacher is sometimes able to do more than a school psychologist. However, working together with a school psychologist, a music teacher manages to reduce learners' level of depression, anxiety, aggressiveness and other negative emotions by selecting the repertoire of relevant music pieces for singing and listening.

What health-saving technologies can a music teacher use in the classroom to harmonise learners' emotional sphere?

Traditionally, modern programmes give much attention to listening to music. But music can be listened to differently – as a logically analysed object or as a story of a person whose experiences are similar to the experiences of the listener. Hemingway once said that a good book is a book written as though about oneself. If we speak about good music, the feelings of compassion, fury, love and despair expressed through music become not only the composer's feelings, but a young listener's personal experiences.

The psychoanalytical conception of artistic creative work as a mechanism of psychological defence that saves psyche empowering a person for further

struggle or taking a person away from the troubles of life towards recreation and entertainment. Every great artist, when creating his masterpiece, in a way tackles his personal problem which has behind it both struggle for self-realisation and mourning for the loss of near and dear ones or a wish to overcome certain hardships. There is a person`s life behind the play of sounds. Understanding his feelings is a key for the listener to comprehend himself.

By listening to a music piece, a learner may recall his forgotten psychic trauma and react at it in a way or forget about it. Psychologists call it “closed gestalt”. By working with images that arise in the process of listening to music, it is possible to get rid of malicious thoughts and related moods, to extinguish negative emotions and fill consciousness with a positive outlook.

In case of a proper psychological-pedagogical approach, an adolescent with the help of music by Beethoven, Skraybin, Tchaikovsky can be taught to extinguish conflicts with parents, teachers, and peers. However, it can be achieved only in case a music teacher knows and is in touch with contemporary methods of multimodal and integral psychotherapy.

Due to knowing Eric Bern`s conception of transaction analysis, listening to Tchaikovsky`s music, a pupil may feel his “Inner Child” (who often happens to have some trauma in case of many our children) inside in a better way and start a rescuing dialogue with him with the help of music sounds.

Addressing K. Jung`s archetypes, a psychologically weak and timid young man will be able to feel keener via Beethoven`s music the nature of a courageous Hero he needs so much, while an anxious and sad person who lacks unconditional maternal love will be able to compensate the feelings he lacks via lyrical slow parts of Mozart`s concerts. Examples of such recovery can be found in the experience of Russian and foreign music therapists. There are plenty of such examples in the work of famous American music psychotherapists Ernst Campbell and Joseph Moreno.

Arousing fanciful chains of very different associations that may connect a musical experience with the child's life experience images, a music teacher who is in touch with the methods of music-integral therapy is able to rid his disciples of aggression and irritancy, of hyperkinetic behaviour syndrome, of heartaches. He may raise a child's self-esteem and rid him of inferiority feeling, of insecurity feeling, and of bitter abjection.

Speaking about such popular activity in the classroom music as choral singing, it is necessary to note that it not only contributes to the development of a child's voice and ear for music, but also turns out to be an important element in the complex of health-saving technologies. Today, it is possible to cure such diseases as bronchial asthma, chronic rhinitis, various ailments of lungs, stammering, etc. by means of singing.

A long exhale practised in vocal therapy on the basis of breathing health-saving conceptions of K. P. Buteyko, V. F. Frolov and I. P. Neumyvakin is nothing else but one of the ways to accumulate carbon dioxide which has a sedative effect. Emotional discharge achieved in singing turns out to be much healthier than wild and rambling shouts at breaks that rock our schools' walls.

Simple singing of vowel sounds, which is similar to Oriental therapeutic sonic mantras, creates vibrations in various parts of body. This improves blood circulation and can effectively relieve nervous-psychic tension which leads in chronic cases to headaches, diabetes and elevated blood pressure.

One more type of music activity with great psychotherapeutical capabilities is playing the musical instruments. By the time being, global practice has accumulated a significant factual material proving that playing the flute, harp and percussion instruments is beneficial for health. Playing the musical instruments is practised to overcome both somatic ailments and mental disorders, like autism.

If we include into a music lesson the complex of so-called kinesiological exercises based on criss-cross movements that co-ordinate the work of write and

left brain hemispheres, the therapeutical component of a music lesson will grow considerably.

Lastly, a relaxational autosuggestive training is able to bring a person into a so-called resource state in which one's body can not only recover physical strength, but can also acquire new creative capabilities.

The aforementioned brings us to a conclusion that every musician, consciously or unconsciously, is a potential music psychotherapist who relieves people of troubles and gives the sensations of joy and abundance of life. All the more this refers to a music teacher who is able to teach children not only proper communication with music for the sake of aesthetic pleasures, but also its utilisation for the purpose of health improvement and personal growth activation.

Every person wants to be healthy biologically and each of us possesses as much health as much life energy one has got.

Music is actual exemplification of energy consisting in sonic vibrations that can nurture brain biocurrents increasing one's physical and psychological strength. Musicians, in their turn, are generators of these energies who are taught the ways to create this energy and transmit it to people around.

Music psychotherapists, unlike ordinary psychotherapists, have obvious advantages compared to them. These advantages consist in the fact that a music therapist, apart from words and language, i. e. the means utilised by an ordinary psychotherapist, has a musical instrument and voice that help him to arouse any emotional state in listeners, to affect with the energy of sound pupils' psychological state directly.

Modern societies with high technological culture are very dynamic. They are in constant motion and development. Such societies necessarily require high psychological culture from its members, its components being good health, communicational and creative abilities, and cum-savvies of self-regulation.

All these qualities of an advanced personality of the 21st century can be and ought to be formed not only in the process of teaching natural sciences, but at music lessons, too.

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MUSICAL HISTORICAL AND THEORETICAL EDUCATION

METHODS OF MASTERING ANCIENT CULTURES ON THE BASIS OF WRITTEN MONUMENTS

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Abstract. The study of musical-theoretical sources is the most important means to comprehend the thought of ancient civilisations. This is conditioned by the fact that ancient music as art is inaccessible to listeners of more recent historical periods. An analysis of remaining ancient notographical materials shows that they are not in a position to convey the most important peculiarities of either the music itself or the musical thought of their creators. Therefore, the only route to knowing the deeply distant musical past of humanity is found in the antique monuments of musical-theoretical thought.

Keywords: musical civilisation, musical thinking, musical art, pedagogy of music education, modal capacity, ancient music, Byzantine music, organising principles for a musical stuff.

The fate of studying music history at Russian conservatories, institutes and art departments is really tragic. The curriculum is composed with maximum attention to studying the music of recent three or four centuries. As for ancient musical cultures, the number of academic hours is minimal. As a result, the actual study of musical-historical process starts from the turn of the 17th century. Thus, the period of over 3,000 years of mankind musical development have fallen out of curricula, despite the existence of relevant data. Not only

ancient European musical cultures have got into this lacuna, but also the cultures of the Far East, the Middle East and the rest of them. Only some fragmentary impressions about the musical antiquity will remain in the memory of most inquisitive students at best. Moreover, there comes up the opinion that the genuine history of music starts from great polyphonists, from J.-S. Bach and G. F. Handel, whereas the previous layer of music history accounting many centuries is simply a certain extremely vague and insignificant prologue to it. This trend may be partly justified for the institute and departments that prepare the performers who are to deal with artistic interpretation of the repertoire created during this very historical period. Regretfully, such practice encompasses all other specialties.

Is it necessary to explain what harm the current situation has inflicted to prospective music historians and theorists, as well as to pedagogues and art critics in general? Deprived of historical scope, they are doomed to primitively comment on artistic facts without any comprehension of their deeply distant origins. This undermines theoretical musicology which for the whole century has been failing to perceive the regularities and logic of modern music innovatory trends development. This means that if researchers were better informed about the nature and peculiarities of similar processes that took place in the remote past, the way to cognition would have been more efficient. But as a result of such historical unawareness, false ideas, like “polytonality”, “polyharmony”, “polymodality”, “polyaccordity”, penetrate scientific musicology: they try to explain the new phenomena of musical thought by means of outdated criteria. Under such circumstances, the appearance of such outstanding music theoreticians as J.-P. Rameau and G. Riemann is hardly possible. All these factors do influence the pedagogy of music education, since pedagogues are obviously helpless when their historical scope is limited by general knowledge on several recent centuries of music history.

It should be noted to the credit of best elder generation musicologists that they urged to change the existing situation. It was R. I. Gruber who called not to look at ancient music as at something dead, but to study it as “closely related with the interests of actual musical practice” [1, p. 5]. Unforgettable V. D. Konen reminded those who were to alter such malpractice: “coming close to musical creativity of the remote past will not only enrich our general cultural scope but will open up new perspectives in contemporary music language and thought” [2, p. 286]. She was the first to openly state the absurdity of the situation when the 19th and nearby centuries shield from science and education earlier creative epochs [3, p. 21]. Yu. V. Keldysh also called to examine the sources that would disclose the riches of most ancient musical civilisations [4, p. 11]. However, it was impossible to budge the crusty machine of Soviet artistic education which allowed no changes. And this machine kept producing incessantly those of a like nature.

Regretfully, I have to acknowledge that today`s situation has not changed for better. Moreover, it aggravates. I will cite one recent example to prove it.

In the early 1990s, due to the efforts and energy of the famous researcher of ancient Russian music A. N. Kruchinina with assistance of the then rector of Leningrad (now – Saint-Petersburg) conservatoire V. A. Chernushenko, the chair of ancient Russian singing art was established. The author of this article was invited to run the courses of ancient and Byzantine music. For some 20 years, the chair has been training specialists of the broadest scope, since the curriculum envisaged a unique corpus of knowledge – from the ancient Russian, ancient Greek and Latin languages to detailed studies of the musical legacy of the Antiquity, Byzantine and Western Middle Ages, to set aside the detailed mastering of all aspects of ancient Russian art, including monuments, singing, liturgics, and the like. But gradually, as a result of Russian education system reforms, including music education, the number of academic

disciplines started to shrink. The apotheosis came when they started to divide students into bachelors and masters.

It turned out that bachelors did not need to know either Greek or Latin. Above that, they could do well without the courses of antique and Byzantine music. Obviously, such education process “optimisers” did not understand that such innovations led to raising ignoramuses, for it is well-known that the origins of ancient Russian church music and its theory are found in Byzantine which musical culture cannot be comprehended without mastering the historical processes of the musical thought of the Antiquity. Any noteworthy historical research on ancient Russian music starts with materials pertaining to Greek (i. e. Byzantine) singers who helped to arrange background music for sacred services in Byzantine style. Our leading figures (from D. V. Razumovsky to A. V. Preobrazhensky) comprising the honour and dignity of Russian Medieval studies of the 20th and 19th centuries regretted they had no access to Byzantine materials, according to which they might have reconstructed the processes of the most ancient period of Russian music that had not been documented. But nowadays, when a lot of things are easy to access and understand and the students who have chosen the history and theory of Medieval Russian music as their profession successfully master this little investigated continent, a two-century-old level is back.

The standpoint of reformers is clear: antique and Byzantine musical cultures must be studied within the course of foreign music history. This point of view can be supported only by the person who is not aware about the content of the academic course where European music history starts from Renaissance (at best) and who does not know how many hours are given to studying the ancient period.

This is the regretful reality.

I realise that my time will have passed before they start teaching music history in the way that would make it possible to prepare genuine specialists, but,

pulling my fair weight, I will put forward important methodical advice to future researchers of ancient musical civilisations. It is related with the research of ancient written monuments. I hope that, alongside with other publications of mine, it will help them in tackling many complicated scientific problems.

This article is a revised fragment from my book “The Traces of Two Civilisations` Encounter” on which I am working under the plan of the Russian Institute of Art History. At the beginning, I find it appropriate to attract attention to the fact that the term “musical civilisation” means here a complex of national cultures of *quite a long historical period* where unified forms of musical thought are in force that are strongly different from the previous and the following epochs. Facts say that each musical civilisation of the kind co-exists with another one that includes different musical cultures and also goes through a long route of development. For example, the European musical civilisation of the modern age developed at the same time as the Oriental musical civilisation of the same historical period, whereas the Medieval European civilisation prospered concurrently with the civilisations of the Arab world and the Far East. Similarly, the musical civilisation of the Antiquity neighboured others, being different from them due to its peculiar norms of musical thought and methods of organising a musical material.

* * *

What would our conceptualisation about the history of mankind be if once mankind had not invented writing? It is a rhetorical question. It is evident that written monuments are most important (luckily, not monuments alone) sources of cognition. Although the greater part of them describe the deeds of the distant or recent past from the point of view of their creators who often distort information, these documents, despite all difficulties, give science a chance to try to understand not only the genuine course of events, but also everything concurrent to these events. Besides, they often portray their creators and

the reasons for composing the documents.

Historical musicology is related (like many other activities) not only with science, but with global history too. So, it cannot do without written sources. This is particularly true for its branch that deals with investigating ancient musical cultures that went down into the abyss of the past and are currently not available for auditive perception, i. e. method of cognition, which has been predestinated to musical art by nature itself. For music historians investigating the closest epochs, music itself is the most important document that not only keeps sounding, but is imprinted in intelligible musical notation. Therefore, despite the importance of contemporaries` testimonies that expand one`s comprehension of a certain musical epoch, the object of research is still music itself in its sounding and written forms. Music is accessible for auditive perception that allows understanding music material *a d e q u a t e l y*, since within the period of historical time between the music creator and the contemporary listener there have not been any *radical* changes in musical thought. In this historical framework, any changes (that take place constantly and incessantly) are local (in terms of their place in historical evolution) and limited. Certainly, descendants living only two or three centuries later than the composer react at his music differently from contemporaries, but they are still able to comprehend and to feel emotionally the master`s creation *in the same semantic perspective as the composer contrived*.

One of numerous proofs for that is the usage of one and the same notation, as long as notation that is created in accordance with musical thought norms of a concrete artistic civilisation cannot be used by another civilisation. This is conditioned by the fact that musical material created within one civilisation and subject to the laws of its musical thought is registered by the means of a notation system corresponding to its distinctive features. There are to ways to let it sound in another musical civilisation. One of them has to do with the method of transcription, when after detailed examination of the ancient notation system

the piece written in accordance with it is transferred into a different notation. But such experiment contains three almost insurmountable obstacles.

1. Before starting translation from one notation into another, one should be absolutely sure that the ancient system is understood correctly both in general and in numerous details. It is almost impossible as long as there are plenty of “nuances” in every notation. Knowledge about these nuances is obtained in the process of mastering relevant professional skills. Although they are never registered, every “notation writer”, i. e. the one who constantly practises notational externalisation of musical material, knows about them. It is easy to guess that any notation writing was always accompanied by such “nuances”. Often “the live breathing” of notational system ensuring more detailed transmission of music depended on them. At the same time, we should take into consideration that notation writing omits a lot from the process of music-making, since no notation is able to translate completely the full capacity of a sounding complex down to the finest details (performers later “supplement” it based on personal – not author`s – understanding). However, these very “nuances” contribute to the written fixation of at least some details of the artistic improvisation part that eludes notation. And since these nuances remain unknown to future civilisations, even the most careful study of remaining note “relics” and the theory of ancient notation fail to clarify a lot of important aspects.

Let us recall, for instance, the antique notation that has been under study almost since Renaissance, to be exact, since the first publication of notational monuments carried out by late Vincent Galileo [5, p. 96, 97, 154]. However, the results of this four-century-long process in which a legion of researchers participated (J. F. Bellermand, K. Fortlage, R. Westphal, A. Thierfelder, D. B. Monro in the 19th century; H. Abert, C. Sachs, H. Potiron, J. M. Barbour, A. Bataille, J. Chailley, E. Pöhlmann, J. G. Landels, M. L. West in the 20th century) can hardly be deemed successful. Although nowadays we are absolutely (and rather naively) convinced that pitch principles of this notation

system have been understood, there is complete unawareness (stipulated by letter notation itself) regarding its rhythmical structure. Moreover, there are serious doubts concerning the proper understanding of pitch norms that might require significant corrections (this being a separate theme for discussion). However, substantial research in this field gives us potential hope [6–9]. Only future will show how efficient they will be. At the time being, the situation remains unchanged.

2. The ability of mankind to register sounding objects in the written form is not always the same. In our everyday life, constantly operating the modern note-linear system, we never stop to think what a complicated and long way it was necessary to pass in order to introduce this notation into our professional usage, which, despite all its drawbacks, could fully (at least, as concerns existing conceptualisation) reflect the sounding material. To understand at least in part the difficulties that used to arise, it is enough to imagine the problems of those who for the first time set a task to register at least one sound¹. It was impossible to paint it on some writing material, for it is invisible. It is the first, but by far not the only difficulty to overcome. But it was necessary to register very different sound chains that were diverse not only in terms of their sound structure, but of rhythmic organization as well. Some difficulties have been successfully overcome, others have been overcome partly, some have remained insurmountable. Therefore, it was not by chance that all ancient notations known to us gave only an approximate impression of what actually sounded in live musical art. For instance, the antique letter notation and Byzantine neumatic notation coped with pitch aspects quite well, but when it came to rhythmic, they were almost helpless. It is evident that a notation which is unable to translate such an important component of musical material as rhythmic, is meagre and insufficient. But this is the drawback of all notographical samples

¹ Of course, this is a historical-theoretical “speculation”, since nobody in real life can set such a task. The birth of musical writing, as any other kind of writing, is a complex historical process involving numerous generations.

of ancient musical art that are extant.

These two reasons are enough to understand to which extent the ancient notation is remote from the sounds of actual artistic practice. But even if by some miracle we manage to overcome these barriers (though it is obviously impossible), ancient music as art will remain beyond the reach of new civilisations. The grounds for that are in one more insurmountable obstacle.

3. Mechanical transition of musical material into a different notation system with different principles of thought transforms its inherent musical logic to the extent that its essence is completely emasculated. Even if highly experienced “transcribers” manage to retain the pitches of every sound, previous ancient semantic relations will be totally lost. This is conditioned by the fact that every notation system is created in accordance with the norms of musical thought appropriate to its civilisation and reflects its peculiarities. Therefore, a notation translates not only sound phenomena that are “on the surface” and attract attention at once (pitch, length of sounds, etc.), but also the phenomena that remain in a “shade”. They all are most important elements of notation. One of numerous examples of the kind is the system of note onomastics. It reflects, above all, such a cardinal category of musical thought as *modal capacity*¹.

I will not go into complex details of this problem and will only attract attention to one interesting aspect of notes naming. In particular, every previous name in the modern five-line notation is repeated at the 8th place:

I	II	III	IV	V	VI	VII	I	II	III	IV	V	VI	VII
							do	re	mi	fa	sol	la	si
do	re	mi	fa	sol	la	si							

and so on.

¹ For details, see: *Gertsman Ye. Entsiklopediya drevneelliniyskoy i vizantiyskoy muzyki.* – SPb.: Izd-vo im. N. I. Novikova, 2013. – S. 488–489; *Gertsman Ye. Zabytaya kategoriya muzykalnogo myshleniya // Muzykalnoye obrazovaniye v sovremennom mire: dialog vremyon. Sb. st. po materialam 4 Mezhdunarodnoy nauchno-prakticheskoy konferentsii (2–3 dekabrya 2011 g.). Ch. 2.* – SPb.: Izd-vo RGPU im. A. I. Gertsena, 2012. – S. 49–59.

In the antique theory of music, every previous note name went 4th. And although some features of the antique musical system historical development resulted in the fact that different names appeared in upper and lower registers, the principle of their alternation remained unchanged:¹

I	II	III	I	II	III
			gipata	pargipata	lihanos
			ὑπάτη	παρυπάτη	λιχανός
gipata	pargipata	Lihanos			
ὑπάτη	παρυπάτη	λιχανός			

and so on.

Byzantine theory of music had no notes names, but the “counting” of modal and tonal organisations (*ihoses* – οἱ ἦχοι) started from the respective sound stages of the system and every previous name was repeated at the 5th place. For this reason, the stages of such “staircase” performed the function of modal tonality stages. This fact was noticed back in the 19th century by a theoretician who systemised the norms of the neumatic notation which is used in Greek Church now. His name was Chrysanthos from Madits. [10, § 43, 285 et seq.].

Such facts are only one of many proofs of modal-tonal thought (octaval, tetrachordal and pentachordal) specific features which dominated in different musical civilisations. In other words, to master the sound space by means of music, interval segments of varied capacity were utilised in different historical periods.

We should keep in mind here that we deal with most important guidelines of music theory that *reflected the specificity of musical thought* appropriate to the above-mentioned artistic civilisations. It was in *the modal capacity* where the systems of ballast and non-ballast were concentrated, as well as their

¹ For details, see: *Gertsman Ye. Pifagoreyskoye muzykoznanije*. – SPb.: Izd. tsentr “Gumanitarnaya Akademiya”, 2003.

complex reciprocal relations different in every musical civilisation, for it is common knowledge that due to these very organisational principles musical art differs from other sound forms of the reality.

All these consistencies have to do with notations, since they are related with them directly or indirectly, provided that every notation is designed to translate only the features specific to it. Therefore, when transforming one notation into another, one fails not only to render rhythmical specificity, even if pitch is observed, but also to disclose *the most important aspect of musical logic – the system of semantic relations between sounds*. This is the consequence of every notation specificity. It is pre-programmed only to translate the specificity of sound relations ascribed by the musical thought it had been designed for. Thus, any exact transcription as a historical document for reconstruction of once sounding music piece is doomed from the beginning. It is the consequence of the fact that the modern notation system is unable to translate the most important aspects of musical material, i. e. relations between sounds that existed long ago (like the antique and Byzantine notations that cannot translate the specific features of sounds contacts existing in the modern musical thought).

For this very reason undertaken attempts to “revive” surviving ancient music pieces (for example, in antique notation) through their transcription into a modern stave have never been successful and could not be successful.

The same by all means concerns the samples of music that belong to the epoch of the Byzantine Empire. I have already published evidence to support this point of view. Let me cite a conclusion made: “The one who sincerely believes that, when signing a *melos* indicated in a manuscript as the work of *Ioannes Kukuzeles*, he actually sings the piece of this great Byzantine composer, may keep thinking like that remaining in happy unawareness. But this would not stop the historical evolution of musical thought” [11, p. XII–XIII].

The naïve desire to see in samples provided by modern transcribers genuine antique music, testimonies only to the misunderstanding of every notation system nature and of its complicated relations with the musical thought that gave it birth.

Thus, a historian of ancient civilisations is not only absolutely deprived of direct auditive contact with the object of his research, but is also unable to balance this drawback even in part by transforming an ancient notographical monument into the modern notation. It is unacceptable to research music considering intonation as “music heard, i. e. m a n i f e s t a t i o n as it is, and methods of music "apparition" to people`s hearing” [12, p. 21]. As a result, a researcher has to limit himself with essentially subsidiary and indirect information.

But can live music description, even the most detailed one, replace its perception? This question seems to be senseless, for the answer is obvious, for the most important advantage of musical art is its ability to translate the traits no other art is able to translate. However, this statement is fair only in the framework of one musical civilisation and loses sense completely when it come to musical epochs severed by great historical distances. It is naïve to think that had a miracle happened and had science, having overcome all obstacles, given us a chance to revive by some yet unknown method the original musical material created 20–25 centuries ago, we would be able to perceive it adequately.

To clarify this point, it is enough to imagine a situation which is impossible in reality, but can be thought of: what would Joseph Haydn`s visage be when listening, for instance, to “Evanescences” or the First Grand Piano Concert by S. S. Prokofyev; and what about Johann Sebastian Bach when listening to “Preludes and Fugas” by D. D. Shostakovich? It is not a matter of liking or disliking but will old masters understand the samples of the musical art of the 20th century? Judging from their artistic criteria, it is hardly possible. And

the distance between these great masters is not more than one or two centuries. Then what is there to be said about historical distances between the Antiquity and the Modern Age or the Middle Ages and the Modern Age? It is true that the listeners of earlier epochs music (both amateurs and professionals) assert that they understand well the music created five or six centuries ago or even earlier than that. Science is still to find out to which extent such confidence is justified.

We should not ever forget that our musical thought is absolutely different and we think, probably, with the same categories (rhythmical, modal, tonal and so on), *but completely transformed in terms of content*, i. e. recast into different forms. This means that our perception of music created in the deeply distant past (not two or three centuries ago) will run emotionally and rationally through the receptors tuned absolutely differently, so the final result is supposed to be completely distorted¹.

That is why if we intend to comprehend the music of the deeply distant past, we are to keep in mind the following: `it cannot be achieved as true – life art perceived emotionally`. We are to come to terms with it because this is the law of history.

At the same time, this most ancient music occupies a certain place in the evolution chain of mankind musical development. Science is to know its peculiarities in order to understand the ways artistic thought moves on. For example, anthropology, when cognising man`s evolution details, examines the surviving remnants of hominidae (ardipithecuses, australopithecuses, kenyanthropuses, paranthropuses). But it is deprived of an opportunity to penetrate directly their way of thinking and their feelings diversity. Similarly,

¹ The commonplace statement about “eternal values of art” should not be understood literally. If we were able to adore the artistic advantages of, for instance, archaic rock engravings (the so-called “petroglyphic drawings”), we would still wear waistcloths as the contemporaries of their creators did. But these samples are of cognitive and historical value for us – not artistic one because the epoch of artistic thought that created them is totally gone.

the history of music, when trying to comprehend all musical-artistic routes of mankind, is to know the principles that regulated musical expressiveness means in ancient musical civilisations. This aim should be achieved without the assistance of auditive and emotional perception of music which is absolutely helpless in this case.

Written monuments can be invaluable here because they register some (though by far not all) peculiarities of musical expressive means. Such evidence used to be created by those who researched these phenomena.

But can a short description of intervals, modes and tonalities used replace sounding music? Certainly not. Likewise, poetry cannot be replaced by the description of poetic cadencies and a dance – by a story about dancing movements and dancers` stances. However, the researchers whose scientific interests are streamlined into the deeply distant past managed to some extent to balance the absence of ancient music itself by investigating “what it was made of”.

There is no secret that music (as everything hand-made and mind-made) is created by people whose actions and deeds depend on their thinking that plays a decisive role in everything a man does. Musical creative work is not an exception from this rule: it is also regulated by a special musical thought consisting of numerous elements, most of which are still unknown to science. However, a number of important categories that influence the formation of arising sound structures have been discovered. Some of these phenomena were discovered back in the deeply distant past. For instance, it became clear that musical complexes do not arise chaotically but depend on a set of reasons regulated by such categories. They got their names in antique musicology and part of these names is still in use unchanged, but some of them were transformed in national languages into idiosyncratic variants: “systems” (τὰ συστήματα), “tonalities” (οἱ τόνοι or οἱ τρόποι and – seldom – αἱ ἁρμονίαι), “modes” (τὰ γένη), “rhythms” (οἱ ῥυθμοί), etc. They all happened to be in complex interrelation,

their aggregate being later understood as a “musical thought”. Of course, the above categories do not deplete all factors that allow a thought to regulate any forms of music-making. But they largely reflect its pitch characteristics.

The same thing could be also said with good reason about other categories of musical thought known to us – harmonic, polyphonic, texture, etc. But they are not found in the evidence on ancient music that survived. As concerns such an important category of thought as rhythmic, the data on ancient music related to it are so scarce that give us practically no chance to make any, even assumptive, conclusions.

Moreover, gradually and with great difficulties (!) we start to realise that the enumerated musical-theoretical categories are not something established once-for-all-time. On the contrary: they alter, take a different disguise, other features and characteristics with every new historical epoch. Even in the cases when their external forms seem stable (which musicology tends to exemplify – often mistakenly – with the same scale), relations between the sounds comprising them are transformed, thus altering their content as well. For example, if we reckon that the greatest innovator of the previous century D. D. Shostakovich utilised medieval modes [13; 14; 15, c. 244], it is the same as to say that the composer thought in medieval modal categories, for a mode is a most important category of a pitch thought. Discovering chains similar to the scales of medieval modes does not allow us to speak about medieval modes. Every pupil should know the difference between a mode and a scale. Regretfully, there are supporters of this “method of analysis” not only among musicologists, but also among specialists belonging to other spheres of humanitarian knowledge. They sincerely believe, for instance, that “our natural major is essentially the ecclesiastic Ionian mode, i. e. ancient Greek Lydian harmony, as well as our natural minor is the ecclesiastical Aeolian mode, i. e. ancient Greek Hypodorian harmony” [16, p. 548]. But what would we demand of aestheticians while even some famous composers state the same

thing: “...der jonischen Kirchentonart – unseres C-Dur” [17, s. 25]? This is the outcome of the omnipotence of the antihistorical scale approach to modal forms!

When contemplating on the evolution of a musical thought, we should keep in mind that in every given historical period analogous modal and tonal norms are characteristic for the thinking of absolutely all people – both the creators and listeners of music. For instance, had history willed to advance to the classical epoch victory podium other persons than Haydn, Beethoven and Mozart, the music composed afterwards might have been different from the music left to us by the famous Viennese classics, but it would have been organised in line with the same modal and tonal, harmonious, texture, form-generating and other principles.

Of course, this does not mean that all composers-contemporaries create the same music. Its creators differ with thousands of diverse features – from emotional uniqueness and talent level to unequal abilities to externalise their ideas and feelings in music. Therefore, every musical art creator (I omit here other sound formations) composes his piece only in the manner appropriate to him, but at the same time, in accordance with the norms of his epoch’s thought, every musical-artistic opus retains most important general principles of organising musical material. Similarly, any listener belonging to the given historical time thinks (let it be even unconsciously) in categories that are identical in content. Therefore, composers organise their musical material along certain modal and tonal, rhythmical and other normatives predetermined for the given epoch by the laws of musical thought evolution (which are yet undiscovered by science). Listeners` auditive cum-savvies developed on the basis of the same means of musical expressiveness perceive it depending on their individual peculiarities.

One should also take into account that, when differentiating a historical

artistic process by the norms of thought, we do not use traditional segmentation – when musical style peculiarities or even well-known historical events are used as criteria to determine boundaries. We use an absolutely different approach to *a historical time* that reflects the stages of musical thought evolution. They interchange under special laws that are related with existing conceptualisation only indirectly. This conceptualisation is based on the analysis of the external manifestations of artistic tendencies or the social aspect of the historical process. For example, the epoch of the so-called “free polyphony”, as well as classicism and romanticism that are viewed separately in the history of music, are characterised by the general major-minor organisation of musical material. Although this system was gradually changing, its most important principles remained stable. That is why from the point of view of musical thought cardinal norms, all these styles used to be appropriate to one and the same musical civilisation. If we put it this way, even the meaning of such concept as “contemporaries” alters: musicians and listeners of, say, the 17th and 20th centuries can be called contemporaries, for they heard J.-S. Bach`s organ improvisations and were present at the premieres of G. Puccini`s last operas. Science about music is yet far from such interpretation of history, but sooner or later it will have to go the length of utilising such methodology as well (of course, it does not rule out the traditional historical differentiation but facilitates the understanding of mankind musical development from a somewhat different angle).

Nowadays the situation is complicated by the fact that musicology is yet unable to clearly define the historical boundaries of musical thought different stages, which is owing to a set of objective reasons. First of all, as I have already mentioned, science considers only a limited number categories, while others are yet unknown or enigmatic. The logic of their organisation and development (for example, the norms and evolution of musical space temporary organisation which is called rhythmic for simplicity) remains unclear to a large extent.

Besides, interaction even between the categories of musical thought that are considered to be investigated well is little-researched, for its system consists of hierarchically dependent elements. For example, we would hardly doubt that in the pair *modality and tonality – harmony* the former regulates the norms of the latter. When there appears in education literature a definition saying that “a major mode is a mode based on a common chord” [18, p. 88], this arouses nothing but indignation, since everything is vice versa: the major and minor common chords came to be as important harmony units only because they are a sum of the modes of major-minor organisation. If it had a different functional nature, the “main chord” would have been different, provided that the common chord decline as the “main chord” was conditioned by the decline of the major-minor. Therefore, a mode is primary and harmony is secondary, so harmony ought to be explained by means of modal features – not vice versa. Thus, major and minor modes correct definition should indicate only the details of their functional organisation.

We have all reasons to say that there are quite complex contacts between the categories of musical thought. At least, it is obvious that there are functionally main and secondary categories. Naturally, musical thought stages division should follow the transformation of cardinal categories, for it is their change that entails changes in other categories.

Secondly, as music history shows, the process of thought change stages change develops gradually and has not got clear-cut boundaries. First, when the traditional forms of artistic expressiveness are dominant, almost imperceptible symptoms of further changes arise, though they are very scarce. Gradually they become more active and spread, but for a considerable period of time traditionality remains overwhelming. The length of periods change is different for every musical culture and every epoch and depends on a multitude of reasons, both objective and subjective (they are still unclear for musicology). New tendencies become more and more prevalent, eventually usurping all

spheres of music-making. Traditionality does not disappear at once, too. It often co-exists with a new trend, even when it is no longer dominant. Meanwhile, artistic languages innovative parameters that came to primacy with so many difficulties will later collide with a gradually arising new trend, which is to attack the recently established hegemony. This process is endless.

The transition from one stage of musical thought to another being so gradual, it is extremely difficult to determine their boundaries. Therefore, when determining them, future music historians will have either to be based on the peculiarities of the main categories of thinking, as I mentioned earlier, or to find a non-traditional, yet unknown method or to use a tested but very conventional method. Anyway, only the search of multifaceted comprehension of the indicated changes can assure the genuinely scientific understanding of musical-historical process.

At the same time, we should always keep in mind that one and the same chronological time may encompass different musical civilisations that stick to different norms of thinking. In particular, in exactly this manner we have had for a long time the above-mentioned “European” major-minor civilisation and the “Far East” civilisation. Their pitch categories are absolutely different. Historical musicology is to perform a tremendous work to understand the logic of interaction of both simultaneously existing musical civilisations and the civilisations that are distant from one another in terms of global history. At the time being, we have to limit ourselves with such general “sectors” as the Antiquity, Middle Ages, Renaissance, and Modern Age, although their individuality has been discovered not as much on the basis of musical thought criteria, but on the principles which usually pertain to general history.

One way or another, evidence on the categories of ancient musical thought registered by contemporaries in special musical-theoretical tractates give us a chance to understand some details without the assistance of hearing which, being educated on the basis of a different epoch criteria, is unwanted

under such circumstances. At the same time, we should always keep in mind that the one who tries at least to come closer to the understanding of what ancient music was like is similar to a man who studies the structure of a skeleton in order to understand how once a living body soldered by this skeleton used to function. Ancient written monuments tell us about the peculiarities of some musical thought categories at the level of cognition appropriate to those remote times. Meanwhile, our task is to try not only to understand the mechanism of their functioning, but to place this evidence into the historical epoch where they used to function. And, of course, it is necessary to comprehend the whole complex of such evidence at a scientific level (but we should not be under a delusion regarding its real value, since every scientist is to realise as objectively as possible the depth of knowledge obtained in his period of time).

The documents that reached us in the form of musical-theoretical or musical-historical essays, especially authorless ones or written by the authors whose names are not known to history, remain timeless for us [19, p. 48–164]. In such cases, the following can help to define a concrete “point”:

- a) written document content;
- b) existing conceptualisation of music science evolution.

In this case, such non-musical method of analysis as polygraphical remains beyond our reach. Regretfully, it is not always helpful in discovering the truth, as long as musical-historical and musical-theoretical monuments reach us only in manuscripts often written centuries after a concrete authored text was created. That is why its polygraphic analysis is hardly able to help in determining the historical periods of ancient musical thought.

When utilising two above-mentioned principles, one should keep in mind that the first one can be misinterpreted and the second one may contain many delusions. However, ancient music history has not discovered any other method of cognition yet. As a result, we cannot but follow this route in hope that after some time antique music studies, having overcome numerous delusions, will

find methods of more exact research of remaining special sources. Only the aspiration to go carefully deep into the content of remaining musicology monuments can give grounds for that.

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INTONATIONAL-ONTOLOGICAL APPROACH TO THE STUDY OF S. I. TANEEV'S ART IN THE HIGHER MUSIC EDUCATION CONTENT

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Abstract. In this article the art of S. I. Taneev is examined as a component of the higher music education content. The author pays special attention to the problem of investigating national origins of style in Taneev's works in the course "History of Russian Music". The author offers a way of studying the creative heritage of this outstanding Russian composer in the context of intonational-ontological approach.

Keywords: S. I. Taneev, higher music education, teaching music history, Russian music, Russian style, intonational-ontological method of analysis, Orthodox Christianity.

Today, the content of higher music education responds to the current cognitive situation which is characterised by overcoming the boundaries of traditional positivist theorising and scheming post-classical rationalism is so much inclined to. It is now impossible to tackle cognitive problems in the system of music education without including axiological spiritual-moral and hermeneutical aspects into the study of classical music phenomena. At the same time, as we can see from the analysis of university programmes and the summaries of "History of Russian Music" course, many teachers determine the images and forms of Russian music solely on the basis of the theory of artistic depiction of the reality, on the aesthetics of realism. In this light, modern Russian musicology adheres to the development of new research methods that would expand the opportunities to perceive music pieces due to in-

depth intonational analysis which is to correctly tune a student`s and a teacher`s hearts.

When developing such approaches, one should keep in mind that the analysis of Russian music without understanding its national spirit, including the details of religious views appropriate to a certain composer, is not able to disclose its in-depth worldview constants and, respectively, the intonational sense hidden within it. I cannot but agree with E. V. Nazaykinsky who believed that, when characterising Russian musical style, a research will face “the necessity to determine the character of Russian man and people”, the necessity “to go deep into the study of their impacts on music – the impacts of special plasticity, freethinking, and religiousness. <...> It is definite that, for example, in musical Russian style itself there is something reflecting Orthodox traits” [1, p. 50–51]. This mysterious “something” is an intonationally expressed Logos in the evangelic meaning of this word.

Within the framework of these conceptual guidelines, let us consider the oeuvre of S. I. Taneev, P. I. Tchaikovsky`s disciple, one of initiators of Moscow Popular Conservatory foundation, a teacher of S. V. Rakhmaninov, A. N. Skryabin, R. M. Gliere, A. D. Kastalsky, A. V. Nikolsky, S. N. Vasilenko, and many other brilliant representatives of Moscow school of composers.

The main problem of studying S. I. Taneev`s heritage within the course of Russian music history in higher music education consists in the controversial situation formed in musicology regarding S. I. Taneev`s style. On the one hand, it is generally admitted that Taneev is a Russian composer, provided that Sergey Taneev personally positions himself as Russian in his letters, notes, and diaries. On the other hand, there are no arguments in Taneev studies in favour of his being Russian at the level of intonational, ideological-semantic perception of his music. Either a technological approach prevails or the one based on the conjugacy of diversified observations. As a result, students`

understanding of the composer`s music formed on the basis of direct intuitive comprehension comes into conflict with the course theoretical content.

The existing situation is complicated by the fact that in scientific literature Taneev is still considered to be a Russian European, a Western composer indifferent to the problems of Russian national culture. Despite the national accent brought into Taneev studies by B. V. Asafyev, I. F. Belza, S. V. Yevseev, V. V. Protopopov, N. A. Simakova, N. Yu. Plotnikova, the works of the last decade again started to put forward the Western origin of Taneev`s music (Zh. B. Alexandrova, O. A. Shteyner, A. Belina, A. Vermayer).

The source of this controversy is rooted in idiosyncratic, Taneev`s understanding of a national factor in music: national is in no case the reproduction of noticeable phenomena of Russian life, certain traits of Russian character or the quotations of popular musical themes. The conception of the “Orthodox cantata”, “Russian oratorio”, Taneev`s contemplations on working out the Russian style, enforcing national self-awareness of contemporary musicians – all these testify to the concordance of his aesthetics to the spirit of Russian culture of the turn of two centuries with its strong religious overtones. S. N. Bulgakov reasonably remarks that “Russian spirit is not depleted with any discoveries, does not mingle with them, does not stiffen in them... nationalism is an ideal value not in the form of an ethnographical material, not with its exterior (it is not good for national consciousness if it is no more than that), but as the carrier of an ideal vocation, of a supreme mission” [2, p. 284]. Thus, from the point of view of this trend of philosophical thought, the national spirit is a live and creative principle related to a soul and aspiring for the source of eternal life and salvation.

An intonational – ontological method allows opening up the essential nature of Russian intonation in S. I. Taneev`s music, its national origins, and its ideological-semantic content.

Music is the language of ontology¹, intonation being its sonic and semantic substance – “united by sense energies inseparable unity of all sides of sound” [3, p. 198]. In this respect, musicology considers V. V. Medushevsky`s doctrine on intonation and intonational analysis to have a heuristic value. The method of intonational analysis that embraces the multi-dimensional sonic process united with the method of philosophical interpretation is able to ensure the conceptual interpretation of a music piece as an attitude to the world exemplified in sounds.

It is impossible to disclose the semantic depth of a composition, an idea nurturing the intonational contexture, the national spirit of music beyond the philosophical framework. However, it is important to note that not every philosophical methodology is able to bring to the adequate understanding of a piece ideological essence. A positivist attitude to the national in the music of “the Mighty Five” composer conceals the key point – its Logos. It is logical that a modern music history teacher is no longer satisfied with comprehending their oeuvre only from the point of view of critical realism, according to which “the essential meaning of art ...is explanation of life, a judgement about its phenomena” [4, p. 305]. Obviously, the researchers of Balakirev in their understanding of the national, despite a certain influence from V. V. Stasov, have not inherited the atheistic materialism of the “shestidesyatniks” (people who grew up in the 1960s).

Then what philosophical paradigm can ensure the interpretation of Russian music in general and Taneev`s works in particular?

Soviet musicologists had to base their research on dialectical materialism. As a result, Russian music still remains “uninterpreted”. I omit the structural method, for it is unable to provide the comprehension of a composition idea.

¹ The word “ontology” has two roots: ὄντος – nature and λόγος – idea and, at the same time, reason, i. e. logos is the source of an idea. Respectively, the word “ontology” in translation from Greek literally means “source of an idea about the nature”.

Conscious analysis limitation with the structural method is similar to positivism in Auguste Comte's philosophy, who saw the value of science in exact knowledge, research of visible facts, and the value of art was reduced to the function of knowledge (obtained owing to exact sciences) conductor¹. Classical West European ontology might become an alternative to dialectical materialism and positivism. However, neither Hegel's idealism, nor pantheism, as I will show below, were depicted in Taneev's music (as well as in the music of other Russian composers).

According to V. F. Odoevsky, "in order to judge correctly about various phenomena of the Russian world, one should take up the point of view which is absolutely contrary to the Western one" [5, p. 211–212]. In Christianity, love is a universal global principle, way of being, world-sustaining pole, whereas for Hegel: "What actually makes the world go round is contradiction" ("Encyclopaedia of Philosophical Sciences"). Even the Absolute is contradictory by either making the limited limitless or making the limitless limited. This has nothing in common with the Christian conception of deification, synergy, photodosia.

Also, the conception of Spinoza's pantheism is totally different from the Christian ontology. In his philosophy, God is not beyond nature but is dissolved in it, being present in every particle of existence. In Christianity: God is a creator, universe is God's creation, which cannot be absolute and perfect. There exist a celestial world and an ordinary world. Man, made in the image and likeness of God, is able to see the grace of God dispersed in nature. From this point of view, gloating nature in the music of, for instance, Taneev's choral compositions set to the words of Ya. P. Polonsky, op. 27, is linked with the contemplation of beauty made by God – not dissolution in it. Picturesque symphony music of N. A. Rimsky-Korsakov, and landscapes

¹ This is the root of theorising and scheming wide-spread in musicology.

in Russian painting, and “landscape etudes” in Russian literature are perceived in a similar manner, too.

Emanating God dissolved in existence – “God in everything” or the Idea of ideas (things), *nature naturans*, self-cognising absolute spirit, supersensual absolute being, absolute idea, etc. – is totally different from All-one Christian God who professes man`s spiritual perfection in Love. It goes without saying that S. I. Taneev and all Russian classics up to G. V. Sviridov and V. A. Gavrilin remained aloof from European idealism in its various manifestations. *Russian religious philosophy with its Orthodox-theological roots* can and must become a different, *national ontological basis for the analysis of Russian music*.

Taneev`s oeuvre is full of New Testament ideas of everlasting love, which is possible only “in the heart that is purer than gold”, synodic, kindness-loving, agreement of man`s will and Creator`s will, spiritual path to the Truth, etc. These ideas are concordant with the ideas of Russian theological and religious-philosophical thought. S. I. Taneev`s attention in the sphere of choral music to the poetry of A. K. Tolstoy`s, A. S. Khomyakov`s, Ya. P. Polonsky`s “harmonious thought” is quite logical.

Such ideas predetermined the specificity of Taneev`s interpretation of an opera, of choral and instrumental genres¹. For instance, in the choral opuses “John of Damascus” and “Upon Reading a Psalm” Taneev implements his conception of an Orthodox cantata. In “Orestea” by Aeschylus, Taneev interprets the opera genre as a choral mystery action, its main idea being spiritual regeneration through repentance. Taneev re-interprets the genres of symphony and chamber ensemble in Russian national style. Retaining the classical character of the composition, he treats these genres in the framework of Orthodox philosophy with a Synodic Man in the centre who is made by the image and likeness of Creator. The likeness is viewed as

¹ For details, see: *Aminova, G. U. Otechestvenniye istoki tvorchestva S. I. Taneeva: Monografiya. – Krasnoyarsk: Krasnoyar. gos. un-t, 2006.*

a dynamic principle: man's ability and vocation to be similar to God. The principle of melodic development dialogism points to this kind of ontological procedurality in Taneev's compositions. The composer's characteristic method is extracting a certain verbal intonation from the melos (questioning, praying, exclamation, appeal, etc.) as the bearer of a musical idea. In the course of its development, a certain semantic trend is disclosed, namely the transformation of a dialogue-opposition into a dialogue-concordance. Within a dialogue, man opens up his involvement into "Us" – into the world.

A composition that has melodiousness and eurhythmy, forms and regulates the sonic contexture exemplifying the eternal aspiration of human spirit: "Man in his pursuit of the absolute completeness of existence aims at achieving neither more nor less than the level of Divine existence; not being a God originally, he still wants to become God through development" [6, p. 48–49]. The integrity of Taneev's works is perceived as a spherical energy field – a kind of a ball made of anfractuons coils. The archetypicity of the symbolism of spherical figures, a volumetric spiral, a ball discloses Taneev's conceptualisation of the world characterised by absolute completeness, architectonic unity, and harmony. This worldview intromitted through the prism of sobornost ideal is in accordance with the national exegesis that states the idea of existence as One Creator existing in everlasting will, whose completeness is obtained when "Self" is gathered into the universal "Us" beneath the pavilion of heaven. Respectively, the idea of acting in development, which is the most important for dramaturgy in works of different genres, can be specified in Taneev's interpretation in the light of the idea of spiritual ascent which aim consists in transfiguration, or deification, by grace.

In response to European trends in art, Taneev aims at providing them with Russian sounding. So, it is logical that the harmony of the synthesis of the European and the national in Taneev's music is often referred to by such characteristics as "Russian Bach". They reflect the specificity of Taneev's

Christian thought as a Russian artist who has the ability for “worldwide tendresse” (F. M. Dostoevsky) or “all-encompassing” multi-facetedness (V. F. Odoevsky and Slavophiles). This means not as much the aspiration of an educated Russian person to reach European civilisation standards, but a soul reboant to the ontologically elevated content which is deeply significant and close. In the strict counter melody of the Dutch or in Bach`s polyphony Taneev discovered “*eternal*” forms based on the laws of “*coherence*”. Taneev utilises similar forms in Russian music, too.

According to R. M. Glier, the scientific-practical achievement of his teacher in the issue of motive development in the period was “the discovery of such combinations that had not only repetitions with motive interchange, but inner cohesion, syntheticity, when further motives bundled rejigged traits appropriate to previous motives <...> Taneev`s statement examined above was based primarily on the study of Russian classics and arose on the national ground” [7, p. 26–27].

The composer-thinker studied the tradition Russian classics is based on, namely the tradition of the echoes chant that had dominated Russian musical culture until the middle of the 17th century. It took S. I. Taneev many years to study cult genres, to practice deciphering patonce manuscripts, transcriptions and adaptations of everyday melodies, to compose sacred songs on canonical texts. This was followed by the creation of music pieces and facilitated the formation of the composer`s creative method under the influence of chant principles.

In particular, the following principles are in large part close to the principles of chant (which is testified by most Taneev researchers): continuous thematic development; thematism “cementing” which ensures that every newly arisen theme or its components are derived from the previous ones; melodic variational development; monothematism. At a first glance, such parallel seems incorrect, for the intonational summands of Taneev`s themes

have nothing in common with the lexicon of chant. Still, not stepping across the “prohibiting” line for non-religious creative work, Taneev managed to create choral and instrumental music on the basis of the method that antinomically combined the potential for fluidity, continuity (arising from the principles of varied anaphora “chain development”, or “intergrowth”) with the potential for clear-cut structuring (arising from chants structure, or motives combinatorics, the formulaicity of melodic structure, the principle of “melodic hierarchy”). The special method of “reintoning” observed in Taneev’s works alongside with thematism is a characteristic manifestation of chant principles, where every tone, due to an endlessly varied context, discovers new semantic traits again and again as the form develops. For example, the original key intonation of the cantata “Upon Reading a Psalm”, symphony *c-moll*, “Orestea” trilogy, performs a role similar to an archetypical melody in an echoes chant. Owing to musical-thematical development similar to the melodic one, the dynamics of reformation is implemented. It is the dynamics of discovering “a bright start” as the imaginative-semantic dominant of a piece conception in the musical-thematical process. Such dynamics is comparable with the process of a man’s spiritual growth with the purpose of transformation. The transforming grace acts in a chant as well. The chant intonational system exemplifies the formative path of a man who perceives the world as a sacred entity.

Taneev belonged to Russian artists who realised the transforming power of art exemplifying the idea of Beauty man’s mind is unable to hold (Abbacum).

Influenced by the specific mode of Russian life, Taneev believed that “consulting” national samples would be able to lead art out of the deadlock of “non-liking” and “variation”. This was the inner tuning of the composer’s muse that determined the national specificity of his thought. According to S. Frank, Russian thought specificity consists in its “never being „pure cognition”, so to say impassionate theoretical comprehension of the world, but always expressing the religious search of salvation” [8, p. 490].

For Taneev, as well as for many other members of Russian intelligentsia at the turn of the 20th century, the root of European culture crisis involved the aftermath of pathological transformation of human spiritual values, “the crisis of spirit”¹. In his opinion, “man`s sublime aspiration” in creative work and in life were repulsed by the cult of worldly comfort: “Music is like what people are...” (from Taneev`s letter to Tchaikovsky of August 6, 1880).

Performing one of the greatest tasks of Russian musical art – the search of a route saving from “*musical form cachexy*”, “*the diminution of separate parts construction and the decay of general composition*” [9, p. 10], Taneev elaborated a conception according to which Russian composers could, “*on the one hand, promote the European tree growth and, on the other hand, care about domestic sprouts. <...> The great Glinka led us along these two routes. <...>...my idea is that gradually the Russian hue in music will become more concrete and it will give birth to a style much different from the European one*” [10, p. 58].

The conception of “two routes” on the way to the establishment of Russian style set forth by Taneev, a twenty-four-year-old professor of Moscow conservatoire, was, essentially, the project of all Taneev`s creative life and was personified both in his scientific-pedagogical activities and in his composer legacy. Theoretical and historical musicology pays greater attention to Taneev`s study of the “European route” which determined the content of relevant sections in musical-historical disciplines. It is quite logical because it was Taneev who paved the way of Russian musical science in polyphony, counter melodies, and a musical form. Still, comprehending the stages of European music history, Taneev aimed primarily at the creation of the Russian style. Let me note that in large part due to Taneev`s reviving the “eternal” forms, Russian composers started to show their genuine interest

¹ The theme of crisis in Western civilisation, culture, philosophy, search of new routes was cross-cutting for the Russian thought of that period. It was particularly actualised in the 1870s, largely due to the oeuvre of V. S. Solovyov.

in classical traditions. Knowledge received from Taneev was in demand by musicians of very different trends. To a greater extent, it influenced the music of Kastalsky, Grechaninov, Rakhmaninov, Glier, Cherepnin, Arensky, Glazunov, Prokofyev et al.

The affirmation of “selectiveness” in “the approach to the past and present of artistic culture”, which T. N. Levaya attributes to “the Mighty Five”, fully referred to the oeuvre of S. I. Taneev as well. Like the followers of Balakirev, he stayed aloof from “the universalism of romantic aesthetics” asserting the ideas of polarity and chaos related with such qualities as spontaneity, unpredictability, helter-skelter, etc. in European culture, as well as in everything. He did not look for “universal organising stand-byes”, but for an eternal constant, the genuine, spiritually essential, ontologically important and necessary, for something without which man “*cannot become either moral or happy*” (from S. I. Taneev`s letter to Yu. I. Sabaneeva of 1897)¹.

Musicologists fairly noted the influence of Mozart`s classicism, Bach`s and Hendel`s baroque, and the heritage of Renaissance period Dutch school on Taneev`s style. How did Taneev manage to achieve in his oeuvre stylistic integrity and unity, his coverage of epoch styles being so broad?

Undoubtedly, he ultimately preferred German baroque to Italian characterised by remoteness from Christian theocentrism, and Mozart`s classicism² to the style of Lully based on Cartesian rationality. Such selectiveness is easy to understand if we take into consideration that Taneev adhered to the composers whose oeuvres opened up the skyward force of music foremost. Music ontological elevation to an Image is the unifying basis owing to

¹ Kept in the State House-Museum of P. I. Tchaikovsky, B11, No. 382.

² Mozart was for Taneev “the supreme point of beauty” (Diary entry of January 21, 1895).

which “Russian synthesis” (S. S. Khoruzhiy`s term [13]) in Taneev`s music was accomplished as an organic integrity¹.

Taneev treated utilisation of the forms that seemed to be archaic at the turn of the 20th century not as a backward movement (restoration), but as an onward movement – towards Logos. Such openness to the eternal senses of the celestial world where “there is spirituality comprehensible to all centuries and peoples” [12, p. 215] indicates the Russian way of thinking appropriate to Taneev.

Orthodox convictions of Taneev (as well as of many other representatives of Russian intelligentsia of the time) being ambivalent, it is unquestionable that he realised the danger of poisonous nihilism and indifferent to the truth worldview positivism, i. e. the beliefs about the world based on the European deference to the personal freedom of will that actively spread in Russia`s culture. Taneev related the expansion of such philosophy with changes in contemporary music. He criticised composers` rejection of the tonal system, of large forms, and of the achievements of classical heritage in general. It was clear to him that the “machine” of new European forms could be opposed only by a united, organic intonational system, in which authentic origins – the experience of Russian music, Russian mentality, Orthodox religiousness would play the leading role.

Examination of S. I. Taneev`s signature style in the course of music history from the above viewpoints seems to have good perspectives, as the characteristics of the composer`s worldview and constructive motto in the context of the intonational-ontological approach will facilitate students` comprehension of the style of this outstanding musician in the dialectical unity of West European and Russian national centuries-long forms of artistic culture.

¹ The brightest samples of similar “Russian synthesis” can be found in the oeuvres of M. V. Lomonosov, A. S. Pushkin, M. I. Glinka, F. M. Dostoevsky, V. S. Solovyov, I. A. Ilyin and many other representatives of Russian culture who implemented the Russian idea as the idea of mighty thinking that embraces the whole world in its integrity.

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CULTURE BASIS OF THE TEXTBOOK
“HISTORY OF RUSSIAN MUSIC”¹
FOR STUDENTS OF PEDAGOGICAL UNIVERSITIES

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Abstract. The article contains a self-presentation of the textbook “History of Russian Music”. The contents of the textbook have been based on the author’s culturological conception that views Russian music as a spiritual and aesthetic phenomenon. The culturological approach allowed the textbook author to single out the problem field of the course “History of Russian Music”, its axiological objectives.

Keywords: history, Russian music, culturological approach, spiritual and moral education basics.

Modern research by Russian music pedagogues increasingly advances the idea that the competence approach that strengthens its stand in higher school envisages the modelling of prospective specialists` integrative professional activity. This means that students` qualitative education depends on the culture-forming function of curriculum basic disciplines with “History of Russian Music” among them. When compiling the textbook “History of Russian Music”, the author took up the culturological approach as the methodological basis for this course. This allowed to alter the understanding of musical-historical education basic values and, thus, to intensify its educational trend. The textbook

¹ *Rapatskaya L. A. Istoriya russkoy muzyki. Ot Drevney Rusi do “serebryanogo veka”. Uchebnik dlya stud. ped. vysh. ucheb. zavedeniy. – M.: VLADOS, 2001.*

is not only to ensure required subject training, but also to include a broad cultural context into the content of the course “History of Russian Music”.

The leading culturological thesis put forward and worked out by the author consists in the conclusion on Russian musical culture as an integral spiritual and aesthetic phenomenon born in the process of Russian people`s historical development and conditioned by national mentality. As it is known, the basics of Russia`s culture were laid in ancient times under the influence of two traditions. The first one, originating from pagandom, promoted the establishment of the idea of environment beauty, the feeling of interconnectedness with the native land, the intention to strengthen and defence one`s home from foreign conquerors. The second tradition was born at the end of the 10th century and is related with the christening of Rus, with the adoption of Orthodox Christianity. Based on this thesis, the author starts the textbook with describing the peculiarities of Russian musical culture directly related with its origins. The textbook elucidates the most important facts testifying to the significance of ancient Russian period for the formation of spiritual-moral and aesthetic basics of Russian musical art.

Out of the abundance of facts, theses, music pieces, the author selects the ones that reflect the integrity of Russian artistic culture and the unified origins of different kinds of art – literature, music, painting, architecture, etc. The textbook shows that the singularity of Russian musical art formed in the deeply distant past results from numerous reasons. These reasons are, among other issues, of general culturological character. First and foremost, Russia`s geographical location on the world map – “between” Europe and Asia. Despite the nod toward the opinion of Russian theoreticians of “eurasianism”, the author asserts that for art history a different opinion is more convincing: Russian writers, composers, painters were European-oriented at all times. Russian literature, music, architecture, painting passed the same stages of historical development as European art did. As of the 11th century and along

its whole historical route, Russian musical culture was in a fruitful dialogue (internal and external) with different European trends and styles. Owing to its openness, unique ability to master alien experience and, at the same time, inner integrity, Russian music not only adopted European innovations, but foremost constructively interpreted borrowed styles, genres, forms through the prism of its own worldview, giving birth to the new, the original within the established traditions. This is where we find the secret of its influence on the art of other peoples, since, while in certain historical periods Western culture as an older and stronger one influenced Russian culture, in the second half of the 19th century Russian musical culture acquired a world-wide significance and became the source of numerous advanced innovative trends in the creative work of European and, later, American masters.

Among culturological theses developed by the textbook author, the thesis of Russian people`s mentality controversial origins stands out. These origins were reflected in the antinomy and controversy of aesthetic views. Discussing the binarity of Russian consciousness, its ability to simultaneously combine popular mindsets and “go into extremes” (as many outstanding Russian thinkers believed), the author does not impose her opinion on students, but shows how the opposition of “the old” and “the new”, “alien” and “one`s own”, religious and secular, Christian and pagan are reflected in certain music pieces related to one historical epoch.

The most important problem that runs through the textbook is the problem of the spiritual basics of Russian musical culture. Modern world artistic culture is known to be multi-faceted and multi-faced. Every nation living at the turn of the 20th and 21st centuries creates its artistic culture in accordance with its national traditions, as well as with the communicative “supermindsets”, which modern painters, writers, composers, artists take as examples. Today there are cultures which artistic life is almost jellified. At the other pole, there is a “transnational” artistic creativity characteristic of industrially developed

countries. Against this background, Russian artistic culture does not fit into traditional “models”. The author reckons that at all times Russian masters occupied a special place in the society (“a poet in Russia is more than a poet”) and art creators tried to perceive the spiritual sense of Existence contemplating on the idea of people`s synodic brotherhood. Since the deeply distant past up to nowadays, Russian composers searched for “concordance” between the boundless vastitude of Russian land and Russian soul, between religious perception of the world structure and artistic methods born in their oeuvres. Therefore, searching for in-depth basics of Russian culture, the author constantly refers to the problem of relatedness between the spiritual and the artistic.

The peculiarity of Russian musical culture development consists in the fact that in the course of its historical movement all possible variants of interaction between art and religion have been exercised. As a result, several models were formed, within which stylistic trends appeared in all kinds of art. Respectively, the author singles out the main stages of Russian musical culture development. It was the musical culture of Ancient Rus where total unification of professional art and Orthodox views of the world structure took place. The author calls this period the culture of “religious-artistic monologue” and stresses that its basics have lived through centuries and were preserved not only in religious arts, but also in the creative phenomena that are of a high spiritual and moral rationale regardless time.

The following stage is related to the 18th–19th centuries. It was formed in the process of the establishment of “Russian Europeanism” (Renaissance epoch) and Russian classics. This period in art saw the birth of secular genres, while the dialogue of “the artistic” and “the spiritual” was exemplified in the analysis of “eternal” moral problems in the creative work of great Russian classics of literature, music, and painting. In this context the author specially emphasises the so-called Silver Age, when art masters ardently made for the personification of the “everlasting” problems of life and death, good and

evil, for the eternal origins of love, harmony, beauty, which since the dawn of time nurtured Russian artistic thought.

A new type of culture was formed after the tragic demolition of Russian statehood foundations in 1917. Having proclaimed atheism as the norm of world perception, in fact, as a new religion, the communist regime failed to destroy original cultural values preserved in best pieces of musical art throughout all the 20th century. For this very reason, when analysing musical pieces of any epoch, the author has a unique opportunity to speak about spiritual-moral basics of Russian cultural tradition, to compare and analyse different approaches to perceiving the world structure, to the history of Fatherland, to the supreme notions of Good, Love, Truth, Beauty which are the criteria of genuine artistism.

Determining culturological foundations of the course “History of Russian Music”, the author singles out the problem field that encompasses:

- the study of the genesis of Russian musical culture, its basic axiological objectives;
- the analysis of artistic trends and schools as the products of historical, national and religious mentality;
- the acquisition of musical styles in their historical development;
- the comprehension of interconnectedness between music, literature, painting, architecture and other kinds of art as the manifestation of the consistencies of integral Russian artistic culture phenomenon.

The last thesis requires a more detailed explanation. As a rule, authors of the existing culturological literature accentuate either the philosophical aspect of culture or the development of one (more often – literature) or several arts. In the analysed textbook, the system of interrelated arts is put forward for the first time. The role of each art in the appearance of the artistic picture of the world characteristic of a certain historical epoch is shown. This required an extensive preliminary work related with the search of artistic texts depicting

this thesis in the clearest way possible. In every section of the textbook it is shown from different angles.

Thus, the textbook “History of Russian Music” lays out the system of culturological theses adapted for the perception of music students, namely:

1. Russian musical culture is an integral spiritual and aesthetic phenomenon which origins and historical development are closely related to national mentality.
2. Basic ideas characteristic of Russian musical art were laid in the remote past. Artistic thought further development is a modification of complex relationships within such categories as “one`s own – alien”, “Russian – European”, “secular – religious”, “new – traditional”, which eventually means a constant dialogue of the spiritual and the artistic.
3. The history of Russian musical culture is divided into clear-cut stages that signify the way from the complete unity of the artistic and the spiritual (11th – 17th centuries), the combination of religious and secular traditions in the natural culturological context (18th – 19th centuries) to “cultural” atheism.
4. The acquisition of Russian artistic culture as an integral phenomenon assumes the study of different kinds of art in there close interconnectedness. The elimination of a certain art (in the greater part of recent publications – music) from the context of Russia`s culture distorts the general artistic picture of the world that has been created by masters since the dawn of time from the standpoints of elevated spirituality and responsible attitude to their works social sounding.

PREPARING STUDENTS FOR THE PERCEPTION OF VANGUARD MUSIC

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Abstract. The article deals with the problem of preparing students for the perception of vanguard music. The author considers the perception of this musical style as an integral system of students' individual conscious selective links with various aspects of the world around them, the integrated approach being in the focus of the author's attention.

Keywords: preparation, student, perception, vanguard music, integrated approach, interspecific synthesis, intraspecific synthesis.

The acquisition of vanguard music by students is a complicated, dialectically controversial and multifactorial process. It is conditioned, on the one hand, by the specificity of vanguard music as an art trend and, on the other hand, by its perception peculiarities.

When constructing **the model of students' acquisition** of vanguard music, I proceeded from the pivotal theses of integrative approach.

Integration (from Latin *integration* – restitution, replenishment; *integer* – whole) is usually understood as an aspect of development process related with the unification of heterogeneous parts and elements into a whole. When characterising this notion, special significance is assigned to the adjustment of elements inside a system. Integration levels can be different, as the parts (components) within the whole may partly retain autonomy or lose it completely. It is important in the light of the problem discussed that the components to be adjusted are in a way “brought to a common denominator”. However,

the unification of these components (parts) is possible only on condition of their general purpose and functional trend. Therefore, in the core of the notion “integration” there is the process of streamlining heterogeneous components into a certain whole, a system with development potential.

Within this framework, I worked out the model of students` perception of vanguard music, which is aimed at the comprehension of multidirectional synthesis-based connections and relations of this music with other spheres of culture and different trends in music itself. The analysis of music expressive means and their comparison with traditional musical means show that vanguard music synthesis should be considered not as one of its local characteristics, but as the key feature realised both globally and locally. In this light, all specific traits of vanguard pieces are to be examined on the basis of synthesis.

The model of vanguard music perception I worked out consists of two blocks aimed at the acquisition of the peculiarities of, respectively, interspecific synthesis (the first block) and intraspecific synthesis (the second block). These blocks are organically related. The interspecific synthesis is characterised by the processes of interaction between music and neighbouring kinds of art, science and other spheres of human culture (technology, religion), while the intraspecific synthesis assumes the processes of mutual impact within music as it is (between styles, genres, forms, parameters and the like). Full-fledged acquisition of vanguard music pieces by students is impossible without the comprehension of these particular features. That is why I will go through every block in detail.

The interspecific (global) synthesis in vanguard music is manifested, in particular, as the reflection of interrelatedness, mixture of cultural elements related to different ethnic types (primarily Oriental and Occidental ones). The penetration of philosophical, religious, worldview Oriental and generally non-European elements was reflected in the oeuvres of many vanguard composers (S. Gubaydulina, A. Raskatov, K. Stokhausen

et al.). The perception of Oriental and other non-European elements in vanguard pieces is based on the feeling of certain exoticism, since traditional music educates a modern listener mostly on the basis of Occidental samples, thus forming the musical thinking characteristic of the West. At the same time, for the composers whose childhood and youth passed in the countries of South-East Asia (Tan Dun, Ho Chingyeng), Occidental vanguard music was exotic, which they became familiar with only after growing up. In this connection, students' training for vanguard music perception should envisage preliminary familiarisation with the semantics of a certain piece, the place and role of other cultures' elements in the creation of a music image. In other words, when perceiving vanguard music, students should take into account *the synthesis of cultures*, which is a global trend in vanguard art.

Alongside with the interaction of non-related ethnic cultures, a considerable place in the block of interspecific synthesis belongs to the disclosure of relationship between vanguard music and European *philosophy* and *religion*. Penetration into the music of religious philosophy (for example, S. Gubaydulina: "Seven Dreams of Christ" for cello, bayan and the strings) appears in the centre of attention. In this connection, students' preparation for vanguard music perception should include their familiarisation with the system of worldviews, creative work and art appropriate to a certain innovative composer, actualisation of learners' basic philosophical knowledge being of importance.

Interspecific relations that characterise the processes of synthesis in vanguard music are also manifested in interaction between music and a number of *sciences*, mathematics and physics standing out in this list. For example, such technique of vanguard music as *serialism* appeared through "mathematisation" of music. The series of all parameters (pitch, rhythmic, dynamics, register, density, tempo, etc.) were derived from unified digital relationships ("related series") in order to create constructivist

automatism adding the traits of artificialness to the serialism. For example, one of the most famous pieces by K. Stockhausen “Kreuzspiel” (“Criss-cross Play”) is built on the complex algorithm that includes the introduction of several series within one parameter (polyserialism). When perceiving such music pieces, I find it important to familiarise students with their inner algorithm and score which often represents a structural plan. At a sensory level, serialism is perceived as a certain mechanically arranged music.

The interspecific analysis in vanguard music is manifested in penetration of modern *technology* achievements into it. For example, a cassette-tape becomes a compositional element not only as a counterpoint (men`s choir in B. Tishchenko`s ballet “Yaroslavna”), but also as the canon generator of a multisound plentitude of voices and even a music piece recapitulations, like in S. Gubaydulina`s “Vivente-non-vivente” with playing back a recorded tape with all cycle themes if the 12th part.

The synthesis of music and technology is also manifested in the utilisation of electronic music by vanguard composers. Vanguard electronic music developed from the transformation of natural sounds (E. Artemyev) to vocal voice synthesising (Mozart`s aria of the Queen of the Night in Parisian INGRAM led by P. Boulez) and gave birth to a quite differentiated sound-constructive language system.

Vanguard music “depressurisation” is often related with the process of music confluence with *other kinds of art* – theatre, literary word, painting, which is also a manifestation of the interspecific synthesis. Among the examples of vanguard music “theatralisation” are the compositions “For Stage” by M. Kagel, “Theatre Piece” by John Cage, the First Symphony by A. Schnittke, etc. The acquisition of theatrical elements in vanguard music is possible only on condition of comprehending the knowledge attributed to a piece by its author. A rationalist approach to perceiving vanguard pieces assumes the examination of scores which are not simply music records, but, in a sense, autonomous

graphical compositions (E. Denisov, V. Yekimovsky, K. Stockhausen, G. Ustvolskaya et al.). For example, the score of E. Denisov's composition "The Singing of Birds" reminds of a wood saw cut and the score of V. Yekimovsky's "Constellation of Hunting Dogs" for three flutes represents a circle with separate musical staves, where musical phrases encipher constellation names, i. e. it is a certain picture of the starry heaven. In this connection, when preparing students for perceiving vanguard music, it is important to envisage the score study, the elucidation of graphical writing details, and the determination of their meaning in the context of integral pieces.

The intraspecific synthesis in vanguard music is manifested in local processes characterising relations within musical art. Trends, genres, forms, and, lastly, various parameters, relations between which can be viewed as the intraspecific synthesis refer to these elements. The analysis of vanguard music expressive means has shown that all these manifestations, I believe, are subject to two main categories – polystylistics and musical language polyparametrism (V. N. Kholopova's term).

Interaction between trends and styles in vanguard music, as well as between genres and forms, gave birth to a new phenomenon called polystylistics which was widely used in the works of L. Berio, S. Gubaydulina, A. Schnittke, et al.

In the opinion of V. N. Kholopova, polystylistics "has carried out a set of semantic and constructive tasks: it strengthened music association row, having replaced the verbal programme of the 19th century; it met music demand to be in line not only with heuristics, but with an artistic canon as well; it made possible the enriching language synthesis; it promoted language democratisation and the closure of subcultures of the 20th century; it gave a new basis for music dramaturgy and forming"¹.

¹ Kholopova V. N. Formy muzykalnykh proizvedeniy: Ucheb. posobiye. – SPb.: Lan, 2006.

Since polystylistics assumes the unification of entire music layers and fragments from different centuries and their utilisation as the semantic units of vanguard pieces musical contexture, its perception requires from students a certain listening experience of interacting with different trends and styles.

The perception of polystylistics is inseparable from the acquisition of another level of vanguard pieces arrangement – musical language polyparametrisation.

It should be noted that art critics distinguish two big groups within all parameters of vanguard music – traditional and new ones (M. N. Tarakanov, Yu. N. Kholopov, V. N. Kholopova et al.). The traditional parameters, acting as the elements of vanguard pieces musical contexture, are at the same time subject to absolutely different composition laws. These parameters are firmly intertwined with new elements (which are much fewer in number) and form a different level quality. The perception of musical language polyparametrisation and its peculiar features also require students' preliminary preparation. In V. N. Kholopova's opinion, musical language polyparametrisation assumes "not the existence of two classical foundations (thematism and harmony) within a musical form, but a much greater number of them, namely melodic, rhythmic, pitch, texture, dynamics, timbre, articulation, etc." [Ibid, p. 448]. In the conception of V. N. Kholopova, spaciousness, light (colour), gesture, and "the parameter of expression" belong to the new foundations.

Thus, vanguard music perception can be full-fledged on conditions of the comprehension of the development of multidirectional synthesis processes that characterise a musical image. At the same time, the interspecific and intraspecific kinds of synthesis are manifested in the individual style which has replaced different styles and trends. Taking the individual style into consideration is reflected in the theoretical model of vanguard music perception as an important component which content encompasses all its synthesis-based peculiarities.

To understand one's individual style, it is important to select the brightest (in terms of its demonstration) pieces that will be pivotal in the accumulation of students' further experience. It should also be noted that, when perceiving vanguard music, students should understand modern changes in the system of the co-creativity of a composer, a performer, and a listener, the position of the latter to be intensified.

The synthesis of the performer's and the author's creativity manifested in such innovative technique as *aleatorics* which assumes the performer's relatively free interpretation of a composition, provided that a composer allows certain indeterminacy. P. Boulez elaborated the theoretical work "Alea" (lit. "lot"). It should be noted from the pedagogical point of view that listening to an aleatoric piece without preliminary affirmation makes it unrecognisable.

Thus, students' preparation for the perception of vanguard music assumes the intensification of the rational in the understanding of a musical image. In this connection, the theoretical model of vanguard music perception I worked out is aimed at letting students comprehend the processes of synthesis which manifest globally (interspecifically) and locally (intraspecifically). The important condition of full-fledged vanguard music perception consists, too, in letting students understand the significance of expressive means in a musical image formation and their integrity from the perspective of intercultural and polycultural subject-subject relations.

MUSIC PERFORMANCE AND EDUCATION

AMATEUR STUDENTS` CHOIR AS AN OBJECT OF RESEARCH

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Abstract. It has been known for quite a long time that the most popular and effective form of giving students access to musical art is the participation of amateur students` choirs in educational, rehearsal, concert and performance activities. Meanwhile, at present there is no scientific research dedicated to the possibilities, features and importance of students` choir as a means of aesthetical, spiritual and moral education of a person – and that is what the authors of the article try to draw attention to.

Keywords: amateur students` choir, joint coordinated actions, individualism antipode, common interests.

If we compare the state of modern Russian musicology and choral studies, we will have to admit that choral studies are far behind. Over the last 50 years, the content of this discipline has remained almost unchanged. It is limited, as it used to be, by a narrow circle of technological problems: choral collective organisation, singers` vocal-choral education, methodology of work with sound, pitch, ensemble, diction. Little attention is given to the history of Russian and foreign choral culture, to the comprehension of centuries-old vocal-choral experience, to the issues of choral performance appearance and development in different genres and forms, to the history and theory of both Russian and foreign choral performance.

The objective of this article is to attract attention to one more unfairly neglected problem of choral studies, namely: the disclosure of peculiarities, capabilities and social significance of the amateur students` choir.

Today`s university in its modern sense (be it humanitarian or technical) is an aggregate of scientific and educational work. The latter first and foremost relies upon the leisure system of aesthetic education which is traditionally carried out by students` clubs and artistic amateur collectives within them (choral, dancing, theatrical, etc.).

Amateur performance collectives used to be called (and are still called) *amateur talent groups*. However, this name does not reflect the essence of the phenomenon correctly, for their activities are not independent. First of all, amateur circles are created, as a rule, within certain organisations or institutions which work is controlled by administration. Secondly, the collectives` members usually train *under the guidance of professional specialists* who are responsible both for the educational-pedagogical process as a whole and for the repertoire and artistic-aesthetic level of the pieces performed by these collectives.

The latter circumstance should be underpinned particularly because, when we speak about artistic activities, it is the aesthetic value which is the criterion of their efficiency. Therefore, assessing the efficiency of aesthetic and moral education (for this is exactly the aim of amateur talent groups), we should always keep in mind that it is determined primarily by the level of artistic-aesthetic and moral criteria formed in the course of such education. It is a different matter that amateurishness refers to leisure pastimes, i. e. to something one does in his free time after work.

Thus, amateur talent groups are a phenomenon that equally combines the mass *enlightenment* of amateurs guided by professionals and *art*. As concerns relations between people who are professionals in art and amateurs, they are to be neither opposed nor equated. They have different opportunities

for developing their talents; they face different objectives and tasks; and they are moved by different motives.

The main function of professional musical performance consists in listeners' musical enlightenment and education. The main task of amateur talent groups (alongside with the indicated function) consists in the inclusion of the collectives' members themselves into the musical culture, in the formation of their artistic tastes and cultural demands. Therefore, for amateurs, the educational process itself is of utmost significance. Unlike professionals' activities, this process is built with consideration of their interests and needs. The art study time spent by amateurs and professionals also differs.

However, there are two criteria that qualitatively determine one's belonging to amateurs or professionals. They are *attitude to art* and *the degree of art training seriousness*. In terms of their social status, talent groups' members are amateurs, since their main profession is, as a rule, different, but regarding artistic activities as their second, additional profession, constantly enriching their knowledge and perfecting skills, they may achieve the level of genuine professionalism in art.

The popularity of *choral singing* among students is well-known. It has become a tradition to sing at students' meetings. There are several reasons for such popularity of this type of music-making. Firstly, singing expresses directly and most organically a people's soul while various traits of human feelings and experiences are manifested in numerous genres of singing (lyrical, humorous, ludic, drinking, hymeneal, military songs, etc.). Secondly, singing, including choral singing, is the easiest-to-access type of music-making. Unlike other types, it requires neither special training nor an instrument. An instrument for singing – voice – is always at performers' disposal, while people who are absolutely devoid of any music talent are very few. Besides, the choral genre combines music and word, largely simplifying the possibility of penetration into the emotional-imaginative sphere of a music piece both for the performer

and the listener. The emotional impact is also intensified due to the fact that choral performance is a *collective* genre while the collective is known to be the most efficient in forming social ideology. In this connection, we would like to underpin that a choir is not comprised of voices (as it is often mentioned in methodological literature), but of people with these voices, who live, think and feel, who – in the process of their creative activities – establish certain relations both with each other and the conductor.

This moment is very important, since it determines the specificity of both the choral “instrument” and the choral performance, for the quality of a choir depends not only on the voices sounding, but also on the singers` attitude to each other and to the director; on the similarity of their aesthetic demands, interests, motives, aspirations; on the choir`s creative, moral, aesthetic environment; on the unified understanding of the conductor`s artistic requirements by the performers.

A choir is a certain specific system of relations between people, which educates not *individual soloists*, but members of relatively big or small musical *communities*: choral parts and a choir as a whole. Both the creative development of the singers` collective and its psychological state depend in large part on the extent of concordance between their underlying principles and the aesthetic and moral values of the society as a whole. To become a member of a choir collective means to become a social man, *homo communis*.

The collective character, collective principle of choral singing penetrates all sides of the educational-pedagogical process of working with a choir and of concert choral performance. The success of a choir depends on every person in particular and on the collective as a whole. Therefore, it educates every person`s responsibility for the artistic result in the most tangible, clear and convincing way. It, certainly, does not mean that choir members cannot have their personal interests. But these interests should not contradict the interests of the collective.

In choral (essentially, ensemble) performance, the following qualities are of primary importance: the ability to listen to a partner; to co-ordinate one's own performer's "Self" with another person's artistic individuality; to restrain one's own ambitions for the sake of the collective objective – the achievement of musical-poetical harmony. A choir singer experiences extra pleasure from collective singing, from co-ordinated actions, "team spirit", "accord spirit", from being able to create something unachievable individually in co-operation with everyone. Joint singing lets people get rid of isolation, estrangement, and indifference to each other, educates such qualities as collectivism, discipline, responsibility, commitment, reliability, and unselfishness.

It is known that choral collectives are very different in terms of social status. There are professional choirs where actors get salary for their vocal activities and there are educational choirs (of music and music pedagogical colleges and universities) which participants must attend classes in accordance with the curriculum. As for amateur choirs, people attend them on their own will, purely out of love for music, art, out of the need for self-expression, for creative work.

Apparently, for this very reason B. V. Asafyev considered an amateur choir to be the prototype of an ideal society. In his opinion, similarly to a monastic order, a choir is a big "multi-child" family headed by a conductor who concurrently personifies a strict, mighty father and a loving, caring mother. Like in a monastery, kinship here is not of blood, but of spirit; like in a monastery, the brotherhood is based on everyone's free personal choice, a voluntary service to a supreme principle – to God in one case and to Music in the other case. There is no place for competition here. This "multi-child" family is governed by the principles of genuine equality and brotherhood where the older help the younger and the stronger help the weaker, where they value not what one "has", but what one "can". They respect professionalism and mastery here. To misdo one's work means here to let down everyone, to let

down the collective. Unlike a monastic order, the brotherhood of students' amateur choir members goes far beyond its boundaries, owing to the fact that students spend their leisure time together, organise recreation evenings, informal students' performances, celebrate birthdays and holidays, go hiking, make concert tours. Here genuine friendship arises – not just that of colleagues and fellow learners who happened to be united in one collective, but that of people with close artistic tastes, axiological objectives, who are able to listen, understand, suggest, advise, and help out. For this very reason, so many close-knit families are created within students' choirs.

But all these take place only in case the choir director and assisting him/her choraguses care not only about developing vocal-choral cum-savvies and extension of choral repertoire, but also about the cultural, artistic-aesthetic, moral education of the collective's members. The director and the assistants themselves are to be the example of moral behaviour, honesty, objectivity, decency, justice, discipline, orderliness, responsibility, unselfishness...

Apart from the above-said, choral performance classes have plenty of underestimated advantages that beneficially influence one's emotional, intellectual and spiritual development: choral singing develops creative thinking, imagination, watchfulness, memory; multi-faceted elements of consciousness are formed that are able to trigger the development of creative abilities and actions in other kinds of activity. Experts say that people doing choral singing are more sophisticated, expansive, sociable, communicative, have greater abilities for non-standard thinking than those who have nothing to do with creative work.

The key point is live music perception that arises from one's participation in collective music-making. It brings genuine comprehension of a music piece which, as Asafyev fairly put it, is unattainable only by means of explanatory speeches. "Only when a person starts to sense music-operated material from the inside, he will feel the outward flow of music... for, if one does not

feel himself a creator or a participant and bearer of somebody`s creative plans, i. e. a performer, at least for a moment, he will not be able to perceive creative achievements in their totality – not only mentally” [1, p. 150–151].

It is definitely so. But how can this moment be prolonged? How can we transform, for example, the work of memorising the repertoire, which is often very difficult and requires forbearance, persistence, discipline, assiduousness, into an enthralling activity that develops a person intellectually and spiritually, that brings joy and satisfaction?

We believe there is only one way to do it: by creating in the choral classroom the atmosphere of genuine creativity, inclusion into the Beautiful, by rooting in students the confidence that knowledge, skills and experience acquired here will help them in life. This, in turn, will be possible, if the choir director realises that his/her mission and super-task consists not in the inoculation of vocal-choral cum-savvies and not in learning a certain number of music pieces, but in the education of a creative personality, a true music lover who has, if possible, a good taste, who is able to distinguish in art genuine and false values. This is when a person singing in the choir experiences the sensations similar to the ones experienced by would-be composer Rodion Shchedrin who, when a child, sang in the choir of Moscow Choral College: “When one sings in a choir, he gets rid of everything petty, unmeritorious, of all greed, vanity. It is as if he levitates. If there were some ethic „Geiger counters”, they would detect in the process of singing the utmost accumulation of the beautiful on the scale of mental state” [2].

The above-said proves that students` participation in the performance activities of a university choral collective can create prerequisites for the active inclusion of the youth into art and culture, for the growth of its musical awareness, musical perception and will enhance their want for listening musical classics and visiting philharmonic concerts. It is a different matter that these prerequisites will “work” only in case the choir director realises that his task is

not as much to entertain listeners, but to be *a powerful vehicle of musical enlightenment*, of music education of students participating in the collective heads. Choral singing is a strong source of *information* on the components of musical art and, consequently, an efficient instrument of the formation of musical thought, musical consciousness, aesthetic criteria, artistic taste, individual musical environment, interest towards musical classics. The implementation of these potential opportunities depends primarily on how the process of choral education is organised, how elevated are the artistic-aesthetic criteria of the collective's director.

If the choir singers master the repertoire mechanically, not going deep into its content and artistic influence reasons, the performance process, as a rule, develops sluggishly, without inspiration. On the contrary, if the singers clearly comprehend the director's performance conception and their role in its implementation, we witness a genuinely creative act developing in front of us: we can see vivid faces, genuine dedication, and interest.

New students' choirs are established in Moscow every year. However, statistics is inexorable: out of five newly established amateur choirs, two at best survive until the following academic year. Even the latter often disappear soon. The main reason for is *the absence of participants' interest* in the collectives' activities. This means that, most likely, they were dissatisfied with the process and the results of work, their hopes were not equalled, and aspirations were not fulfilled. What can we do to retain the interest in singing among students, to make singing in a choir as prestigious as acting in a rock group, to reduce the number of short-lived choirs and to increase the number of long-lived choirs, to put forward the content of a choir rehearsal-concert activity as the key stimulus of participating in the choral collective's work?

We believe the answer is obvious. It is the following: the super-task of choral studies should be not the memorisation of a certain number of music pieces, and not the creation out of its members of a certain ideal choral

“instrument”, and even not a conductor’s “playing” this “instrument” as its creator, but first and foremost the education of artists-creators who *consciously* realise their potential in the process of performance. This task assumes that during rehearsals the choir director should teach singers to feel, understand and perform music influencing their feelings and activating their intellect. The thesis “I do not teach music, I teach playing the piano” quoted by G. G. Neygauz as typical is absolutely unacceptable for music pedagogy, though, regrettably, it is still very popular in vocal-choral sphere. Many choirs’ directors insist that singers ought to perform certain performance techniques unquestionably, without thinking about the explanation and reasoning of their validity. This rules out active participation of singers in the creative process. Such directors fairly consider a choir as an “instrument”. But at the same time they often overlook a most important point: of all musical instruments only choir is a living one – *thinking, feeling, and inspired*. It is a gathering of people who can become and are to become fellow-thinkers, where every participant is a performer-creator personifying the conductor’s interpretation design and realising his personal responsibility for the quality of this personification. Therefore, he should be aware of the conception motives and of the reasons why a certain performance technique is preferable. This can be ensured only through the knowledge of the logic of musical performance expressive and formative means. Moreover, the head of students’ amateur choir deals with adult people who, as a rule, entered the choir collective consciously and, therefore, do *need* musical activities or, at least, are *interested* in them. (We accentuate this point because both in general education and in music school teaching music often takes place not because a pupil wants it, but because his/her parents want it.)

It is very important that amateur choirs’ members attend choral lessons *not because they have to, but because they want to*, for it is known that the efficacy of material acquisition depends not only on the quality of education, but also on the quality of learning as the learner’s “on-coming” work.

According to age periodisation adopted in modern psychology, the age from 17–18 to 23–24 (this is when people study at universities) is called the period of late youth or early adulthood. This period is the stage of a person's socialisation and is characterised by transition from dependent childhood to the independent and responsible activity of an adult. It has to do not only with the choice of profession, but also with the alternation of conduct motivational sphere and with the choice of the way of life. Value-oriented activity is of primary importance during these years. It is related with one's desire to be autonomous, to have the right to be oneself. During this period, personal reflection develops, life plans are built, and perspectives are established. It is the time for self-evaluation, self-affirmation, identity formation, quest and hopes, intellectual and moral development, alternation of axiological targets and ethical norms of behaviour.

This is the period when young people often realise the limitedness of their “self”, try to open up new sources of spiritual enrichment the most important of which is experiencing the beautiful. Alongside with the intellectual and moral growth, this age is characterised by an interest in genuine artistic values, which often becomes a stimulus to take up art studies.

One more point to be taken into account in the process of teaching and upbringing is *the peculiarities of modern studentship thinking, of technical universities students' thinking in particular*. Today, scientific knowledge develops rapidly, which requires a respective type of thinking – rational, logical, mediated, in other words, discursive. This type of thinking is in large part appropriate to the students of technical universities, since in modern conditions the development of science and technology leads to the want of argumentativeness, strictness and consistency in the line of reasoning [3; 4; 5, etc.]. The existing education process facilitates the formation of this very type of students' thinking. Some authors express their concern about this factor that might lead to one-sidedness. Others argue that it is necessary

to develop and strengthen the element of intuition in education, to develop association skills and abilities for synthetic perception. As a tool to fight the bias towards the discursive thinking, they propose doing art which develops imagination, emotionality, heuristic thinking, i. e. the abilities that are equally necessary for the scientific-technical activity, too. As famous aesthetician and musicologist M. K. Mikhaylov notes: “Musical art emotional impact leads to the activation of the intellectual processes of emotional anticipation, association, intuition, etc. Thus, art furthers the formation of creative thinking, the development of cognition and imagination” [6, p. 12].

This is where we can see the primary importance of the personality of a pedagogue-educator, mentor, head of a collective where a young man comes consciously, moved by his desire for self-perfection. It depends on the pedagogue (the choir director) whether this young person`s expectations will be satisfied, whether his interest towards music that brought him into the collective will continue to persist or will even become stable, constant, and whether choir classes will become an important component of his life.

As we remarked before, only an amateur choir members are amateurs. The director is, as a rule, a professional. Ideally, he should be a professional with a big P, a musician of authority who is armed with high artistic, moral, ethical criteria and who is respected, esteemed and loved by the collective members. Otherwise, the administratively established right for leadership immediately “falls to pieces”. To lead people, especially young people who voluntarily and selflessly spend their spare time on the classes in your collective, who are moved by the wish to become better, is first and foremost a great *responsibility*, for the mastery of professionals, as well as their moral level, have always been and remain a model with which amateurs check their achievements in art and in life.

Nowadays, regretfully (judging from the doubtful “products” spouting from the radio and television), not all musicians who call themselves

professionals realise this responsibility. Thus, it becomes even more important to learn and comprehend the role and significance of an amateur choir regarding the formation of cultural basics and modern studentship morality.

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THE METHODOLOGY OF MASTERING THE RUSSIAN SONG FOLKLORE ON ETHNOINTONATIONAL BASIS BY STUDENTS

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Abstract. The article is dedicated to the subject of mastering the Russian traditional song folklore by students. To the author`s mind, the most important thing is when children learn on the basis of folk song material of their region. For this purpose, the author suggests a theoretical methodological model that will help students master the folk song tradition on the material base of Russian folk song of the mid-Russian region that can be considered a universal model pertaining to mastering almost any national song tradition.

Keywords: folk song tradition, ethnointoning, ethnointonational ear for music, song folklore, step-by-step methodology of mastering the folk song tradition.

Russia is a country with rich folk music traditions. While on the subject of folk traditions in Russia, the folk song culture is noteworthy and is distinguished by a variety of national traditions and their variations in different regions. In this connection, researchers and pedagogues face the complicated task of preserving and further developing the Russian folk song creativity.

For Russia with its numerous song traditions, it is advisable to start the mastering of song folklore by schoolchildren from the study of the local folk song tradition. However, tackling this task is very much complicated by the fact that up to recently the nature and peculiarities of the Russian song folklore intoning in different regional traditions have been researched insufficiently.

According to research in art criticism and pedagogy conducted by B. V. Asafyev [1; 2], V. V. Medushevsky [3], I. I. Zemtsovsky [4], L. V. Shamina [5] and others, national intonational systems have gone through a lengthy period of formation, adaptation and selection. They can be considered to be music reflecting the abilities of a nation`s sonic consciousness. Pedagogues and researchers point to great opportunities of children`s musical development on the basis of the folk song material. Taking into account that every musical culture has its individual music language, its national, specific features which create the uniqueness and specificity of every nation`s musical style, researchers single out a “vocabulary” common for this particular dialect or ethnic group and structural stereotypes which underlie the oral song art.

The examination of research works by B. V. Asafyev [1; 2], N. A. Garbuzov [6], V. V. Medushevsky who examined various aspects of the intonational theory shows that learners` musical development on the national musical basis is the most auspicious and natural due to a close connection between a folk song and a national language.

The estimates of L. V. Shamina [5] and V. M. Shchurov [7] testify to the importance of children`s education on the national musical basis from pedagogical, artistic-aesthetical and moral ethic points of view.

The analysis of the latest ISME congresses materials dedicated to the problems of preservation, research and inclusion of musical folklore into the system of general and professional music education has shown that such problems are topical not only for Russia. The fact of West European orientation predominance in child music education has been registered almost worldwide. As a result, there is gradual levelling of differences characteristic of national music styles, which may later lead to the loss of originality and stylistic diversity of national musical cultures.

Pedagogical research by N. N. Gilyarova [8], S. I. Pushkina [9], M. K. Buryak [10], L. L. Kupriyanova [11] dedicated to folk song art in Russia

bears evidence that there are not enough materials for the full-fledged mastering of song folklore by learners.

In the aggregate, the factors enumerated give ground to consider the challenging problem of preservation, acquisition and transmission of Russian musical folklore as a most important component of the country's cultural heritage. In this aspect, school education is one of the most important channels of preservation and transmission of traditional musical culture. Therefore, in line with the development of music education it is necessary not only to introduce folklore in music educational programmes, but also to examine national musical traditions characteristic of every region.

Taking into account the vast territory of Russia, its multinational structure and the originality of local folk traditions, it is advisable to start teaching children on the basis of the Russian folk song material with their mastering of the folk singing traditions of the region they live in.

Such an approach seems promising as it takes into account the close relationship existing between the national song and national language. As it is known, the proximity of verbal and musical language creates optimal conditions for transition from speech intoning to music intoning and incorporates the intonational-hearing experience of communication accumulated by children regarding folk singing art in their region, since the folk songs of this local tradition are familiar to a child to a much greater extent than folk songs related to other regional traditions.

Modern musicology views traditional folklore primarily as musical-poetic art created and transmitted by every ethnic environment from generation to generation [6]. *Local tradition* is understood first and foremost as the principal possibility and, at the same time, necessity of areal and genre-differentiated existence and, respectively, folklore phenomena research. Like a dialect in linguistics, the local tradition assumes an areal with any territory

in terms of scale but it should be reasonably limited and discovered [12, p. 176]. The prerequisite for every folklore tradition is inner dynamism manifested in constant struggle between stability (the preservation of certain formulae) and variability (variation).

Ethnomusicology distinguishes the following main features that differentiate one local tradition from another:

- *historical, ethnographical and some other concomitant features forming a genre system in the region*: a system of rites, customs, forms of existence and implementation of these rites, as well as costumes;
- *music stylistics*;
- *performance manner peculiarities*: register, method of sound delivery (forced or soft), timbre and some other features which are difficult to register in musical notation.

Concrete embodiment of a certain regional tradition is manifested in a combination of musical features (music stylistics and performance manner peculiarities: register, method of sound delivery, timbre and some other features which are difficult to register in musical notation) that endow songs with local colouring, regardless of their genre.

The mastering of the folk song tradition of the mid – Russian region in question (in particular, of the Russian folk songs of the Moscow region and nearby regions) envisages a complex step-by-step acquisition of *folk intoning types*. What is meant here is a gradual shift from the early folklore intoning type to the chants structure type in small-capacity modes and, further, to the acquisition of most typical modal structures of the singing tradition studied [13].

Also, it is quite effective to discover and study *typical chants, airs-formulae in their invariable and variative components* on the basis of the song material of the mastered folk song tradition. For the full-fledged mastering

of a tradition, it is desirable to study these airs-formulae and folk intoning types from different genre and style aspects.

On the basis of published musical texts on song folklore in the mid-Russian region (collected works of N. N. Gilyarova, S. I. Pushkina, M. K. Buryak, L. L. Kupriyanova), I carried out the analysis of genre and modal structures, songs rhythmic organisation, considered the new principles of folk versification and stave organisation peculiarities arising as a result of inseparable relation between a verse and an air.

Through the analysis of song folklore musical texts of this region, I prepared an approximate portrait of music statistics and discovered general “intonational vocabulary” common for this traditional song art with its structural stereotypes that form a fundamental basis of oral song folklore.

Every regional tradition is characterised by its intonational complexes with appropriate to them types of melodics, rhythmic, modal structures, stave organisation peculiarities, genre composition, etc. This is why to master the song folklore in the mid-Russian region, it is necessary to let learners enter its intonational system and penetrate into the essential details of folk song intoning.

The analysis of songs samples I carried out from the point of view of necessity and expediency of including them into the content of music education [14; 15] allows the conclusion that the song folklore of the mid-Russian region is very diverse *in terms of genres*. For example, child folklore is represented by pestushkas, nursery rhymes, catch phrases, lullabies, taunts, and play songs. Folk musical calendar includes mainly Christmas-times, Christmas carols, spring songs, rounds, lyrical and plangent songs. The family-household song cycle is represented by plenty of examples: dancing and humorous songs, as well as rounds, lyrical and plangent songs, town songs and romances associated with a certain rite. Compared with other regions, Maslenitsa songs, Easter songs and swing songs are extremely rare in the mid-Russian folk song folklore.

It seems advisable to include into the teaching material the examples of songs addressed directly to children out of all genre diversity of folk song tradition. The same concerns most typical examples for the tradition of this region genres that are not related to child folklore, provided that a concrete genre choice is conditioned by children`s age characteristics.

Let us go into more details over the *music stylistics* of mid-Russian region song folklore from the pedagogical point of view. The educational process is to be aimed at mastering this stylistics.

The music pedagogical analysis of song samples I conducted has shown that the following should be included in the content of music education as most characteristic for this tradition:

- *melodic idioms* (major second tempos, trichordal and tetrachordal chants, simple-to-perform airs in the capacity of perfect fourth and perfect fifth) and *melodics types* (the chain of chants, waveform-wise and scale-wise);
- *modal structures* (examples in small-capacity modes, in a parallel-alternating modus, in trichordal and tetrachordal modal constructions, in Ionian and Aeolian scales, and in Mixolydian and Dorian modes);
- *types of song versification* (syllabic, tactometric, tonic);
- *types of stave organisation* (two-line, three-line and four-line with double or cross-repetition).

Including into the teaching material *the principles of descanting a song text* for voice is of special importance for a music pedagogue. It is common knowledge that the practice of folk song performance disregards exercising songs, all the more by voices. Polyphony is achieved through the layerage of main air different variants performed simultaneously. The usage of this principle of singing a song in several voices in the educational process creates conducive environment for including the mastering of polyphonic singing by junior school pupils into the content of education. It is advisable to organise this process in traditions of national pedagogy by laying up different variants

of the main air of one and the same song taking into account the polyphonic types characteristic of a concrete region, namely: parallel movement of voices (undervoice type) and derivation from the main voice (heterophony).

It is noteworthy that the mastering of music stylistics of different genres facilitates the mastering of intonational formulae typical for this region. These formulae can shift from one genre into another. These formulae-based chants that most clearly represent simple songs samples intertwine with more complex song structures which let learners form the conceptualisation of folk song tradition music stylistics in all its diversity.

When learners master the song folklore of the mid-Russian region, it is very important to familiarise children with *performance manner* peculiarities, this manner being the most important stylistic characteristics of the region. It assures the synthesis of the peculiar features of melodics, rhythmic, modal structures, etc. that are typical for this region.

During the performance of most mid-Russian tradition folk songs, the medium register of voice chest range is used, which is close to the natural spoken register (except several local traditions, like, for instance, in the village of Strakhovo, the Trans-Oka district of the Tula region, as well as in several villages of the Shchokino district of the Tula region and the Volokolamsk district of the Moscow region where the technique of open phonation in the head register is used, which is mostly characteristic of Russia's northern regions). Such songs become very helpful for child voice development. Regarding musical games and roundelays, this type of phonation does not require high dynamics which excides extra burden on a child's voice.

The songs examples examined let me make some conclusions concerning their peculiarities and the expediency of utilising them as a teaching material for junior school pupils.

Definitely, the most important advantage is the unquestionable artistic value of long-lasting songs examples and their aesthetic impact on children's

musical perception in the process of mastering the folk song tradition. At the same time, it should be noted that the musical material of the mid-Russian tradition contains quite a lot of songs examples from child games repertory and the calendar-ritual cycle that attract children with their bright imagery and simplicity in performance. As my practical experience has shown, they are easily memorised and mastered by children. Almost every simple song example is a typical chant for this tradition, a specific formula air which, if the tradition is studied further, is easily intertwined with more complex song structures, thus ensuring the natural mastering of tradition.

Taking into account that almost all the above features can be found in every regional and local folk song tradition, there are all grounds for believing that *the proposed theoretical-methodological model in it basic guidelines can be considered as universal for mastering almost any folk song tradition.*

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INTEGRATIVE APPROACH TO ETHNOEDUCATIONAL PROCESS THROUGH RUSSIAN FOLK SONG TRADITION

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Abstract. The article presents the author`s innovative integrative approach to mastering Russian folk song tradition by children from 1 year of age and up to 15 – 20 years of age. The author`s attention is focused both on the content and organisation of this process and on the formation of a contemporary Russian folk song tradition bearer who is prepared to actively reproduce, renew and transmit ethnocultural experience to new generations.

Keywords: folk song tradition, tradition bearer, popular pedagogy, folk pedagogy, ethnopedagogical process, integrative approach, educational model of mastering a tradition.

The author`s attempt to develop an integrative approach to the ethnopedagogical process of mastering the Russian folk song tradition is stipulated by the necessity to restore in large part lost mechanisms of its functioning at the level of inheriting, reproducing, renewing and transmitting the ethnocultural experience to new generations. The problems of restoring the Russian folk song tradition are related, too, with almost total absence at the time being of connective generations – their bearers, since these are extremely elderly people (over 90 years of age). This is why today the problem of preserving Russian folk song traditions and the inclusion of growing generations into them is so pressing.

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In similar pedagogical research the cardinal strategy of the ethnos-forming process is still not specified, the technologies of holistic mastering of the Russian folk song tradition both in its authentic (communal-ancestral) and in folklorised environment (secondary, detached from the communal-ancestral legacy of ethnocultural knowledge) are not disclosed.

For this very reason my attention is focused on the development of an ethnopedagogical strategy and a new integrative universal methodology of music ethnoeducation by eliciting the unified models of Russian folk and folklorised traditions, the educational models of mastering ethnocultural experiences, and the model of formation of a tradition bearer on the basis of valuable pedagogical and ethnomusicological theories.

The development of the new ethnopedagogical process of mastering the Russian folk song tradition is based on close relationship between folk song pedagogy and music ethnopedagogy. Also, it is carried out on the basis of recognised ethnomusicological theories of eliciting singing technologies formed among ethnophors (authentic performers).

Folk song pedagogy is known to be a historically formed process of mastering the genre-specific and singing-stylistic fund of a certain ethnos folk song tradition arising from inheriting, reproducing, renewing and transmitting ethnocultural experiences to new generations.

The study of genesis, development and modern state of knowledge on Russian folk song pedagogy in the context of the problem in question has shown that the formation of a child's singing activity in folk environment started from the moment of his/her birth, then developed and perfected in the process of longstanding performance practice and was aimed at every child, regardless his/her individual music skills. The pedagogical process was carried out in the course of 15–20 years on the basis of a historically formed model of a tradition bearer formation.

The essence of music ethnopedagogy, I believe, consists in determining the pedagogical strategy of developing a holistic ethnoeducational process and the methodology of mastering the Russian folk song tradition against the background of folklorism and with consideration of all necessary instrumental mechanisms for its functioning.

Folklorism is a multi-faceted phenomenon which is usually considered as a culturological fact at the level of preserving and developing the Russian folk song tradition (and other kinds of traditional folk performance); as a social-psychological fact at the level of performers' self-realisation and their ethnic self-affirmation; as an aesthetic fact at the level of creating national art as a whole and national singing schools in particular; as a sociological fact at the level of performing recreational, festive-ritual and family-household activities of a certain creative community [1, p. 55–56]. It should be added that there are grounds to consider it as an educational fact at the level of mastering the ethnocultural heritage.

I examined the mastering of the Russian folk song tradition in the context of folklorism along the following trends:

- 1) concert-theatrical folk song performance – from the 1960s to nowadays;
- 2) practical ethnomusicology – the 1960s–1990s;
- 3) local folklorism – the 1940–1990s;
- 4) general music ethnopedagogy – from the 1970s to nowadays;
- 5) integrative music ethnopedagogy – from the 1990s to nowadays.

The trend of *concert-theatrical folk song performance* is an objective, historically conditioned process of cultivating folk singing. Since the 1960s, it has been related with the foundation of experimental divisions to prepare the directors of folk choirs affiliated to the academic chairs of choral conducting in the leading universities of the country (Russian Academy of Music named after Gnesins, Saratov State Conservatoire named after L. V. Sobinov, Moscow State Conservatoire named after P. I. Tchaikovsky, etc.).

The concert-theatrical folk song performance, as a rule, is aimed at the preservation and development of all-Russian/national-Russian singing traditions, i. e. does not envisage the revival of lost local-regional singing traditions of the Russian nation.

The trend of *practical ethnomusicology* is related with the process of restoring the Russian folk song tradition through the activities of folklorised collectives headed by Russia`s leading ethnomusicologists on the basis of such methods as getting into the tradition, singing following the ethnophors, the experience of listening, modern interpretation of popular polyphony peculiarities, etc.

For example, V. M. Shchurov applied in a students` folklore group the method of regional polyphony on the genuine material of South Russian regions, Altai, Siberia. The group of Russian popular music under the guidance of D V. Pokrovsky streamlined its activities into mastering local-regional singing styles on the basis of the musicians` expedition experience, into the organisation of solo concert-theatrical programmes and a folklore theatre as a syncretic-synthetic form of traditional popular art integration in its modern interpretation. A. M. Mekhnetsov organised a students` folklore group searching for the secondary preservation of the “language” of the Russian folk song tradition, etc.

It is crucially important that this trend is based on thorough studies of the tradition, its multi-faceted fixation, archival, on scientific research and the quest of ways of its natural acquisition – oral one. Definitely, this activity is very significant for the history of Russian folklorism, but it is directly aimed at ensuring tradition functioning and its vitality in the collectives established.

The trend of *local folklorism* is related with the processes of folklorisation of local singing traditions (1940s–1990s) – with the activities of singing collectives which participants were educated in the conditions of fragmentary tradition inheritance from infancy to adolescence. In childhood, singers were

educated in the communal-ancestral environment, but they did not master the whole cycle of folk song education because it was not in demand in the 1920s–1950s during the Soviet period. The singers mastered the repertory singing legacy of their parents in the 1960s–1980s under the guidance of cultural workers or leaders-songsters, mostly for participation in the festivals of artistic amateur art, propaganda teams` activities. It was important that the singers inherited their generation`s local singing manner and lost almost none of it in the period of active amateur songwriting in the 1960s–1980s. It is also worthwhile that the communal-ancestral repertory-performance material restored by the ethnophors prolonged the life of certain local singing traditions of Russia. In general, comprehension of the phenomenon of local folklorism in the 1950s–1990s convinces us that the process of folk traditions revival was obligate and unavoidable.

The essence of *general music ethnopedagogy* consists in:

– the elaborated process of fragmentary acquisition of the Russian interregional folk song tradition (from the 1970s) within the system of general music education (research works by E. G. Boronina [2], V. V. Vasilyeva [3], G. B. Sokolova [4], N. A. Yaskina [5] et al.). As a rule, education takes place at educational courses that are not aimed at the systematic mastering of the folk song tradition, its reproduction, the transmission of experience to new generations and the restoration of the tradition as a whole. The length of study is from two to seven years depending on pupils` age. Children of junior and secondary school attend the courses;

– the elaborated process of fragmentary acquisition of the Russian regional folk song tradition (1990s – early 21st century) within the system of general music education (research works by N. N. Elisova [6], O. V. Pivnitskaya [7]). The acquisition is carried out at the courses that last from two to seven years, usually with participants of certain age categories – children

of junior and secondary school, without the aim to master systematically the folk song tradition, its reproduction and experience transmission.

The essence of *integrative music ethnopedagogy* which is being elaborated consists in restoration and partial renewal of the longstanding process of mastering the folk song tradition in modern folklorism conditions, in the established functional ethnocultural environment.

In the context of this approach, a modern ethnopedagogical process was formed on the basis of the unified model of folklorised Russian folk song tradition (similarly to the comprehensive model of Russian folklore tradition). Its structure consists of:

1. *The object of Russian folk song tradition – established cultural values and cultural texts:*

- holiday and event calendars carrying the historical-ethnographical context;
- systematic and step-by-step music pedagogical process accounting for the performance age and gender stratification and specificity of children`s singing growth on the basis of popular and modern efficient music pedagogical technologies;
- educational process programme support, including: song-ritual, choreographical, instrumental and theatrical performance based on the local-regional specificity of repertoire and dialectic-stylistic technologies; musical-theoretical complex of subjects, as well as concert-theatrical and festive-theatricalised forms of performance.

2. *The subjects of established Russian folk song tradition:*

- teachers administering a qualitatively new ethnopedagogical process: contemporary bearers, interpreters, preservers and transmitters of ethnocultural information who mastered the established Russian folk song tradition and obtained specialised music pedagogical education in secondary and higher educational institutions of Russia;

- learners (aged from 1 to 15–20) – successors/heirs of the established tradition;
- learners` parents involved in the leisure-educational environment of the established tradition;
- folklore-ethnographic collective of contemporary bearers of Russian folk song tradition (local-regional) consisting of educational courses ethnoteachers and graduates (with the educational tenure of at least 15–20 years) capable of performing concert-theatrical, festive-recreational and scientific-enlightening activities.

3. Instrumental mechanisms of established Russian folk song tradition:

- processes of inheriting, preserving, reproducing, re-creating, renewing and transmitting the culturally important experience accounting, above all, for the processes of children`s musical performance growth pertaining to the skills of singing intoning, group polyphonic role singing, singing-stylistic technologies;
- methods of acquisition: oral – singing following an ethnoteacher, authentic performers (using folklore-expedition records and in real artistic communication); written – singing using note study guides, playing the scores of singing samples on the piano, etc.;
- methods of functioning: folklore inclusiveness, ethnocultural legacy, interethnic interaction.

4. Historical-territorial, ethnosociocultural and educational-recreational peculiarities of tradition functioning in the established ethnocultural environment.

The ethnopedagogical process in question is formed on the basis of *the educational model of mastering ethnocultural experience* elicited in the structure of a unified folk song tradition model. Since this model is

qualitatively resultful¹, it is quite logical to apply it, too, to the current ethnopedagogical process performed on the basis of the integrative approach that combines:

1) *an integral approach to the process of inheriting, reproducing, renewing and transmitting experience* (if any of the mechanisms falls out, tradition acquisition should be viewed as partial);

2) *a step-by-step approach to the educational process of mastering the song tradition* based on the principles of age and gender cyclisation – the hierarchical intersubordination of mastering varied age and gender song repertoire and gradual sophistication of singing technologies;

3) *a genre-specific approach to mastering the song tradition*;

4) *an intonational-symbolic approach to the process of mastering the genre-stylistic framework of ethnorepertoire*, including communal-confessional one;

5) *a variational-improvisational approach to mastering polyphony*;

6) *a vocal-stylistic approach to the process of mastering general stylistic and dialectal peculiarities of folk singing manner*;

7) *a synchronous approach to the process of mastering the Russian folk song tradition in different functional norms of performers' conduct*: in educational activities, festive-household and concert-theatrical conditions.

The mastering of Russian folk song tradition in the context of the holistic ethnopedagogical process is carried out through:

- *established folk song performance environment* (considering confessional specificity) – in conditions of a system three-level music educational process at pre-school (starting from infancy), school (from 7 to 13 years of age), preprofessional (usually from 14 years of age) divisions of folklore school (workshop), and later in a professional folklore collective of teachers and graduates;

¹ Every ethnophor is professional in artistic performance.

- *established programme singing repertoire* – a corpus of a region`s dominating singing traditions that comprise the fullest corpus of singing polystadial folklore repertoire: ritual (calendar, wedding, recruitment songs), narrative (epic, lyrical, soldier songs, spiritual verses, etc.), singing-playing (musical games, roundelays, etc.), and out-of-church chants (festive troparions, kondaks, etc.);

- *new universal methodology of children`s musical ethnoeducation from infancy to the age of 15–20*, including a set of specialised methods to form, develop and perfect folk singing activities: the cum-savvies of singing intoning (on the basis of intonational-symbolic approach) [8, part 1]; the cum-savvies of folk singing vocal technologies of general style (unified) and special (local-regional) [9, p. 130–142; 10, p. 57–63]; the cum-savvies of folk singing-stylistic performance [9, p. 117–129; 10, p. 54–57]; the cum-savvies of group polyphonic singing and creative improvisation [10, p. 142–160; 8, part 1, p. 63–74]; the cum-savvies of singers` performance conduct – choreographical plasticity, ritual roles, folklore theatre, stagecraft (certain subjects of music folklore schools curriculum); professionalisation of performance craft cum-savvies in the process of formation and establishment of a contemporary bearer of Russian ethnocultural heritage [8, part 1].

The conceptually elaborated universal methodology of children`s music ethnoeducation is based on *the step-by-step process of mastering programme genre-specific material and singing-stylistic specificity within the period of 15–20 years of performance practice* (similarly to the 15–20-year educational period in authentic environment):

- *with infants* through the inclusion of children into intonational-symbolic singing environment by means of directed singing information – lullabies, nursery rhymes, catch phrases on the basis of unified academic school of folk singing and emotional-imaginative communication with a child for the purpose of forming children`s subconscious singing intoning;

- *with children aged 4–6* through the imitation of symbolic airs from children`s singing repertory – nursery rhymes, catch phrases, songs from fairy-tales, musical games, roundelays, musical counting rhymes, short songs on the basis of artistic-imaginative perception of children`s singing ethnorepertory and acquisition of singing-stylistic technologies of the unified academic school of folk singing;

- *with children aged 7–10* through mastering symbolic ethnorepertory, polyphonic, plastic and concert-theatrical performance, perfection of the technologies of unified academic and dialectal school of singing;

- *with children aged 11–14* through mastering a complete framework of ethnorepertory integrated types of singers` role conduct (in polyphony, ritual, dance, theatre, etc.) and perfecting unified, academic, dialectal and universal dialectal singing technologies;

- *with learners aged 15–20* through perfecting unified academic, dialectal and creatively transformed singing-stylistic technologies and transmission of mastered ethnocultural knowledge to new generations.

The approbation of the established methodology of children`s musical ethnoeducation in Novgorod music school of Russian folklore (as of 1984) has proven its high efficacy: by the age of 6–8, every pupil successfully masters singing intoning; by the age of 13–15, he/she masters local-stylistic singing technologies and easily participates in polyphonic group singing; and by the age of 16–20, he/she becomes a contemporary bearer of the ethnocultural traditions of the land of Novgorod.

Thus, the implementation of the integrative approach to the ethnopedagogical process of mastering the Russian folk song tradition ensures not only constructive solution of the problem of its acquisition and reproduction, but also the successful programming of the processes of contemporary ethnocultural heritage bearers` formation. This stipulates the succession of ethnocultural experience in the conditions of folklorism.

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ESSENTIAL CHARACTERISTICS OF POP VOCAL ART AND THE TASKS OF EDUCATIONAL PROCESS

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Abstract. The article considers basic essential characteristics of stage vocal art in the context of stage-jazz performance specificity. The article focuses on musical stylistics, performance traditions, acoustic peculiarities of voice sound, physiology of stage-jazz singing effect on listeners, and core tasks of teaching process concerned.

Keywords: stage-jazz vocal arts, essential characteristics, performance activity, performance voice, teaching tasks, mastering.

Understanding the specificity of pop vocal art is conditioned by the examination of its essential characteristics from different angles:

- performance traditions;
- stylistics of music language and the content of pop songs artistic image;
- acoustic peculiarities of voice sound in connection with artistic image interpretation of a piece performed;
- pop singer`s voice sound-formation physiology;
- psychophysiology of pop singing impact on listeners.

Pop art *performance traditions* have their own specificity. Vocal performance is accompanied by a complex of performance means: singing in combination with dancing movements, acting skills, scenic acts, free communication with the audience, pantomimicry, stage special effects (light, fume, fire, fountains, etc.), collective choreography, extravagance of costume and face paint, etc.

Among pop singing performance traditions peculiarities, the usage of a microphone should be noted. This resulted in the fact that, starting from the 1930s, the manner of crooning singing came into fashion – a quiet, intimate singing subject to the capabilities of special sound reinforcement equipment. Currently, such manner is utilised mostly in jazz. At the same time, jazz players often utilise another technique called shout-singing borrowed from African American folklore and, respectively, the ecstatic manner of singing. Nowadays performers` search for new sound colouring result in the appearance of other performance manners close to shout-singing and assuming a kind of a sound split, like, for instance, screaming and growl. These manners formed within alternative rock music trends but today they are in wide use not only in pop music, but also in modern jazz.

The peculiar feature of sound-formation biomechanism in the process of shout-singing, unlike the manner of quiet, intimate singing, consists in the elevated position of larynx as to its neutral position. When evaluating aurally the quality of vocal sound, i. e. from the acoustic point of view, such manner is characterised as “open sound” singing.

However, all the features of a singer`s voice sound are often combined in the style of one and the same performer depending on a concrete artistic task, repertoire, audience type or social mandate.

A pop singer`s significant advantage is the ability to utilise a special rhythmic technique related with the syncopated basis of music material. In accordance with such rhythmic structure of a melody, metric units are divided not into equal or triplet beats, but into something in between these two poles. The capacity of metric units correlations is not fixed but depends on a composition theme and improvisation character.

The specificity of sound-formation pop manner and voice sound timbre perception can become clear only on the basis of comparative analysis with other genre trends in vocal art, since the truth is comprehended only in comparison.

The examination of special literature (R. Husson, Van-den Berge, R. Valancien, G. Flanagan, L. Dmitriev, V. Morozov, O. Polyakova, L. Shamina, N. Meshko et al.), as well as the generalisation of my own theoretical and practical experience, give all grounds to assert that, from the point of view of vocal apparatus physiology, the basics of sound-formation biomechanisms are the same for all genre trends in vocal art.

This refers to natural coordination in the work of all sound-formation complex systems: energetic (breathing), generative (larynx), resonance (speech apparatus), and nervous apparatus that ensures connection between the cerebrum and motive periphery.

Besides, the singers of all genre trends should equally possess certain *vocal cum-savvies*:

- song breathing, and most important – singing in the so-called bated breathing;
- sufficiently broad pitch range (not less than two octaves for a professional singer);
- different kinds of sound attacks;
- voluntary voice registers control;
- stabilisation of larynx position in the course of singing regardless the vowel type, sound pitch and dynamics;
- varied nuancing;
- sound flow fluidity;
- cantilena depending on the speed of transient processes during the change of syllables and pitch;
- diction precision;
- voluntary control of resonators vocalisation;
- emotional performance expressiveness in accordance with an artistic image content of the piece performed, etc.

However, compared with the academic vocalism, pop singing has its distinctive features related primarily to *the open manner of sound delivery*, which brings together pop singing and folk singing. This is related with relevant *peculiarities of speech apparatus operation during singing and repertory specificity*.

Details of speech apparatus operation work refer primarily to the matter of larynx position during singing, phonetic word stems and singing articulation.

I have already mentioned above that the voice training for singers of any genre is characterised by *stibilisation* of larynx position during singing, vowel type and sound strength. However, the level of stabilisation in case of different singers depends on the type of voice and genre trend in vocal art. *Academic singers`* larynx can remain in neutral position during singing, like during ordinary breathing, or it may be lower to different extents depending on a voice type. Meanwhile, *pop singers`* larynx is often in neutral position or above it. The latter is typical for forced sound singing with enhanced expression.

Music language stylistics and pop songs artistic image content impose their performance laws on a singer using relevant dynamics, accentuation, phrasing, special rhythmic technique, emotional intensity in connection with words content and sound delivery energetics.

Words phonetic stems are related with singing in a native or foreign language.

Singing articulation details are related with the manner of opening mouth and its form: for academic singers, mostly vertical mouth opening is typical, while for *pop singers* it is moderate mouth opening, mostly horizontal, like in case of a smile. However, the common trace of a well-trained voice for both is horizontal pharynx opening, as well as the necessity to activate a soft palate, like in case of a yawn.

The sound image of academic singers` timbre sounding is determined by vowels evenness in the form of phonetically determined pronunciation [u] – [o]; and *in case of pop singers* – [i] – [e], along the lines of which all other vowels even.

However, unlike academic singing aesthetics, one and the same pop singer`s voice timbre can be very different in connection with the use of such specific sound-formation methods as: subtone, gruff voice, scream, groan, voluntary control of singing vibrato at long sounds, juxtaposition of voice registers by jumping from one into another following the principle of Tirol yodel-singing, etc.

Thus, it can be said that, from the point of view of acoustics, pop singers` voice sound specificity is related mostly with the work of speech apparatus. However, from the point of view of physiology of voice formation, voice-training pertaining to the work of larynx and respiratory apparatus has common ground for representatives of all trends in vocal art.

Among main performance peculiarities of vocal pop genre, a special manner of delivering musical material should be quoted: improvisation; solo singing accompanied by musicians-instrumentalists and a dancing group; the question/answer structure of songs; free communication with the audience; extensive repetition of short motives; scenic action visual appeal; eccentricity of performers` conduct on stage; action fugacity; dramatic completeness; spot content locality; originality and singularity; concentration and synthesis of expressive means (singing, small-range dancing moves, performance theatralisation, using a microphone and electronic acoustic equipment, light effects, etc.).

For successful pop singer`s self-actualisation, it is necessary to master not only performance vocal art, but also scenic skills. This is a complex task that includes both a social-personal meaning and professional-pragmatist aspects.

The issue of *pop singing psychophysiological impact on listeners* is noteworthy.

Many researchers point out the original character of pop genre as “a phenomenon of modern mass culture irreducible to other kinds of art” [1, p. 5]. Stage has got its own aura that meets man`s demands, gives him axiological orientations and behavioural models as samples for imitation. Some

researchers write that “stage has got a unique consolatory-compensational function and is designed for illusory restoration of harmony lost in reality within spirit. Stage, as no other art, implants optimism, helps to defuse tension accumulated, is a way of psychological abreaction” [2, p. 10].

A performer finds himself/herself in imaginative reality during a concert performance, the reality he/she, probably, never used to dwell, act, ideate or feel anyhow. Stage alters all his/her habitual, convenient and familiar mechanisms of mental activity: muscles work is remodelled, time experiences and the sense of environment are transformed. A performance is often accompanied by stress. At the same time, a concert performance bestows an artist with a special, elevated state of soul – *inspiration* which is a characteristic feature of man`s creative activity and is almost unachievable beyond stage. Inspiration mobilises a person, allows concentrating inner forces, all performer`s energy and will, opening up his/her deepest feelings that influence listeners` perception.

A pop singer`s performance activity social trend sets the following tasks that face learners:

- to master pop genre specificity;
- to form one`s own matchless image in which a performer will be able to manifest his/her individual personal qualities;
- to develop acting abilities which will help him/her to carry out creative concepts to the full;
- to form one`s readiness for constant self-perfection in the sphere of professional stage-vocal performance.

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HISTORY, THEORY, AND METHODOLOGY OF MUSIC EDUCATION

HISTORICAL AND PEDAGOGICAL VIEWS ON EARLY FOLKLORE INTONING

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Abstract. The article gives the characteristic of early folklore intoning as the subject of acquisition earlier and at the present stage. In the focal point of the article there are three types of early folklore melodic formations – singled out by E. Alexeyev – and their modern analogues in the form of singing based on contrasting registers, different types of sliding, more or less stabilised melodic formations in terms of pitch. Today, these types of early folklore intoning are widely represented both in folk and academic music.

Keywords: archaic folklore music, the types of early folklore melodic formations, acquisition of early folklore intoning, general music education, professional music education.

Researchers believe that at early stages of mankind development original sound space could be cognised as “non-differentiated timbre-dynamic space in which sound pitch characteristics rested in an obvolute, syncretically unrevealed form” [1, p. 38]. As a result, both in the content of musical experience and in its transmission from generation to generation *timbre-dynamic characteristics* were important rather than pitch intoning precision.

Scientists find it quite natural that at the origins of melodic thought, timbre ear for music prevailed over pitch one. Whereas timbre is appropriate to every sound, musical pitch is the quality that characterises a sound in its

relation to other sounds [2, p. 86]. Scientists researching archaic type cultures affirm the validity of such statement. According to their data, such cultures are characterised by a specific timbre spectre and sonic colouring which determine music nature to a greater extent than pitch movement [3, p. 217–220].

At the same time, it is noteworthy that such relationship between timbre and pitch in folklore intoning is specific not only for the most ancient layers of traditional musical culture. Evidence for that can be found in the observations presented by L. V. Shamina, one of the founders of folk academic singing school in Russia. Having examined the nature of folk song intoning, the researcher came to a conclusion that even nowadays *timbre ear for music* in folk singing regulates pitch and intonational determinancy of sound, its flight, specificity and verbal articulatory distinctiveness. The author argues that it is mostly due to timbre that “a singer`s *thought and mental state* sound expression manifests itself and the most true-life aspect in singing is achieved – *the trueness of a feeling*” [4, p. 68].

Thus, both at the origins of traditional musical culture formation and at the modern stage of its development the timbre component is *of paramount importance in folklore intoning*, provided that in archaic times the perception of the timbre-dynamic component of intoning (and, respectively, an intonational sense hidden within it) was fateful for a person as long as he was able to determine the state of nature and people and predict their possible influence on his and his congeners` lives mostly on the basis of what this sound was like. It was a sound that helped man to significantly broaden the horizon of cultivated space, since, on the one hand, the sound one heard made sort of visible something one was unable to see and, on the other hand, by means of a sound reproduced one was able to influence his environment. Therefore, there are grounds for believing that the character of early folklore intoning, its emotional-semantic colouring expressed a certain attitude of man towards the phenomenon

that gave birth to this sound. Adults taught children to disclose and transmit this intonational sense by passing on their *true-life and musical experience*.

As the mankind mastered the timbre-dynamic characteristics of sonic space, folklore intoning was going through significant alterations. ***The three types of melodic formations*** discovered by E. E. Alexeyev in early folk intoning are of great importance for the establishment of conceptualisation related to evolutionary processes in this sphere and, therefore, to relevant transformations in the content of folk-oriented music education at the initial stage of its formation [1].

The first type of early folklore intoning – contrast - register singing – is the most archaic one among early folklore melodic formations. The researcher conventionally called it “ α -melodics”. It has in its basis the juxtaposition of polarising timbres (registers) which does not assume tones pitch coordination yet, though the author admits the possibility of such two-register way of intoning with partial or complete coordination of tones. At the same time, he stresses that “essentially there is not any line of regularised sounds collocation. < ... > It is often simple alternation of registers that depends purely on one’s whim or momentary inspiration” [1, p. 53].

However, it should be noted that the acknowledgment of the exceptional role of a “whim” or “momentary inspiration” pertaining to early folklore intoning at the origins of its establishment is hardly persuasive. To some extent, this statement is plausible only in relation to the late stages of traditional musical culture development, when, alongside with the authentic folklore, concert-theatrical folk singing performance and popular academic school of singing started to arise.

As concerns early folklore intoning, it is hard to rule out that individual features introduced into the singing process, including the range of distances between registers and the character of non-pitch melos intonational development, were determined primarily by:

- a person`s intonational and ear for music experience: concepts on the general character of intoning stored in memory and traditionally accompanying a certain action in a concrete community (its emotional-imaginative and timbre-dynamic characteristics, certain approximate distance between compared registers, characteristic features of rhythm and intonation);
- a person`s state conditioned by a real-life situation in which intoning took place and one`s attitude to this situation;
- natural features of a person`s voice (like, for instance, voice range, its agility, etc.);
- singing activity experience.

Thus, in a historical perspective, the acquisition of sonic space in those remote times started from the mastering by ear for music of the character of various registers contingency in α -melodic formations and two-register intoning related to a certain concrete intonational content.

Having studied different historical layers of folk music, E. E. Alexeyev remarked that “the α -melodic principle can be traced at all stages of melodic formation. It went far beyond early folk singing even as one of universal and fundamental principles of musical thought” [1, p. 59]. Going into more details, the researcher wrote: “In fact, there is hardly any singing culture that can completely get rid of expressive techniques of voice registers conscious comparison. As a rule, one can find 2–3 genres in each of them. These genres intensely cultivate register saltos arising from initial α -intoning” [Ibid.].

Nowadays contrast-register intoning in folk musical culture can be heard in instrumental intoning, in funebrial lamentations. It is also found in traditional ritual and wedding lamentations. As for calendar-ritual folklore, it is found in spring songs, environmental songs, mermaid songs, in some roundelays and a number of other genres. E. E. Alexeyev remarks that “octaval and superoctaval voice saltos are a quite conscious performance technique here” [1, p. 54].

This points to the difference between early folklore intoning at later stages of folk culture development when they started *to conceive it as performance* and the intoning of earlier stages when the process of music-making was in the sphere of one`s daily routine and *was not yet conceived as performance*.

The second type of early folklore melodic formations is unsteadily sliding melodic formations. E. E. Alexeyev calls this type of intoning “ β -melodics”. It is characterised by “a liquid voice descent, as if it gradually loses height, “downshift” (but not motion, not the consecution of certain and somehow fixed heights)” [1, p. 64–65], provided that sound pitch is perceived clearly, but it is in constant changing, sliding down. The researcher attracts attention to the fact that a modern person`s consciousness who is habitual “to discrete scales can hear a certain or, to be exact, alternating downshifting set of tones, but this will be rather an auditory illusion” [1, p. 65].

In terms of its range, β -melodics may have the scope similar to the extreme forms of two-register singing. At the same time, such intoning is also possible in the melodics of an ultimately compressed range. “Practice”, E. E. Alexeyev writes, “knows plenty of methods to diversify the downshifting melodic contour. Rectilinear downshifting movement may slow down, repeat certain elapsed stages, and even turn backward for a while. This will not alter the principal final β -sense of the melodic unity, but some nuances, due to possible melody flow curves, will acquire additional expressiveness” [1, p. 72].

The acquisition of β -intoning assumes the inclusion into man`s attention of a more complex (compared with α -intoning) approximate pitch relationship between backbone benchmarks for hearing that fix the change of movement direction, since the distance separating them is no longer limited by two-register juxtapositions. Besides, the character of voice “downshifting” itself, its approximate melodic contour is of great importance for the perception of sounding intonational sense.

Nowadays sliding remains one of characteristic features of folk song intoning. It can also be found in instrumental folk performance. As concerns the character of its uttermost sounds relationship, *three historically established forms* can be singled out:

- sliding without exact pitch fixation of uttermost sounds;
- sound downcast – sliding without pitch fixation of a final sound;
- sliding as it is with pitch fixation of both sounds within which limits it develops.

E. E. Alexeyev refers *more or less pitch - stabilised melodic formations* to the third kind of melodic formations characteristic of early folklore intoning. The scientist labels this kind of intoning as “ γ -intoning”. Its characteristic feature is the existence of so-called “erratic tones”. Such tones refer to a pitch-determined sound which is related with other pitch-determined sounds within one timbre register and allows gradual pitch change during repetitions. At the same time, every step does not exceed the amount that allows the perceiving consciousness to integrate these repetitions into a single smoothly evolving stage [1, p. 84].

In the researcher`s opinion, the interval between γ -stages is still undetermined. Essentially, this is yet “a distance, but not an interval in the strict sense” [1, p. 137] (interspacing is mine. – E. N.). It is noteworthy that, according to the researcher, it is not a matter of singling out a separate sound as a stage, but of a certain complex of tones within a simpler complex: dichord, trichord, or tetrachord.

From the pedagogical point of view, this means that mastering γ -intoning assumes a singer`s orientation towards his/her aural images related to the approximate relationship of sounds in an intonation curve and their reconstruction in the process of one`s own intoning.

E. E. Alexeyev`s observations show that in archaic melodics “the action of one of early melodic principles does not rule out other principles

manifestations that are sometimes very distinct and is not discarded by them. These originally melodic principles further (up to melodic art modern forms) *develop in close interaction. They rather supplement than discard each other*” [1, p. 58] (italics mine. – E. N.).

When comparing different kinds of early folklore melodic formations, it becomes obvious that *each of them is characterised by a special combination of continual and discrete origins in the process of intoning and, respectively, in the process of their acquisition:*

- in case of α -intoning, voice saltos that underpin in pitch melos the moments of movement direction change and indent it graphically are in the limelight;
- in case of β -intoning – liquidity, sonic flow continuity;
- in case of γ -intoning – the general contour of intonation curve with characteristic twists.

As I have already mentioned, today one can hear different kinds of early folklore intoning not only in folk music. Their modern analogues – in the form of contrasting registers, different kinds of sliding, more or less pitch-stabilised melodic formations – can often be found in professional musical art as well, although their nature may be different and not belong to the sphere of folklore intoning. Essentially, such melodic formations have come about as a result of the 20th century composers` search for new sonic colours, new writing techniques that enrich the palette of available musical-expressive means.

At the same time, despite the diverse nature of such melodic formations, intonationally they largely approach early folklore formations, since *the timbre-dynamic aspect of sounding that in large part determines the intonational contour appropriate to it is of paramount importance in the process of perception, reproduction and acquisition.*

Quest in this field leads composers to rethinking possible types of non-pitch melos. For example, *the sounds that are originally devoid of musical sounding* are broadly used modern music: speech, laughter, groan, rattle, hoops, whisper and the like, which smoothly fit into a music piece contexture in accordance with the laws of musical art.

In *sonorics* which is a typical phenomenon for the music of the 20th century sounding, timbre component stands out. In terms of its foundational characteristics, sonorics is specific “timbres music” in which sound phonic colouring becomes an independent factor of composition.

In conditions of heightened attention to timbre in intoning pertaining to modern choral notation different kinds of *declamation-verbal intoning* are also noteworthy. They are alike due to the absence of absolute pitch clearly registered by means of notation. In this light, the so-called “musical declamation” is of special interest. It assumes artistic reading of a text organised in accordance with the principles of musical art: with a rhythmic structure clearly indicated by a composer and an approximate pitch line of speech fundamental tone development.

In terms of intoning character, it is a transitional form of intoning where the features appropriate both to speech and musical intonations co-exist. It is similar to speech intoning due to the absence of clearly registered pitch relations. At the same time, a precisely indicated line of melodic development with much greater regimentation of pitch relations than in case of ordinary speech and strictly determined rhythmic organisation of a text make the intonational development of such declamation-speech constructions closer to musical speech.

For example, let me cite a short extract from V. Tormis`s choir “Northern Lights” from the cycle “Winter Fretwork”:

With movement

S. 1
p
 pe - re - zvo - ny, pe - re - zvo - ny,

S. 2
p
 pe - re - zvo - ny, pe - re - zvo - ny,

A. 1
p
 pe - re - zvo - ny, pe - re - zvo - ny, pe - re - zvo - ny, pe - re - zvo - ny,

A. 2
p
 pe - re - zvo - ny, pe - re - zvo - ny, pe - re - zvo - ny,

pe - re - zvo - ny, pe - re - zvo - ny. O - za - ri - los' ne - bo vdrug, o - za - ri - los' ne - bo vdrug.

pe - re - zvo - ny, pe - re - zvo - ny, pe - re - zvo - ny. O - za - ri - lose ne - bo vdrug, o - za - ri - los'

pe - re - zvo - ny, pe - re - zvo - ny, pe - re - zvo - ny, pe - re - zvo - ny. O - za - ri - los' ne - bo vdrug,

pe - re - zvo - ny, pe - re - zvo - ny. O - za - ri - lose

O - za - ri - los' ne - - bo vdrug, i ve - ter, da ve - ter, da

ne - bo vdrug, o - za - ri - los' ne - - bo vdrug, ve - ter vdrug, ve - ter vdrug,

o - za - ri - los' ne - bo vdrug, o - za - ri - los' ne - - bo vdrug ve - - ter

ne - bo vdrug, o - za - ri - los' ne - bo vdrug, o - za - ri - los' ne - - bo vdrug

ve - ter, da ve - ter, da vdrug
ve - ter vdrug, ve - ter vdrug ve - terr...
vdrug ve - ter, vdrug...
ve - ter vdrug veterr...

As we can see from the cited sample, the composer creates in this fragment a picturesque sketch purely by means of declamation-speech intoning. The melodic lines of each choral section include both protracted sliding with the change of movement direction and various leaps up to contrast-register voice saltos. The rhythmic side of intoning becomes more and more clear-cut and intensive in the process of melodic development, which is also accentuated by steadily growing dynamics – from *p* to *f*. Owing to the musicality of the verbal text the finest effects of sounding iridescence, play of light and shadow are achieved. Expressive capabilities of vowels and consonants as special colours in creating a multi-faceted timbre palette of a music piece come to the foreground while contexture polyphonisation imparts the effect of movement in space and time: flares, extinctions and re-appearances (but in a different timbre-rhythmic arrangement).

Such analogues of early folklore intoning can be found nowadays in choral pieces for children, too. Let me cite as an example a small fragment from L. Yu. Knyazeva`s choral miniature “Bear in the Forest”:

S. 1
Tol' - ko ve - ter sto - net sto - net,

S. 2
Tol' - ko ve - ter sto - net sto - net, po tro - pin - kam list' - ya go - nit

A.
Ve - - ter sto - net, po tro - pin - kam list' - ya go - nit

tu - da, syu - da, tu - da, syu - da, tu - da, syu - da, tu - da, syu - da. Stal na tsy - poch - ki med -

tu - da, syu - da, tu - da, syu - da, tu - da, syu - da, tu - da, syu - da. Shsh.....

tu - da, syu - da, tu - da, syu - da, tu - da, syu - da, tu - da, syu - da. Shsh.....

ved', la - py vy - tya - nul med - ved'.

ve - ter ve - et, ve - et, ve - et,

This sample achieves the brilliance of timbre and dynamics in large part by imitating wind gusts with the help of two kinds of unsteady-sliding intoning: sliding as it is and the archaic kind of sliding which represents only the general trend of the melodic line without any exact pitch parameters.

Against this background a topical task facing contemporary music pedagogues consists in *the educational guidance of the process that lets learners master different kinds of early folklore intoning, as well as their modern analogues in the form of contrasting registers, different kinds of sliding, more or less pitch-stabilised melodic formations*. It provides for the following:

- the formation of learners` positive emotional and axiological attitude to such kind of intoning;
- learners` comprehension of intonational and expressive capabilities of its different kinds;
- the acquisition of performance skills and cum-savvies necessary for such intoning.

It is logical to envisage the acquisition of different kinds of early folk intoning and its analogues in composers' oeuvres in the system of both professional and general music education. The efficacy of such guidance will largely depend on the extent in which earlier historical experience in the development of traditional musical culture is taken into consideration.

It is logical from this point of view to take into account the following:

- the orientation of our remote ancestors' auditive perception towards the timbre-dynamic aspect of intoning which opened up for them the sense hidden in a sound;
- the methods of transmitting musical experience from one generation to another, provided that these methods were formed at an early stage of traditional musical culture development and envisage a child's adaptation to the sounds of nature, singing and congeners' instrumental airs he/she hears;
- the logic of early folklore intoning historical development elicited by E. E. Alexeyev: from contrast-register to unsteady-sliding intoning and, further, to more or less pitch-stabilised melodic formations.

When planning the content and organisation of pedagogical guidance over the process of the acquisition by learners of such intoning in the system of general music education, it is crucial to keep in mind *their peculiarities of intonational-auditive non-pitch experience and intoning experience*. Research shows that this kind of experience is acquired in the first year of life already, which testifies to the similarity of mastering the pitch space by our remote ancestors and modern infants.

G. P. Stulova offers in her works strong evidence confirming that children acquire the experience of contrast-register and unsteady-sliding intoning in the period of cooing [5]. The researcher provided a comparative analysis of the basic acoustic characteristics of such vocal manifestations and showed

that vocal function development in this period is subject to the same consistent patterns for children of different nationalities from Europe, Asia, and Africa.

As the researcher figuratively puts it, in the cooing period an infant “sorts of plays with his/her voice”. This activity reaches its intensity vertex in the fourth month of life. At this age, vocalisations “are characterised by sudden uprising leaps over wide (over an octave) intervals with a further return to the original sound, as well as by sliding melodic contours with variational cantuses in the upper tessitura, from h^3 to d^4 . Pitch range in this period reaches its limits and includes over three octaves” [5, p. 47].

The researcher stresses that when characterising sounding quality it is important to understand that children`s vocal manifestations in the cooing period are primarily of communicative meaning. They are notable for certain emotional colouring which reflects a child`s inner state – satisfaction or dissatisfaction. Children`s vocalisations are unified by wide variance of melody sounds – from the middle of a small octave to the middle of the three-line one; by contrasting registers, since only upper and lower sounds are used, while middle sounds are usually absent, provided that voice saltos from one register to another are performed by either a vehement leap or a gliss [5, p. 48]. Thus, according to the experimental data obtained, currently α -melodic and β -melodic intoning remain for children *the initial ways of mastering the sonic space*.

Summarising the research accomplished, G. P. Stulova reckons that it is expedient to elaborate a methodology of teaching singing at the initial stage “with due regard to physiological regularities of an infant`s vocal reactions manifestations in the process of spontaneous vocalisations” [5, p. 49]. This means that by no means always one should start teaching to sing from the middle of the pitch range using a mixed method of sound formation. Developing this thesis, the author writes: “If we listen to the voice of nature, we will realise that it is more natural at the initial stage to use the juxtaposition of natural vocal registers in their pure form” [Ibid.].

Let me note in this connection that modern pedagogical practice shows that by no means all children acquire sufficient musical-auditive and singing experiences to procure exact pitch intoning even by the beginning of school studies. β -intoning, for example, is usually registered today in children of different age groups in the occasions when their coordination between ear for music and intoning is underdeveloped. γ -intoning in its basic features is similar to the process which nowadays is found in child singing when the range of a melody performed exceeds the range of a child's singing voice. In case of such intoning, a child intuitively "adapts" the melodic line he/she hears to his/her abilities "compressing" it to a necessary size. As a result, he/she more or less correctly renders in signing its melodic contour, but he/she is still unable to sing a melody correctly in terms of pitch intonation. However, the child believes he/she sings correctly, for he/she sings in the way he/she hears the song.

This is why when teaching children to sing it is important to keep in mind that a child whose singing is characterised by β -intoning or γ -intoning and a teacher who has already mastered the art of singing *hear and intone one and the same melody differently*. A pupil hears and sings it mostly through the prism of early folklore intoning where a timbre characteristic is decisive, while a teacher adheres to the correctness of pitch intoning in a concrete mode. If you tell a child that he/she goes off pitch, he/she will not be able to understand what was wrong.

Work with such children is much more efficient if they *try in the course of their practical experience and guided by a teacher the techniques with which our ancestors assimilated sound space and which are used by contemporary children intuitively in infancy*. This refers to register-to-register voice salto experiences and to attempts to unify contrast sounds (in terms of registers) into more or less developed melodic non-pitch formations by means of different kinds of sliding.

It is desirable to choose as the original kind of melodic formations, with which it is logical to start a child`s mastering of early folklore intoning, the one which is most distinct in singing. In this very kind of intoning the child appears to be more prepared to render a certain emotional state and relate it to the expressive means with which he/she managed to achieve the necessary character of sounding. Thus, the child will make the first step in perceiving the intonational nature of a singing process on the basis of the musical material which intoning he/she is able to cope with.

The experience of non-pitch intoning is also important for children with well-developed musical and auditive conceptualisation who demonstrate more or less established skills and cum-savvies in the sphere of pitch intoning. In this case such experience is intended to disclose the expressive capabilities of early folklore intoning, to direct children`s ear for music at listening to the intonational sense hidden within sounding and to its phonic colouring and to the enrichment of the palette of mastered timbre-dynamic performance means.

From this point of view, methodological techniques formed in popular pedagogics have great pedagogical capacity pertaining to work both with wrongly intoning children and with children who intone correctly. These techniques accumulate the experience of numerous generations formed within archaic culture as well.

One can get to know the modern interpretation of several techniques of the kind aimed at disclosing schoolchildren`s expressive capabilities of β -melodic intoning by watching a video-recorded lesson conducted by N. Zemskova in the framework of the international competition “Music Teacher of the 21st Century” named after D. B. Kabalevsky [6]. The talk is about the techniques that let children form their conceptualisation of a varied intoning sense that can fill familiar hallooing intonations and about the acquisition of practical experience of exemplifying in them certain content relevant to their own singing.

Hallooing intonations are typical samples of early folklore unsteady-sliding intoning in its most archaic form, pitch fixation being absent both for the initial and for the final sounds.

How does a child benefit from this methodological technique utilised by a teacher?

First and foremost it is a possibility to assure oneself on the basis of an example familiar to one's ear for music that every intonation has a sense of its own, which may be very informative for the one who is able to listen to the sounding carefully. It is possible not only to hear such sense, but also to transmit it in singing, for everyone can sing out the cooing intonation in one's own way starting out from any comfortable sound, with any range capacity, and – most important – to externalise in sounding very different characteristics in terms of intonation and sense that let one comprehend the emotional-imaginative content underlying audible or reproduced sounding, how a sound dashes “over trees tops” and the like. In his/her quest for the transmission of a certain intonational sense a child learns to impart necessary timbre colouring to sounding, to set in one's imagination a certain voice flight trajectory, and to follow sounding alternations.

It is also important that now he/she can ascertain for oneself the ability to encompass one's environment (both visible and invisible) by means of his/her voice and, thus, to work the same way our ancestors had worked when mastering the sound space. This lets a child acquire intonational and auditive experiences, as well as intoning experiences.

However, we cannot ignore the fact that such techniques are currently seldom used in the system of general music education. They are in demand mostly in the process of work with children's folklore collectives. Thus, the potential capabilities of early folklore kinds of intoning in children's intonational-auditive and singing development are in large part non-realised.

For instance, music pedagogues pay practically no attention *to the contrasting register kind of intoning* in the form it originally took shape in traditional musical culture. In this connection the elaboration of relevant methodology is topical and challenging.

At the same time, it is noteworthy that nowadays modern interpretation of this kind of intoning penetrates pedagogical practice more and more actively: the contrasting register principle of comparing music sounds remains and pitch characteristics are registered precisely.

In V. B. Braynin`s methodology, for example, the contrasting registers of sounds underlie learners` acquisition of original skills and cum-savvies to spatialise. According to his conception, such spatialisation “assumes precise fixation of location of a certain musical phenomenon (sound, accord, motive) upon an instrument and/or a musical staff by means of either vocal or non-vocal analysis of this phenomenon” [7, p. 122].

Thus, author`s years-long research has shown that in case of contrasting register sounds juxtaposition “even the most inexperienced pupil, even a little child is able to distinguish two sounds – ultimately low and ultimately high” [Ibid.]. At the first or second lesson already learners manage to cope with tasks on distinction between the sounds *sol* of the great octave and *fa* of the two-line octave performed on a piano. Initially children are proposed to characterise these sounds in popular pedagogy traditions as “dark” and “light” and only then the notions “below” and “above” are introduced through image-bearing associations. Clear-cut differences in sounds timbre-register colouring help a child to hear the difference in sounding, distinguish them and single them out of the sound space.

Moreover, with the help of methodological techniques worked out by V. B. Braynin, children learn not only to distinguish these two sounds, but also to memorise the image of a certain note on a fingerboard and musical staff.

Later, by means of the method of binary opposition, other sounds are mastered along the principle “what is mastered effectively is new”.

As concerns *unsteady-sliding intoning*, I can assert, taking historical experience into account, that it is premature to let children who possess this kind of intoning listen to a separate sound with its further vocal repetition. Such repetition assumes intonation pitch exactness, while the learners whose singing experience does not go beyond β -intoning are yet unable to hear the pitch of certain sounds with few exceptions. They are to be prepared for that. At the same time, they are already able to hear the emotional-imaginative characteristic of sounding, its timbre-dynamic determinancy and, respectively, to look for ways to render it in their own intoning. Only after that will they be able to relate necessary sound colouring to a certain pitch.

To ease such tasks, it is important to create conditions close to the ones children used to be in during the period of early folklore intoning dominance in traditional musical culture and that nowadays remained within folk-oriented music education. I mean the acquisition of intonational experience by children, which they carry out when imitating the sounds of nature and relating their voices sounding to the model they hear, as well as directly in the process of adapting their voices to the voices of more experienced congeners whose singing they perceive as samples.

When a child feels that his/her voice merges with the voice of an experienced singer into an integral whole, he/she acquires background for further independent fragmentation of separate sounds in his/her own singing within a sliding sound flow. This becomes possible due to the fact that in the point of voices merger they resonate and a singer's musical-auditive sensations cannot but alter. Having felt a new state, the child involuntarily concentrates his/her attention on it. This leads to favourable conditions that let him/her notice that there exist distinct sounds in a melodic line which he/she used to perceive as “uninterrupted” and that it is possible to “stay” on these

sounds. And it is easier to determine the moment of voices merger if the sounding of both voices is directed in a way that these sound flows unite in one of the points located in the zone of singers` distinct auditive perception.

Another technique enabling children to single out separate sounds within an unsteady-sliding flow as they sing is the usage of some conventional sign that fixes voices merger. A certain gesture, for instance, or a card with a relevant conventional image can serve as such a sign. This technique lets a teacher find out that a child can actually hear the moment of voices merger but is yet unable to voluntarily stop at the sound in question. However, the child will learn to do it in the near future.

When working with children whose singing intoning is dominated by *γ-intoning*, the selection of musical material in strict compliance with their voices range is of special importance. This leads to discovering favourable conditions to form more exact conceptualisation in terms of pitch pertaining to melodic line development and its reproduction in one`s own singing.

The acquisition of early folklore melodic formations and their modern analogues in the system of professional music education seems to pose no difficulties for future musicians. However, practice shows that years-long orientation at exact pitch intoning in different modal systems results in learners` stable psychological mindset as to the necessity of sounds pitch exact reproduction and if a singer has no idea at what pitch he is supposed to sing a sound, he finds himself at a loss. To sing a sound without any determined pitch, one needs at least approximate pitch ranging marks.

Such ranging marks are special methods of written registration of different non-pitch melos forms by composers where special indicators point at every sound (or a complex of sounds) approximate pitch and their relation with other sounds. Thus, pitch orientation familiar to musicians is retained in notation, but it is translated into a different sign system. This system gives performers much greater freedom in terms of pitch intoning exactness compared

with five-line notation they are familiar with. This brings the process of intoning somewhat closer to early folklore intoning but it is significantly different from the latter regarding the importance of timbre-dynamic and pitch aspects for the performer. Therefore, in the process of mastering this kind of intoning, attention concentration on its timbre-dynamic colouring is of special importance for future musicians.

To sum up, let me note that the acquisition of different kinds of early folklore intoning and its modern analogues *in the system of general music education* assumes gradual transition from the intoning where sounding timbre-dynamic characteristics prevail to the intoning where the pitch aspect acquires greater significance. This logic of building up teaching material takes into account both the historical evolution of sound space mastering and the spontaneous experience of non-pitch intoning acquired by a child according to his/her lights by the beginning of music classes under the guidance of a music educator in the kindergarten or a music teacher at school.

Meanwhile, the acquisition of early folklore intoning and its modern analogues *in professional music education* is contrary: along the line of prospective musicians` greater attention to the timbre, phonic aspect of sounding and of overcoming the established stereotype about the priority of pitch component in the process of intoning compared to the timbre component.

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FORMATION OF THE SYSTEM OF GENERAL MUSIC
EDUCATION IN THE KAZAN PROVINCE (BASED
ON THE DOCUMENTS AND MATERIALS OF PUBLICATIONS
OF THE 19th – BEGINNING OF 20th CENTURIES)

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Abstract. On the basis of sources that preeminently were not introduced into scientific use, the article documents little known facts of general music education establishment in the Kazan province. The author elicits and summarises valuable experience of educational establishments` and certain music pedagogues` activities in this largest region of the Russian empire in the period from the second half of the 18th to the beginning of the 20th centuries. This experience can be helpful in view of negative tendencies pertaining to the decline of moral-aesthetic component in modern Russian education.

Keywords: general music education, Russian empire, Kazan province, historical experience, regional experience.

Negative tendencies sensitise to the experience of various educational institutions` activities in Russian provinces in the period from the second half of the 18th century to the beginning of the 20th century. These tendencies consist in the ebbing of influence and capacity of musical culture potential involvement into all spheres of modern education and in disregard to the importance of a moral-aesthetic component in personality formation in case of new generations. Documents and publications of the above-mentioned period, despite certain complexities and contradictions, clearly demonstrate progressive

worldview and pedagogical mindsets underlying the formation of Russian general music education foundations.

The Kazan province during the period in question was among flagships in culture and education. Kazan was the first among Russian provinces to open a male gymnasium running music classes (1758) and the third (following Moscow and Saint-Petersburg) university with music among compulsory subjects for all students (1804).

It is noteworthy that the specificity of the region's social life is conditioned by such factors as polyethnicity and polyconfessionality, which was consistently projected onto the sphere of enlightenment and education. Therefore, in parallel with Russia-wide education institutions, Kazan had a system of national education for the Tatar people (mektebs and madrasahs), as well as missionary educational institutions that had the key tasks to christianise "aliens" – representatives of the region's indigenous ethnic groups. All these structures largely differed in terms of the trends and character of upbringing and education.

As of the middle of the 18th century, a galaxy of talented and devoted to their profession music pedagogues worked in Kazan and the Kazan province influencing overwhelmingly the rise of enlightenment and education on a vast territory encompassing the Volga region, Cisurals and the Kama region.

The first teacher of music at the first music gymnasium was D. Orefyev. V. Vladimirov mentions his name in his "Historical Commentaries" dwelling on this oldest secular educational institution in Kazan. D. Orefyev worked at the gymnasium for quite a long time. His name was indicated in surviving lists for 1763 and 1782. In all appearances, he was a polymathic musician. He taught liturgical singing and playing the violin. The gymnasium's property registry for the year 1790 accounted for "10 violins, 10 fiddle bows" [1, p. 159]. As of late 1797, pianist, pedagogue and composer A. Novikov became the director of the gymnasium's music classes (also, starting from 1807, after his

performance review and appointment to the specially established post of a music teacher, he introduced piano and vocal classes in Kazan University).

The gymnasium practised extracurricular forms of theatrical and musical activities: it organised concerts and plays often authored by teachers themselves, including the gymnasium director M. Veryovkin. However, according to V. Vladimirov, aesthetic education was not the main objective of education, since it was necessary “to train young men for the military service, not for science” [1, p. 38]. To prove that, the author of the “Commentaries” refers to the gymnasium’s graduate, famous poet G. R. Derzhavin who recalled the lack of music education, as well as a number of other disciplines: “At the time we were taught faith without catechesis, languages without grammar, and music without notes” [quoted from: 1, p. 38].

Later on, the level of music teaching in the gymnasium was noticeably enhanced. Classes were conducted in groups (10 to 18 pupils 4 hours a week). The year 1838 gymnasium work report said that during annual assessment “in vocal and instrumental music pupils showed considerable success; constant zealous work of Teflinger (teacher of music and singing. – *Author’s note.*) deserves gratitude in terms of choosing plays and his personal composition adjusted to the level of pupils’ proficiency and the number of instruments in the orchestra” [2, p. 286].

As of the 1850s, the gymnasium director was Kazan University graduate A. Rastovsky who combined love for liberal arts – music and painting – with military education. During his management, art classes were cultivated and encouraged. Among the music teachers of the gymnasium, D. Solovyov must be given special attention. He conducted pupils’ many-voiced choir and instrumental ensembles performances. Its harmony was favoured by the public. Also, the gymnasium’s orchestra was formed that consisted of violins, cellos and flutes among other instruments.

The study of music education history in the Kazan province has shown that many music teachers belonged to progressive intelligentsia. They exercised in their work, especially starting from the second half of the 19th century, democratic ideas and advanced pedagogical mindsets proclaimed by outstanding Russian public figures, like V. Odoevsky and G. Lomakin who paid a lot of attention to the problems of music education.

The influence of enlightening and democratic ideas resulted in heightened attention to the aesthetic development of children and youth in educational institutions of the Kazan province. Music teachers believed that their main purport consisted in implanting into pupils the basics of genuine music scholarship. They insisted that their subject should be equal in status with other disciplines, that secular music and folk songs should be broader represented in curricula. It is noteworthy that music pedagogues were the members of a unified municipal pedagogical gymnasiums council where the issues of music upbringing and education were discussed as well. Kazan pedagogues had a positive attitude regarding these issues. For example, M. Lvov, director of the second Kazan gymnasium, solicited for official permission to introduce music classes in the gymnasium. This permission was received in 1872. After that, at the nearest meeting of the pedagogical council requirements and rules for secular singing lessons were determined (one lesson in every class and one general choral rehearsal weekly). Besides choral singing, pupils were supposed to be familiar with “general elementary musical knowledge”. The following was emphasised: “A pupil who is inattentive at singing classes is generally responsible and everything that would present a singing class as amusement must be precluded; a choir is to be established at the gymnasium, which is to be independent or in co-operation with university students” [3, p. 127].

Great attention to music was given in female educational institutions of Kazan. At the municipal territorial school that prepared primary education

female teachers, pupils were taught playing the violin, musical notation, choir singing, and the methodology of teaching music. Lessons of singing and choir conducting were prerequisites in the programme of pedagogical practice. Music was among the disciplines of graduation exams.

Education in the private female gymnasium founded and headed by L. Shumkova in 1871 was preeminently secular. A professional department was opened at the gymnasium. Its graduate students had right to work as primary school teachers, home teachers, and teachers of handicraft and dress-making, in which connection pedagogical practice was organised in the eighth form. At the same time, the gymnasium managers asserted: “A women... even if she is not trained to become a teacher, needs more knowledge of pedagogics and related disciplines than a man” [4, p. 114].

There is evidence about N. Suvorov, music teacher of the gymnasium headed by L. Shumkova. We can judge about the quality of his teaching from certain report data and a programme he compiled with consideration of peculiarities of children`s age, perception and voice development. N. Suvorov believed that choral many-voiced singing was the basis of music education. His objective of mastering theoretical information consisted not in “communicating different special terms”, but “only in one`s ability to read and understand notes consciously”. He wrote: “There is a delusion in pedagogical literature that consists in conforming ordinary school subjects methods to teaching singing... look how our children learn to sing before school... And these children who memorise a dozen of songs through playing come to school and start to skip singing lessons... This is how far modern pedagogics is from a living man in the sphere of art. Singing should introduce an artistic element into school life. This is where it finds power and significance. Hence, the teaching method itself... which is different from other methods” [4, p. 110–111].

N. Suvorov`s programme included preeminently the pieces of secular music: compositions by A. Grechaninov and P. Tchaikovsky, “Children`s

World” by V. Rebikov, “Chrestomathy” by M. Antsev, miscellanea by N. Ladukhin, etc. He introduced certain liturgical chants as exercises to master polyphony. The programme’s author stressed that the repertoire was made up of “artistic music literature samples” and the main objective of learning it consisted in “artistic expression” [4, p. 110–111]. N. Suvorov’s programme was not devoid of drawbacks. Its sections on music literature and notation were too short. Nevertheless, everything testifies to the fact that the author adhered to progressive pedagogical principles, was critical of outdated methods of work and correctly discussed the place and importance of music in an institution of general education. Based on his rich personal experience, he managed to achieve good results.

Music lessons at L. Shumkova’s gymnasium were on the timetable alongside with other compulsory subjects (1 and 2 forms – 1 hour, 3–5 forms – 2 hours a week). Literary-musical parties and plays were an important part of extracurricular work: students performed many vocal and instrumental acts. The pedagogues of this gymnasium unanimously believed that such events were “a means to aesthetic and moral development”. They were convinced that “when educating the youth, attention should be paid not only to mental development and communication of knowledge, but also to the development of senses and imagination which role in the formation of one’s character is tremendous” [4, p. 110–111].

N. Suvorov was a creative person. Besides L. Shumkova’s gymnasium, he taught at Kazan Non-Russian Teachers’ Seminary and at pedagogical courses for public teachers. The latter were supervised by public schools inspector V. Lyustritsky. In 1899, he wrote in his report that N. Suvorov conducted classes for teachers on music theory, solfeggio and singing. He ran a professional programme for those who had special music education (cantors). Also, he organised open demo lessons with further discussion of programmes, methodologies and practices of teaching music that existed at the time. A mixed

choir was made of the courses' members, which prepared a concert with the repertoire of several large secular and sacred pieces. The programme of the pedagogical courses included a music exam that tested teachers' knowledge on music theory and methodology, sacred music and choral studies. Also, manuals by Kazan authors – S. Smolensky, D. Solovyov and N. Suvorov himself – were recommended as study guides [5].

It goes without saying that the successful activities of N. Suvorov, N. Petrov, M. Krotkov, A. Arkhangelsky, I. Toropov and other Kazan music teachers were in large part based on their personal enthusiasm. Their work conditions were far from being relaxing. This was particularly true for public schools and primary schools of the Kazan province that lacked personnel because of low remuneration of labour and teachers often “moved to work in neighbouring provinces only for the reason of higher salaries” [6, p. 21].

Including art-related subjects into compulsory disciplines of general education was sometimes considered unnecessary and depended preeminently on available funds. To solve this problem, heated debates started on the issues of aesthetic development of rising generations in metropolitan and provincial titles, including those published in Kazan. The edge of criticism was aimed mostly at the directors of educational institutions who were often interested only in one-time children's concerts instead of “planting in them inclinations towards correct music education”. The vicious practice of learning “by voice” got special condemnation: “It is not a teaching method but drilling... caused by schools intentions to have choirs of their own for certain school needs” [7, p. 3]. It was emphasised in an editorial published in the April issue of the journal “Popular Education” of 1910: “Nowadays outdated, antediluvian teaching methods are used only in singing... No other subject allows teaching and being taught without textbooks, but singing can do without books and textbooks or any kind of reading: by ear, by voice... It takes time for every teacher to achieve success in his subject and this time is given; a teacher of singing is to do miracles:

I came, I saw and... I started to sing” [8, p. 523]. Above-mentioned D. Solovyov who wrote for the press under the pseudonym S-v attracted attention to the importance of the problem of selecting pedagogical personnel: “Hence, seminary teachers will not be sufficiently useful until prospective teachers are guided by those who are devoted to their profession, who know it thoroughly and clearly realise the objective of a pedagogical seminary” [9, p. 494].

Since 1872, Kazan Non-Russian Teachers` Seminary became a leading educational institution training specialists for the system of missionary education. Music training was given great attention under the programme of preparing personnel for this specific educational industry [10]. N. Ilminsky was the main ideologist and reformer of Orthodox missionary work in the Kazan province. His cohort S. Smolensky only started his career at the time. The latter made an outstanding contribution into Russian musical culture as a palaeographer, pedagogue and choragus. It was S. Smolensky who adapted canonical liturgical chants in the process of sacred texts translation into the languages of the Volga region peoples. Actually, such approach facilitated introduction of Orthodoxy among the ethnic groups that used to be pagan. But as concerns the Tatars who adopted Islam in the early 10th century, this (as well as other measures) brought no tangible results. Nevertheless, children, especially girls, who studied in few Tatar missionary schools liked singing Orthodox sacred airs in their native language. A. Rozhdestvenin wrote about it in 1900 in his essay about N. Ilminsky [11, p. 27].

When he worked in the teachers` seminary, S. Smolensky did a lot in terms of music education methodological support: “Stepan Vasilyevich`s work hummed. He initiated things. He created everything in a unique manner and he was happy when he was not impeded by administration” [12, p. 2]. Thanks to S. Smolensky, secular forms of music took their place in the curriculum and in the extracurricular work. He introduced free violin, cello and piano lessons, organised students` concerts. Under his guidance,

the seminary`s choir achieved a high performance level, which was noticed by the press: “His (S. Smolensky`s. – *Author`s note.*) singers surprised Kazan audience with the sincerity... of mood and highly expressive singing” [Ibid.].

Kazan province pre-school music education also has its history. It had its formative years throughout the 19th century and started in Kazan Orphanage and district orphan asylums where children from the age of 4–5 were accepted. Musical activities in these institutions were determined by religious and moral upbringing that was clearly segmented on the basis of pupils` religious confession. Respectively, Christian children mastered basic skills of church singing and Muslim children mastered chanting the Koran. A music component was also available in games that were the main means of upbringing.

The Musical Kindergarten can be considered the fundamental factor of pre-school music education establishment in Kazan. It was founded by pedagogue and musical and public figure R. Gummert in 1898. Children`s musical development there was based preeminently on choral singing. The greater part of time was devoted to learning simple children`s songs and different rhythmic games. Also, children acquired elementary music knowledge (junior group), learnt notation and initial piano and violin cum-savvies (senior group). The objective of studying in the Musical Kindergarten was determined as the necessity “to train and develop children`s skills in music in general and let parents verify their children`s music talents” [13, s. 1].

In the whole, during the period in question significant success was achieved in the process of establishment of the system of general music education in Kazan and the Kazan province. The following fact testifies to it. In 1899, the Ministry of Public Instruction examined the issue of teaching singing and music in male and female educational institutions. “The reason for this issue to arise was in the practice of the Kazan educational district where administrations of secondary and primary educational institutions paid special attention to aesthetic and artistic upbringing of the youth... Pupils` choirs take

part in singing during church services... and pupils` orchestras together with choirs participate in vocal and musical evenings organised in the educational institutions. This measure being quite useful in many respects, the ministry decided to implement it in other educational districts as well” [14, p. 191].

At the turn of the 20th century, the traditional system of the Tatar people`s education saw big changes. Notwithstanding long-lasting prohibitions of music by Islam, Tatar mektebs and madrasahs originally cultivated specific forms of music upbringing on the basis of book chanting. Any book religious or secular – was to be learnt and performed to a special air of the same name applied to it. Therefore, Islamic musical and poetic traditions have always been topical and were taught to children from an early age together with religious basics and knowledge on native history and culture. But gradually, although the systems of education in case of main ethnic groups on the territory of the Kazan province were very different from each other and came into almost no contact for a long period of time, the necessity of the Europeanisation of national life and of mastering the system of contemporary knowledge encouraged advanced ideologists of Tatar enlightening-democratic movement to renew the forms of aesthetic upbringing.

In this connection, the first special publications in the Tatar press dedicated to the issues of musical art and music education are notable [15; 16]. They criticise the attitude to music among reactionary Islamic clergy and characterise music as an inherent part of Muslim nations` culture. To support their reasoning, these works` authors Kh. Gabyashi and Kh. Kildebaki referred to numerous scientists and pedagogues of the past and proved that nothing prohibited music in the Koran. Moreover, they asserted that this music waked with its sacred power profound feelings in the souls of thousands of people. They placed a priority on it among other kinds of art.

Practical implementation of reformative educational ideas and projects as of the last quarter of the 19th century took place in the so-called mektebs and madrasahs of “a new method”. Education was based their on Islamic worldview but, at the same time, became increasingly secular.

In F. Aitova`s female school in Kazan girls with beautiful and sonorous voices were fostered. This school often organised literary-musical mornings and evenings for which pupils prepared verses, dances, and songs. It was not a mere coincidence that outstanding representatives of the first generation of Tatar professional musicians (singers and composers S. Sadykova and M. Rakhmankulova) finished this school. Choral classes were even in the curriculum of F. Aitova`s school and, as the first Tatar composer, pedagogue and musical-public figure S. Gabyashi recalled, he was specially invited to “correct” pupils` choirs [17, p. 38].

In the Tatar press of the early 20th century it was constantly reported about public concerts of shakirds in Kazan and other cities of Russia. These reports showed evolution of their creative work from musical evenings and performances in madrasahs to active participation in the arising national musical-social life. For example, famous writer F. Amirkhan wrote about shakirds` performance in the hall of Kazan Merchant House as follows: “This choir (supervised by F. Ageev. – *Author`s note.*) turned out to be in all respects better than the ones that performed at previous evenings. This time the voices sounded better, the melody was memorised well, all singers were schooled to look at the conductor” [18].

Ufa madrasah “Galiya” with its circle “National Melodies, Stage and Literature” stood out in terms of its intensive aesthetic activity: shakirds were allowed singing songs, play the musical instruments, organise concerts and visit theatres. Since 1915, music lessons were officially introduced into the curriculum. They were conducted by Warsaw Conservatoire professor V. Klements who happened to arrive in Ufa during the First World War. Also, he

organised in the madrasah a choir and a string orchestra that took part in open concerts¹. All these were important achievements on the way of consolidating the status of music in the system of traditional national education.

When analysing historical materials on mass music education of pupils and students of the Kazan province as the biggest administrative division of the Russian empire, valuable pedagogical results should be noted that are still topical today. Comparing the facts and relations of the phenomena of music educational process of the past and the present, one can discover, apart from differences, the effect of similar consistencies. For instance, the following is noteworthy: the attitude to music as an effective means of educational influence, the principles of organising musical activities in different educational institutions, the problems of training professional music pedagogical personnel.

Thus, by the beginning of the 20th century, on the territory of the Kazan province music upbringing and music teaching acquired greater importance and more sophisticated forms in most educational institutions that belonged to different educational structures. This process saw both the manifestation of general consistencies characteristic of the system of education of the Russian empire and specific regional peculiarities determined by the diversity of sacred and cultural traditions of this concrete geographical area.

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¹ Ufa, regardless changes in its territorial-administrative status (it was part of the Kazan province till 1865 and the capital of the Ufa province afterwards), was a large centre of social and cultural life of all Muslim population of the Volga region and Cisurals.

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ACQUISITION OF CHRISTIAN TRADITION SACRED MUSIC BY PROSPECTIVE TEACHERS IN THE CONTEXT OF LEARNING MUSIC EDUCATION HISTORY

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Abstract. The process of establishment and development of Christian tradition sacred music is considered in this article. Common and particular features in Orthodox and Catholic music are examined. The substantiation to the content of music teachers` high school training aimed at the mastering of different confessions` sacred music in the context of music education history is given. The essence of methods for studying Orthodox and Catholic music is revealed in comparison.

Keywords: Christian tradition sacred music, Orthodox music, Catholic music, music teachers` training, teaching methods.

Christian tradition sacred music is not only the legacy of Russian culture, our national pride, but also an everlasting value in the sphere of world art as a whole. For several centuries, it has been the object of scientific research, of profound studies by musicologists and pedagogues, art critics and philosophers, historians and theologians.

In recent decades, as a result of a rapidly growing interest to the pedagogical potential of Christian tradition sacred music, its study is in a way envisaged at all stages of educational process. The analysis of school music curricula, as well as university education programmes of musical-historical, musical-theoretical, and musical historical-pedagogical trends, shows that in the centre of pupils` attention there is mostly the comprehension

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of Orthodox religious-sacred musical culture, which, obviously, enhances learners` proficiency regarding national originality of Russian musical art.

Alongside with the growing interest to other countries` musical culture, with the development of intercultural communication, with the comprehension of necessity to form tolerance in the society, the expedience of greater introduction of religious-sacred music of other Christian confessions into the content of music teachers` high school training becomes more and more evident. The confessions mentioned here are primarily the ones that had significant influence on the formation of national musical traditions in the course of historical development.

In this light the problem of studying the relationship between Orthodox and Catholic Christian confessions is nowadays of special importance, as well as the genesis of their historical development and details of including Christian tradition sacred music into the content of general and professional music education.

If we approach the analysis of prospective music teachers` high school training from this aspect, it should be noted that today these points of the problem are almost beyond the reach of learners` attention, since they are not disclosed in any curriculum related with theoretical and practical acquisition of sacred music.

For instance, a significant part of sacred music theoretical acquisition realised until recently in the courses “History of Russian Music” and “History of Foreign Music” envisaged the study of a phenomenon researched generally from the musicological point of view without analytical juxtaposition of Russian and foreign sacred musical culture. In connection with the approval of the Federal state educational standard of higher professional education along the course 050100 “Pedagogical Education” and with transition to new curricula,

this problem might be examined in the interdisciplinary course “History of Music”, but only in general terms¹.

The programmes of musical-theoretical and musical-performance disciplines do not envisage the juxtaposition of Orthodox and Catholic music.

To some extent this juxtaposition is traced in the course “History of Music Education” where the acquisition of sacred music is carried out mostly in line with music pedagogical aspects (which is of special value for a prospective music teacher) and envisages not separate study of Russian and foreign music pedagogical views, but their constant interaction. Thus, it is in the framework of this discipline that most auspicious prerequisites have been formed to disclose the common and the particular in sacred music of Orthodox and Catholic Christian confessions, the character of their interrelation in the process of the historical development of Russian musical culture and music education.

Taking as a basis the integral conceptual approach of studying music education history worked out by E. V. Nikolaeva [1, p. 13–29], let me characterise the fundamental guidelines of the theoretical-methodological aspect of Christian tradition sacred music study, including the intercultural and interconfessional components of its historical-pedagogical acquisition.

It is on record that Catholic and Orthodox sacred musical culture can be fully discussed only from the time of the two churches official division into Eastern and Western, i. e. from 1054. In the opinion G. B. Kornetov and O. E. Kosheleva who are researchers in global history of pedagogy, further distinction of spiritual and moral reference points and approaches to upbringing and education as of the 11th – 12th centuries was largely related with constantly growing differentiation of axiological mindsets, systems of views and convictions [2; 3].

¹ It is stipulated by a considerable reduction of academic hours allotted to the study of music history.

However, despite the evident difference of axiological features of both churches, as well as of philosophical concepts and schools dating far back to the age Before the Common Era, there used to be a certain *unified worldview reference point in the first Christian centuries*. This reference point was related with the appearance of new religious views that quickly spread over the territory of Eastern and Western states that had adopted Christianity. Besides, as it is elucidated in research works by I. A. Gardner [4], V. I. Martynov [5], V. Metallov [6], A. Nikolsky [7], D. V. Razumovsky [8] and other scientists, there was obvious similarity in intonational, formative and ideological-sacred terms pertaining to the musical aspect of Eastern and Western Christianity.

In reference with the above and in order to study the history of Christian music education, I worked out *the method of streamlining education into the disclosure of common origins of Christian sacred music education*. This method envisages the disclosure of such origins on the basis of the primary source (the Bible) and in the unity of intonational postulates of Western and Eastern Christian Churches` canticles essentials.

Implementation of this method in music teachers` high school training helps them to comprehend the basic premises that stipulated certain unity in the genesis and existence of both trends in sacred music and music education. It proves impossible to achieve such comprehension in case of the differentiated educational approach. Moreover, the integrity-oriented approach to the history of Christian religious-sacred education development also helps to understand the reasons of further differentiation of music pedagogical views in Eastern and Western Christian Churches.

The acquisition of Christian music education history and the historical-pedagogical foundations of Christian sacred music also assumes *constant juxtaposition of Eastern and Western reference points at a certain stage of historical development*. Therefore, alongside with the above-mentioned method which implementation is expedient at the initial stage of learning, I worked out

the method of music pedagogical juxtaposition of religious music and pedagogical views in Orthodox and Catholic Churches in terms of sacred music.

This became the pivotal method of further investigation of this problem.

The elaboration of this method was carried out on the basis of the genre-stylistic approach that was substantiated theoretically and methodologically in E. I. Plotitsa's research [9], and on the basis of paired comparison worked out by O. V. Usachova [10]. In substantial and constructive terms, this method is a trinity of the following structural components:

1. A ***genre-stylistic component*** has manifested in two-aspect music pedagogical comparison of Orthodox and Catholic music. In substantial terms, this juxtaposition is aimed at the study of the history of Eastern and Western music development in the diversity of its styles and genres many of which are implemented both in Western and Eastern Christian musical culture.

In this connection, one of the aspects of music pedagogical comparison consists in comparing one and the same style in the context of two different trends – Eastern and Western, as well as in comparing another genre in the same context.

The second aspect assumes the comparison of a concrete genre implementation peculiarities in different styles both within one confession and in parallel with each other, provided that the phenomena researched have something in common. For example, on the basis of the genre of “Gloria” hymn represented both in Catholic and Orthodox Christian music, I carried out historical-pedagogical comparison of its interpretation peculiarities in the 11th and in the 18th centuries both in Western Catholic and in Eastern Orthodox Christian music.

2. A ***methodological-pedagogical component*** is aimed at comparing the content, principles and methods of religious-sacred education in the two confessions at all stages of their historical-pedagogical development. In terms of content, such comparison is organically related with the genre-stylistic

juxtaposition. On the one hand, the nascence of every new music pedagogical paradigm pertaining to Eastern Orthodox and Western Catholic music is a natural response to the musical phenomena related with the nascence and consolidation of a new style or genre in Christian tradition music. On the other hand, the evolution of music pedagogical views on Eastern Orthodox and Western Catholic Christian music is reflected in Christian tradition music, including its genre and stylistic manifestations characteristic of a certain concrete historical period.

3. A *practice-oriented component* envisages music pedagogical interpretation of acquired knowledge, skills and experience of implementing comparative studies of religious-sacred music and pedagogical views in Orthodoxy and Catholicity pertaining to the system of general music education.

The prerequisite for such interpretation is the analysis by prospective teachers of curricula on the subject “Music” from the point of view of availability of Christian tradition music and pedagogical approaches to mastering it. On the basis of results obtained, prospective teachers are to work out a theoretical-methodological model that helps schoolchildren to master Christian tradition sacred music in view of a certain curriculum, education stage, as well as a relevant thematic context.

My research has shown that Christian tradition sacred music acquisition on the basis of the two methods examined facilitates prospective music teachers` multifaceted comprehension of the historical-pedagogical process of Christian tradition sacred music development and ensures their professional preparedness to conduct the pedagogical process of its acquisition by the rising generations.

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METHODS TO IMPROVE THE CONTENT AND ORGANISATION OF PIANO LESSONS IN MODERN HIGH SCHOOL

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Abstract. The article deals with the problems of improving piano training considering modern trends. The issue of reviving the traditions of family performance is also examined. The necessity to develop methods of music teaching at home is emphasised. The problem of introduction of electric instruments in the process of training is raised.

Keywords: music education, home teaching, methodology of teaching playing the piano, electric musical instruments.

Nowadays Russia`s system of music education undergoes serious re-thinking. In this sense pianists training is no exception. Young musicians` professional orientation has been expanded, as well as the sphere of their activities. In this connection the necessity to review typical mindsets in the content of different high school courses has become evident. This also refers to the subject “Methods of Teaching Playing the Piano” which is an important stage in the training of modern music pedagogical staff members.

The longstanding experience of teaching in music educational institutions of different profiles – at the Piano Department of Saint-Petersburg Conservatoire, at the Music Department of Russian State Pedagogical University named after A. I. Gertsen, as well as at a music college named after M. P. Musorgsky – proves the necessity of rapprochement and mutual enrichment of their programmes. Let us consider possible approaches to solving this problem as exemplified in the course “Methods of Teaching Playing the Piano”.

I believe that the most important topics to be elucidated in the framework of this course are the following:

1. The substantiation of the typology of a musician`s piano-pedagogical activity at the modern stage.
2. The revival of family performance traditions and the development of the methods of teaching children to play the piano at home.
3. Inclusion of a section dedicated to musical-computer technologies into the course “Methods of Teaching Playing the Piano”.

For deeper elucidation of these themes, it is advisable to turn to history. In the first Soviet study guide by M. Barinova [1] on the methods of playing the piano special attention was given to the problem of a pianist`s motivation when choosing a pedagogical profession. The author made an attempt to make substantive and psychological characteristics of different types of pedagogues, which brought about interesting and peculiar conclusions. The guidelines offered in Barinova`s work have by no means lost their topicality and require thorough re-estimation from a present-day perspective. In my view, this issue should be considered from all angles in the course “Methods of Teaching Playing the Piano” with the usage of modern pedagogical and psychological sources.

It is a compelling need of today to attract children and youth to home music-making. J. W. von Goethe used to say that interest to dilettantism is a psychological sign of both personal harmony and the state of social culture as a whole. For dozens of years the piano has been a symbol of home, an indispensable attribute of home interior. “A grand piano is a smart and kind pet with fibrous wooden meat, golden tendons and always inflamed bones”, O. Mandelshtam recalls. “We cared about it to protect from cold and nurtured it with sonatinas as light as asparagus” [2, p. 14].

In the oldest study guide on the methods of teaching playing the piano by V. Demyansky published in Saint-Petersburg in 1896 [3] home music education

was accentuated. The title of the book itself testifies to the importance of this aspect: “On Elementary Teaching Playing the Piano in a Family”. Demyansky noted that by the end of the 19th century the interest of Russian society to music education had grown so much there was “not a single family where at least children, if not everyone, <...> were taught to play the piano” [3, p. 6]. A paternal house filled with music endowed the rising generation with “the feeling of being protected and represented certain fidelity in time”, A. Benois stressed [4, p. 47].

One century ago this situation was typical. Estrangement of school (including music school) from family took place in the Soviet period. Nowadays the situation has aggravated and inspires anxiety. The destruction of harmonious relations between leisure and activity has led today to the loss of children`s and adolescents` psychological protection. “There are many subjects in our school, but there is not a single one where they would tell a child that he/she ought to be kind”, D. Shostakovich used to repeat again and again [quoted from: 1, p. 42].

“Spectacle-orientedness” has come to replace “literature-orientedness” that used to exist in Russia beneficially for a long time [5, p. 455], which has drastically influenced both the scale of values and the system of artistic perception. Only joint efforts of family and school are able to compensate the “hypertrophy of spectacles function” which has come to the foreground in the sphere of world cognition. The revival of lost home performance traditions can largely facilitate this process. S. Banevich splendidly said in this respect: “Together with the characters of Andersen`s fairy-tales, we are to cover the way leading us to the Sunday morning and bringing us, as is the case with Kai and Gerda, to own home and a bush of roses” [6, p. 71].

It is no secret that many modern families prefer home music education of children to the school one¹. It is related with the programme overburden, with

¹ It is no coincidence that some educational institutions of Saint-Petersburg have launched admission into a so-called music school at home.

tension resulting from transition to new education methods at general education school, as well as with addition to contests that flourishes in music educational institutions. I cannot but agree with T. Yudovina-Galperina who believes that children`s contests are often “the way of developing a reputation of a pedagogue, not a child” [7, p. 185]. By far not all pupils are encouraged to take part in numerous contests, which gives rise to the psychological dissatisfaction of most children and parents. In my opinion, it is much more fruitful to organise music festivals and holidays ruling put competition and encouraging as many children as possible to a d e q u a t e participation there. To achieve this, it is necessary to introduce ensemble music-making in its different aspects more actively into the programmes of education.

Alongside with revising the principles of education in music schools, it is also necessary to develop special methods of home classes that ought not to be a pale imitation of school classes. Home music education assumes complexity, universalism, consideration of a wide range of general artistic and educational issues. G. Neygauz is to be recalled here. He called himself not a piano pedagogue, but a “music teacher”.

Home education success also assumes the creation of beneficial classes environment, which is achieved by adequate participation of family members in music-making. Certain work is to be accomplished with them, too. Some half a century ago, D. Rabinovich stressed that the revival of musical culture in the country is possible only in case “a music-making mother” returns into the family. Methodology course should emphasise the problems of home education specificity. Special recommendations are to be developed in this respect.

It is especially important for a piano pedagogue nowadays to comprehend modern musical and computer technologies, the specificity of playing the electric instruments which become increasingly popular in musical culture.

A piano teacher is to have practical skills pertaining to electric instruments features, to understand their difference, etc.

Today the issue of the methods of teaching playing these instruments is extremely topical and arouses plenty of debates among piano pedagogues. Such situation is quite logical: discussions inevitably came to be when new type instruments appeared, for example when shifting from playing the clavecin to playing the piano, etc. Analysing today`s problems, I would like to stress that the process of piano performance and the process of synthesisers performance are not identical. Combining piano classes (at school) and synthesiser classes (at home) cannot but lead to complications in the process of teaching, slow down a child`s musical and technical progress. Today many piano teachers have to face such phenomena.

The main difference between a piano and a synthesiser consists in a performer`s ability to influence sounding quality. For this very reason it is difficult to achieve concordance in the methods of teaching playing the piano and the synthesiser. It is not always that the authors of textbooks teaching playing the synthesisers (there is a lot of literature on the topic¹) manage to penetrate the essence of this problem, while some of their theses are astonishing.

Let us turn to the study guide by M. Chernaya “Electronic Music Instruments. Teaching Programme for Children`s Music Schools and Children`s Schools of Art” published in 2011. The author justly notes that one cannot approach a synthesiser with the same technique as a piano. She writes: “We should start teaching playing the electric instruments not with “fingering” that usually runs irrelevant to a sound, beyond sound control, but with an artistic image creation” [8, p. 10] (spacing mine. – M. S.). A question arises: what does the author mean using the word “usually”, are these the methods

¹ It is enough to name “The School of Playing the Synthesiser” by S. Vazhov, “Music Colours” by V. Orlov, “Playing the Synthesiser” by I. Shavitskov, “Electric Musical Instruments” by I. Krasilnikov, et al.

of familiarising a person with a grand piano? Meanwhile, the organisation of performance movements that underlies the teaching process of playing the piano is by no means secondary. It contributes to musical intoning orderliness which is a decisive factor in artistic terms. It is hard to name at least one professional piano pedagogue who would not initially instruct a pupil to control sounding quality and a musical image creation. It is a different matter that when playing the piano and playing the synthesiser a musician heads to his/her objective via different routes.

Playing the electric instruments lets pupils try their skills in various spheres of music activities: “an arranger, a sound producer, a composer, a creator of new timbres and sound effects” [8, p. 6]. All these may definitely activate a child`s creative development, turn music-making – both at school and at home – into something creative and enjoyable. These two kinds of music-making are to supplement one another. The key point today is to find the ways and methods of their *harmonious* marriage. This issue is to be examined at length in the methodological course and, probably, a relevant course for piano pedagogues is to be elaborated.

Today music education experiences hard times. Constant changes and innovations often distract a young pedagogue, do not let him/her self-actualise and smoothly go into the process of education. Let me remind you of N. Medtner`s warnings from his book “Muse and Fashion”: “Nowadays cold *curiosity* often replaces *attention* which is so valuable in terms of artistic perception. <...> The notions of *business* and *labour* are to be distinguished. There exist people who are constantly preoccupied with their business and at the same time understand nothing as concerns labour” [9]. These words can well be applied to the current music pedagogical situation, too. Alas, a lot has been lost permanently but hope remains due to “the irrevocable phenomenon of eternal comeback” (L. Gakkel) of genuine artistic values.

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DIGITAL TECHNOLOGIES IN THE CLASSROOM MUSIC

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Abstract. The article reviews the issues of computer equipment in modern classroom music at general education school. Two types of information technologies are singled out. They are targeted at implementing the information-knowledge approach in various educational disciplines, including music lessons, and at eliciting the specificity of learners` musical activities pertaining to the classroom music. A brief overview of forms and methods of playing the keyboard synthesiser and using a scorewriter during the process of teaching is given. Some assumptions about the actual mission of professional community in the epoch of digital technologies are presented.

Keywords: school music lesson, computer (digital) technologies, keyboard synthesiser, scorewriter, Internet, musical text.

The century of information and communication technologies has opened up to music pedagogues conceptually new opportunities, but at the same time has given rise to qualitatively new problems. Meanwhile, the spontaneous practical experience of teachers in this sphere is far ahead of theoretical comprehension of new realities. However, some “digital lineaments” of a modern music lesson at school have been clearly set, which makes it possible to assess the most obvious tendencies.

In accordance with new federal state standards, the education of the 21st century is understood as increasingly computerised, which, respectively, alters a teacher`s role. A pedagogue is no longer the main and by no means the only source of knowledge. Today, a computer in combination

with the Internet can give a learner much greater volume of information and special programmes and databases allow faster and more objective checks of rules, facts, objective laws acquisition. In the system “man – information”, “man – semiotic systems” a teacher finds himself at the background performing a tutor`s function of assisting a child in case he/she has some questions or difficulties.

At the same time, it is incorrect to overemphasise this tendency. Different accents are typical for the educational field “Art”. In the systems “man – man”, “man – artistic image” the personality of a tutor – with his/her spiritual world, finest traits of mood mediated by panhuman and aesthetic values – is irreplaceable. A music teacher used to be, is and will be the main bearer and conductor of conceptual sense in the process of art perception, while modern digital technologies ensure only qualitative and diverse filling of educational space which is constructed by a teacher in accordance with his/her artistic-pedagogical conception. This is the key priority to be preserved in the process of technological modernisation of a music lesson content and structure.

From the practical point of view, two types can be singled out conventionally regarding the use of digital technologies in the classroom music. Firstly, I mean abilities and forms pertaining to the approach based on information and knowledge. In the process of music education, as well as at other lessons, one needs various kinds of texts (terms and definitions, information on music and musicians, etc.), various visual means (composers` portraits, schemes and tables, photo and video fragments on important cultural objects and events, pictures of nature, etc.). Methods and functions of providing such materials both at a biology lesson and at a music lesson are the same. These methods of information and communication technologies are widely used due to the fact that they are universal and can be applied for the purposes of any school subject. However, these very methods are potentially dangerous, for they may distort the specific content of a music lesson as an art lesson.

For example, having mastered computer programmes making presentations, teachers often overemphasise the new technology starting to comment on this digital resource: “And now let us have a look at the next slide. What can you see here?.. Very good!”, etc. Picturesque virtual reality provokes inefficient timing of a lesson and inefficient use of one`s pedagogical potential in the course of face-to-face contact with children. The direct link “teacher – pupil” is replaced by the mediated link “teacher – digital material – pupil”. Personal contact which is of primary importance for art perception is lost.

Such techniques and methods cannot be denied the right to exist, but they are to be viewed as subsidiary and, definitely, not as the main form of the informational filling of music educational space. The digital technologies that are specific for a music lesson and that I attribute to the second type are more important.

It is first and foremost music-oriented work with audio information. Nowadays technologies allow listening to a studied music piece in different interpretations. For example, the video hosting youtube.com offers the romance by M. I. Glinka “Skylark” in several dozens of interpretations: all voice timbres in solo singing (basso, baritone, tenor, soprano); various group and choral interpretations; in academic, folk and pop manners. It is now possible to familiarise oneself with the performance art of great singers of the past and modernity, Russian and foreign actors, professionals and amateurs.

Some 10–15 years ago the task to compare artistic interpretations performed by several musicians was hard to achieve. Today it is a logical and easy-to-access methodological technique, provided that schoolchildren, when choosing, in their opinion, the best performance, get not only the experience of individual aesthetic assessment, but also solid intonational and auditive equipment, since this method definitely requires not only repeated listening, but also justified argumentation in favour of the choice made. The Internet can make

and does make such homework an integral part of music education and upbringing under the guidance of a music teacher.

The ideas of carrying out online art academic contests that enhance learners' erudition and expand their musical horizon deserve careful examination and development. "Art-Olympus. 21 Century" that took place in 2010–2011 in Saint-Petersburg is a good example. Its organisers created "...a timeline [that] was positioned as the ocular proof of an everlasting creative game with plots, quotations, ideas in the space of art" [1, p. 35]. Texts, graphical, sound and video files were original objects-clues. Deciphering "mysterious objects" led the contestants to the artistic figure of an outstanding celebrity, a composer in this case. As the contestants themselves admitted, during the contest they received much greater volume of knowledge than at school lessons" [1, p. 37]. The only reservation to be made in this connection is that the volume of knowledge is a welcome and definitely important condition, but not the main aim of doing arts.

Summing up, I can state that the activities that imply the use of digital technologies and **conversance with information** (regardless whether these are texts, graphics, video or audio sequence) can be and ought to be implanted into the sphere of pupils' individual work. Among these kinds of activities we find homework, project activity, network games-competitions, other forms of individual and group differentiated education.

Considering the tasks of classroom music pertaining to verbal and graphical information, an introductory level is enough, as long as it is a matter of creating a context for music perception. The work with audio information is of particular importance because sounding is the main "text" in the classroom music. Its artistic and pedagogical analysis is possible only on condition of a teacher's actual participation. It is completely dependant on a teacher's mastery and talent. A pedagogue's competence in the sphere of digital "sound" technologies is of importance, too.

Music-oriented digital technologies open up for a teacher a grand complex of opportunities applied at school only in the classroom music and nowhere else. In my view, its basis is to be indicated by the formula “synthesiser + scorewriter”. This combination is currently necessary and sufficient to let a music lesson content and organisation comply with modern requirements of computerisation.

Introduction of electronic musical instruments, primarily a keyboard synthesiser, into the practice of music education is firmly related in Russian academic circles with the name of Doctor of Pedagogical Sciences I. M. Krasilnikov¹. His methodological interests have to do mostly with further and professional music education and the pathos of his scientific stand is focused on the creation of highly artistic music by electronic means [2]. Theoretical substantiation of this conception and firm consistency of its implementation received wide recognition. However, a different approach is also possible.

In particular, N. A. Berger in his analysis of the educational situation in the 21st century pinpoints a very symptomatic model of children`s views on music as a school subject: “I want to and I can play and listen, but not what you offer” [3, p. 7]. Such attitude is in large part stipulated by the fact that a teacher acts mostly as a transmitter of “classical” music tastes, whereas a pupil is, as a rule, a fan of pop and rock music.

This dilemma also existed some 30 years ago when D. B. Kabalevsky introduced the theme “Light and Serious Music” into his programme. Earlier than that – at the beginning of the 20th century – both B. V. Asafyev and V. N. Shatskaya remarked obvious influence of low-grade saloon and chintzy music on children`s musical interests. They found it necessary to study and take into account in pedagogical work the spontaneous musical

¹ I. M. Krasilnikov has published over 240 works dedicated to this topic. He personally participates in theoretical conferences and practical seminars on electronic musical instruments and their use in education.

experience their disciples had. Otherwise, in their opinion, a music teacher`s efforts would be wasted, since the most precious “intonational seed” would die if cast onto unprepared soil [4; 5].

Mass media involve modern schoolchildren into aggressive intonational environment in a more profound way than previous generations were involved. Not to find oneself “on the other side of the barricades”, a teacher ought to have some kind of “stylistic tolerance”, patience regarding the musical phenomena that are really important for his/her pupils. Critical remarks related to pop culture (“this thing is hard to call music at all!”) that can often be heard from pedagogues are unconstructive. Such standpoint by no means meets the challenges of our time, for “this very thing” is understood as music by pupils.

A keyboard synthesiser with its auto accompaniment functions and programmed modern rhythms can be a sensible compromise between spontaneous intonational and auditive experiences of schoolchildren and the objectives of a music lesson. First and foremost this has to do with vocal and choral work. Most school repertoire airs and songs comply with such accompaniment perfectly in terms of style. The fears that the use of a synthesiser metrical accompaniment will inevitably evoke a typical pop manner of singing are groundless. Everything in this respect depends solely on a vocal sample put forward by a teacher.

A pedagogue obtains a set of psychological and didactic advantages. Firstly, children can see for themselves that the pedagogue is able to sing and play not worse than their favourite pop idol. Respect and, probably, delight with this fact are the best “credentials” that absolutely legitimate in front of children the teacher`s right to lead them into the world of art.

Secondly, auto accompaniment lets a teacher use several additional levels of freedom. Having prepared before the lesson a metrical concinnous basis – a “minus” split trax, a teacher will be able to concentrate on choragus tasks: to conduct full-fledgedly, to approach certain pupils, to help them with gestures

and one's own voice to "purify" the intonation of those who might need it. Experience shows that in case of such organisation of choral work children, apart from pleasure (which is important in itself!), get well-timed "feedback" and learn to control their singing better, provided that the vocal development of the class is canalised in a much faster rate.

One of pupils can be entrusted to control additional options of the programmed "musical device". Modern models of synthesisers allow changing dynamics and tempo. On condition of a purposeful and systematic work with the device, children eventually start to realise the limits of utilising the metric auto accompaniment. This will mean that the basis is laid for expressing fine dynamic traits, vivid tempo agogics of "an intonationally valuable seed".

Another trend of using a synthesiser in the classroom music at general education school is related directly with the timbre richness of this instrument. The methodological logic of utilising its capabilities in this respect is the following: from auditive differentiation – via the comprehension of different timbres expressive means – to their artistically grounded use in personal compositions.

When a teacher performs one and the same fragment in different timbre variants, he/she may both pursue the aim of achieving maximum artistic authenticity and establish "a testing site" in accordance with instrumentation methods proposed by children.

In my view, the practice of introducing a synthesiser into different ensembles of children's musical instruments is promising. According to Orff's methodology, the simplest percussion instruments should be enriched by the bourdon sounding of the strings and a bass line performed by kettle-drums. Such acoustic instruments are extremely rare for general education school.

In this sense, a synthesiser may become their adequate replacement¹. Additionally, a rich spectrum of percussion timbres with undefined pitch is available. These timbres are “attached” to different keys in “drum kit” regime. Various keys combinations of a “separated keyboard” allow the performance of several instruments sections on one synthesiser. Each section can be entrusted to one pupil.

The logic of synthesiser underscoring of accentual-dominant bourdon bass opens up more constructive perspectives. The next step is auto accompaniment arrangement not in a regime pre-programmed by a teacher, but in real-time regime generated by a child in the classroom. Activation of a necessary concinnous function by one or two fingers does not require a child’s great technical skills but immediately triggers harmonic ear for music, teaches to stick to the rhythm and comprehend main tonality accords. Such way of music-making is easy to access in case of general education school pupils. These forms of classroom activities can be followed by similar home music-making but without a pedagogue’s assistance already. It is hard to overestimate the educational importance of such pre-programmed trends of schoolchildren’s self-development.

A synthesiser allows movement from the general to the special: from general mutual understanding between the teacher and the pupils to the rapprochement of their special intonational experience, from performance “in general” to more careful attention to details and nuances. A scorewriter makes it possible to organise cross-movement – from the special to the general.

For many years, it was debatable whether it was possible and expedient to use notation in the classroom music. This question can eventually be solved in a positive way after there appeared the programmes of computer-aided typesetting and note edit.

¹ Such practice exists even in professional symphony orchestras when a relevant synthesiser timbre is used in case they do not have a “real” instrument (celesta, for instance).

Variety is a great advantage of music programmes. A teacher may select singing repertoire, music for listening and musical-plastic intoning consistent with the abilities and objectives of a concrete class development. But the reverse of the medal is in the absence of ready-made note material in a didactically convenient format.

Modern notation readers are miscellanea for pedagogues, while there is no special printed music for the pupils of general education school¹. Today, a teacher is able to fill this gap on his/her own with the help of the scorewriter. Short instructive melodies and rhythmic formulae, the melodies of songs studied and of pieces for listening can be rendered by means of a media projector and an interactive whiteboard most clearly. The diversity of concrete ways to utilise this kind of computer programmes pertaining to various kinds of activity in the classroom music is impressive. Let me mention here only several most obvious aspects.

Notation studies. Previously, a music teacher at general education school had to use solfeggio miscellanea for music schools if he/she chose to start teaching notation. Logic, volume and method of material presentation did not comply with the topics, capabilities and tasks of a music lesson at school. With the appearance of computer-aided notation typesetting programmes, a teacher is now able to prepare for a lesson all necessary materials on his/her own. It is very important that he/she is able to represent it in the logic and form he/she finds the most expedient (using a shortened or standard stave, for relative or absolute solmisation, in the form of problem tasks to determine rhythm, metre, pitch, etc.).

Singing. Owing to the scorewriter, it is now technically possible to work in the classroom with singing repertoire, notation being always at hand. At first, one-voice melody can be provided, then two- and three-voice choral scores, and

¹ I do not take into account small fragments of melodies published in modern textbooks and workbooks on the subject. They do not cover the needs for any consistent notation studies.

after some time – a complete text in combination with a vocal part and accompaniment.

Initially, it may even be intuitive perception at the level of most general graphic contours: higher – lower, repetition – contrast. Gradually, as notation is mastered, additional detalisation of a musical text is possible. For didactic purposes, a teacher can always single out in notation key intonations, motives, to underpin using additional graphic means (colour highlighting, eye-minded pictures and the like) modal and concinnous features of a melody performed that will help pupils comprehend the principles of intonation movement, the logic of musical contexture development¹.

Playing the children`s musical instruments. Ensemble music-making with the usage of the simplest noisemakers and percussions becomes increasingly popular in the classroom music. First experiences in this field do not require notation, but gradual sophistication and enrichment of a rhythmic ensemble`s texture make us turn to score notation. A teacher using his/her own interpretations made with the help of a scorewriter can envisage both the instruments available and concrete pupils` abilities and the possibilities of gradual – lesson-to-lesson – score sophistication on the basis of one and the same musical fragment.

Music listening. Regular and diversified notation utilisation as the basis of other kinds of activities will make it possible, too, to attain a qualitatively higher level of pedagogical guidance over the process of music listening. A didactically prepared musical text for listening (highlighted basic themes, key texture details, musical form turning points, etc.) allows the revival of the lost ideal of an educated listener holding a score.

Of course, this brief enumeration does not deplete the capabilities of a scorewriter in the classroom music. However, even the above-mentioned

¹ Examples of such musical texts “didactic arrangements” can be found on the web site www.meta-music.ru [6].

forms open up actual opportunities for overcoming the well-established paradox of teaching music written tradition mostly orally and, essentially, by means of folklore.

Certain synthesiser and scorewriter technical capabilities increase in case of their joint usage. A synthesiser can work as an external periphery device that allows inputting notes into a programme – a scorewriter – by means of its keyboard. Instrumental improvisation created by a teacher or a pupil “ad hoc” can be both saved in digital memory and immediately interpreted with the language of notes. This, in turn, opens up the perspectives for both spontaneous creative work and further analytical treatment, slicking and perfection of a musical utterance created. The ultimate pedagogical dream of children’s creative self-expression through music becomes much closer to reality.

Back on the beginning of this article, I would like to mention that, similarly to letters and figures, notes form a semiotic system. At a certain (but not initial!) stage of mastering it a teacher may likewise recede into the background, especially if he/she gets convenient and efficient training programmes that ease the acquisition of musical language “grammar”: knowing and distinguishing notes, intervals and accords, comprehending modal logic. One cannot but welcome the appearance of the computer programmes that let people develop their special musical abilities – pitch and concinnous ear for music, rhythmic memory, etc. More or less successful samples of such products already exist and, apparently, their number will grow in the near future at a quickened pace. At the same time, one should keep in mind that his/her abilities of perceiving the emotional and moral content of art are limited. It is evident that explaining to the society the sphere and boundaries of digital technologies constructive use at art lessons beyond which good turns into evil destroying the foundations of culture becomes a key element of the enlightening mission of pedagogy of music education of the near future.

Finishing the overview of the forms and methods of using digital technologies by a school teacher of music, several words should be said about the Internet. Its principal accessibility and overindulgence ensure receiving not only necessary information, but also unnecessary information which is a priori false and blatantly harmful. Universally circulating mistakes in names, dates and events are only the most obvious layer of “information rubbish”. It is much more dangerous that commercial advertisement, multilevel marketing, publication of clearly weak materials are often presented as an advanced pedagogical experience.

The unpredictable aftermath of using unreliable, unverified information is a global problem and pedagogy of music education is no exception. Authorities tend to solve it through prohibitions. The professional community is more inclined to recommendations: when leading scientists and specialists can and must express their competent opinion on the quality of materials of a certain Internet resource. This is another aspect of the problem in question that requires a measured and reflective alignment of forces regarding the issue of using information and computer technologies in the classroom music.

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