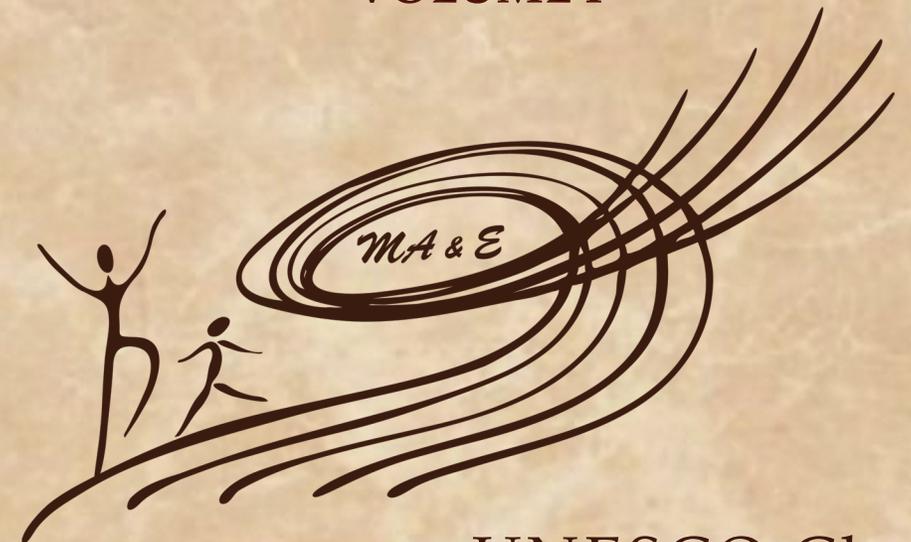




Moscow State
University of Education

SELECTED ARTICLES
ABOUT THE WORLD
OF MUSIC ARTS AND EDUCATION

VOLUME I



UNESCO Chair
in Musical Arts
and Education
in Life-Long Learning

2016

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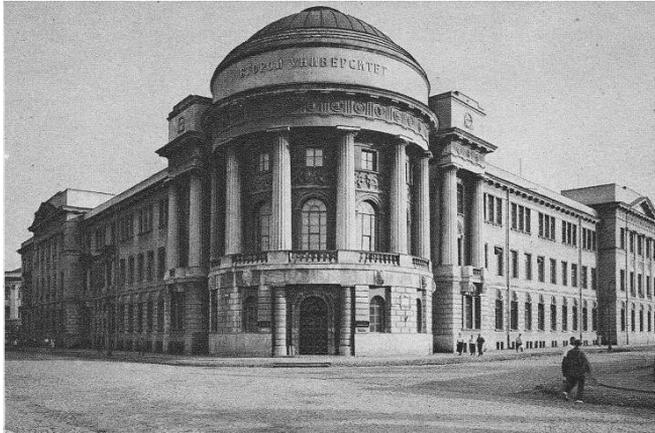


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UNESCO Chair

**in Musical Arts and Education in Life-Long Learning
at the Moscow State University of Education**



Moscow State University of Education was founded in 1872

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Selected Articles about the World of Music Arts and Education.

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The first volume of “Selected Articles about the World of Music Arts and Education” is a research result digest of the most perspective areas of scientific research, brought to discussion at UNESCO CHAIR in Musical Arts and Education in Life-Long Learning at the Moscow State University of Education in 2013. The presentation of the materials published in this issue can be of interest for a wide range of musicians and pedagogues that work in different spheres of musical and music pedagogy education and are interested in the newest research in the field of methodology of pedagogy in music education, music psychology and psychology of music education, history and theory of music education, art of musical interpretation, as well as history, theory and methodology of music education.

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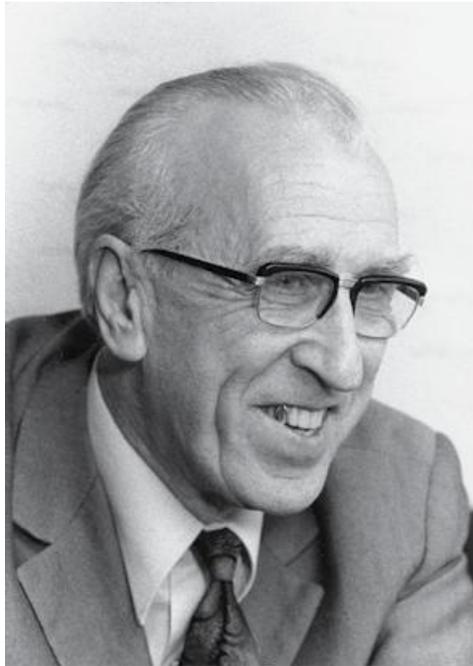
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IN MEMORY OF
HONORARY PRESIDENT OF THE INTERNATIONAL
SOCIETY FOR MUSIC EDUCATION (ISME)
PEDAGOGUE AND MUSICIAN, COMPOSER, SCIENTIST,
EDUCATOR, PUBLIC FIGURE OF RUSSIA

DMITRY BORISOVICH KABALEVSKY



“The most favorite and beloved thing that I have done in my life, has been and still is my work with children and for children, with the youth and for the youth... This is my biggest joy, the greatest happiness, this is my world...”

D. B. Kabalevsky

INTRODUCTION

“UNESCO Chair in Musical Arts and Education in Life-Long Learning at Moscow State University of Education” was founded in 2013 at the initiative of Doctor of Pedagogical Sciences, Professor Eduard Borisovich Abdullin. As of the first days of its existence, its most important goal was to coordinate the activities of Russian music pedagogues and other countries’ music pedagogues in the sphere of musical arts and education. For the same purpose, the quarterly scientific journal “Bulletin of the UNESCO Chair “Musical Arts and Education” has been published over a span of three years.

The three-volume edition “Selected Articles about the World of Musical Arts and Education” brought to the readers’ attention is a digest of results of most advanced trends of scientific research put forward for discussion by the UNESCO Chair in Musical Arts and Education in Life-Long Learning at Moscow State University of Education in 2013–2015.

Throughout the pages readers can:

- familiarise themselves with trends, content and results of scientific research of Russian music pedagogues and other countries’ music pedagogues;
- discover the general and the specific in the development of different people’s general and professional music education, including music-pedagogical education;
- follow trends in the development of world music-pedagogical ideas, music-pedagogical practices and to associate one’s own experience with them.

Such form of generalisation of Russian and international experience not only contributes to acquiring necessary information *characterising the modern state of music education in Russia and a number of other countries in the context of world tendencies of its development*, but becomes *a driving motive that stimulates its further evolution*. To prove the above-mentioned, let me give a general outlook of the foundations underlying this statement. Several of them are noteworthy.

Firstly, it is *the international composition of the editorial board of the journal* headed by rector of Moscow State University of Education, academician *Alexei Lvovich Semyonov*. Its members are renowned Russian and foreign people of art and science. Among them:

- People’s Artist of Russia, Professor, Artistic Director and General Director of the Mariinsky theatre ***Gergiev Valery Abisalovich***;
- People’s Artist of the USSR, Honorary Member of the International Music Council (UNESCO), Composer ***Shchedrin Rodion Konstantinovich***;
- Honoured Worker of Art of the Russian Federation, Doctor of Art, Professor, Rector of Moscow State Conservatory named after P. I. Tchaikovsky ***Sokolov Alexandr Sergeevich***;
- PhD, President of the International Society for Music Education (ISME), Associate Professor and Director of the Music Education Department of Music of Eastern Washington University ***Woodward Sheila C.*** (USA)
- People’s Artist of the Republic of Kazakhstan, Professor, Rector of Kazakh National Conservatory named after Kurmangazy ***Aubakirova Jania Yahievna***
- Academician-Coordinator of the Branch Academy of Science of Moldova, Doctor of Pedagogical Sciences, Professor, Dean of the Faculty of Science of Education, Psychology and Arts of Balti State Alecu Russo University ***Gagim Ion*** (Moldova);
- PhD, Professor of Music Education in the School of Education and Art at Royal Melbourne Institute of Technology (RMIT) ***Forrest David*** (Australia)

as well as a number of other world-class musicians and pedagogues.

The board includes prominent Russian and foreign people of art and science setting high standards of requirements for the journal’s publications.

Secondly, it is ***a special orientation of the Editorial policy of the UNESCO chair at achieving the natural unity of musical arts and education*** and, therefore, at investigating problems in the unity and complementarity of musical and pedagogical aspects.

This basic premise for publication materials selection is extremely important as long as there is in every *music phenomenon* the involute pedagogical system that corresponds to its nature and, therefore, is optimal to master it. Respectively, every *pedagogical system*, too, cannot be separated from the music which it was created to master. Nowadays, however, such separation can often be traced not only in certain scientific publications, but in general in scientific research of music-pedagogical profile. I believe that further perspective of music-

pedagogical ideas development and the achievement of a higher interdisciplinary level of investigation for music pedagogues' scientific research works consist in overcoming this separation. This very approach attracts authors' and readers' attention to this edition.

Thirdly, it is *availability in the problem field of scientific research elucidated in this edition of all three basic trends of music education: music education of folk, religious-spiritual, and secular orientation*. Each of these trends is considered on the levels of both general, further and professional music education.

Such problem field is of great significance not only in terms of the breadth of problems investigated. It establishes a necessary basis for discovering and examining *the character of interrelation between different trends of music education, as well as between the levels of their actualisation*. Thus, the journal's publications create friendly environment for comprehending the analysed problems in the context of integral comprehension of music education, its essence, structure, and development features.

To give a general understanding about the **problem field** drawn to the edition readers' attention, it is expedient to briefly characterise its *structure* which is the same for all three volumes it encompasses.

In the first section – “Methodology of Pedagogics of Music Education” – the problems of music education pedagogy are examined on the *philosophical (as well as culturological) level*. Translation of this term into English is extremely complicated since this term, which is widespread in Russia, does not have an exact analogue in English-language literature. Therefore, the journal contains materials that help other countries' music pedagogues to associate this term with music-pedagogical terminology accepted in English-language literature. This is possible due to the problematics of the articles available in this section that assumes:

- substantiation of an utterly new understanding of the status and functions of music education philosophy as an independent scientific trend;
- disclosure of spiritual-moral potential of music as an art that elevates the life of human Spirit;
- pedagogical comprehension of musical arts functions and discovery of both positive and negative music impact on a personality;
- substantiation of music education new principles, such as the principle of focusing on a music piece.

In three following sections music-pedagogical problems are disclosed on a general scientific level.

For instance, in the articles of *the second section* – “*Music Psychology. The Psychology of Music Education*” – special attention is attributed to liaison between music education pedagogy and music psychology and music education psychology. The main research reference point in developing music-pedagogical problems is *the natural unity of purely psychological science and music education psychology*. The key criterion of materials selection is the systematicity of examining man’s interaction with music, the characteristics of mental processes and functions as basic foundations of *music education pedagogy*.

Among the pivotal categories examined in this section are, for instance, such categories as: “music intellect”, “music consciousness”, etc. Different positions are disclosed regarding the understanding of their essence and structure; ways of their development are proposed.

It is noteworthy that significance and importance are attached to elucidating in the journal the results of collective research works by Russian and foreign scientists who specialise in this field.

At the same time, I would like to note certain problems that manifested in the course of publications selection for the section in question. It turned out that many authors focus their attention on examining music in a purely psychological aspect of music problems, whereas the pedagogical aspect can be hardly traced in their research works. Moreover, even the musical component is often represented there as music as a whole, that is without any characteristics of it in intonation, genre, and style aspects. This is why the editorial board – when dealing with this issue – is aimed at instructing researchers to establish interrelation between psychological, pedagogical, and music aspects in the course of investigating their problems.

The articles of *the third section* – “*Music Historical and Theoretical Education*” – focus on the contingency of music education pedagogy and historical and theoretical musicology. In particular, new conceptual approaches are disclosed. They assume examination of the nature of music language and music speech, music-theoretical and music-historical problems, and music-composition creative work. Special attention is attributed to the characteristics of the category “music piece content”, as well as to the intonation side of folklore intoning and the so-called opus music, their comparative analysis.

In the articles of *the fourth section* – “*Music Performance and Education*” – music education pedagogy is represented in interaction with music performance theory. Music pedagogues’ attention is focused on performance schools of Russian and foreign performance art luminaries, development of a music pedagogue’s interpretation culture, accompanier skills, the general and the specific in author approaches to developing learners’ performance skills.

In the last, *final section* of the journal – “*History, Theory, and Methodology of Music Education*” – music-pedagogical problems are viewed on the specific scientific level, namely: *histories, theories and methodologies of music education*. This section articles let music pedagogues penetrate the essence of world integration processes in music education, disclose available mechanisms in historical-pedagogical process development in music education, search for efficient ways of theoretical-methodological solution of urgent music education problems and forecast further development perspectives.

It should be noted that this section publications:

- are aimed at overcoming descriptiveness and linearity that are so typical for historical-pedagogical research and are in line with novel conceptual approaches to examining music education historical-pedagogical problems from the standpoints of intonation, paradigm-pedagogical, and civilisational approaches;

- elucidate theoretical and methodological approaches of authors to solving music-pedagogical problems, provided that different points of view in this section enable the comparative analysis of alternative approaches to the elaboration of one and the same problem; make it possible to evaluate authors’ conceptions from the point of view of substantiation and efficiency of their implementation in actual pedagogical practice.

Such structure of each volume is extremely important for studying international experience as in its totality the section singled out encompasses all main aspects of music-pedagogical research. This lets readers understand in what trends of musical science and music education development high results have been achieved and where serious gaps, unsolved problems requiring careful attention and research can be found. It becomes evident what research conceptions one should aim at in order to solve the problems and what kind of experience requires re-thinking in terms of its adaptation in other regions of the world with different cultural-historical traditions.

Besides, such rubrication lets music pedagogues (researchers and practitioners) concentrate their attention on the trends that correspond to their author interests as musicians and pedagogues.

Detailed analysis of publication activities results of the UNESCO Chair “Musical Arts and Education in Life-Long Learning” is a matter of time. But it can already be stated that the materials published in this edition allow readers to have a novel comprehension of the state of music research in the sphere of musical arts and education, and music-pedagogical practice. I believe it will not be an exaggeration to say that in the course of three last years since the chair foundation the scientific journal issued under its aegis has become *a school of scientific-research ideas and pedagogical mastery for its readers*.

In conclusion I would like to attract readers’ attention to the logo of the scientific journal depicted on the title page of this edition. In graph form it objectifies the basic fit-for-purpose orientation of the UNESCO chair “Musical Arts and Education in Life-Long Learning”. This graphic chart shows a musical staff as a symbol of a life journey of man irradiated by music. We can see that representatives of different generations commence this journey. And the journey itself, having completed a life evolution, streamlines ...

English abbreviation in the centre of the evolution symbolises the unity of musical arts and education on any man’s life journey regardless his or her age.

In this connection I would like to remind readers of a drastic change in ancient Greeks’ perception when one muse – the one personifying artistic creativity in general – was replaced by three so-called **senior muses**:

Melete – experience, education,

Mnemosyne – memory,

and Aoide – song.

They were *prophetic* muses who were able to foresee the events of the future. Thus, prophecy was linked to the perceptions of education, memory, and song. Nowadays, too, when speaking about the unity of musical arts and education, we so to speak revive on a new level the perceptions of music prophetic function which is able to harmonise and elevate man’s soul.

Editor-in-chief,

Doctor of Pedagogical Sciences, Professor

Elena Nikolaeva

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. Asafyev'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 design.

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 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. Mikeskina 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, pp. 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. Blauberger, 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, Mikeshina, 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.);

в) *special scientific, artistic-pedagogical* (Asafyev, Barenboym, Kabalevsky, Malinkovskaya, Melik-Pashaev, Nemensky, A. I. Nikolaeva, E. V. Nikolaeva, Tsy-pin, 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 every day 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 *a r c h i t e c t o n i c s*. 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 *d i a l o g u e* 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 *i n t o n a t i o n a l m e t h o d o f r e s e a r c h*. 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, pp. 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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PHILOSOPHY OF MUSIC EDUCATION ON THE CUSP OF LIFE

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

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

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

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

Natural as it is, the question arises: what can save a human soul from complete decay, preserve its identity and spiritual purity, enhance the power of Love and Faith, and inspire it with the spirit of art? Judging by the vast experience humankind has gained, one can see that such a life-giving power is possessed by art, and particularly by music, which, as V. V. Medushevsky put it, is not only an aesthetical, artistic or even a psychological phenomenon, but is also one of the metaphenomena of the spiritual order which embodies and enforces the life of the human Spirit.

The faith in the healing power of music has lived in the hearts of people for ages. Today, it still gives us hope that its resources will help man to acquire spiritual awareness and regain trustworthy, harmonious, and conscientious interaction with the world around. Arguably, this accounts for the high position occupied by the contemporary pedagogy of music education which serves to restore the natural connection between man and music, to “re-lay” it in the foundation of his personality (I. Gazhim), to help him become the reflection of the artistic picture of the world represented in music and the experience of emotional and value-oriented human relations.

At present, we believe, the pedagogy of music education is at the peak of its existence, in spite of the fact that it is at times subject to criticism. Relying on the study and artistic interpretation of the widest experience of the historical past, the representatives of this cultural field have made an important step towards developing conceptual theoretical and methodical bases of general and professional music pedagogical education.

This was greatly facilitated by the work of a circle of researches who founded a community of like-minded scholars of the new Russian school of thought [2]. Its greatest creative achievement was the development of the new research area – the methodology of pedagogy of music education (Author and Head of the School is E. B. Abdullin).

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

The appearance of the philosophy of music education as an independent branch of the integral tree of music pedagogy perplexes music educationalists, and sometimes arouses their resistance. The reason why some specialists cannot break through the “barrier of mistrust” towards the new research area is quite explicable: apparently, they stereotypically regard philosophy as a “too abstract science”, far from the vital problems of music pedagogical practice, which is what, unfortunately, intending music teachers often do during their professional training already.

There is yet another reason why the necessity of the development of the philosophy of music education is questioned by skilful music educationalists. It shows, we believe, that in tackling this difficult problem one cannot do without grasping the methodological bases of its study and specifying the essence and the status of the philosophy of music education. This is not an easy problem to solve, since it requires a lot of research. It is necessary to mention that this research area, figuratively speaking, is on the cusp of its Life, which is why we must justify it scientifically and adopt it into music teaching practice with circumspection and a sense of grave responsibility.

Understanding the essence of this research area, one must first and foremost proceed from the interpretation of the notion of “philosophy”, which, content-wise, is a form of social cognition, a science that deals with the universal laws of the objective reality, with the person’s attitude to the world, and with the universal principles of the development of nature and society. Speaking about the universal nature of philosophy, some scholars refuse to acknowledge it as a science, arguing that philosophical knowledge is gained only through individual experience, and therefore, cannot be arranged systematically and be transmitted to others (M. K. Mamardashvili). There is yet a contrary view on this problem, according to which philosophy is given status of a science which possesses its own knowledge system. Thus, philosophy is understood both as a science which has at its disposal a well-ordered structure of generalized knowledge of the world and the way a human being interacts with it, and as a world outlook in the form of varied knowledge, gained by an individual empirically. Relying on the principle of the reasonable balance (called the principle of antinomy in the terminology of Christian anthropology), we mean by philosophy a science whose knowledge is not only of social nature, but is also inspired with man’s attitude to it in terms of those spiritual and moral values that he apperceived and adopted.

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

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

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

Provided that we do not limit the abovementioned categories to a specific music educational process, and go as far as to “enchase” them in the wide field of different problems of the pedagogy of music education, we will arrive at a conclusion that they have an effect on yet other forms of students’ musical activity. They bear a direct relation to the establishment of unity of form and substance of the music education process at large, and provide for the essential role of this unity in the development of paradigmatic sets and programme requirements in different periods of the development of the system of general and professional music

education. In other words, these categories are widely applicable in the pedagogy of music education. Thus, here they serve as specifically expressed philosophical foundations, in the same way having “been adopted” (D. S. Likhachev) into aesthetics, literary studies, and other (not only humanitarian) knowledge domains.

An excellent example of such “re-melting” was given by D. B. Kabalevsky, who made B. V. Asafyev’s Intonation Theory (philosophical per se) the key component of his music pedagogical conception. Extrapolation of the basic assumptions of this theory into the pedagogy of music education resulted in the development of the prosodic approach which we consider today another important categorical scientific phenomenon of the philosophy of music education. We are well aware of the fact that the philosophy of music education is still far from forming its own scientific conceptual framework, since it will require the efforts of a great many specialists. Even now, however, it is not impossible for us to talk about some of the so far achieved results.

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

Especially profound and convincing is the scientific description of the dialogue as a phenomenon of the pedagogy of music education, represented in the work of O. V. Zimina [5]. Beyond all reasonable doubt, the conceptual notion of the “musical dialogue” will figure high in the philosophy of music education. If we take this notion as a basis, it will contribute to the transformation of a music educationalist’s personality and his professional activity, and will unlock his creative potential. It is necessary to bear in mind that the development of the philosophy of music education as an interdisciplinary branch of scientific knowledge presupposes the interrelation of the deductive and inductive methods. They serve as a basis for bringing together knowledge from various scientific and artistic fields, their “mutual pollination” (M. S. Kagan). As a result, new knowledge is born, but it is connected not so much with general philosophical ideas and propositions related to the pedagogy of music education, as with the regularities and qualities characteristic of music education.

Let us recur to the question of the differences between the methodology and philosophy of the pedagogy of music education. The former of these presupposes that

a music educationalist masters the methodological analysis as a tool for investigating specific phenomena and problems of the pedagogy of music education. It is not impossible that the knowledge gained may need systematizing and be synergetic, which, indeed, does not prove this knowledge to be valueless. To some extent, however, it limits the possibility of its inclusion into the philosophical underpinnings of the pedagogy of music education. Alternatively to it, the philosophy of music education assumes as its subject the most common, fundamental bases of the functioning and development of the theory and practice of music education. These bases, in their turn, determine the criteria for evaluation of those theories, regularities, categories, terms, principles, ideas, methods, and facts which are directly connected with music education. The philosophy of music education as an independent academic field has only one regular integral object – music education in all its content and target, procedural, value and result features. It is this very feature of the object – its integrity in combination with a great number of fields where it can be studied – that makes the knowledge of the philosophy of music education multidimensional, integrative, and interdisciplinary, i.e. possessing the features which are inherent in philosophical reflexion as well as in the creative nature of music and the pedagogy of music education. “The first thought gives rise to the first delusion” – A. Schoenberg once said. Let us hope that the views on the present and future of the philosophy of music education we have expressed here will not prejudice the success of its formation and first solid steps in Life.

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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 irresponsive 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 experience (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* [4]).

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

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

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

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

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

B. Akhmadulina began one of her books of poems with these amazing words: "I wanted to make the character of this story a person who has not been born yet... aspiring, longing for life, filled with an icy cold fear lest it should not come true. How much this yet unborn, helpless child depends on: a mere chance or the great wartime tragedies which inflict on humankind a deep wound

of damage. Still, he will emerge victorious from this struggle, and a vehement, burning, ever wonderful Life shall endow him with its fair, peerless goodness” [1, p. 5].

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

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

In many of the pedagogical studies scholars mention that it is necessary to develop health-preserving technologies, which, indeed, is very important and requires constant attention. No less important, however, is to develop pedagogical and music pedagogical technologies ensuring the spiritual and social health of the coming generation. For this we will need different tools that will help us in moulding a person who does not confine himself to interpreting the notion of goodness through a solely material perspective.

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

is a grave peril. Advancement of technology stimulates intellectual progress, and the emotional sphere responsible for our ability to empathize, commiserate, and strive for intellectual interaction is fading into insignificance.

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

Also, we should bear in mind that no person is a merely intending specialist: a scholar, an engineer, a teacher, or a doctor. He will also make his own family, give birth to and bring up his children – happy or miserable, cherished by their parents or forsaken. Well-known are the cases of unbelievable cruelty to children. What else, if not appalling spiritual impoverishment, can be the reason for the acts of violence, so common these days?

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

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

help a person reveal his spiritual and moral potential, which means that they are of no value whatsoever to the spiritual renewal of society.

This is exactly why music education, professional as well as general, requires today meticulous public attention. Nowadays, society realizes how necessary it is to preserve a person not as a species only, but also as a great wonder, deemed to be “the measure of all things” as far as in the antiquity. For the sake of man, in the name of man must we pave the way to the eternity of musical space, to the most complicated process of music perception, affecting all the spheres of a person’s inner world. This is a sphere of special knowledge, “emotional knowledge”, where book learning is impossible, where we need singular logic which O. Mandelshtam called “the reign of surprise”. From his point of view, to comprehend art means to always wonder. In the works of the great Masters he finds exceptionally strong evidence of the significance of artistic and aesthetic, moral and spiritual ideals in the life and activity of man.

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

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

To him from high above – the bridge of Ether,

He’s looking at the notes among the stars.

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

Again he touches a bow.

Again he touches a string

To whirl the sounds into the silence... [2, p. 340, Translated word-for-word – translator’s note].

Balmont's feelings are in a striking concordance with the way people of the Ancient world understood the sound space of the objective reality. Thus, in the Indian system of the Universe there are five primary elements (space, or ether; air; water and earth). Ether is the fundamental, original element, from which the other four elements appeared. Ether is regarded to be a sound, the breath of Space. "The Bridge of Ether" is this breath, a mysterious link between the creator of sound space and the Creator of all that exists. It is this invisible "bridge" which philosophers of the Romanticism would call the way to Universum.

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

In the celebrated "Hymn to the Sun" Balmont appeals to it:

Let me be a sound

in a lyre at the feast,

Nothing like this

Is there in the world! [2, p. 136, *Translated word-for-word – translator's note*].

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

What should we do, then, for the coming generation to be ready to exercise such a dialogue? How can we open up the channels to it? How can we create a communicative field of active creative intercourse, never ceasing to enrich every one of its participants?

It is greatly important not only to preserve the existing system of music education, but also to create the "most favourable conditions", under which it can

constantly develop, and to work out new effective, innovative, flexible, manifold music and educational models which would meet the requirements of the day and would be helpful in fulfilling the social procurement.

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

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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]. Ye. Yu. Artyemyeva 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, pp. 204–205].

There is no doubt that experiencing sense is a special state that differs from man's basic state. Experimental data obtained by Ye. 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", Ye. 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. Shchitsova 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, pp. 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, pp. 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 directly 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,

concinuous, 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 structure.

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, 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). (For details, see: *Garipova N M.* [18, pp. 198–219].)

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 reflects the essential characteristics of a musical phenomenon: binarity, two-valuedness, generality, temporal-spatial and modal-intensive properties [16, p. 400; 18, pp. 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. Muscles contraction may run unconscious for the man who perceives music, as McDougall's experiments have shown [19, pp. 312–319; 20].

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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INTEGRATION RESOURCES OF THE LANGUAGE AND SPEECH OF MUSIC

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

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

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

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

of man and the world, Truth, Goodness, and Beauty (A. Schopenhauer, K. Jaspers, M. Heidegger, H. Gadamer, S. Bulgakov, A. Bely and others).

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

Music is not verbal: it does not name any objects or phenomena of the material world. The blending of the ethic and the aesthetic is more conceptually uncertain in music than in any other arts. But music is the most satisfactory incarnation of the process of feeling, for music is regarded to be a universally understandable language, a language which does not impose any notions or visual models. Rich in the material for scientific notions and philosophical universals, the language of music is most helpful in understanding life and one’s own “I”. Thus, it is with the help of music that A. F. Losev not only developed the integral philosophical conception of “pure Being”, but also lived accordingly, undergoing and struggling against the ordeals of the Soviet times, illnesses, blindness, and still keeping faith in the beauty of the world and the vital capacity of man (one of his student works was entitled “The Highest Synthesis as Happiness and Knowledge”).

Analysing the “living” speech of music, A. F. Losev managed to get to the bottom of and substantiate the unique methodology of *triadic dialectics of emerging knowledge*, a distinctive feature of Russian religious philosophy. This

“strict dialectics”, which stands for the method of acquiring knowledge and for the quality of life, is a source of the Meaning of the whole. It is inherent in every particle of the Cosmos, it is “pure Being”, and it possesses “the law and secret of all that lives”. Having rationalized the integral essence of the speech of music which cloaks all the antinomies, all the objects and phenomena of the world in the Meaning of Love, A. F. Losev regarded music as *a living tissue of dynamic relations, a unity in the interpenetration* of its elements which forms more and more unities and creates the unique image of a work of art.

Here the law of birth comes into effect, characterised by *a striking unity of suffering and pleasure*, where there is *an intimate connection* of and *similarity* between “members of the kin group”, irredundant to one another though they are. This expression of creative life opens the door to the *realm of universal erotic feeling*, which reveals the essence and nature of the *ideal All-Encompassing Unity*, or paves the way to it, where there is *nothing*, and *everything is possible*, too, and *the unique, unbreakable individuality* is intermingling with the *World Soul, Eternal Being, and Unceasing Creation*. This is how Being and cognition, the cognitive and the objective, Chaos and Cosmos, God and the world, two chasms, *all beginnings and all ends* form a united whole, and *the high, omniscient vision*, the depth of which disarms any words or notions, is restored [1, pp. 230–234, 261–268].

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

The dominance of the emotional and irrational constituent, the blending of the ethic with the aesthetic in the absence of the unambiguous objective certainty makes it harder to decipher the composer’s message and can join together the opposite and even mutually exclusive ideas in the most extraordinary fashion. On the one hand, the right to and the freedom of interpretation of its meaning which music provides makes the art of sound tower above any concrete ideas. On the other hand, it may as well be dangerous, blurring the borders between the good and the evil, beauty and ugliness, the true and the false. The underlying foundations

of music, however, always appeal for empathy, sympathy, co-evaluation, cooperation of the spiritual-seeking minds of a composer, a performer, and a listener. The truths of musical experience correspond to a person's nature and culture, develop while he develops himself, and are not only subjective, but are objective and ultimate in the light of the idea of the All-Encompassing Unity and the Meaning of Love (a feeling is what is "true", what is "alive"). Possessing the logic of their own and organizing activity of consciousness, they depend on a person's social and musical experience, on his or her individual characteristics, on the archetypal prototypes inherent in everyone. Ideas, on their part, subjectively imparted to the language of music, are particularly reinforced when a person experiences them, and therefore, feels as if they became part of his world. This is what makes music a powerful means of advocating all sorts of ideas which contribute both to the unity and the disunion of people.

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

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

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

The specific nature of the educational function of the language of music is extensively exemplified. Let us consider a phenomenon described by A. Burgess in his novella “A Clockwork Orange”. The leader of a gang of teenagers who abuse the weak and the sick sometimes needs to plunge into the world of his favourite music – the works of Mozart and Beethoven, listening to which he experiences delightful sensations, seeing images of his victims praying for mercy. Beethoven, disappointed at fighting against “the world’s evil” and his own misfortunes and illnesses, had to include into the finale of Symphony No. 9 a chorus to the words of F. Schiller’s “Ode to Joy”, in order to proclaim universal fellowship, peace and joy. Aspiring to spread the ideas of the national spirit, R. Wagner intentionally relied on the genre of music drama, and Hitler was inspired not only by Wagner’s music, but also by J. S. Bach’s and Gustav Mahler’s, which had nothing whatsoever to do with the ideas of fascism. Revolutionary songs in 20th-century Russia were sung very much like soldiers’ songs which had monarchic ideas. Stalin preferred vocal to instrumental music, being “afraid” of the latter. The third part of Tchaikovsky’s Symphony No. 6 has been so convincingly interpreted both as a brisk, optimistic march and “a wild sabbath of the evil forces” that each of the versions has a right to exist.

Does it imply that music is indifferent to Good and Evil and is immoral in its nature? The most important humane purport of music is that it contributes to a person’s physical and mental health, regardless of whether he is a murderer or a saint. Like God, music equally loves everyone, and we all find in it our love and niche. Like God, music grants man complete spiritual freedom – freedom to decide how to interpret its meaning. Like God, too, however, music lays on us grave responsibility for such a decision. And though music is not educational in its nature, it possesses great educational potential: any piece of music can be used to fulfil any educational aim, and this prerogative of an individual is determined by his nature and culture. Only man is to blame for using music for bad purposes – the moral content of music is richer, deeper, and wider than any of its one-sided interpretations.

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

Finding a connection between the language of music and the meanings and structures of different cultures and human communities makes it easier to solve the problem of sociocultural integration (Proceeding from the anthropic and fractal principles, one can guess that sounds of the harmonic spectrum are best at reflecting the structural-notional properties of a person’s concord with the world, the unity of the macrocosm and microcosm, the transcendental and the immanent.). It is important to understand the music of different peoples, especially folk music which gives an excellent view of the peculiarities of every ethnos, society, and its representative. In this respect we face many questions concerning the dominance of sounds of the harmonic and non-harmonic spectrum, different timbres, musical logic, etc., in different cultures. For example, what lies behind “bleating” which is regarded as a model of “mellow” singing in Old Russian and Hebraic cultures? How do we account for the similarity between guttural singing of Norsemen and Caucasian peoples? What are the reasons for today’s wild outburst of musical mass culture which demonstrates the lowest, “bestial” qualities of man, impoverishment of the language of music, and the meanings of intersubjective communication? If music, resounding with natural and social environment, does not only reflect, but also shapes the world, then why do we not assume that “human” music is part of (is to blame for?) natural anomalies and catastrophes? Searching for the answers to these and many other questions requires the combined efforts of physicists,

mathematicians, biologists, anthropologists, psychologists, historians, ethnologists, musicologists, culture experts, and philosophers.

Understanding the intimate essence of the Unknown is an indispensable condition of music perception as the initial, underlying level of identification and self-identification, which opens up new opportunities for people's mutual understanding and union, self-development and the development of the world. To achieve it, one must be able to hear the "music of nature", to revive the best musical traditions of the peoples of the world, to master new forms of musical communication and music education, which a person begins with perceiving and analysing his favourite music. A teacher in this case should be wise to stimulate his students to comprehend and evaluate their own preferences in music, to aspire for going beyond the limits of "today's oneself" and one's own culture, to broaden and sophisticate one's own music taste and needs. The farther a particular music culture is, the more difficult it is to plunge into it, which is why we need to analyse the sensations we experience when perceiving music, the associations and images they give. We also need to rely on the natural "maturing" of students, and their knowledge of the peculiarities of different cultures. Extending and broadening this knowledge and musical experience is the most important measure of one's capability of sociocultural integration. However, practical realization of these capabilities is only possible when we combine the natural and the "artificial", i.e. the essential, the rational, the purposeful, and develop inclination and love for "our" and "their" music.

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**EMOTIONAL REACTION TO MUSIC
AS THE QUINTESENCE
OF THE MUSIC EXPERIENCE**

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Abstract. *The article is devoted to a hardly studied problem of emotional reaction to music as the essence of the musical experience. It examines the difference between the two processes: “perception” that occurs “horizontally” on the soul-psychological level, and “emotional experience”, which takes place on the “vertical”, on the spiritual and philosophical level. It also examines the difference between music activity as a form of communication with the music, and musical act which differs by intensity of emotional experience, personal and unique character and makes the internal content of this communication.*

Keywords: *emotional experience of music, perception of music, music experience, music activity, musical act.*

Music has always been judged from outside, on its external manifestations.

But to understand what it really gives us,
time has long ago come to study the experience endured in it.

E. Anserme

Experience is the only gate that opens
access to any contact with the music.

There is no music out of experience. It becomes a reality
only in experience; it finds its existence and reveals itself
as a special world of meanings.

G. Orlov

G. Orlov, the author of the quote in the epigraph, an outstanding historian and the theoretician of music, puts the question: what is a music experience, what is its content, and what defines it? [1, p. 13]

Properties, dimensions, levels of music experience are numerous. But obviously the essence of it is the **emotional experience** of those processes, events, movements which make the content of a work of music art. It is quite so, once we speak about **spiritual** experience. The spiritual experience is the phenomenon of an **inner** property. The content of it constitutes processes of motion, events in human soul when in contact with any phenomenon, in our case, with music, which is one of the highest manifestations of the spiritual world.

To continue G. Orlov's chain of thoughts and paraphrase him, one can say that there is no music experience out of emotional experience and, respectively, no music. Experience is the essence of communication with the music. In turn we can ask what is this not always explainable in language of words, not giving in to scientific measurements, mostly mysterious process – **music experience/musical experience** – about which experts of music education, psychology and philosophy talk all the time? What is the essence of it? What those who are called to acquaint children to musical art should know about it? On the basis of this knowledge, what should they do to make music really a part of an inner world of the individual? In the long run, it seems necessary to achieve what makes the purpose of music education, namely the formation of a music culture as a part of **spiritual** culture. For it is evident that there is no spirituality without emotional experience. Spirituality is emotional perception of certain experience.

To practice music means to realize the musical act. One of the definitions of the act (from Lat. *Actus*), according to the dictionary, is “an individual manifestation of some kind of activity, action, deed” (e.g., cognitive creative act). Act, as we see, is semantically “translated” as activity, action. We draw attention to the word *individual*. In other words, the act is characterized by the unique sense. In our opinion, there is a significant difference between the concept of *act* and the concepts of *activity* and *action* if we bear in mind the essence of their contents. The act is something *single* and *personal, subjective, unique*. While *activity* and *action* compared to the meaning of *act*, is something *external, objective, and impersonal*. What is going on when real, especially personal and deep communication with the music is taking place is exactly the *act*.

The form of the music act can be different: composition, performing, listening. But the content of it in all three cases is the same: the inner activity, based on the phenomenon of music. Music gives us opportunity to endure specific

experience of life. Formally, composer, performer, listener are not parties to the musical act. They are participants of both general and music experience. “Music experience is inherently indivisible, regardless of whether caused by the desire to compose music, to play it or to be an imagined performer. This property, in our opinion, is very important because indivisibility of music experience is its essential feature”, says Robert Sessions [2, pp. 16, 77].

To practice music means to live in it. The *emotional experience of music* is quintessence of the musical act, music experience. To perform a musical act means to communicate internally with the music. “Music is born and lives exactly because the musician is identified with it, lives in it, *gives* to music „the I”, everything that is the best in him”. [Ibid, p. 24].

View of music from this perspective allows us to reveal its essence. The subject of our interest in this case is not the outward manifestation of the music, not the kinds of musical activities (composition, performance, listening) or a piece of music as “object”. We are interested in the inner side of the problem, musical act in the form of communication with the music. It is known that forms of musical activity appeared relatively not so long ago. People first created music not for the sake of its “forms” but because of the inner need. People sang for themselves, not to write “work” or perform at the stage. Musical act in its origins was indivisible and undifferentiated (creation/composition+ performance + perception).

Wilhelm Humboldt, like some other scientists, considered “completeness” not the music characteristic. He defined its essence as “action”, not as “result” (“work”). Bonaventura in the same sense claimed that the piece of music can be “beautiful and useful” (*pulchrum et utile*), but “incomplete”. Musical avant-garde comes to the same conclusion today. Instead of the concept of “musical work” it uses the concept of “open form”, “sound event”, “activity”. With emergence of “forms of musical activity” and “work” the accent in research of music is transferred from the inside to the external. The deep psychology of music, its philosophy explore the act of experience of music irrespective of whether we talk about the musical phrase or about more extensive fragment, or even about the whole sonata, symphony, or opera. In other words, depth of experience of music doesn't depend on the size of one or another work. Therefore, from this point of view, it is impossible to compare, for example, a single-part miniature which

may make a listener “to drop a tear”, and a symphony which can leave the listener indifferent.

The concept of “experience” came into philosophical terminology in the middle of the XIX century through German words *Erlebns* and *Erleben* and was associated with the Theory of Knowledge [3, pp. 211–213]. But its root goes back to the XIII century and is connected with mystical romantic and pantheistical lexis. Content of the concept provides a reference to the *direct experience*, for which the analysis itself is irrelevant. Experience refers to the direct link with reality. This interpretation of the concept was inherited by the followers of Romanticism. They were in opposition to the rational lexis of the epoch of Enlightenment. The term was legitimized by the representative of the “philosophy of life” Wilhelm Dilthey, the author of fundamental theory of human experience. In 1905 he published his work *Das Erlebnis und die Dichtung* (The Experience and Poetry). For Dilthey this term meant that the act by means of which that is endured is indeed the real experience making a single whole with the act. One of the first definitions of the term *Erlebnis* appeared in the 3rd edition (1838) of work by V. T. Krug *Encyklopädisches Lexikon in bezug auf die neueste Literatur und Geschichte der Philosophie* (Encyclopedic Lexicon Concerning the Latest Literature and the History of Philosophy). To Edmund Husserl *Erlebnis* is primarily an act of pure consciousness, because in essence it is intentional. *Erlebnis* is an intentional condition of consciousness, the act, “experience”. Thus, *Erfahrung* and *Erlebnis* are cognate words. E. Lévinas and Peifer who translated his book *Cartesian Reflections* into French language interpreted *Erlebnis* through *état vecú* (= “the endured state”). Paul Ricœur translated the word *Erlebnis* as *vecú*. Edmund Husserl in his Dictionary of Terms mentions *le vecú, vivre, flux du vecú* (experience, to experience, the act of experience). We draw attention to the phrase *flux du vecú* (“act of experience”), which refers to the temporality, the basic property of music. William James also defined consciousness as “an act of experience” [4, p. 54]. Music as it flows and is developed “captures” all our consciousness. E. Ansermet also uses the term *vecú* for the definition of “musical experience” [5].

Often in the special literature the concepts of “experience” and “perception” are identified (or mixed). This, from our point of view, is incorrect. These are two different processes, although closely related to each other. Actions in them occur at

different perspectives and at different levels of inner world. Perception is a psychological process. It is based on sensual and emotional movements of soul, feeling of beauty of music, its rhythms, harmonies, forms etc. Musicality itself, the center of which is a musical emotional responsiveness (B. Svetlov), is a psychological phenomenon. If we want pupils to develop only good “emotional reaction” to music, even in the sense of “special feelings of music” then we cannot get out of the range of ordinary mental processes of usual senses and emotions that pass easily and give little in terms of “the transformative role of music” (Kabalevsky). After all one can “feel” (“emotionally”) something that is out of us, a smell or beauty of a flower, for example. While experience (*Erlebnis*) is not a psychological, “soul” process but spiritual philosophical one. It bears in itself some personal contents: one endures the I, the inner experience as a factor of personal moments of life which will be never repeated.

The German word *Wollungen* relates to the field of mental processes which are characterized as spiritual actions with the active character in comparison with sensual and emotional perception [6, p. 575].

The explanatory dictionary of the Romanian language defines “experience” as “spiritual process, the inner experience endured intensively; to live means “to feel deeply, to participate emotionally”. We emphasize the term *intensively* which can be defined as “enter tension” (internal), as the two words have the same root: *intens-*, *in + tens*.

Dictionar de Psihologie by R. Doron and F. Parot¹ defines the word “experience” as “set of the events inscribed into the flow of existence in a way that they are apprehended and recorded by subjective consciousness. Immediacy and spontaneity as the main characteristics of the experience one lived through suggest complete coincidence of object and consciousness excluding any conceptual design” [7, p. 797]. Emotional coloring is very important here as it acquires the function of sign. The term implies opposition to conceptual thinking and relates to the field of motion (Ibid).

The act of experience happens, in fact, not with the orientation to the outside world (subjects, people) but appealing to their inner world with the emphasis on personal emotions, conditions, beliefs, motives, depending

¹ It should be noted that the term *experience* in psychology is relatively new, so it can only be found in some studies.

on their own outlook and understanding of the meaning of life. The object of experiences is a world of essences, unlike the world of emotions, feelings, which, as a rule, are based on the phenomena of the real world. Experience is characterized by levels of intensity. While the vector of perception is horizontal the vector of experience is vertical.

Above-mentioned characteristics are inherent also in musical experience. “The meaning of music doesn't belong to clear consciousness. The act by which we catch the sounds of music can not be seen because it is my life. <...> The objectives are achieved, the action is completed, but a state of consciousness which gave them life remains a mystery, it remains in the shadows of the subconscious. Coming back by means of a reflection to a subject, I don't find a trace of the endured experience” [5, p. 116]. Therefore, each new encounter with the same music is a new emotional experience. In music we look not for any data, information, intellectual proof, presentation, but for new encounters-experiences. And it gives it to us continuously and infinitely. If music existed only to “inform” or “to take into consideration”, then works of great classics would have become no more than museum exhibits.

A thought may be wrong; therefore intellectual opinions become a subject of arguments. But emotional experience doesn't generate disputes. We can sing in chorus, but we can not speak in chorus. A person can also sing softly to himself and for himself, and it doesn't cause bewilderment as in a case when he talks to himself. And it is because music is not a means of communication (in a certain sense), but a means of experience. Musical experience may not be feigned so the contents of a piece of music can be understood if it is experienced. “To understand the art of singing means to acquire new ability which leads to reconsideration of a way of life, to understanding of what is intrinsic and essential in us”, says a singer G. Cegolea.

When some composers (George Enescu, R. Wagner)² identified music with love they probably meant exactly this aspect, the presence of real, deep experience in both cases. P. Florensky talks about importance of internal intensity of love for the creativity act because experience finds its highest form exactly in love [9, p. 75]. This is what identifies music and love. It's the inner identification with the object, full devotion, revelation of the highest qualities in “the I”. There is

² “To sing means to love” (George Enescu). “Music in essence is the art of love.” (R. Wagner).

an opinion that love is prerequisite and beginning of the process of knowledge [6]. Blessed Augustine said “*Tantum cognoscitur, quantum diligitur*” (“We cognize depending on how much we love”). Goethe, Leonardo da Vinci and others said about the same. It is impossible to understand and love without having gone through experience. It is impossible to understand what love is being out of love. It is also impossible to understand music from outside the internal state of music. While other arts (theater, literature) assume empathy through “intermediaries” (heroes), music is experience of itself. Music is part of our psychological world. This, in fact, is the reason why we appeal to the music. Most of us assume exactly that way, consciously or unconsciously, the attitude to it: on a psychological level. But the road of the music to the depths of our soul is not confined to this level. It goes further, deeper, passes a psychological to achieve what is called over (meta)-psychological. “Music is, in fact, the art of irrational”, says J.-P. Sartre [10, p. 10]. In the same context the philosopher and musicologist G. Bălan [11, p. 123] claimed that the true knowledge of music begins at the moment when we rise over the mind’s waves. Emotions should be only an impulse that leads us towards its center. To identify ourselves with musical thought doesn't mean to become insensible to the magic of sounds. It means to endure this magic at other level. Those who may come into contact with the higher powers – musicians, poets, artists among them – *hear* something before and after they transfer it to us, said Satprem [12, p. 205].

Subconscious as the lower part of the consciousness is a zone of instinct, biological area. But there does exist over conscious, “upper” part of the unconscious of which Stanislavsky was talking about and which by its nature is divine and spiritual. Modern psychology realized the importance of unconscious but psychologists saw only part of the picture – subconscious – and didn't see the other part – over-conscious.

Music captures and consolidates over-mental vibration of our body. It creates for us an opportunity to live in the higher areas without being isolated from everyday life. Music allows us to enter the highest psychological rhythms beyond of the rhythm of everyday life. Our mission is not to put obstacles to what proceeds from above but to allow it to penetrate our being, to give unprecedented power and energy. This is the power of the Spirit. It is necessary to reveal and learn to experience this power within us. Illuminating at first the highest level of a being

this power goes down the levels, quietly but persistently, to consecrate the whole and bring harmony and rhythm. This is a path into a new area of knowledge and being. If we insist on “objectivism” as the sole criterion, this world can escape us. “Certainly, one can easily be convinced of existence of a beefsteak, and it appears that the beefsteak is more objective, than pleasure in Beethoven's last quartets”, writes Satprem [12, p. 51].

Authors of the work “A transcendental way of music” [13, p. 6, 68] claim that the central element and a significant substratum of musical experience is a detection of its own Essence. “I” as a subtle form and as a movement, in fact is as close as it can be to the universal energy which does not explicitly manifest itself. According to the authors, the musical phenomenon, on one pole, is a sound and organic reaction (from molecular to mental level), and on the other pole it is the intuition of “I”. [Ibid, p. 106]. As a result the authors come to the conclusion that the hypothesis about the influence of music on consciousness in itself is wrong. This is only the first phase which is referred to as an “appeal to emotions”. The second phase puts in action the intelligence that clarifies the intentionality of consciousness. And only the third phase, that is the detection of one’s own “I” is the highest and a key to understanding of how music affects our existence. These three successive stages of musical acts constitute, in the opinion of the authors cited, the dialectic of the act of musical experience. Own “I” free from freight of feelings and restrictions expand cognition. While at the initial stage music operates with emotions, it subsequently generates consciousness which expands a zone of feelings providing escape routes from what ties us strong and fatally to routine life. In the musical act the listener feels that power of emotions is too weak to explain an unusual state into which music brings him. Without realizing it, he begins to look for something else. As a result the global condition of consciousness is established and it opens the new horizon of knowledge – “self-knowledge” [Ibid, p. 134].

The purpose of art is to provide complete knowledge about the world. In works of art, nature and man appear in a more real way than science may offer. Art helps to penetrate into human more directly than science. World of eternal realities is a world of art forms [14, p. 18].

Without doubt, man perceives the world through multiple cognitive abilities. But every time (with varying clarity), in addition to this, he feels

the presence of something that is beyond of these tools of knowledge [15, p. 16]. Any sensation leads to reflexes which aren't located all in one dimension, the dimension of a being, it provokes an experience of something else, some other reality, having a different nature. This type of cognition is projected in consciousness in the form of inner, unclear satisfaction and with a feeling of contact with the mystery and unusual harmony. At such moments one realizes that all forms of external knowledge through feelings are only means for the realization of other cognition, of higher nature [16, pp. 25–26].

There are phenomena (and meanings) which can be learned only through feelings and specific experiences. This includes, for example, knowledge of the sacred which can not be conceptualized, rationalized, explained but can only be felt. Such specific experiences and such meanings can be grasped only through music. Music is some kind of “restoration of communication” because it maintains our relations with the Absolute. Defining music as arithmetic exercise for the soul, G. W. Leibniz involuntarily points to irrational character of music, to the fact that its understanding and perception enable another knowledge, that of mystery. This is “knowledge of heart” with its specific logic of which Blaise Pascal wrote.

In the act which we define “the state of music” [17, p. 130], hidden mental processes take place in our inner world which cannot happen in other psychological situations. In spontaneous singing (like whistling, for example)³ music is not art. It sort of elevates us above our physical nature introducing to the divine state free from the division between “physical” and “mental”, “internal” and “external” [19, p. 42]. Therefore music is not just art and esthetic phenomenon but also meta-art and meta-esthetic, that is spiritual phenomenon. It goes beyond the art in the conventional sense of the word.

In his reflections about music from the point of view of an ordinary listener, a writer and philosopher of religion N. Crainic says: “The purpose of true art is the opening of celestial human properties. Listening to the Wagner's works elevates me above myself” [20, p. 164]. “Art takes us beyond ourselves. It leads a person by means of the word and music to the essence of magic”, a prominent playwright E. Ionesco says [21, p. 58].

³ G. Balan gives a versatile deep and original interpretation of a phenomenon of singing in a low voice and whistling. Bălan, G. “Le petite traité de l’arte defredonner” [18].

Does the inner experience focused on the depth of the “I” assume isolation from everyday life? Not at all, on the contrary. Opening opportunities of “I” it contributes to even closer our inclusion in the real life, to a more adequate existence. Music leads us directly to revelation and assertion of our individual essence, of our being as a unique value, to realization of what is the highest in each of us. “Our consciousness is alienated from itself and entangled in the marginal area of soul, the area of doubts, instincts, and superficial emotions. Yes, it is also part of human nature, but we would make a fatal mistake if we considered it to be our most intimate level and that we fatally have to exist under its pressure”, G. Balan says [22, p. 8]. “Depth of human depths is the level which modern psychoanalysts didn’t reach but in which geniuses of music live since long ago. It is not darkness but light, not dismay but tranquility, not conflicts but love. Light, peace, love, this is the sacred essence of man”, the philosopher concludes [Ibid]. It is also the essence of music, we would add.

By what is said above we want to emphasize the ability of music to become one of the most effective ways of realization of the highest knowledge which in essence is what ancient called *self-knowledge*. By this way, upwards, it is necessary to go in music, in its research, studying, performing, and especially in musical education. Only by developing skills of experience of music (instead of simple perception) we can achieve what pedagogy of music education and music philosophy dream of, that is the transformation of human being.

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

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

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

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

As far as in 2001, the government of the Russian Federation adopted the Federal target programme “Shaping an Attitude of Tolerance and Prevention of Extremism in Russian Society (2001-2005)”. However, as stated in the “Recommendations of the Civic Chamber on the Question of Tolerance and Prevention of Extremism in Russian Society”, the implementation of the programme was, for the most part, limited to the formulation of basic guidelines, but did not turn into a public campaign, and no practical measures were taken. We are still in need of theoretical conceptions in this field as well as effective

forms of shaping ethno-cultural tolerance, which contribute to the consolidation of the world community, peaceful co-existence of different ethnic groups and religions, cross-cultural dialogue.

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

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

Investigating the extent to which musicians' individuality makes itself felt in performance, Australian scholars L. Buttsworth and G.-A. Smith found that a habit of listening to and understanding another person, which is cultivated by music, makes musicians gentler and more tolerant [2].

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

Actually, music lessons in comprehensive schools provide special opportunities for shaping a person's ethno-cultural tolerance, because it is under

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

Thereupon we need to highlight the fact that various studies, including the one conducted by the author of this article, confirm the hypothesis that this personal trait is better developed in musicians, compared to people of other professions. This is accountable enough. Musical art is a powerful means of penetrating into the depths of the spiritual essence of the peoples that created it. Carrying the mentality of individuals, ethnic groups, nations and societies, music contributes to the shaping of personality which imbibes the best of “the genetic code” of human community (N. I. Kiyashchenko). Studying the peculiarities of musical culture of different peoples, one can understand the nature of a nation’s soul, emotions and feelings, which, being reflected in music, express a people’s attitude towards various norms and spiritual values. Musical art is characterized by the image, genre and stylistic unity of its language, rather than by its differences, which enables us to state that the perception, understanding, and adoption of another musical culture and the shaping of a positive, tolerant attitude towards the given people are carried out more effectively than in many other, primarily verbal, spheres.

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

We can also mention that the mutual influence of the Eastern and Western musical cultures helps to expand beyond cultural limits and widen a cross-cultural dialogue. This is the very basis which underlies the reconciliation of different ethnic groups, their tolerant interaction, the enrichment of emotions, feelings, and the shaping of an attitude of tolerance. As the interaction of the Western, Eastern,

and other archetypes of cultures causes changes in musical preferences of society, one can reveal the musical preferences of the representatives of different cultures and hence register not only the result of the complex social evolution of the native population and the process of adaptation of ethnic migrants, but also the extent to which ethno-cultural tolerance is revealed in society.

Investigating the mechanisms of the shaping of ethno-cultural tolerance by means of musical art, one cannot but turn to the social and psychological research of its *essence*. Being the phenomenon of social perception, ethnic tolerance is a feature of interethnic integration, which is characterized by the process of adopting one's own ethnic culture or assuming a positive attitude towards it and ethnic cultures of the groups one deals with. Such an adequate perception is based on the idea that ethnic cultures are equally valuable and that no culture can prevail over another. The foundation of ethnic tolerance lies in positive ethnic identity (N. M. Lebedeva). Positive ethnic identity means associating oneself with the given ethnos on the basis of the positive evaluation of its culture, which strengthens the ethnic self-consciousness of the group and preserves its ethno-cultural identity

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

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

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

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

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FUNDAMENTALS OF MUSIC CREATIVITY FOR PEACE IN THE CONTEXT OF THE NOOSPHERE PEDAGOGY

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Abstract. *The article interprets the fundamentals of music creativity for peace as a trend of the noosphere pedagogy; it also substantiates the role of the traditional music of peoples of the world in formation of spiritual and ecological worldview. Creativity for peace is regarded as human's meta-ability, while music is considered to be a way of self-cognition and experience of feeling the ethno-culture and the activity aimed at the reorientation of the inner world. The article reveals the developing potential of the traditional music of the peoples of the world in psychological and music practice.*

Keywords: *music creativity for peace, traditional music of the peoples of the world, music world-study, creativity for peace as meta-ability, music experience of feeling of ethno-culture, spiritual and ecological worldview, traditional values, self-cognition, principle of "co-" in the pedagogy of music education.*

The system-wide global crisis that has captured all spheres of life of mankind became one of the most urgent and pressing problems at the beginning of the new Millennium. The root reason of this crisis lies in the deep discrepancy of the technogenic and consumers' civilization and old paradigms of social development to noosphere, a new evolutionary reality of which in the middle of the last century V. I. Vernadsky wrote: "Geological evolutionary process corresponds to the **biological unity and equality of all people... <...> This is the law of nature. <...>** In historical competition, for example in war of such scale as present, eventually wins the one who follows this law. <...> For the first time in human history the interests of the masses – all and everyone – and free thought of a personality define life of humanity" (emphasis added – *Yu. O.*).

Today, in the process of comprehension of noospheric reality, one should see its essential difference from nootechosphere, a sphere of limited intellectual

mind of man, confined to the satisfaction of the egoistic individual needs and artificially separated from the live spiritual connections with other people, nations, nature, a single planet and the cosmos. As noted by A. S. Arseniev, the phase of the development and utilization of nature due to objective scientific knowledge is coming to an end; what awaits us in the near future is either the death of the biosphere or a change of the development vector for a radical mental and spiritual transformation of man in the awareness of the whole complexity and disastrous consequences of the upcoming changes [2, pp. 133-134]. It becomes obvious that without deep experienced comprehension by man of the principle of universal unity as the law of nature, without consolidation of all sound forces on the planet in the name of creation of the world as of “No-War” and “No-Aggression”, of no-violence in relation to all living on the Earth, in the name of peace as the absolute value, the mankind is doomed to self-destruction.

Noosphere signifies, first of all, the necessity of forming a new type of consciousness – spiritual and ecological, assuming continuous, complex process of development of human mind in the direction of harmonious interaction between man, society, nature and cosmos as a whole, where technological progress is not a purpose but a means in the evolution of humanity and improvement of life for the common good [3, p. 19]. The main condition of civilizational transformation is the impact on its deep roots: creation of a new educational environment and conditions for the formation at the younger generation of overall values of peacefulness and peace-creation, for expansion of human consciousness to the scale of a single planet and space, for empirical “experience” and “accommodating” of other ethno-cultural worlds, for the development of creativity and subjectness of students, for the full realization on a personal level of the principle of “co-”: co-existence, co-experience, co-listening, co-adjusting, and co-creativity.

In response to these challenges of time the noosphere education is developed, aimed at creating conditions for harmonious and comprehensive development of personality on the way of transition to the spiritual and ecological type of civilizational existence.

Traditional music of the peoples of the world in formation of spiritual and ecological outlook

Long-term scientific and research, creative, psychological and pedagogical experience of the author in the field of comparative studying of traditional music

of the peoples of the world testifies that in formation of spiritual and ecological outlook and the new educational environment music is called upon to play a special role, for the following reasons:

1. Today, in the conditions of technogenic and consumers' civilization, manipulation of public consciousness and destruction of mentality of people goes on mainly by means of sound and musical influence. It requires special attention and comprehension from both pedagogical and scientific community and the state.

2. The sound chaos of a modern technogenic and consumers' civilization causes need of research of a problem of musical ecology – in music, in the nature, in communication with people, It is important to study from children's age bases of harmony in music and in life, to develop the feeling of distinction between creativity that destroys and the one that creates.

3. The spiritual and ecological outlook is the basis of traditional cultures of all peoples and is most brightly reflected in the traditional music taken in its deep interrelation with the natural space, word, mythology, picture of the world, history, national character and mentality.

4. As the experience of the field researches of the author in various regions of Russia show, traditional methods of ethno-pedagogics in the conditions of strong counteraction of a technogenic and consumers' civilization aren't always effective and need scientific reconsideration. Values, myths, laws of life that irreflexively exist in the traditional ethnocultural communities and are transferred through a number of restrictions and limitations, today require comprehension and psychological “co-existing”, both by teachers and students, in connection with the true life, its realities and problems.

5. Communal principle lies at the heart of musical creativity in traditional cultures the Various forms of traditional music-making, singing, dancing, games help (including to representatives of other countries) to experience deep relationship with the world of nature, of people with each other and with God and to expand consciousness from small egoistical “I” to the communal.

6. Comparative studying of traditional music of the peoples of the world, earlier undergoing some difficulties owing to limitation of material, remoteness and isolation of ethnocultures, today finds ample opportunities thanks to development of scientific tourism and cross-cultural communication by means of the Internet and information technologies.

7. Unlike many other forms of cognition, music allows to perceive the world in deep archetypal level – through direct experience of culture, which can be comprehended and transferred to awareness;

8. The musical experience, aimed at the studying and understanding the foundations of creativity for peace, reflects such its components as the ability to listen and hear, to distinguish between harmony and disharmony, the level of the ability to creativity, improvisation, to the joint activities through the implementation of the principle of “co-” (in co-creation, co-existence, co-adjusting, co-intoning, and so on), and other.

9. In conditions of transition to the noospheric reality in the second half of 20 – beginning of 21 century in different countries different forms, principles and ways of the experience of peace-making and public diplomacy through music were developed, due to a number of historical, social and cultural reasons, such as:

– victory in the Second world war and the advent of the international movement of supporters of peace joined by creative personalities from different countries and continents, including musicians and composers (B. Britten, M. Theodorakis, J. A. Flores , D. B. Kabalevsky, M. L. Rostropovich, T. N. Khrennikov, and others);

– the tendency to strengthening the ethno-cultural factor in the world music culture as ideological and esthetic reaction to technogenic and consumers’ civilization [4];

– the process of ethno-cultural and national identification through traditional music (movement of the “folklore revival” in the countries of the Celtic region – Ireland, Scotland, the French Brittany, etc., in Portugal, Greece, the USA, Canada, etc.; movement of “a new song” in the countries of Latin America, etc.);

– strengthening cross-cultural interaction through musical creativity and formation of live ethno-musical space for friendly communication between representatives of different cultures and generations (international festivals, the Internet, etc.).

10. Over the last decades in different regions of Russia and the world as a whole practical pedagogical experience of formation of values of peacefulness and peace-making was accumulated by means of traditional music; this experience requires judgment and generalization.

In particular, the practical basis for the development of psychological and pedagogical course “Music creativity for peace” was:

- author’s ten-years’ experience in the field of comparative studying of traditional music cultures of the peoples of the world;
- data gained in travels and expeditions to Mexico, India, Spain, Paraguay, Greece, Portugal, Morocco, Scotland, Lithuania, to various regions of Russia (Bashkiria, Khakassia, Altai), etc.;
- communication and joint work with musicians of various ethno-cultural worlds;
- experience of practical mastering by the author of musical instruments and traditions of the peoples of the world;
- the author's course of lectures “Traditional music in culture of peoples of the world” [5] which since 2007 to the present time is read on the chair of comparative studying of national literatures and cultures of the faculty of foreign languages and regional studies of Lomonosov Moscow State University;
- the educational project “Music Creativity for Peace” at the Bunin Yelets state university (since 2010 to the present);
- experience of carrying out practical training on music of the peoples of the world for Indian students of E. I. Roerich College of arts (from 2008 to 2010, India);
- experience of training in music creativity for peace in research and teaching center “Gamajun” (2011–2012, Moscow);
- experience of carrying out master classes on musical culture of the peoples of the world in higher education institutions, colleges, schools, gymnasiums and kindergartens in Moscow, Yelets, Izvara, and also at the annual International research school of the All-Russian social movement of creative teachers “Researcher” (from 2008 to 2013);
- a series of master classes for children from 3 to 6 years “What the nature sings about?”: “Wind music”, “Earth Music”, “Fire Music” and “Water Music” in the musical and educational SemiNotka project (in 2011–2013, Moscow);
- a series of author's programs “Music and the World” at Elets TV (channel 5), 2012–2013.

Music creativity for peace: basic concepts

On the basis of the above it is advisable to generalize the accumulated experience and formulate basic provisions of music peacemaking in a context of noosphere pedagogy.

1. Creativity for peace as the acquisition and understanding of oneself, of one's roots, the spiritual homeland – the microcosm of the universe and valuable reference point in life.

2. Creativity for peace as gaining spiritual level of existence (reunion with God) serving as tuning fork for creative activity.

3. Creativity for peace as the ability to live “from within outside” (A. Surozhsky), as the capacity for self-development activities (D. B. Bogoyavlenskaya), for free generating and implementing one's own ideas (A. A. Melik-Pashayev).

4. Creativity for peace as the ability to see, hear and “contain” in oneself other worlds, not as reflection of oneself but as related in a root, unique identity on the way of comprehension of the highest Truth.

5. Creativity for peace as co-existence, co-experience, co-toning, harmonization and uniting in the process of interaction with the world – people, nature, cosmos, and God.

6. Creativity for peace as awakening in oneself not simply a creator, but a creator-master bearing responsibility for the world, created by oneself.

7. Creativity for peace as the creation of life-worlds in the integrity and harmony of the universal multidimensional-polyphonic being.

8. Creativity for peace as joint creativity by “all together” in unity, integrity and variety of its manifestations.

9. Creativity for peace as realization of the integral world (internal psychological, external social, single cosmic) and co-participation in the perfecting of life for general good.

Synthesizing the sense of above listed facets of peace-creating as the stages of spiritual development of a person, one can make the conclusion: creativity for peace is a synergistic construction of micro- and macrocosm, assuming the indissoluble unity of the spiritual self-formation of oneself and work for the cause of unity and improving the world. The more people consciously join in this two-track activity, the more harmonious the world being becomes [6, pp. 15–56].

By which pedagogical means and on what basis is it possible to develop this meta-ability? First of all, on the basis of values of traditional cultures transferring from generation to generation eternal laws ciphered in special forms of being. Music is the brightest and most effective means of attaching to the traditional culture and traditional values; music, like no other art form, represents the actual living space and life being of the ethnic worlds. Traditional culture exists at two levels: external, a clear, accessible to observation and description, and inner, deep, invisible, which can be cognized only through own experience, by taking part in it.

Today, when many teachers and researchers recognize the need to shift from “knowledge” paradigm of education to the “activity” aimed at dialogue, co-creation, formation of one’s authorship in relation to one’s own life activity, it is music that is intended to form the basis of the new methodology of cognition.

“Theory” in Ancient Greek meant “contemplation”, in other words, the revelation or the experience of Truth, which is the basis of any knowledge that, as G. Orlov underlined, is given to a person and not constructed by him [7, p. 42]. V. I. Vernadsky reflecting on his experience of scientific truth also refers to a different example of direct contemplation of the nature of the Universe, experience, close to the experience of music: “I think that in scientific work I, dumbly and unconsciously, penetrate as deeply as a philosopher ... verbally or mentally doesn't penetrate. It is like a musician – Bach or Beethoven, or Mozart or who another – got „up to the end” dumbly” [8, p. 94]. It has something in common with the concept of “live knowledge” by S. Frank who noted that, except sensual and intellectual contemplation a person has special, primary type of knowledge – “live knowledge”, “knowledge-life” [9, p. 27]. In this context, it seems that music, in certain pedagogical conditions, allows one to feel and to “live through” on the archetypal, “over-cultural” level living connection of different ethnic worlds and traditions, to discover and understand their profound unity.

Comparative study of traditional cultures offers extensive material for understanding of peace-creating and peace-establishing role of music creativity. The first thing that draws attention of the researcher at the time of field observations is that music in the traditional cultures appears not as divided arts, broken into many branches-hypostases, but as a single syncretic whole, combining myth, ethno-history, poetry, instrumental music, dance, ritual, prayer, and other facets of world perception and manifestations of the soul of the people. The same syncretism is

found in the origin of the notion of “music”: in Ancient Greece, “the art of music” united poetry, instrumental creativity, dance, tragedy, comedy, various sciences. In Ancient India the term “sangit” meant the relationship of sound (as the creation of the Universe and all life on Earth), singing, instrumental music, dance, in the unity of the Earth and divine being, man and cosmos [10, p. 84].

In many ethnic and cultural traditions even now people's perception of music is much broader and deeper than narrow instrumental understanding of this phenomenon. Man in traditional culture in the most profound way “written into” and “included” in the Universe, can't live outside of the surrounding world of the divine nature, the Universe as a whole, a single organism in which it is vital to maintain concord and harmony. The basis of this harmony lies in the sphere of spiritual, is manifested in the sacral attitude to nature, to the entire hierarchy of the life worlds of ethno-cultural space and is reflected in traditional music through which people continuously create “themselves”.

Each process of musical creativity constitutes actualization of ethnic culture, its continuous self-co-creation and co-existence with the world around. Live, complex, syncretic, improvisational and harmonizing character of a folk music makes it possible to speak about music creativity for peace as the universal phenomenon of traditional cultures. Thanks to the multiple meanings of the word “peace” in Russian, we come to a number of interrelated and complementary meanings of this concept.

1. On the objectives of the action: music creativity for peace as a music creativity aimed at achieving harmony and unity with the surrounding world and co-existence.

2. On the techniques of creativity: music creativity for peace as the peace action which is carried out by means of harmony.

3. On the performing and participating: music creativity for peace as the joint action by “the whole world” – together with the world.

4. On the subject of art: music creativity for peace as creating through music the world of its culture (of its land, homes, ethnos) and culture common to all mankind.

Thus, we come to the general definition *of music creativity for peace as creating peace by means of music by the whole world, to the world benefit, through the art of the world.*

Consolidating two concepts which constitute the basis of our research – creativity for peace as meta-ability of man and music creativity for peace as the phenomenon of traditional culture – we come to the formulation of psychological and pedagogical definition.

Music creativity for peace is the branch of noospheric pedagogics specializing on research and development of musical and pedagogical technologies aimed at bringing up value concepts of peacefulness and peace-creating, developing subjectivity at being trained and abilities to co-experiencing, co-tuning, co-uniting, co-creating and co-building the world in harmony and variety of its manifestations. The prefix “co” in the listed items means activities aimed at restoring the integrity of man in unity and harmony with others (man to man), with cosmos, with God.

Psychology of living through musical experience in music creativity for peace

Comparative researches of the traditional music of peoples of the world show insolvency of conventional view on music as the universal language clear to all.

First, music, unlike language and sign systems in general, doesn't tell about the world, doesn't describe it, but itself “represents a special world possessing its own life” [7, pp. 365–366]. G. Orlov calls music a live myth and its sounding – one of the purest symbols of not having a name reality with which we enter contact through music experience.

Secondly, as the author notices, referring to V. Tsukerkandl's position, “music” is no more real, than „language”. Really there is no „language”, but specific languages, no „music” but specific music. <...> It is much harder to overcome barriers between one music and the other than the language barriers. We are able to translate from one language to another, but the idea of translating, say, Chinese music on the Western language tones is an obvious absurdity” [ibid., p. 29].

At the same time music in all variety of its manifestations always exists only in a context of internal subjective experience of a person. All musical theory is constructed mainly on the subjective perception of a sound by individual person, not identical to sounding as that. “There is no music out of experience, – G. Orlov writes. – It becomes a reality only in experience, comes into being and is revealed

as a special world of meanings, specific relations, measurements and logic” [7, p. 13].

If music finds life through unique internal human experience, there is a question of psychology of living through this experience which, following F. E. Vasilyuk, is possible to consider doubly: as experience contemplation and as experience activities for reorganization of inner world, as activity which is directed on establishing semantic compliance between consciousness and life and which purpose is to improve the meaningfulness of life [11, p. 30].

Experience-contemplation of music of various cultures may be manifested in the entire palette of internal states of a person, from full rejection of a music embodiment of other culture to high esthetic pleasure. For “extension” of human consciousness through the heart “containment” of other cultural groups, of particular importance is the problem of music experience as an experience of activities on reconstruction of the inner world.

The encounter of different ethno-cultural worlds, which for unprepared consciousness potentially contains possibility of collision or conflict of cultures, may be considered to be critical situation of impossibility of a subject to implement internal need of his life. If to look at this situation from the perspective of preventive psychology, then it is possible to be prepared for it, purposefully recreating and organizing this reality and including corresponding psychological techniques into practice of noosphere education. “The process of experience, writes F. E. Vasilyuk, may be to some extent controlled to stimulate it, organize, direct, to provide favorable conditions, to ensure that in an ideal it leads to the development and perfection of a person” [11, p. 11].

How to organize the process of experiencing a different ethnic culture, in anticipation of the conflict in everyday life in the future and helping to overcome internal dissonance, to achieve consistency and integrity of the inner world in the conditions of mutual penetrability of ethno-cultural worlds?

First of all, skillful, conscious realization of the deep layers of ethnic culture by means of music requires cohesive approach to music, as it appears in the traditional culture as the phenomenon syncretic, combining music, speech, movement, dance, myth, nature, and the very being.

Besides, if we look at the music not from the usual perspective of esthetic and moral education or professional education but from the perspective of one

of its key original purpose – that of the *game*, then let us suggest that through the music game as the practice of anticipation of the development the process of experience of other ethnic culture may be successfully organized. As S. V. Grigoriev noted, “the games not only anticipate ontogenetic and phylogenetic aspects of psychology of development, but also pave the ways, test socio-cultural innovations... <...> ... the game is a school of self-consciousness, anticipation of capabilities and limitations of self-expression and human development” [12].

Pedagogical bases of music creativity for peace

Experience-activity in the context of music creativity for peace may be organized under the following conditions.

First, under the conditions of “the defended peace”, that is space of activities for sincere communication and revealing in oneself musician. To become a full-fledged listener, one has to acquire one’s creative experience; to be able to successfully experience (or rather “to live through”) and “to contain” in oneself other culture, one has begin with the revelation of the creator in oneself and with finding experience of self-generating musical activity.

Secondly, through a joint musical creativity-improvisation, namely through the practical implementation of the principle of “co” – co-existence, co-unity, co-tuning, co-experience, co-accommodating and co-creating. Joint playing on easy (on techniques) traditional instruments and musical creativity in pedagogical conditions allow to create a situation of a single living world and cooperation of all of its participants.

Thirdly, through study and creative development of traditional music cultures. Efficiency of studying other ethno-cultures consists not so much in “intellectual” acquisition of certain information, but in living through and comprehension of one’s own music experience, in undergoing feeling of co-involvement, in “co-generating” cultures through the solution of creative tasks with it connected, at the level available to the subject.

In the pedagogical practice it is necessary to take into account a number of aspects of music creativity for peace:

1. The development of musical abilities, knowledge and skills comes out not as the main goal of the pedagogical process, but as a way and means of formation of spiritual and ecological outlook through music and music education.

2. Music experience is considered within the framework of the program (by both teachers and students) to be a means of self-knowledge and knowledge of the world.

3. Traditional music of the peoples of the world is investigated in the wide culturological key in the perspective of music world study as meta-subject basis of the course.

Pedagogical methods of impact on the development of the capacity of creativity for peace are:

– the use of the methodology of joint musical game as an activity component in pedagogy and psychology in which, being reflected, reality is transformed (S. L. Rubenstein);

– the use of traditional musical instruments of the peoples of the world, easy to learn and consonant at the joint game (to the simplest instruments imitating the sounds of nature can be attributed, for example, the Central African Kalimba, Spanish drum of wind, Vietnamese wooden frogs, Mexican tree of rain and drum teponaztli, Peruvian and Paraguayan rattles, Zulu drum, Moroccan bendir, Indian rawantha, Turkish plates zills, Tibetan singing bowl, different kinds of Pan flute and others);

– learning play traditional instruments without intoning carrier (representative of one or another ethnic culture) through experimental, creative, self-supporting research and mastering the instruments;

– playing techniques “Revealing musician in yourself”; “Dialogue with musical instruments”; “Joint creation of the world in sounds”;

– culturological course “Music creativity for peace: traditional music of the peoples of the world in a spiritual and ecological civilization”;

– studying and creative mastering of songs and musical traditions of the peoples of the world.

The psychology and pedagogical area of focus “Music creativity for peace” is urged to capture all educational levels as systems: kindergarten – school – college – higher education institution.

For children of preschool age “The music world-study” will be the main set of studies aimed at developing cognitive activity of preschool children and expansion of knowledge about the world of nature around us through musical games and playing traditional ethnic instruments.

For school students the course “Music picture of the world: unity in diversity” may act as the basis of music creativity for peace, allowing by means of traditional music to expand the knowledge of culture of different peoples. For students of higher education, besides the listed units, the main focus must be on the very concept of music creativity for peace, its manifestation in traditional culture and the applicability at the present stage of historical development.

The process of teaching music creativity for peace should be built on the lively, creative joint experience without losing comprehensive, interdisciplinary and global nature of the problems faced by each person, realizing and bringing to the consciousness of students the whole depth, lack of options and catastrophic upcoming changes in the life of the planet. A. S. Arsenyev, reflecting on the crisis state of the modern transitional era, notes: “Crisis can't be overcome by „progress”, by improvement of what was developed on the old basis because acme of this development is already behind, and its continuation causes only further deepening the crisis. <...>. Movement on a branch of a tree of history ... in our era is coming to an end ... The only possibility of further development consists in „returning to the trunk”, that is to the origin of the branch, in critical overcoming of this origin of the branch (that corresponds to the movement up „the trunk”) and formation of the new Beginning” [2, p. 117].

Comprehension of the values of traditional cultures, introduction of them into everyday practice, formation of spiritual and ecological outlook on the principle of universal unity is a combined educational objective intended to cover not only individual items in the educational process, but also life itself of both teachers and students. The shortest and most profound path of psychological and pedagogical influence is the path of comprehension of the music creativity for peace and return, at a new stage of historic development, to creative *sound-word-deed* approach, transforming the world and recreating harmony, integrity and unity of man and the Universe.

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MUSICAL INTELLIGENCE: ESSENCE, STRUCTURE, AND WAYS OF DEVELOPMENT

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

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

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

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

The category of “intelligence” has worked its way up from being applied for specific purposes to the absolutization of its role, its content still being vague. If we need the grounds *to develop the concept of musical intelligence*, we need to

choose between one of the two approaches: the first one postulates that any manifestations of intelligence have common features and criteria of its development [10], the second one – that specific kinds of intelligence are independent and can have their own criteria of manifestation and development, unable to be applied to any other kind [2].

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

Intelligence, intellect (Lat. *Intellectus* – understanding, intellection) is an ability to learn from experience, to adapt to new situations, and apply one's knowledge. In other words, intelligence is a phenomenon which integrates all the other mental experience and instruments of an individual for him to successfully adapt to ever changing conditions of the objective reality. Can this universal description be applied to and developed in musical activity? What is the main secret essence of this integrative phenomenon? It appears that this *main essence* is the cognitive-temporal function of the psyche, which enables to store and combine neural pathways possessing some image elements of experience. Storing *certain trails, fragments of experience, and pathways in their simultaneous combination, comparison, mutual adaptation* are not one and the same thing, as the *pathway* is a succession of events or mental images in time, and their comparison is a spatial collation, mental superimposition or discrepancy of image structures. It follows that intelligence as a phenomenon of the integration of past experience aimed at adapting the accumulated mental resources to the productive experience of a new situation has the main feature – it is possessed of time and builds up a space of mental experience, namely, memory and imagination.

From the point of view of all researchers of intellect, this phenomenon connects all cognitive abilities of an individual: sensations, perception, memory, beliefs, thinking, imagination. But only in philosophy and neurosciences have the scientists raised the question of the nature of the connection of these cognitive processes in the temporal organization of the optimally functioning psyche and intelligence. T. D. Dobrokhotova, N. N. Bragina, and others emphasize that the fundamental factor of time exists in the living brain only [6, p. 24]. The temporal factor sets another kind of asymmetry, different from left- or right-hemisphere dominance. This asymmetry sets the *time arrow*, or the *past-present-*

future vector, according to which we classify experience. It appears that this asymmetry, freedom, and arbitrariness of using past images and fragments of mental experience for moving along the future vector, is the essence of intelligence as a universal and cohesive phenomenon.

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

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

If we look at the early stages of ontogenesis, it appears natural to lay emphasis on the role of *prosodic and sign models* in the development of the intellectual structures of the psyche, at least in the framework of language, because:

- 1) it is culturally innate for all civilizations;
- 2) a part from tactile contact, it is the only way of communication with a child.

Thus, is it not impossible that intoning as the protofoundation of music is essential only at the earliest stage of mental development, later on giving up its position to verbal and abstract intelligence which are developed by some other means?

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

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

- 1) in different – individual and universal – spaces and times;
- 2) simultaneously (the event being stored in the image) and successively (step by step, any movement begins in the present and may end in the future only);
- 3) in opposite time directions: from the present to the past (*in cohesion with sensory experience – A. T.*) and from the present to the future (*if prepared to a performance gesture or voice reproduction in the psychomotor system – A. T.*)” [6, p. 20].

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

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

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

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

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

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

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

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

The theory of multiple intelligence was introduced by Hovard Gardner. He argues that humans possess at least seven independent forms of intelligence [2]. These isolated kinds can exist separately or together. In his works, the scientist insists that the ability of individuals to be given and to extend their intellectual capacities reflects the priorities and opportunities provided by society in the field of culture and education. It follows that intellectual limitations are brought “from above”, from social educational institutions which reduce the number of possible types of intellectual development of each by virtue of the limited knowledge of intelligence.

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

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

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

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

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

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

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

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

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

There are quite a few pros and cons of this theory, but undoubtedly valuable is the fact that it raised the question of the independence of intelligences

simultaneously with their interconnection. Namely, this explanatory model enables to understand the nature of those manifestations of unique musicality which are sometimes observed in individuals with a complete intellectual shortage of all other parameters, in particular children with innate mental deficiency, organic abnormalities in the brain, autism. These examples serve a good proof of the idea of the isolation of intelligences, at least musical intelligence which can be combined with others or can perform *solo*, as a sole available way of an individual's intellectual activity.

Thus, musicality can be interpreted as one of the means to integrate an individual's experience which is sometimes held in a person's psyche in the form of musical images alone. In this case, musical-sound images and prosodic symbols are the tool of man's cognitive activity and mental development practically in one form of intelligence. The brightest example, quite close to this statement (though not so categorical), is K. Saradjev's extraordinary musical intelligence described in A. Tsvetaeva's "A Novel about a Moscow Bell-Ringer".

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

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

On the other hand, these kinds of intelligence, as I see it, like dolls in Matryoshka, can be part of an individual's one best-developed intelligence, thus forming the hierarchy of independent or interdependent intelligences. Musical intelligence can perform the "service function" within personal intelligences, assist them in their self-development and functioning as one of the languages of interpersonal and intrapersonal communication. Vice versa, personal intelligences, forming together the emotional and social intelligence, can be

the source of the development of musical and linguistic abilities and musical intelligence. Linguistic intelligence can be part of musical, assisting musical consciousness on the syntactical and inflectional level. At the same time, musical intelligence can be a source of the development of linguistic intelligence, particularly poetic. For instance, the fact that B. Akhmadulina and I. Brodsky recited their own poems suggests that the primary ability to intone images in rhythmic intonations, i.e. musical intelligence, may underlie their intellectual gift.

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

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

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

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

The multiple intelligence theory is an incentive to the comprehension of the realia of children’s intellectual development in the contemporary educational

situation. Formal-logical and verbal intelligence is most frequently developed in practically all subject spheres. Today, it has excluded nearly all the other intellectual resources from the goals of education.

Music education, aimed at developing unique personal musical intelligence of every child, must be determined to accept special, appropriate shaping and developmental methods, accumulated in traditional musical cultures, such as music performance and “participatory”, or involving, but not detached perception (participation in the performing and listening process). Intellectual activity is preserved in this case. Some investigators pointed out biophysical and psychophysiological parameters of the so-called “intellectual energy”: the quantity of information perceived, or the speed of brain pulsation [4; 7].

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

If we realize that our country lives on the “capital” of inheritable intellectuality, and this capital is preserved not in banks, but in educational systems, then it is high time we reconsidered the forms and means of preserving and developing intellectuality, which may still be needed in the future.

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MUSIC PERCEPTION AS THE SELF-KNOWLEDGE OF A PERSONALITY

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

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

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

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

So many faces of a palette of musical images cannot be perceived without resting upon a person's intuition, consciousness, and subconsciousness. Understanding it, we deem perception of music to be a kind of artistic activity, based on the listener's ability to feel in the content of music the meanings of human life, live through them, and compare to his own experience and value-oriented criteria of art. As contrasted to the perception of the physical properties of a sound, music perception results in one's living through and understanding the content it bears as the artistic message of a person who shares with others his spiritual experience of cognizing the objective reality.

The treasure house of art is inexhaustible. It is impossible to master art in one's school years because music perception, determined by a combination

of conscious and unconscious factors, yields to no direct psychological and pedagogical influence, and consequently, control. Functioning as a single cognitive mechanism in the context of direct and back couplings, perception of music is subordinate to the regularities, according to which “the shaping of the unconscious is dependent on the activity of the conscious no less than the abilities and functions of the latter depend on the peculiarities of the subconscious” [1, p. 483].

The mechanisms of consciousness and subconsciousness which work in artistic processes are quite explicitly described in scientific literature. Thus, the activity of consciousness lies in the structuring of the received information, sorting and evaluating everything which adds to our perception the unperceivable, our imagination. Artistic consciousness is responsible for the processes of regulation, evaluation, and reflection, as is consciousness in general. The measure of awareness is speech activity and a person’s judgements which partially reflect the occurrences in the psyche when dealing with the situations of constructing subjective musical images. The material of construction, i.e. the constructional component of this activity is prosodic and bodily-muscular organizations of consciousness which establishes inner dialogues with artistic images. As the most important meta-unit of musical thinking, intonation is directly connected with the bodily practices of man which are the essence of non-verbal communication, characteristic of music as a form of art. “Ever-rich information encoded in the sound parameters of intonation is read not by the mind, but by the dynamic state of the body” [7, p. 22]. “Spirit and body are inseparably psychosomatically connected. Little but correctly distributed exposures on the body (body figures) stimulate spiritual emanations (spirit figures)” [4, p. 36]. The bodily-prosodic reconsideration of musical content results in that music has a resonant influence on all the levels of a person’s psyche. The function of communicative mechanisms of perception can be performed by inner dialogues, providing numerous modifications of the interaction of consciousness, subconsciousness, and artistic images.

As opposed to the conscious mechanisms of thinking, the unconscious ones are concealed in the depths of subconsciousness, protoprosodic presentiments, dreams, and imagination acting as a whole. They are the state of insight, thresholds of artistic discoveries, flashes of inspiration, catharsis, heuristic and self-developing forms of activity. Affecting perception, the unconscious still remains beyond

the grasp of one's mind. And it is this inexplicable universal power of the unknowable influence of music which conceals its beauty, a transforming element of the undivided mind, conducive to the actualization of all social functions.

The following forms of the unconscious are singled out: superconsciousness, subconsciousness, and preconsciousness. Each of them takes part in artistic processes in its own way. K. S. Stanislavsky regarded supraconsciousness as the supreme manifestation of art, comprising the more important part of an artist's soul and consisting, to his mind, of one tenth of the conscious and nine tenth of the unconscious. "Beauty is a superconscious feeling. One must be able to see the beautiful" [10, p. 89]. In the psychology of artistic perception, the supraconscious is considered to be a form of creative intuition which gives the basis for the following processes: disobjectivation of images, their integration into patterns of art which are responsible for a person's self-identification in the world of artistic culture, empathy and discovery of personal meanings. Subconscious factors of music perception include emotions, artistic motives, associations, aesthetic sets, and other non-formalizable regulators of a person's mental activity. The intermediary position between the supraconscious and the subconscious is occupied by the preconscious. It embraces protoprosodic observations, sets, myths, archetypes of the collective unconscious, prototypes of future musical images, fantastical artistic ideas.

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

Music perception belongs to phenomena which are self-organizing by nature. On the one hand, artistic form, the logic of creating a work of music, and a set of expressive means come in sight of conscious perception. On the other hand, one can notice the “vagueness” of content cognition, the utmost unpredictability of the effect produced by image-bearing content and post communicative influence of music on the listener. It necessitates the study of the regularities of the shaping of perception culture in the correlation of conscious and unconscious, ordered and chaotic, disappearing and reviving, linear and non-linear, constant and accidental constituents.

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

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

“The origin of the inner dialogue is a person’s ability to reproduce somebody else’s speech in his own one, and respond to his own as well as

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

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

In the development of artistic perception, the first positive influence can make deep aesthetic impressions on a developing personality. In synergy, one observes their significance as the factors of the self-organization of unstable systems. General dominant feelings are usually expressed at the beginning of music pieces, and one needs to be ready to perceive it. We understand by a musical impression a special emotional state which is reached in the process of perception of art, experienced as a phenomenon of beauty. "Impressions, born in artistic truth and belief in this truth, harmonically melt into us. Like deep scratches, they are engraved on our memory, as if by a pointed weapon. <...> Time does not erase them but makes us feel them more acutely, know them better; it enriches their content and merges them into our nature forever [10, pp. 87–88].

Musical impressions, aesthetic by nature, can manifest themselves in the form of emotional reactions to complete artworks as well as some of their parts, striking prosodic structures. The composer works out a probable acoustic induction of aesthetic impressions at the stage of making a work of art a specific

sound attraction with the aim to draw the listener's attention and produce an emotional response. Here we observe direct analogies with those behaviour patterns which a person assumes in certain life situations. A. I. Lipkov thinks that "for each organ one can single out a group of attraction sensations which push human sensibility to the limit: for olfaction it is fragrant (perfume) smells and poignant, unpleasant (ammonium chloride) smells; for taction – extreme hot or cold" [6, p. 180]. The psychological influence of an attraction is based on the effect of surprise insomuch as it is sustained in memory and retained in vital experience in the forms of sets for subsequent activity.

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

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

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

the unique centres of image-bearing content, cultural standards open to self-completion.

B. N. Poyzner writes: “A cultural standard is an object of any nature in the sphere of cultural activity, with which people coordinate their perception, thinking, imagination, and behaviour. And it helps them to solve typical problem situations. Every one of us is a unique interference of replicators which model our activity, including artistic one” [8, p. 36]. Several times a day, a person involuntarily gets involved in the process of the mental co-intoning of separate musical fragments, melodies, rhythmic intonations; he does so unconsciously, even in sleep. R. Brody regarded a musical intonation as a unique meme and observed its ability to be stored in consciousness and be passed on to other people. “Memes are the structural elements our consciousness consists of” [2, pp. 36, 42]. Brilliant musical intonations serve as cultural standards which are sustained in a person’s experience in the form of stable structures, initial perception patterns and they set it [experience] in self-motion, turn it into stable factors of the culture of a person’s music perception. The more artistic patterns a child imbibes, the richer the thesaurus of his aesthetic impressions, and the broader his understanding of art from the viewpoint of the man of culture. A great many musicians took to art under the influence of indelible aesthetic impressions they had in childhood.

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

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MUSIC PERFORMANCE IN FLOW-STATE: PSYCHOPHYSIOLOGICAL CORRELATES

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

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

What is Flow-state?

As defined by M. Chikstsentmikhlay, Flow-state is an extraordinary sense of flying which you have when doing something easily, with enthusiasm and pleasure [12–14]. The state of Flow is involuntarily reached in various kinds of activity, from playing chess to riding a motorcycle [9; 14; 23]. Sport psychologists emphasize the peculiar significance of reaching the state of Flow-state in competitions [11]. Such a state is also referred to as optimal functioning, the peak of one's shape, being in the zone and even as "flying". In this state, sportspeople feel the freedom of movement and are concentrated to the utmost; all the muscles, except those directly producing motion, are quite relaxed [23]. Researchers established a close connection between the senses in Flow and the feeling of well-being [31] as well as better educability [1; 4; 9, p. 18, 20, 31].

Flow-state in music performance

Evidently, it is very important for professional musicians to be in the best shape, too, when music performance is not a burden, but is pleasant and easy, when, as C. Czerny figuratively expressed it, "fingers do not cause the complete failure

of the whole passage” [15, letter 3, p. 3]. Despite the romantic idea of a musician’s profession being easy and carefree, research shows that music performance activity is connected with great psychophysiological efforts [19; 21; 22; 28]. It is well known that in any kinds of psychomotor activity, one’s skill requires the use of a large number of degrees of freedom for executing a well-coordinated succession of movement in the right direction and at the right time [8; 24]. For instance, to learn to play a piece, one will need a regular system of fingering not only in time and loudness, but also for delivering the emotional component of music, i.e. one must always control his feelings between the preceding and following movement [8, p. 11]. Every movement of music performance must be consciously free, but not relaxed [6, p. 28]. Of great importance is the capacity for imagination, self-concentration [10] and foresight of the movement [16, p. 24]. The author of the guidelines on reaching the state of Flow for musicians A. Burzik emphasizes that, when performing music, one needs to imagine the same bodily sensations as one would have when flying [9]. In most Russian musical and methodological guidebooks it is also mentioned that performing musicians must reach the highest degree of the “freedom of performance”. A. Burzik maintains that the ways to reach the state of Flow are the health-preserving music performance techniques. According to Burzik, traditional music teaching is based on a teacher’s demonstrating an example and demanding to follow it, but not on a student’s awareness of his own capacities [9]. Flow techniques, on their part, result in a student’s ability both to focus on his own sensations, to extemporize and play the instrument with ease. The most important thing is to teach a student to realize that he must feel free to move and enjoy playing the instrument [30].

Nevertheless, the previous investigations of Flow were limited to formal descriptions of this phenomenon. At best, psychological and sociological investigations of sportspeople and musicians were carried out [9, pp. 12–15; 31]. Therefore, in spite of hundreds of such investigations, the neurophysiological correlates of Flow are not strictly defined yet. At the same time, by now researchers have defined the psychophysiological features of a skilful performing movement. These features are manifested not in the state of rest, but in active music performance: it is an increase in the frequency of brain alpha waves with a simultaneous decrease in muscle tone, concerning those muscles which do not produce the necessary movement [3; 6; 29]. It is not by chance that we study

the interconnection between the success of music performance and alpha activity of the brain. It is well known, for example, that the frequency of alpha waves is associated with cognitive workability [17, p. 26], short-term memory [26], academic progress [1; 4], thought fluency [2]. The frequency of alpha waves of a high-frequency range is connected with the capacity for simultaneous concentration, self-control, and constructive (selective) muscles relax [7; 25; 29]. The width of an individual range of alpha frequencies depends on how pronounced the capacity for creativity and flexible thinking is [5, p. 20].

Hypothesis

We presume that, first of all, the quality of music performance after practising in Flow will be a lot higher than after regular performing practice. Second of all, we believe that music performance in Flow will be accompanied by an increase of alpha activity of the brain. Thus, the first goal of our investigation was to compare the results of regular independent practice to the one in the state of Flow. The second goal was to investigate the psychophysiological characteristics of music performance in Flow-state.

MATERIAL and METHODS

Participants

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

Design of Experiment

First of all, all the students had a test audition which was recorded on a video. After that, all the students were divided at random into the experimental and control groups, counterbalanced by age, gender, and level of music performance. Then, the students were given 20 minutes to learn a piece or a passage. In class, the 18 students of the first, experimental group used Flow techniques, while the 18 students of the other, control group – regular techniques. At the end of the class, the students performed a 1- or 2-minute passage of the piece, which was recorded on a video again. The performance was evaluated by 3-5 experts from the Conservatory teaching staff, unaware of the group the student belongs to and when – before or after regular practice or after practice in Flow – the performance took place. Points (0 – 10) were given to the testes according to the criteria adopted at international contests: skill, rhythm, musicality,

intonation, sound quality, and creativity [27]. Before and after practice the level of self-actualization in the test Reinberger et al [31] and that of anxiety [32] were measured. Electroencephalogram (EEG) was registered gradually: in the state of rest, during the first and second test audition.

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

1. **“Contact with the instrument”**

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

2. **A sense of sound**

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

3. **“A sense of easiness”**

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

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

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

Statistical analysis of the results

Variance analysis was carried out for defining the influence of the chosen kind of practice on the variables studied. The credibility of the differences between sample averages was evaluated according to Student’s t-test. Wilcoxon-Mann-Whitney non-parametric test was used to evaluate the divergences in samples which were presented in the form of relative values (activation). Pearson correlation coefficient was calculated for analysing the interconnections between running values.

RESULTS

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

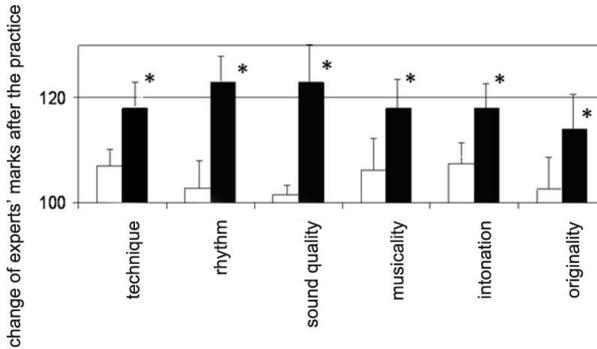


Figure 1. Change (percentage-wise to the initial level) of experts' marks for the performance in 20-minute regular practice (white columns), and with the use of Flow techniques (black columns).

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

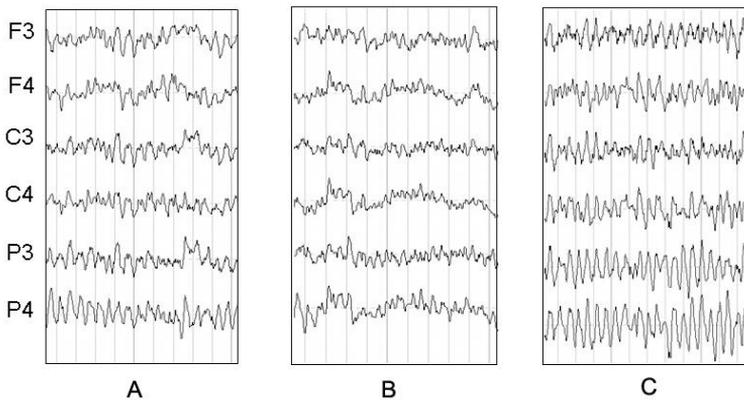


Figure 2. Change of electroencephalogram, registered when playing in the state of rest (a), after regular practice (b), and after using Flow techniques (c).

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

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

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(Translated by M. Panagin)

INCREASED ANXIETY OF YOUNG MUSICIANS: CAUSES AND WAYS OF OPTIMIZATION

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Abstract. *The author of the article analyzes reasons of the increased uneasiness of pupils of children's music schools. These are: the specificity of musical activities, training in the "zone of proximal development", creative character of educational tasks, creativity of young musicians, particular qualities of individual training. Prevalence of motivation of "avoiding failures" in training is examined in more detail. Ways of optimization of emotional conditions of pupils by means of developing the feeling of personal successfulness are suggested.*

Keywords: *anxiety of pupils, diagnosis of anxiety, music activity, zone of proximal development, divergent thinking, creativity, motivation for success, avoiding failure, music-making, successfulness.*

Working as a psychologist in the sphere of music education the author of the article repeatedly heard from the colleagues, practicing psychologists of comprehensive schools opinion and observations about the increased uneasiness of children and teenagers who are trained in music. This opinion is formed on the basis of contradictory experience that stays with the school psychologists: young musicians in appearance look quite successful, sociable, and harmonious but in planned psychological researches often show high degree of uneasiness, fatigue, lack of self-confidence. It is necessary to make a reservation that on this subject we didn't find reliable results of scientific researches, there is only circumstantial evidence.

Having decided to test in practice the hypothesis of the increased uneasiness of pupils in the course of training in music we conducted our own diagnostic research. Pupils of music classes of high comprehensive school No. 47 in Perm acted as experimental group. Results were compared to indicators of pupils of other classes of the same levels.

According to a diagnostic testing (using the children's personal questionnaire by R. Kettell, the test by A. M. Prikhozhan "Diagnostics of school

uneasiness”, the children's test “Picturesque frustration” by S. Rosenzweig), average values of uneasiness of young musicians is really significantly higher, than that of their equals in age, though don't overstep the bounds of norm.

Despite the last consoling circumstance we decided to find out the causes of the increased uneasiness of pupils of music classes, and also to seek ways of its optimization.

Among the causes for the increase of anxiety in the course of learning music we can distinguish both objective and subjective. The subjective reasons include:

- 1) increased workload of young musicians;
- 2) complexity of musical activities;
- 3) training in the “zone of proximal development”;
- 4) creative nature of educational problems;
- 5) high creativity of students of music and art schools;
- 6) psychological characteristics of individual learning;
- 7) prevalence of motivation of “avoidance of failure”.

The increased academic workload and, respectively, doubled responsibility of children in connection with learning at two schools belong to the most obvious objective factors.

Complexity of music activity is connected with its spiritual and practical character that demands realization of high spiritual ideas, abstract and generalized art images in almost exact and fine intoning on the musical instrument. Any musical and performing activity, in effect, is the process of practical realization, in singing or on the instrument, of ideal insights of a music image which means the ability to achieve the desired sounding, as well as certain mental and spiritual state on the basis of simple and clear practical actions. The complexity of this kind of activity consists in aiming at the ideal spiritual task. For a student to understand this task the teacher should clearly articulate the outlines of the desired musical image, while the pupil not just imagine it but also to hold inner ear throughout playing or singing as an image of “a required future”.

Most of the students of music schools admit that there is a slight anxiety before specialty classes. The main difference from the practice of secondary school here is that at these lessons *each* (!) young musician is trained in a “zone of proximal development”, containing such tasks which can be solved only with the help of an adult mentor.

As is known, it was L. S. Vygotsky who for the first time divided the level of complexity of educational tasks into zones of actual and next development. In the course of individual training the program is selected “for the room to grow”, according to the individual abilities of the student; it is in the “zone of proximal development”, that is at the limit of his or her technical and artistic possibilities at the moment, otherwise there will be no progress. And if at the comprehensive school the level of complexity of training programs is designed for the average pupil and at a certain diligence is achievable to all, training in the zone of the next development demands from a person constant transcendence that is going beyond the limits of a pupil’s actual abilities. Let’s agree that not everyone is ready to continuous self-improvement.

There is another objective cause for the increase of anxiety, that is musician’s divergent thinking, i.e. thinking “in different directions simultaneously”, when the same conditions of performing task (in this case the author's text) suggest several solutions, interpretations, variants of performing. Thus, performing a work of music initially puts each student in a situation of uncertainty inherent in the creative tasks. That is why school tasks in the classroom almost always are creative tasks and criteria for assessing performance is not always precisely defined; a young musician will not find the “right answer” in any textbook.

Besides, as one cannot “enter the same river twice”, so it is impossible to create an image of the piece of music “finally and irrevocably”. Creative process in training in music consists in need for each performance to create an art image, to find the art sense anew. Without this focus on the creative result not only masterpieces of musical culture, but any musical “spillikin” from the school repertoire will remain dead.

Divergent thinking which is required in musical performance leads to increased creativity of all who are engaged in it [1; 2]. But the development of creativity is often accompanied by increased anxiety. V. N. Druzhinin noted this fact more than once. Referring to researches by F. Barron, R. Sternberg and others the scientist claims that the neurotic disorder is a by-product of creative activity [3, p. 176]. Creative people are more sensitive to problems and are capable of predicting succession of events better. In a broad social sense creative persons see and feel problems before others and not so much transient and concrete, but

systemic, social and cultural, which, as a matter of fact, are problems in a true sense of the word as have no unambiguous decision. Thus, problematical character of existence for creative people is always higher, hence higher the level of uneasiness.

Creative process is unpredictable, including in training in music. Not infrequently the average student of music school, going to class, is not quite confident of his "readiness" to it. If at home he did not do much of the homework then in a school class he literally "has nothing to lose" and is ready to surpass himself.

In this case the "raw" program played desperately boldly makes a favorable impression on the teacher and deserves high marks. On another occasion, on the contrary, even sufficient amount of home work "did not turn" into the right quality, the teacher remains dissatisfied, the mark in the diary appears below the previous one which was unfairly high. The pupil has an impression of unpredictability of results of training in music as a whole where nothing can be foreseen and, no matter what the teacher says, persistent work is not always a guarantee of success.

Some causes of the increased uneasiness of young musicians are connected with their individual training. The lesson in private with the teacher combines emotional closeness and importance of the teacher and student to each other with the student's individual responsibility for the outcome of the work. We all know from our own practice certain dependence of a course and results of a lesson both on mood of the teacher and the feeling of the pupil. Children learn to feel the mood of the teacher instantly, just opening the door of a class and welcoming the mentor. The individual responsibility is manifested in the fact that, unlike classes at a comprehensive school, each pupil in a music school, unlike comprehensive school, at each lesson in a performing class and solfeggio will surely be asked to answer the set lesson.

At the same time features of the learning motivation of the pupils of music schools, in our opinion, are most causes of their increased uneasiness. Training at music school or school of arts is a voluntary business. Therefore, at the first stage beginners show sincere desire to be trained in music. It is connected with the dreams of the wonderful world full of delightful sounds, communication with beautiful people, own success. Psychologists call this type of *motivation on success*.

Very quickly it is replaced by the *motivation on avoiding failure*. It happens when initial euphoria is replaced by the general feeling of difficulties and problems of training, organizational, technical, and substantive. Requirements imposed by teachers turned out to be very serious; it becomes clear that “homework” in music school is not easier than in schools of general education. Many elements of the dream continue visibly to be present: people around are so intelligent and lovely, the music sounding at school, is really fine.

But the dream of own perfection is postponed indefinitely giving way to the harsh reality: to learn scales, to sort out the pieces of music unfamiliar and therefore “unwanted” before, to sing intervals for a lesson of solfeggio, to learn parts to the rehearsal of chorus. The sense of these tasks is obscure to the pupil, the beauty in them is absent, but teachers claim that all this is very necessary and “is useful” to play and sing. Such training in children schools of music for many reminds medicine, bitter, but necessary. But they came to a music school not for that. And many pupils wait and hope for years when of student's exercises a miracle of music will come. But demands are growing and cannot be postponed. Very soon, the average pupil of music school plays a musical instrument at home only so that “the teacher was not angry”, or “my mother did not scold”. Thus *the motivation on success* is quickly replaced by the *motivation on avoiding failure*, already existing at school.

It is appropriate to recall here that we inherited traditional methods of teaching in music schools from the celebrated first Russian conservatories. It was exactly there that the academic approach to teaching was born and got developed and was extended to secondary professional education and music schools.

What has changed since then? First, the pupils. Education at the conservatory was and remains primarily intended for gifted students. As is known, endowments include strong motivation to this sphere of activity. This helps over time to manifest even latent abilities, to correct neglects and omissions in a complex of knowledge and abilities, to overcome almost any external and internal barriers. Secondly, training at the conservatory could never be compared to the children's music school by its mass character. Both the student and the teacher of the Russian Conservatory still remain in the society a unique “piece” phenomenon, and the process of teaching possesses all features of elitism.

The graduates of the conservatory who have devoted themselves to teaching, carry these elitist requirements to musical colleges and schools, from there these requirements are extended to an initial link of music education which since recent time received again the status of the pre-professional.

But 90% of pupils of music schools and schools of arts have no professional aspirations connected with training music. Moreover, according to our data, along with informative and creative motives of training, motives of pleasant leisure (selecting and playing favorite music by ear together with friends) and social (respect and admiration of classmates, relatives, acquaintances, and in the long term – colleagues) are in the lead for young musicians.

The motivation of primary music education is influenced by the changing public realities. In the 21st century the ability to sing and play a musical instrument, even in highly reputable firms and companies, is additional attractive characteristic of the employee. Such person is capable of introducing unique features to the items of corporate culture, to paint in bright colors unassuming leisure, to influence on such components of the image and reputation as respectability, education, luxury and gloss.

But if motives traditional for conservatoire education don't work, it is necessary to look for other levers of appeal of the music education which is too difficult and “slow” in a context of nano-technologies, cosmic speeds and clip thinking.

How to induce pupils to work more?

Let us remind once again the main motivation of all first graders of the music school: to learn your favorite music, to play or sing it, to make music a companion of your life. Therefore, in modern musical and educational process development of skills of “free” playing music must take much more place: playing at sight, selection of music and playing by ear, improvisation, accompaniment, playing in ensemble.

One of the main motivators in training in music “for himself” is a repertoire of high art merits. Musicality inherent in 99% of healthy people manifests itself in the inclination to the melodious compositions of beautiful, fresh harmony. Playing fine music of ingenious composers the pupil feels like Aladdin who is in a treasury of art and culture, which anyone can use for free. In fairness, it should be noted that there are also collections of musical works of which some

could be without hesitating “put in the trash”. That’s why the more good and varied music there is in the school repertoire the more a young musician is spiritually richer and happier.

Comprehension by a performer of the author's work, both as a whole and in its smallest details, is another very important aspect of the problem of learning motivation. Not incidentally young musicians more willingly perform music with explicit or implicit program pronounced in the title or in bright means of expressiveness.

Researchers of this process emphasize that playing any musical instrument when learning the piece of music “transition from operational level of consideration of music and performing activity to motivational, from emotional and cognitive understanding of the contents of the music, to understanding the meaning of the work is required” [4, p. 3]. Very important here is the ability of the teacher to carry out the complete analysis of the piece of music at a level understandable by the student including intonational, structural, substantive, and semantic aspects.

Human consciousness is always in search of sense. Need of judgment of one’s actions becomes especially acute in difficult life situations, in difficult kinds of activity to which music can be attributed. “If a person has a ‘why’ to live, he will overcome any how”, Friedrich Nietzsche said. This well known aphorism is confirmed by examples of pupils who, despite the difficulties, routine elements in classes, dispersion in marks learn joyfully, focusing on small islands of their own success.

Motivation on success is not just unambiguously understood passage to victories in competitions and to performance at concerts. After all, there is always only one winner in competition. But a competent teacher will always find opportunity to draw attention of pupils to subjective indicators of success which are the development of one’s own, individual achievements (with a difference of yesterday).

One can assess as the success a bright living of one’s own life: the intensiveness of the learning process, interesting developments in educational and extracurricular activities, communication with creative, artistic people. In this case the music school will be appreciated by children and teenagers as the center of culture of their small homeland where likeminded friends are waiting for them, and where life looks like a multi-colored kaleidoscope.

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EUPHORIC MOTIVATION AS THE DEFINING CONSTRUCT OF PEDAGOGICAL WORK WITH MUSICALLY GIFTED PUPILS

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Abstract. *Development of any positive motivation is in essence the formation of personality. The concept of “euphoric motivation” introduced here refers to a motivational construct, stipulated by the need for renewal of experiencing a special state of consciousness bringing about enjoyment by the process of musical activity and integrating all involved in it mental processes, skills and abilities. Psychological and pedagogical methods worked out by the author are intended for developing euphoric motivation and uncovering musical talent.*

Keywords. *Motivation, motivational sphere of a personality, euphoric inspiration, music education, music and pedagogical practice.*

According to modern scientists, characteristics of the personality of gifted children and teenagers are connected with characteristics of their motivational sphere. But, regretfully, the specificity of the motivational sphere of musically gifted children and adolescents, especially their motivational development, is still insufficiently studied. The problem of motivation still conceals in itself many secrets. It is impossible to understand manifestations of endowments of children and teenagers without taking into account a very important role of the motivational sphere of the identity of musically gifted children. Without it the organization of successful pedagogical process for such children is impossible.

Having conducted psycho-biographic and theoretical research, I came to the conclusion that there is the whole layer of data on musically gifted pupils the analysis of which requires expansion of existing motivational and conceptual constructs with due account of the specifics of musical activities. I named the set of experiences that accompany and simultaneously motivate activity, continuously pushing the musicians on its resumption and continuation regardless of external reinforcements, *euphoric motivation*, as respondents called this experience euphoria, inspiration, ecstasy. Described experiences in the course of musical

activity are similar to the so-called peak states and the changed condition of consciousness.

The symptomatology of euphoric motivation characterizes aspiration of the person to experience a condition of preoccupation, enthusiasm, full absorption in musical activity, joy from the process of learning and playing music, pleasure in creative process from concentration of all forces on certain contents and abilities emotionally to plunge into the taken contents.

The perception of the outside world connected with motivation is constantly colored by emotions and feelings, determined by our understanding of signals and a context in which the action is developed. That is why it is impossible to speak about motivation disregarding an affective component accompanying it.

Traditionally, motivation and emotions are considered separately. But now, for example, it became known that nervous structures responsible for them in the brain of mammals are located very closely to each other.

The higher up we rise on the evolutionary ladder, the more complex motives and emotions became and the more closely they are spliced together. In English language etymologically both terms occur from one Latin verb of *movere* that means “to move”. The question arises: what motivates a person? Emotions, needs or, probably, a certain need for emotions?

The human consciousness is a mosaic of mental and emotional states which play a significant role both in external and inner equilibrium of the individual. In critical situations a man exists as though at two mutually exclusive levels. On the one hand, he must be part of the objective world in which his “I” is compelled to adapt to external reality. It is the level of extraverted consciousness. On the other hand, he plunges into the subjective world of the changed conditions of consciousness of which communication with external reality and time fades away. Until very recently, extraverted consciousness was considered by scientific psychology as the only one normal aspect worthy of study.

However, each day brings new knowledge about the functioning of the brain and its neurotransmitters and also about how electric activity in brain is constantly changed. Besides, some scientists, psychologists and physicists have shown a growing interest in Oriental culture which considers life in its totality, not as a chain of events that need to be explained but rather as an inalienable part of the Universe, of which integrity it is part.

Attention of Western scientists is increasingly drawn to how this mystical global unity is comprehended by the followers of Oriental philosophy through meditation and the state of trance.

In 1977, Roland Fischer, professor of experimental psychiatry at Ohio State University, tried to create cards of inner world, inner space of the person. In his opinion, immersion into a deep “self” can be carried out on two slopes of consciousness and perception. First, it is the slope being under control of parasympathetic nervous system and directed to relaxation in a continuum “relaxation – meditation”; and second, the slope controlled by the sympathetic system and directed to the activation of the nervous system in the continuum of “perception-hallucination” which includes a number of states, from a creative inspiration to mystical ecstasy [1, p. 155].

At mystical ecstasy there comes such a state at which all consciousness is turned inwards, is not movable and out of time; it is directed by a request or a prayer to one center, to internal light, to inspiration. This is a state of absolute confidence rejecting any checking.

Ecstatic experiences are a problem of great significance for mystical states of consciousness. Stanislav Grof distinguishes three categories of ecstasy [2].

The scientist calls the first type of ecstasy “oceanic” or “Apollonian” It is characterized by a deep mental rest, serenity and radiant joy. The person experiencing it usually is motionless or making slow, smooth movements. He feels free from tension bliss and loss of boundaries. This is absolute unity with nature, with the cosmic order and God. It’s a state of the deep intuitive understanding of existence and the flow of enlightenment of the cosmic significance. Complete absence of anxiety, aggression, fault and other negative emotions and deep feeling of satisfaction, safety and transcendental love supplement a picture of such ecstasy.

The second type of ecstasy, in all respects diametrically opposite to the first, was named by the researcher “volcanic” or “Dionysian”. It is characterized by extreme physical and emotional stress, high aggression, destructive impulses of internal and external orientation, powerful impulses of a sexual nature, a chaotic hyperactivity. As for the empirical contents, volcanic ecstasy is peculiar by its unique mix of extreme physical and emotional torments with a wild sensual rush. In the process of increase of intensity of a strange alloy of agony and ecstasy, empirical polarities are washed away and become a single whole. The individual

has a feeling that nearer comes the event, capable of shaking the whole world, that is spiritual liberation, revelation of ultimate truth, or uniting of all things in existence. However, no matter how convincing the promise of physical, emotional and metaphysical freedom seems, these experiences are always only asymptotically closer to the ultimate goal and never really reach it.

The third type of ecstasy was called “illuminative” or “Promethean”. It is usually preceded by a period of certain emotional and intellectual struggle, agonizing desire and melancholy and desperate searches for a response that seems to be unattainable. “Prometheus” ecstasy strikes like a divine lightning, destroying all the restrictions and bringing unexpected solutions. The individual is filled with light of supernatural beauty and experiences a condition of divine presence. He acquires a sense of deep emotional, intellectual and spiritual liberation and gains access to the stunning areas of cosmic inspiration and insight. Such experiences obviously accompanied the greatest achievements in science, art, religion and philosophy in the history of mankind.

Stanislav Grof connects these categories of ecstasy with perinatal process, and Abraham Maslow explains the need for peak experiences by aspiration of a person to self-actualization.

In traditional psychotherapy any mystical experience was usually treated as serious psychopathology; it was regarded as a sign of psychopathic process. Abraham Maslow in his research [3] showed that spontaneous peak experiences often proved to be salutary for the people who endured them, later they showed a distinct tendency to self-realization or self-actualization. He suggested that such experience is related to a category above normal, and not below or outside it, thus laying the foundations for a new psychology emanating from this premise.

Creative inspiration, esthetic pleasure and delight are regarded as similar conditions of consciousness. These states are characterized by the experience of euphoria.

Euphoria (from Ancient Greek εὐφορία – fertility, from εὖ – it is good + φορέω – I bear, I carry) is understood by us as one of the conditions of consciousness of the person controlled by sympathetic system and causes activation of all nervous system. In a state of euphoria a person feels strong and active, clearly sees lifeline perspective (or business perspective), feels overflow of forces, self-confidence. Euphoria is a stay out of time and out of space.

There is some superficial similarity of experiencing euphoria as a result of alcohol and drug use and euphoria in peak states of consciousness. However, the similarity is far from identity, and there are certain fundamental distinctions, specified by Stanislav Grof, between peak states and intoxication.

While alcohol and drugs benumb feelings, confuse consciousness, disturb cerebration and cause emotional anesthesia, peak euphoric states are characterized by powerful amplification of sensory perception, serenity, and clarity of thinking, an abundance of philosophical and spiritual enlightenments and extraordinary richness of emotions.

Vivid descriptions and high estimates of euphoric states can be found in the philosophical, fiction, autobiographical and religious literature.

Invaluable for musical psychology is the analysis of his own creative process given by Pyotr Ilyich Tchaikovsky.

“Do you want to know the process of my composition? It is quite difficult to answer in detail because circumstances among which this or that work is born are excessively various...First of all, to explain the process of composing, I have to make a division of my works into two types: 1) compositions which I write on my own initiative following a direct impulse and irresistible internal needs; 2) compositions which I write owing to an external push, at the request of a friend or publisher, or on commission, such as happened when I was requested to write a cantata for opening of the Polytechnic, etc.

For the compositions belonging to the first category, not even the slightest effort of will is required. It remains just to obey the inner voice ...You forget everything, the soul trembles with some absolutely incomprehensible and inexpressibly sweet excitement, resolutely you don't manage to follow its rush to somewhere, time passes not so that you'd notice. For the composition of the second category sometimes you have to make up your mind to do the job. Here often it is necessary to overcome the laziness, reluctance” [4, pp. 90–92].

Two kinds of creative process which P. I. Tchaikovsky speaks about generate different attitudes and various types of activity. In the first case, the creative process is stimulated by its own ideas, inspiration, attraction, irresistible inner need, in the second case the activity of the composer is determined by the external incentive, the order. In a state of the creative inspiration associated with a greater need for creative self-expression, the energetic potential of activity is

raised, experiences proceed very dynamically. The state of creative inspiration activates the whole creative process.

But inspiration is the state characterizing creative process of mature musicians. Speaking of teens, it is more appropriate to use the term “creative impulse.” However both to mature and young musicians the experience of euphoria in the course of music playing is inherent; it motivates them to the resumption and continuation of musical activity.

Statements of young musicians, including participants of the competition “Young Musicians of Moscow”, testify to it. I quote here some of the statements that were received in response to my questions:

– *What sensations, feelings and emotions you experience when playing music?*

K. M.: – Pleasure, euphoria, elation, stress removal.

K. N.: – Emotional excitement and euphoria.

Ya. E.: – Pleasure and happiness.

S. S.: – Feeling of flight, goosebumps on a body.

S. A.: – Pleasure, relaxation. One can say euphoria.

K. A.: – When I practice music, I as though relax from everything and forget all problems.

D. A.: – Pleasure, happiness and delight.

B. E.: – When I play music, I have very joyful feelings, such that I can’t, I just can’t express them.

H. N.: – Disappointment when I don’t reach concentration, euphoria – in the opposite case.

S. N.: – Immersion in myself; may be, I try to reach harmony with myself. After that it seems to me I understand life better.

– *What makes you play music again and again?*

A. P.: – Internal feeling that I can’t live without it.

D. E.: – Interest, a little of responsibility, respect for teachers of music, and, most of all, pleasure.

I. D.: – Pleasure of making music, joy, unusual excitement, euphoria from learning and making music.

K. M.: – Nothing makes me practice music; I just like it.

P. D.: – My love to music.

– *What contributes to your inspiration?*

A. E.: – Peaceful and not annoyed mood, complete “shut-off” from the outside world and good thoughts, memories.

K. M.: – Excellent mood and playing music.

N. L.: – Interesting task, beauty of music.

S. I.: – Good mood, pleasure, learning and playing music, good and successful day, good weather.

H. N.: – Concentration, hit in the Space.

Having analyzed biographies of great musicians and led discussions, polls, interviews with musically gifted children, their teachers and parents, and also as a result of supervision over participants of the competition “Young Musicians of Moscow”, I noticed that all asked successful musicians had common for all of them set of experiences. Experiences of euphoria, inspiration, pleasure accompany musical activity of these undoubtedly gifted musicians. But most interesting thing is that these experiences do not simply characterize musically gifted individuals, but simultaneously motivate them to resume this activity, again and again pushing musicians to its resumption and continuation regardless of external impulses. It is important to note that the detected set of experiences is not described by the known motivational and semantic constructs.

Such experiences are extremely rare at ordinary children and adolescents engaged in learning music, as opposed to musically gifted students. This suggests the presence of certain specifics of the motivational sphere of musically exceptional children and teenagers. As it was already noted, I named this phenomenon euphoric motivation.

The state of euphoria and creative excitement caused by musical activity captures the person at all levels: physical, emotional, social, and spiritual. That is why euphoric motivation is of such decisive importance in the field of human motivation.

The state of euphoria in the course of musical activity can arise not only from successful practice, but also from efforts to overcome any difficulty in musical activity. This versatility is closely associated with age-related aspects of musical talent.

My research proves that euphoric motivation is independent and specific motivational component of musical talent.

I agree with the opinion of scientists who believe that to achieve the effect in psychotherapy and pedagogy is possible not only directly affecting the quality

of this or that individual, but also with the help of so-called “side effects”, “by-product” of psychotherapeutic and pedagogical impact. Pedagogy, unfortunately, pays to this fact unfairly little attention. However it is a true mission and professional skill of a teacher to consider such indirect pedagogical influence, to work with it.

There are similar points of view in pedagogy of music education. Many researchers (L. L. Bochkaryov, A. V. Toropova, G. M. Tsy-pin, etc.) point to the existence of fundamental norms and rules of creative work. In order the process of creativity proceeded as much as possible successfully and comfortably, musicians of all ages have to reach an optimal creative state. On the basis of the analysis of scientific literature and memoirs of famous musicians one can indicate following signs of optimal creative state:

- full absorption with musical activity as against preoccupation with one’s own person destroying an optimum creative state of the person;
- concentration on the process of creativity, instead of on its future results;
- feelings of joy, pleasure, euphoria from musical activities; these feelings accompany and simultaneously motivate musicians to the resumption and continuation of musical activity.

All signs of an optimum creative state are interconnected and interdependent. Signs of this state are at the same time necessary conditions for its achievement.

Training young musicians in certain ways of achieving the optimum creative state in musical activity, it is possible to develop euphoric motivation by indirect pedagogical influence.

For the development of euphoric motivation I suggest psychological and pedagogical methods which I worked out.

Method of metaphorical transformation (from Ancient Greek *μεταφορά* – transference, image) which is a dialogue of the pupil and the teacher; it consists in selection and the composition of the metaphors changing the attitude to process of musical activity through updating positive experience of consciousness.

In all cultures since ancient times possibilities of influence of a metaphor on human mentality and sub-consciousness were used. The method of metaphorical transformation takes its roots from the transformative mysteries of ancient peoples. The main principle of this method is that the metaphor should help the child to

“disidentify” with the negative experience, suggest replacing experience and promote transformation of feelings obstructive to the child and adverse emotional states into feelings of pleasure and joy from the process of musical activity.

Method of multiplication is based on the traditions of different spiritual practices. The main objective of the method of a multiplication is awakening hidden opportunities of the young musician by encouraging the understanding of the conditions of creative excitement, inspiration, enhancement of these states and contribution to advance of the pupil on the path of self-actualization.

At the heart of this method is the idea the essence of which is that to achieve challenging objectives is only possible when dividing it into smaller goals, a sequence of steps with each successive step multiplying the achievements of the previous one. Successive multiplication of the elements of experience of achieving states of creative elation is carried out by the use of certain techniques (increased awareness, “anchoring”, and reconstruction of sensations.

The study showed that the activation of euphoric motivation increases the effectiveness of musical training and education of students.

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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,
- thyrotoxicosis 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 right 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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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 an 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 coexists 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 conceptualization 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 two 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, pp. 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 neume 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 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

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.

onomastics. It reflects, above all, such a cardinal category of musical thought as *modal capacity*².

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.

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:³

I	II	III	I	II	III
			gipata	pargipata	lihanos
			ύπάτη	παρυπάτη	λιχανός
gipata	pargipata	lihanos			
ύπάτη	παρυπάτη	λιχανός			

and so on.

Byzantine theory of music had no notes names, but the “counting” of modal and tonal organisations (*ihoses* – οί ήχοι) 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 systemized the norms of the neumatic notation which is used in Greek Church now.

² For details, see: *Gertsman Ye. Entsiklopediya drevneelliniyskoy i vizantiyskoy muzyki.* – SPb.: Izd-vo im. N. I. Novikova, 2013. – pp. 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. – pp. 49–59.

³ For details, see: *Gertsman Ye. Pifagoreyskoye muzykoznanie.* – Sain Petersburg: Izd. tsentr “Gumanitarnaya Akademiya”, 2003.

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 complex reciprocal relations different in every musical civilisation, for it is common knowledge that due to these very organizational 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 *Joannes 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, pp. 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. manifestation 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 comes to musical epochs severed by great historical distances. It is naive 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 distorted⁴.

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 (Ardipithecus, Australopithecus, Kenyanthropus, Paranthropus). But it is deprived of an opportunity to penetrate directly their way of thinking and their feelings diversity. Similarly, 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

⁴ 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.

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” (τά συστήματα), “tonalities” (οί τόνοι or οί τρόποι and – seldom – αί άρμονία), “modes” (τά γένη), “rhythms” (οί ρυθμοί), 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, p. 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 ionischen Kirchentontart – unseres C-Dur” [17, p. 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 norms 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 conceptualization only indirectly. This conceptualization 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 organization,

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 organization.

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 coexists 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 nontraditional, 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, pp. 48–164]. In such cases, the following can help to define a concrete “point”:

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

In this case, such non-musical method of analysis as polygraphic 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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CONTENT-RELATED PARADIGMS OF MUSIC AND HISTORICAL EPOCHS ON INNOVATIONS IN THE RUSSIAN MUSIC EDUCATION

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Abstract. *The article examines the main epochs in the history of music of Modern and Contemporary Times, the Baroque, Classicism, Romanticism and the 20th century, as content-related paradigms. The research method is based on the theory of three sides of the music content worked out by the author: emotion, pictorialism, symbolics. The conclusion: in the music of Baroque all three sides are high, in Classicism emotional side predominates, Romanticism witnesses apogee of emotions and depreciation of symbolical side, in the 20th century symbolics prevail while pictorialism is belittled. Thanks to such interpretation of history of music teachers of music are able with necessary completeness to imagine the main notional properties of music of considered eras and composers' personalities.*

Keywords: *content-related paradigm of music; eras of baroque, classicism, romanticism, the 20th century; teaching of notional problems of history of music.*

Each epoch of history of music is distinct in its cultural paradigm due to dominating philosophical and esthetic ideas, styles of leading composers, and novelties in musical means of expression. Musicologists, historians and theorists collected a huge factual knowledge on each of these aspects. However, the concrete art result of epochal intensions reflected in the pieces of music is also needed. But until recently in relation to the analysis of the art content of music of different epochs effective methods to draw objective and valid conclusions and to carry out comparisons were not developed. The Russian school of musicology now came to the formation of such theoretical system. A doctrine has taken shape which received the name of "theory of musical contents". It was developed in close connection with music teaching with the aim to considerably increase the understanding by musicians of the significance of the art. There was a huge cultural need in this as the whole "vertical" of theoretical subjects for being trained musicians, from school

to postgraduate study, was made only of disciplines of a grammatical order. Now in many educational institutions in Russia the subject “Theory of musical contents” (or “The musical contents”) began to be taught. Its proponents released a series of monographs, articles, programs [1–9]. In the context of this discipline studying specifics of such significant phenomena as historical eras is based on the author’s theory of three sides of the musical contents.

With that, a short definition of the musical contents is suggested as following: expressive and notional essence of music. The author dissociates himself from the philosophical dyad “form – content”, believing it historically outdated and not working in the field of music art. The contents in music is considered as mono-category and is seen in all means of music, including any connected with composition, such as tonality, interval, melodic, rhythm, timbre etc.

Three sides of the musical contents are: emotional, pictorial, and symbolical. This specifically musical triad is directly correlated with widely known and recognized semiotic triad of signs by Ch. Pearce, object, index, and symbol: music emotion corresponds to an object, music pictorialism to an index, music symbolism to a symbol.

These three sides of the music contents aren’t equal among themselves. The first, music emotion, is obligatory, the second and the third, pictorialism and symbolism, are possible but not obligatory. However music art, departing from time to time from the second and third sides, nevertheless returns back to them again, finding in them a life-giving “recharge” for its expressiveness. The ratio of the three sides of the music contents is surprisingly different during the different periods of history of European (and world) academic music. That is, this theoretical approach appears to be an effective way to characterize the notion of music in a particular period or a particular music and historic paradigm.

Let’s consider from these positions four musical and historical paradigms offering to students ideas of evolution of the music contents during such historical eras as baroque, classicism, romanticism, and the 20th century.

Music of **the epoch of baroque** (early 17th – middle 18th century) strikes with the fact that *all three sides of the contents are there at the highest level*. This is the main characteristic of its paradigm.

Emotion as bright and deep experience was an epoch-making gain exactly of that time. Monteverdi with his theory and practice (“second practice”)

of “agitated style”, (“stile concitato”), became one of the pioneers. The theory of mono affect also contributed to it: the affect covering a complete musical form should last a long time, without changes to the opposite, so that to make a strong emotional impact. This notion existed till Glinka, who wrote: “It (sad chorus – V. K.) has to proceed sufficient time so that the sad impression remained in the hearts of listeners” [10, p. 30]. The new, in comparison with the Renaissance, attitude to the word was developed in the epoch of baroque: not each expressive word was reflected in music (as was in the madrigal till the 17 century), but a keyword was selected for the effective sounding of the whole form.

A new classification and codification of music affects appeared in the Baroque epoch. A. Kirckher and then J. Walther recorded eight main musical affects [7, pp. 134–136]. N. Diletsky in his *Grammatika musikiyskago peniya* (*A Grammar of Musical Singing*) defined three kinds of music: cheerful, plaintive and mixed [7, p. 150]. In the Italian opera an affective typology of arias was developed: heroic, angry, lament, bravura, buffoon, etc. Certain elements of music language were connected with affects: tonality, intervals, measure, durations, tempo, musical and rhetorical figures.

Affects of baroque reached top in J.-S. Bach’s music. Let’s compare, for example, such affects as “sorrow”, “love”, and “suffering”. Features of musical language there: minor harmony with few chromatics, with dissonances, slow movement, syncopes, rhythmic regularity, musical and rhetorical figures *suspiratio*, *catabasis*, *circulatio*, *ellipsis* and some others. Examples: Prelude C-sharp minor, Book I, F minor, Book II of “Well-Tempered Clavier”. “Love” (love of God), mild sadness associated with the words “Herz”, “Liebe”; minor and major, soft and smooth movement of melodies, coloratura, syncopation, mild dissonances, figures of *suspiratio*, *catabasis* are possible in musical language. Example: the soprano aria “Come into the house of my heart” from the cantata “*Ein feste Burg*”. “Suffering” – a strong affect, associated with the words of God’s cross agony, repentance, death. It is possible both in slow and fast movement, with a heap of chromaticism, the sharpest dissonances, detentions, syncopes, with figures *patophoia*, *parrhesia*, *passus duriusculus*, *saltus duriusculus*, *ellipsis*, *suspirno*, *exclamatio*. Typical examples in “Well-Tempered Clavier”: Fugues F minor, F-sharp minor, B minor, Book I.

If to compare the above mentioned affects with the opposite ones, “courage”, “joy”, we will receive a contrasting range of means. “Courage” is embodied by the notion of the fight against the enemy, the will to win; musical language is remarkable by the moving tempo, consonances, diatonic, the homophonic texture, application of a rhythmic figuration. Examples: aria-duet “We would have come to an end long time ago” from the cantata “*Ein feste Burg*”, prelude D major, Book II of “Well-Tempered Clavier”. “Joy” falls on Christmas events, on a caroling of power of God, church. Musical language is characterized by major, a small number of dissonances, the use of triads, rapid movement, tripartite measure, trumpets, trombones, French horn in the orchestra. Examples: initial and final numbers of “*Magnificat*” by J.-S. Bach, in D major. In the history of Russian music exceptionally bright affect of joy is typical for many parts chorus music of baroque: “Heavens therefore worthily rejoice” (anonymous author), “Made of solid gold trumpet” by V. Titov.

For a dynamic profile of instrumental baroque works the culminations, especially the culmination points are uncharacteristic; there are no “silent culminations”, but there are dynamic plateaus, zones, and “terraces” of sonorities.

The graphic side of the contents of baroque music is fed by many important sources: continuation of tendencies of the Renaissance (interest to the nature and surrounding terrestrial world), emergence of the opera with its viscosity of events, realization of a hermeneutics of Protestantism (in the German music). In Italy the ideas of the Renaissance were continued, for example, by Vivaldi in a program cycle of violin concertos “Four Seasons”. Harpsichord pieces by Rameau (“Cyclops”, “Savages”, “Solon simpletons”) were associated with opera and ballet. Rameau wrote about his “Whirlwinds” that he intended to show whirlwinds of the dust raised by a strong wind. Couperin made programs’ names of plays a system. Among hundreds of his pieces for harpsichord whole blocks are dedicated to images of birds (“A Nightingale in Love”, “Plaintive Warbler”, “A Cuckoo and a Prattle”), plants and flowers (“Reeds”, “Poppies”, “Gardens in Bloom”), seas, rivers (“Waves”, “Gondolas of Delos”), war (“Fanfare”). Couperin’s musical portraits have prototypes in literary works: “Characters” by La Bruyère, “Dreamers” by Saint-Sorlin etc. [11].

Oratorio became a baroque genre rich of pictorialism with application of musical and rhetorical figures. For example, Handel’s “*Messiah*”, the words

“I will shake heaven and earth” (No 4), in “Israel in Egypt”, the words “Frogs filled the country” (No 5), “Countless flies” (No 6). J.-S. Bach’s extremely developed pictorialism was not only expression of humanistic aspirations of Modern Times, but also manifestation of a hermeneutics of Protestantism. Dozens of examples are given in the book about Bach by Albert Schweitzer: Adam’s fall, the flagellation of Christ, resurrection of Christ, game of the released winds, movement of waves of the (Jordan) river, of the sea (Baltic), ocean, striking of a clock, laughter, movements of a snake, dispersion of sheep, a shiver, a fright, a wrapping by a heavy chain etc. [12, pp. 323–407]. Some instrumental works not having the text are read as certain musical pictures through their graphic moments. Such is, for example, emblematic context of prelude B-dur in “Well-Tempered Clavier”, book I by Bach. It convincingly correlates with the lines from the Gospel of Luke, Ch. 2, verses 8-15 (verses 16–20 correlate with subsequent fugue) [13, pp. 29–32]. There are graphic images in music of the flying angels playing violins, the host of heaven suddenly coming from the sky, choral glorification of “Gloria”, angels flying away.

One can speak about the highest development of symbolics as side of music contest in light of the greatest composers of baroque, Monteverdi, Handel and especially J.-S. Bach. It is manifested in various aspects: in the words of exegesis, in the system of musical and rhetorical figures, in the symbolism of the numbers. Musical and rhetorical figures fill operas and madrigals by Monteverdi (“Coronation of Poppea”, “Orfeo”, “Arianna lament”), Handel’s oratorios (“Israel in Egypt”, “Samson”, “Messiah”), cantatas, Passions, arrangements of chorales, “The Well-Tempered Clavier”, organ and chamber music by J.-S. Bach. For example, in the 1st act of “Coronation of Poppea” by Monteverdi a great number of the affect words are symbolized by figures: “On the light wings”, “In the fast flight” – coloration, “Unfortunate” – parrhesia (a move on diminished fifth), “Exterminate harvest” – catabasis, “Lightnings, lightnings” – tiratatas, “O” – exclamatio etc. Figures serve also to musical pictorialism, in particular in the mentioned examples from Handel’s oratorios.

The symbolics of numbers for baroque was a tribute to the long tradition which was determined by the directives of church. Accordingly, it was most of all important for religious music which makes us think again about J.-S. Bach, although he was not fanatic of numbers in music. Undoubted symbols for him were: 3 – emblem of the Divine Trinity, 7 – days of creation of the world, 12 – Apostles,

33 – the crucified Christ’s age. Derivatives of these numbers are also symbolical. Examples: hermeneutics of the three themes in the triple fugue for organ, three trumpets in the orchestra in “*Magnificat*”, 12 variations in chorus of “*Crucifixus*” from h-moll mass. In Passacaglia for organ c-moll: 21 (3×7) leading the consisting theme in main variation part, 12 conducts of the theme in the final fugue, 33 conducts of the theme in the Passacaglia on the whole (33 is the sum of the mirrorly symmetrical numbers 12 and 21). Numbers 14 and 41 are symbolical too as the sum of numbers of the name Bach and J. S. Bach according to the German alphabet.

In general, paradigm of music in the Baroque epoch is characterized by conformity of the waves of high emotional sound and bright symbolic glow of meaning around it.

As pieces by J.-S. Bach, Handel, Rameau, and Couperin are included even in the programs of the primary music education, it is very tempting to present their music as endowed with live images, sometimes specifically pictorial, to help the pupils to feel the world of various human emotions which were opened in the era of Modern Times.

In the music of the *classical era* (Viennese classics: Haydn, Mozart, Beethoven) ratio of the three sides of the contents is established in a different way than in baroque: *emotion becomes comprehensive, while pictorialism and symbolics fade into the background.*

If in the epoch of baroque of I. S. Bach’s times it was possible to encounter a scornful attitude towards purely instrumental music (for example, the German writer Baire compared it to wall-paper); with the classics this kind of music occupied the main place. Beethoven who became the adherent of the new concept of absolutely self-contained and independent instrumental music with no program, by his recognition, incomparably more easily felt in a symphony genre than in opera with its stage and word. One can judge to what extent this concept was unusual for the time by the surprised reaction of the critics of the 19 century relating to the composer who chose “a Beethoven way”, Brahms, the author of symphonies, concerts, chamber music, but not operas or ballets.

In the sphere of musical emotions the basic concept of “the codified affect” was succeeded by the concept of the “live human feeling” (das Gefühl, die Empfindung). One can talk here about the contact of the classical style and sentimentalism. Classics put up the feeling so high that it allowed the modern

researcher to formulate the following thesis: “In the Age of Reason the category of Feeling” became the central category of the esthetics. [14, p. 96]. Remarkable judgment about feeling (also called affect) was made by the outstanding theoretician of the first half of the 18 century, J. Mattheson, whose works predetermined a great deal in musical thinking of the second half of the century: “Without proper affect music costs nothing, means nothing, has no effect” [15, p. 38]. There are examples when composers wrote about musical feelings. We can find one in particular, in Beethoven’s verbal program to the Sixth, “Pastoral” symphony. The author uses there the word “feeling” twice: in the 1st movement – “Awakening of joyful feelings (Empfindungen) on arrival in the village”, in the 5th movement – “Joyful and grateful feelings (Gefühle) after the storm”.

Despite the importance of feeling at classics, its typology in scientific literature wasn’t carried out. It is known that musicians of that time used the notion of “temperament”. Thus, Beethoven marked the introduction to the finale of the Quartet, Op. 18 number 6, by the word “La Malinconia”.

In general, the emotional world of the classics is significantly different from the world of Baroque. The prevalence of joyful emotions coupled with the dominance of major keys is a fundamentally new aspect. Other innovations: emergence of unprecedented in the history of music temperamental emotions and, on the contrary, revelation of pre-romantic meditative states. Formation of emotional and contrast themes and sections and development of culmination type with achievement of the culminations-points also became new.

Joyful emotions in music of the Vienna classics have especially many gradations: active, vigorous, heroic, pastoral, graceful, scherzo. The last deserve special attention because they were spread as widely as in no other era in the history of music: in scherzo, minuets, rondos, many finales of cycles, as well in the first parts. Stormy boiling of emotions distinguished not only minor parts, such as Beethoven’s finale of the “Moonlight”, the first and last parts of the “Appassionata” (affect of anger at a new historical age), but also major part 1 of the “Aurora”. The first parts of the “Moonlight”, Twenty eighth, Thirty first sonatas by Beethoven became revelation of the meditative states. Emotional and contrast themes and sections of a form were fully typified in Mozart’s music, went deeper at Beethoven (“fanfares and sighs” in the main parties in sonatas, contrast of the main and

collateral parties in the sonata's exposition). Emotional contrast in simultaneity, as in some sonatas collateral parties, also became stronger.

Emotional modulation within one construction from initial "feeling" to the opposite one became qualitatively new type of the emotional process. Development in a collateral party appeared such form in typical cases: from lyrical song-like melodiousness of the side theme in a fracture to the change towards the active emotion of the main theme and culminating in the final party. A textbook example: first movement of the Beethoven's Fifth Symphony. Side modulations of feelings within one construction not only didn't exist before the Vienna classics, but it is hard to find them even afterwards, in romanticism and 20th century's music. Emergence of the dynamic culminations-points, unlike dynamic terraces and plateaus of the era of baroque, is also connected with such active and processual nature of emotional development.

The graphic side of the musical contents was regarded by the Vienna classics as decrease and simplification of music art. Beethoven when introducing imitation of voices of birds in "Scene by the Brook" from the Sixth symphony (nightingale, quail, cuckoo) wrote on the manuscript with his own hand: "More expression of feeling than painting". Only in oratorio genre, following traditions of the era of baroque, pictorialism was still present, like in Haydn's oratorios. In "The Creation", especially in the 2nd part, the composer (like Handel) both in vocal voices and in orchestra in very detail reflects the verbal text.

For example, in "The Seasons", the composer depicts: wandering in a haze, singing of a rooster, a shepherd's folk tune, a thunder-storm and a storm, a scene of hunting etc. "Earthquake" as the finale of "Christ's Seven Words" impresses too. The names given to symphonies by Haydn, "Chicken", "Bear", "Clock", "Surprise", are like playful nicknames (L. Kirillina). For Mozart's symphonies, sonatas, quartets, pictorialism is uncharacteristic in principle. In Beethoven's works, even such significant underlying themes as the myth of Adonis in the *Allegretto* of the Seventh Symphony or the Creation of the World at the beginning of the Ninth Symphony are successfully surpassed by the might of ingenious musical and emotional expression.

Symbolics in Haydn, Mozart, and Beethoven's works takes the same subordinated place. Exceptional case of pure symbolism in Beethoven's, in the finale of his Seventeenth (Sixteenth) Quartet op. 135, where after the title

“The decision taken with difficulty” a musical line follows without indicating the instruments but signed with the words: “Muss es sein? Es muss sein! Es muss sein!” Musical and rhetorical figures aren’t allocated from a musical context; they are elements of direct musical expressiveness. Such are the figures in Mozart’s “Requiem”: saltus duriusculus in “Kyrie eleison”, suspiratio in “Lacrimosa”, exclamatio in “Rex Tremende”. In Grave of “Pathetique Sonata” by Beethoven: exclamatio, suspiratio, coloring, passus duriusculus, saltus duriusculus.

Haydn, Mozart, Beethoven’s music is not less basic for music education than that by I. S. Bach. Teachers and pupils should feel a strong emotional basis of this music, mobility, contrast of musical themes, and manifest these features in performing and interpreting the works.

The musical paradigm of *the epoch of romanticism* of the 19th century is marked by further and in its own way the highest for the entire period of Modern Times *elevation of the emotional content of music in combination with new rise of music pictorialism (in the second half of the century), but with a secondary role of symbolism.*

Terms accepted in the emotional sphere: not “affects”, but “feelings”, “experiences”, “moods”. The role of emotions in the music of romanticism is such that together with it the “emotionalistic” concept of musical art as “language of feelings” was established. “Music is the shorthand of feelings”, L. Tolstoy formulated [16, p. 191]. New in the feeling of music was essentially caused by the opening to the art the inner world of human being. There is a noteworthy testimony by V. Odoyevsky: “

At the beginning of the 19th century Schelling was what Christopher Columbus in the 15th century: he revealed to man an unknown part of his world, of which there were only some fabulous legends: his soul! <...> All rushed into this wonderful, magnificent country: some excited by an example of the brave seafarer, others for the sake of science, some out of curiosity, some for a gain. Some took out from there many treasures, others only monkeys and parrots, but a great many things just sank” [17, p. 41].

Formation in the 19th century of the Russian classical school with traditional for Russia notion of music as a soulful element played a significant role in elevating emotions in music of the time. It is not coincidence that emotionalist concept was optimally developed by Tchaikovsky.

Contents of music emotions in the 19th century revealed the following main areas: love, death, ridicule, mixed feelings. No wonder it was then that two works appeared that became symbolic and ritual even for future times: “Wedding March” by Mendelssohn-Bartholdy and “Funeral March” by Chopin.

Romanticism became the era of blossoming love poetry as embodied musical experience (unlike, for example, the love chanson and Renaissance madrigals). The themes of the works and the titles also speak about it. Schumann: the vocal cycles “Love of the Poet”, “Love and Life of the Woman”, separate parts of various cycles “The Singer of Love” and “Uneasy love” op. 33 No. 2 and 5, “Love Garden” and “Serenade of the Lover” op. 34 No. 1 and 2 and many others, “Recognition” from “Carnival”. Grieg: “Heart of the Poet” and “I love you!” op. 5 No. 2 and 3 (the transcriptions for piano are made), “Love” op. 15 No. 2, “Secret Love” op. 39 No. 2, “Eros” from “Lyrical plays” op. 43 v. 3 No. 5, etc. The theme of love became the main one in many operas: “Love Drink” by Donizetti, “Traviata”, “Othello” by Verdi, “Eugene Onegin”, “The Enchantress” by Tchaikovsky, “Demon” by A. Rubenstein and many others. “Eugene Onegin” incidentally is the opera with four declarations of love. Genres of lyrical love content were born and developed: Russian romance, German Lied, nocturne, a song without words, album leaf, etc.

The love lyrics appeared in all shades: pure love – “Only you, my beloved dove” in Prince Igor’ aria by Borodin, timid expression of feelings – “Recognition” in “Carnival” by Schumann, rapturous recognition – “I love you” in Lensky’s aria in Tchaikovsky’s opera, recognition with tears and reproaches – “I alone love you” in Ljubasha’s aria in the “The Tsar’s Bride” by Rimsky-Korsakov, love with a touch of enjoinment – the love theme in “Othello” by Verdi, love with a touch of longing – longing love theme in “Tristan” by Wagner, emotional and impetuous lyrics – in “Dedication” in Schuman’s “Myrthen” etc.

The theme of death at Romantics was developed primarily due to a sharp change in their world outlook. Utopias of the Age of the Enlightenment were ruined, with weakening of religious faith man saw himself abandoned and lonely in the vast terrible world. The image of the devil and other negative imagery occupied a large place in art; in music a method of grotesque appeared (argued in favor by Hugo). Jean Paul in “Preparatory School of Aesthetics” worked out the category of Humor of devil-style mockery. K. Rosenkranz created a treatise “The Aesthetics of the Ugly” (1853).

Names of pieces of music eloquently tell about the importance of a subject of death: Schubert – songs “Death”, “Death and the Maiden”, Wagner – tetralogy “Twilight of the Gods”, Mussorgsky – “Songs and Dances of Death”, Liszt – “Dance of Death” and “Scardas of Death”. Chopin’s prelude in f-moll has a hidden suicide program which was absolutely impossible from a position of musical esthetics of the previous eras. The genre of funeral march was firmly established. Poetic genre with the tragic end – “The Erl-King” by Schubert, Chopin’s Ballades – became a prototype of many pieces of music. Vocal and instrumental cycles with tragic finale appeared – Schubert’s “Winter Journey”, Tchaikovsky’s Symphony No. 6.

The diabolic features, derision, grotesque penetrated opera (“Mephistopheles” by Boito, “Faust” by Gounod), symphonic music (“Symphonie Fantastique” by Berlioz, “Night on Bald Mountain” by Mussorgsky), piano works (“Mephisto Walts”, “Mephisto Polka” by Liszt, “Satanic poem” by Scriabin).

Particularly striking are special efforts by Romantic composers to create music of “mixed feelings” merging into a single whole even polar opposites, love and death. Of course, mixing various shades of feelings and passions were made before, even thought out in theory. But in the 19th century this trend reached ultimate, paradoxical polarity giving rise to outstanding expressive musical discoveries. “Mixed feelings” took place here along with “mixed forms” and “mixed genres”.

The composer who deliberately was carrying out “mixture of feelings”, theoretically and practically, was Schumann. He reflected on it in letters to Clara Wieck: “It was a mixed feeling of anger and bliss”, “I suffer very much, but it is fine; these are tears on flowers”, “This is wonderful and terrible – all together” (1838 – 1839) [18, pp. 137–144]. In Schuman’s music “the mixed feelings” are realized in songs of the cycle “The Poet’s Love” (1840): “In the Radiance of Warm Days in May”, “He Passionately Loves Her”, and especially vividly in “I am not Angry”. In the pieces by other composers: “It is Painful and Sweet” by Tchaikovsky, “Joy and Sorrow” by Liszt. Wagner put a monumental musical memorial to the unsolvable dilemma of “love-death” in the opera “Tristan and Isolde”. Piercing lyricism of the scene of melting of Snow Maiden “I love and I am Melting” in Rimsky-Korsakov’s opera was also found by the composer as an embodiment of irreconcilable polarity of love and death.

Emotional processes in music of the 19th century are characterized by a number of features: considerable length of each emotion, a “wave” principle of the development of emotion, the importance of culmination points, both dynamic and also quiet. For example, in the first movements of the Fourth, Fifth, and Sixth symphonies by Tchaikovsky emotional duration leads to extended forms of the main and side themes in the exposition, to a dramatic contrast between them, and to major emotional waves in the main binding, side and closing parties and in the development section. Lyrically subtle effect of quiet culmination beautifies moments in works by Chopin, Schumann, and Rachmaninov.

With regard to the musical vividness the Romantic composers put forward some theoretical guidelines that differ from the classics. Schumann believed that music would be more exciting if it includes related elements, visible to the eye, contained in the word. Berlioz developed a whole theory of “imitation” (article “The Imitation in the Music”). According to his ideas, music appealing only to our ear “awakens in us such sensations which in reality may not occur except by means of other senses”. He identifies four conditions of “direct or physical imitation”:

- 1) it should be “a means, not an end”;
- 2) “it should only apply to the objects deserving attention of the listeners”;
- 3) “it should not lead to the substitution of art by simple copy from nature”;
- 4) “physical imitation should never take the place of imitation to sensitive (expression)” [19, pp. 88–89].

The composer embodied his manifesto in his major works, such as “Symphonie Fantastique”, “Harold in Italy”.

Musical pictorialism was widely developed in the 19th century Russian school, in line with the esthetics of realism inherent in the Russian art at large. The vast world of the visible received an embodiment in the works by members of The Mighty Handful: Borodin, Cui, Mussorgsky, Rimsky-Korsakov, hereinafter – Lyadov and Rachmaninov (in symphonic music, operas, and romances). Pictorialism was also demanded by the image-bearing world of the Norwegian composer Edvard Grieg. In Germany, R. Strauss was extremely carried away by this method.

The symbolic aspect of the contents in the 19th century was of secondary importance in comparison with emotional and subject and pictorial, nevertheless it numbered several types.

In the 19th century a certain multi-genre method was developed, similar to the method of poly-stylistics in the 20th century. Association of any genre of music with another genre from the outside defines concretely a music image through semantics of this reflected genre. For example, Spohr in the Eighth violin concerto puts a subtitle “In the form of an opera scene”, thus directing association on the opera aria, orchestral ritornello, a recitative etc. The multi-genre method with its extra-verbal associativity was ultimately developed by Chopin; Brahms and Rachmaninov willingly relied on it.

An important type of symbolism of the 19th century appeared due to opera leit-theme and leitmotif which historically succeeded the musical and rhetorical figures as a certain musical turnover with a fixed sense-bearing meaning (Wagner, Rimsky-Korsakov). Musical and rhetorical figures remained only as a rudiment, in the form of individual cases in works by Chopin, Schumann, and Glinka.

Asch – both the name of the Czech city where Schumann’s beloved lived, and partly Schumann’s monogram – (A)sch.

Music of the Romantic composers enjoys unflinching love of those performing, teaching and listening to music. The notion of the emotional apogee, of culmination of love feelings and their extreme variety in music of this era opens the opportunity to widely expose feelings of the performing musician in the interpretation of works and to address to the finest elements of man’s inner world. Besides, it is the area of objectness and beauty of the outside world, giving to the performers, teachers, and listeners a chance to disclose to the maximum the graphic fantasy in music.

Music of the twentieth century established its paradigm, different from any of the three considered. *The emotional side reached the extremes of expression, having lost the completeness of the multiplicity, subject pictorialism began strongly decline while symbolical one reached such commonality which the whole history of music culture did not know before.*

In the emotional sphere the word “feeling” leaves, even “emotion” is questioned, only “character” largely remains. The emotionalistic concept of music falls. There comes sharp reaction against love lyrics as obsolete in romanticism. Academic music suffers severe losses in expression of “simple human feelings”: joy, cheerfulness, sentimental grief, etc. The newly formed vacuum is filled by the stormy developed subcultures: jazz cultivates pleasure, rock – fevered life-

affirmation, bard's songs – lyrical sincerity etc. Only in some works the love theme sounds at the top of the voice, as in Poulenc's opera "Human voice", in episodes of "Betrothals in a monastery" in "War and peace" by Prokofiev, and in the end of century, just before the curtain-fall, – in "Lolita" and in violin "Concerto cantabile" by Shchedrin. For the 20th century it is indicative that sometimes the gentle lyrics are presented as a deception. Such is a honeysweet "love duet" of viola and double-bass with soft nocturne arpeggio of piano in the viola concerto by Schnittke which the author called "sweet muck". In the most radical trends of the twentieth century there is a tendency towards two extremes: the emotional hypertrophy and "aemotionalism". The first is characteristic for music expressionism (Schoenberg, Berg), but also for Shostakovich, Schnittke, Penderecki, Tishchenko; the second – for modernism (Hindemith, Stravinsky) and especially for post-war avant-gardism (Boulez, Nono, Stockhausen). There is a wide variety of intermediate cases between these two poles.

Emotional gains of expressionism reached naturalistic expression of cry: Maria's cry when killed by Vozzek, Lulu's killed by Jack the Ripper cry (Berg's operas), screaming girls being sacrificed ("Moses and Aaron" by Schoenberg). Schnittke in the Second Violin Sonata for Violin and Piano realized the idea of "unlimited expression". Its culmination with frenzied "blows" of *fff* chord g-moll on piano 114 times made an exceptional effect.

Another kind of expression associated with the upheavals in the music rhythm was made by early Stravinsky's ballets, certain works by Bartok ("Allegro barbaro", Sonata for two pianos and percussions), Prokofiev's ("Scythian Suite", "Steel Step", "Toccata" for piano). Webern in the aphoristic compositions introduced specific "instant expression", providing separate sounds with startle, trembling, exclamation, fading, thawing etc. Gubaidulina introduced into her music moments of expression such as groans of cello, accordion's naturalistic sighs, bassoon's laughter, "breath of the Holy Spirit" in the strings. Boulez's structuralist compositions, such as "Structures 1" for two pianos and "The Hammer without Master" became an extreme of "non-emotionalism".

Emotional process in the twentieth century also proved to be specific. At the micro level, a sign of the epoch was the systematic use of the *filare of suono* technique – the growth and weakening within one lasting sound: Six Pieces, Op. 6 by Webern, "Lyric Suite" by Berg. At the macro-level emotional wave reached

the level of the entire form: slow part of the First symphony by Schnittke in the form of one wave from 120 vol. of lifting and 60 vol. downturn. In works with the parallel dramatics there was a subito-contrast at the moments of switching from one “channel” to another, for example from contemplative emotion to active and *vice versa*, as in Kancheli’s symphonies (noted by E. Mikhalchenkova). Forms at one level of emotional dynamics were set up on their own: “Siamese Concerto” for two pianos and orchestra by Ekimovsky – only *ff*. With super-duration static forms reached super-usual emotional effect: Stockhausen’s “Stimmung” for six singers (70 minutes), the vocal cycle “Silent Songs” by Silvestrov (110 minutes).

The value of subject pictorialism was significantly lowered in the 20th century. Rich with it Debussy’s style would be more appropriate to be referred as belonging to the end of the 19th century. Prokofiev’s keen interest to it speaks about direct continuation of characteristic national-Russian traditions (examples: “Juliet Girl”, “Pater Lorenzo” from the ballet “Romeo and Juliet”, “Morning”, “March of the Grasshoppers” from Music for Children). Music for children became a refuge for musical pictorialism in the 20th century, widespread more than during all other eras: “Peter and the Wolf” by Prokofiev, “Microcosmos” by Bartok “Book for the Young” by Shchedrin, “Musical Toys” by Gubaidulina, Ledenev’s “Children’s Album” (98 pieces), Plays for Children (99), “Leka’s writing-book” (59 plays) and many others.

Symbolics in music of the 20th century reached such generality that it never had before. It’s a fact of profound intellectualism of the academic music in the last century. And at the same time it is closely connected with the emotional losses endured by this branch of culture. One can count at least a dozen of the kinds of symbolics: symbolics of genres, styles, individual names, letter monograms, quotes, leitmotifs, numbers, gestures, theatrical game, and total symbolics.

Symbolics of genres played an important role for example in Shostakovich’s works: 24 Preludes, op. 34, 24 Preludes and Fugues, op. 87, Fourth Symphony and many others. Symbolics of styles made a basis of a widespread method of poly-stylistics, especially favorite by the Russian composers Stravinsky and Schnittke. Individual names of works are very applicable in the 20th century, sometimes serving as concentration of idea – Gubaidulina’s pieces “In croce”, “Light and Dark”, “Dancer on a Rope” etc. Symbolics of names in the form of themes-monograms received unprecedented spread: Berg – Gropius

in the violin concerto, Hanna Fucks in “The Lyrical Suite”; Shostakovich – DSCH, Elmira in the Tenth symphony; Shchedrin – Bach, Berg, Shchedrin in the “Musical Offering”; Schnittke – 33 names of the German composers in the Third symphony; Bach monogram (besides mentioned above) is used by Pärt, Penderecki and many others; DSCH monogram – by K. Karayev, Skorik, Slonimsky, Tishchenko, Eshpay, Denisov; EDS or ED Denisov’s monogram – by Denisov, Gubaidulina, Slonimsky, Ledenev, Smirnov. Symbolics of musical quotes enriched the meaning of works by Stravinsky, Shostakovich, Berg, Poulenc, Berio, Schnittke, Shchedrin, F. Karayev, Ekimovsky, Vustin and many others. Keynotes may be found in Berg’s “Wozzeck”, in Shchedrin’s “Dead Souls”.

Revival of the symbolics of number, even if partial, threw an arch to the times of Baroque, the Renaissance and the Middle Ages. For example, in the “Course of Life” by Schnittke (written to the 48 anniversary of the composer) numbers are used to demonstrate the acceleration in the course of human life: groups of bars on 12, 9, 8, 6, tempos 60, 80, 90, 120, and the general duration of 8 minutes 40 seconds. Examples of the gestures imitating or replacing sounding: solo of violinist without sound in Schnittke’s Fourth violin concerto, Gubaidulina’s cadence of the conductor (waves of hands) in “I Hear ... It fell silent...”, soundless “Fish’s Night Song” in “Hanging Songs”. Striking examples of the instrumental theater: “Sonant” and “Under the Stream” by Kagel, Ekimovsky’s “Balletto”. Cage put forward the idea of total symbolics by his well-known soundless “4’33””.

Comprehension of the 20th century music requires from the performers, teachers, and listeners an advanced rational approach. Here knowledge of various techniques of the composition is required: (dodecaphony, aleatory music, sonority, and many others), the ciphered names, phrases, numbers, quotes, style allusions. It is necessary to have ideas of emotional extremes of creative works of this time, be ready to adequately perceive and interpret them. Researchers and teachers are faced with the task of explaining specifics of the 20th century music in the context of the exceptional historic events of this era.

The analysis of historical eras from the position of three sides of the music contents was considered by us from the beginning of Modern times, the period of baroque. When looking at the previous times we primarily see quite mono-directional state of the emotional side. “Serious” music, as opposed to folk, was to a large extent under the auspices of the church, which did not allow terrestrial

human passions to this divine sphere. The absence of such instrumental means as symphony orchestra limited not only the emotional, but also the pictorial side of the music content. And though all sounds in modern musical life, both a cult monody, and music of dances of the Renaissance, and vocal masterpieces of the same era, nevertheless, music of an era of baroque, the beginning of Modern Times was that cultural breakthrough which established a musical paradigm, modern in the broadest sense of the word. Our method of the music and content-related analysis demonstrates it.

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THE CONTENTS OF GENERAL MUSIC EDUCATION IN THE CONTEXT OF THEORETICAL AND HISTORICAL MUSICOLOGY

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Abstract. *The article describes how modern scientific concepts in the field of theoretical and historical musicology may determine the contents of general music education. Scientific propositions are not the subject of study for pupils, but define the contents of general music education as its methodological foundations. The author suggests possible alternatives of relations between musical theories and formed in the learning process children's notions of the phenomena of music art.*

Keywords: *musicology, pedagogy of the music education, general music education, the content of education.*

Analysis of the problems of music education as a coherent system implies among other things reliance on the achievements of modern musicology. This proposition appears so obvious that needs no discussion. At any rate, the study of theoretical and historical musicology is one of the essential elements of the content of all levels of professional education. But if the object of the study is the contents of the general music education, the question of its correlation to modern theories on music should be considered separately.

The very specifics of this level of education assume priority of practical forms of activity, both actually musical and indirectly musical. Music-theoretical and music-historical activity of children can't be recognized as scientific in a full sense of this word. Provisions of basic music knowledge studied by school students mostly reflect empirical experience. It goes without saying that the activity of school children is not confined to this area. They have to operate with such categories as genre, style, epoch, trend, etc. But in this case too we are talking about the knowledge in the form of notion of the experience gained earlier. Actual scientific and theoretical knowledge of musicological terms and objective patterns of music art is not expected at this stage of education in view of the age characteristics of the pupils.

Quite often some would be music teachers (even being trained in magistracy) are of the opinion that tasks which should be solved at a lesson lie in the domain of pedagogy, psychology, practical music-making, but not musicology. Indeed, the answer to the question how to teach a child to four rules of arithmetic is looked for not in researches on mathematics but in the proper methodical works.

The content of musical and theoretical and musical and historical knowledge of a music teacher, the adult with higher education, obviously exceeds requirements imposed to the content of the general music education of children. But we should not forget that music itself makes the basis of this content. The higher the educational level of the musician, the less convinced he is that he really knows this subject full of unsolved mysteries.

Scientific musicology isn't always essentially necessary directly in the classroom, proves to be in demand and irreplaceable in the system of the general music education at the stage of developing a model of implementation of the musical and pedagogical activity embodied in the program of a subject, manual, etc.

Even in a simple song music appears before the child in all of its many aspects. The question of logic of the pedagogical process of its comprehension is always relevant. Reliance on empirical evidence, prompting which activities come to children easily and which cause difficulties, is not a sufficient condition for building up this logic. Only scientific understanding of music as a comprehensive system and each of its elements allows outlining a trajectory of musical development of children in line with the essence of this particular art form.

But even at the stage of realization of already created model the reliance on the scientific musicology provides integrity and consistency of the studied material in perception of pupils. Because children have no created earlier stereotypic judgments about this or that phenomenon they are quite often capable of paying attention to the details which are dropping out of a field of vision of adult musicians. A teacher-musician has to understand deeply the laws of musical language and speech to estimate these small discoveries of children which are not always well dressed in a verbal shell.

Science itself is not the content of the general music education but defines it as a methodological basis. The question of how certain scientific principles can be implemented in the specific types of practical activities of children is beyond

the scope of a single article. Each of examples given below can be developed into a separate study.

Methodological bases of the content of general music education are the following provisions of modern theoretical and historical musicology:

- the theory of musical intonation developed by B. V. Asafyev [1], E. M. Orlova [2], E. A. Ruchyevska [3], and others;
- the theories of elements of music language (melody, rhythm, texture, harmony), presented in studies by Yu. N. Kholopov [4] V. N. Kholopova [5] and others;
- the theories of the logical principles of the construction of composition and dramaturgy of pieces of music by V. V. Medushevsky [6], E. V. Nazaykinsky [7], A. S. Sokolov [8];
- the theories of musical styles and genres by M. K. Mikhailov [9], S. S. Skrebkov [10] and others;
- the theory of musical content developed by L. P. Kazantseva [11], A. Yu. Kudryashov [12], V. N. Kholopova [13].

In the contents of the general music education **intoning approach** is central. According to it all the phenomena related to area of musical language and musical speech, logic of musical composition, genre, style, etc., are understood as expression of certain life contents. Thus, intoning approach allows interpreting music in the educational process as the phenomenon directly connected with life of children and therefore interesting and important for them.

Intoning approach assumes that children deal with tones (and not sounds!) and acquaintance to music should begin with development of the relations between the tones in a musical and meaningful context. Pedagogical concepts arguing in favor of beginning training with the development of sound quality out of this context enter into conflict with the theory of musical intonation.

Intoning approach also allows involving in general music education directly-intuitive mechanisms of language mastering and speech activity. In the course of gradual development of analogies “the word, the phrase, the sentence, a stanza – motive, the phrase, the sentence, the period”, “syllables – beats”, “stress – accent”, “stressed and unstressed syllables – strong and weak beats” and similar to them, the pupils’ musical thinking will be formed as intoning thinking.

It is not always advisable to immediately acquaint children with concepts relevant to a particular phenomenon. For example, the period for the first time may be presented to children as a one-piece form or a finished part of a simple form. It is important that pupils should realize this form as the smallest of complete before presenting to them the term and its explanation.

The perception of melody as representing juxtaposing musical themes serves as justification of priority of formation and developing in children melodic hearing and thinking. Actually in the general music education hearing ability, performing and composing melodies are a nucleus of its activity component. Understanding of deep communication between musical and speech intonation will allow organize process of forming notions of a melody, from reliance on the analogies stated above to revealing essential distinctions between musical and no-musical phenomena.

In the process of learning melodies (especially in the vocal and choral performance) children develop modal hearing which, in turn, is the basis for harmonic hearing. At the initial stage it is advisable to carry out formation of notions of *the mode* and *harmony* relying on comprehension of relevant ethical and esthetic qualities etymologically connected with these terms. Further, the process of expanding notions of the mode as a specific solely for music expression will repeat in condensed form the historical process of formation and development of this structure, from early folklore intoning and small *popevka* at two, three, four scale tones to understanding the structure of major and minor, the functional relations of stable and unstable scale tones, and then to the individualized modal manifestations in modern music.

Introducing to harmonious intervals at the initial stage can be carried out in “a background mode”: in the course of performing ostinato accompaniment on technically available musical instruments, singing two-voice choral works, listening to music. Implementation of the principles of intonation approach assumes that each interval will be realized as the ratio of tones (and not the distance between them) with its own specific range of expressive possibilities.

According to new concepts of the theoretical musicology, to form modern notion of a chord is desirable not only in professional, but also in general education. The chord should be understood according to etymology of this word – as the accord, of which all tones are coordinated among themselves (on the basis of interval principle). Thus, consistency of tones in sonority will be positioned

as the essential feature of the chord, which children perceive by ear without a theoretical analysis of intervals.

The mediant principle of coordination of tones can be considered further only as one of possible, all the more so that even at the initial stage of training children get acquainted with pieces by D. Kabalevsky, D. Shostakovich, S. Prokofiev, B. Bartók, K. Orff and other composers of the 20th century in whose music chords of different interval structure, including clusters, are present. Subsequently the mediant structure of a chord will be accented as a style feature of music of certain eras and trends.

Melody as a coherent intoning complex is the most important source of notions about rhythm. Rhythmic organization of music can get adopted primarily as an experience of different forms of movement, motility. At the same time the rhythmic organization of a work of music (as well as dramaturgic aspect of a musical form which we will discuss below) is considered in a modern musicology as means of an embodiment of images of time, from the feeling of unchangeable eternity in the samples of traditional folk arts to space velocities of modernity in the works by Russian and foreign composers of the 20th – 21st centuries.

According to the musical and theoretical aspects stated above it is advisable to build a thematic content of the general music education on the basis of the genre and style principles.

Genre approach will provide necessary for the children's perception connection of music with diverse human activities, both directly relying on music expressed in the external motor forms and mental, associated with contemplation, experience, comprehension of the picture of the world. Mastering genre music at school lessons may go far beyond the primary genres (song, dance, and march) as children grow older. Pupils are able to percept and understand vivid musical samples in which numerous versions and interaction of primary genres (the song march, the song anthem, etc.) are presented as well as sound pictorialism and onomatopoeia, signals, fanfares, motor activity, toccata technique and many other things.

Genre approach opens for children ample opportunities in the field of musical and performing and musical and mediating activity (vocal and choral, ensemble and instrumental, plastic, theatrical). Composition (improvisation) of music also has to be carried out with the support on the genre basis. Perception of the genre approach is also a pillar for acoustical differentiation of musical measures (beat, in view of children), memorizing textured, rhythmic and melodic formulas.

Style approach will provide pupils with the opportunity to perceive music as a reflection of different historically and socially determined ways of outlook (world outlook aspect), and also the ways of self-expression connected with manifestations of creative identity (imaginative and meaningful and composition aspects). Multidimensionality of the category “style” will allow to draw to it attention of children even at the initial stage of training. First ideas of style may be very much of general character (music national and classical, ancient and modern, etc.), but further more detailed specification is possible (national style, style of a genre, style of an era, style of the trend, individual author’s style).

At the younger school age priority is to accumulate the experience of emotional and value attitude to the music of different styles (national style, style of a genre, style of a composer, etc.) without theoretical and analytical judgment. Sense of style will allow children to intuitively differentiate phenomena such as modes of folk music and modes of the music of modern times (major and minor), dances – ancient, classical and modern, etc.

Genre and style approach plays a key role in modern theories on the structure of the works of music. Notions of musical forms at the initial stage can be formed successfully with reliance on support on *genre patterns*: introduction to a song and refrain, song couplet and its repetition with different texts (simple forms, variations), alternation of a movement in a circle and dancing figures in a round dance. Further we add to this staging of performed music works, association with other types of art (primarily architecture, literature and theater) and understanding of such phenomenon as synthesis of arts. Large forms (in sonatas, symphonies, concertos) become clearer to children if to teach these forms as instrumental dramas.

Gradually children will assimilate the notion of a musical form as logically ordered movement of art time, sequence of musical events, composition and dramaturgic aspects of a form as “architecture” and “directing” of the work of music.

The concept of “art chronotope” is widely recognized in modern musicology which does not allow us to consider music only as a temporal art. Formation of ideas of the musical texture as experience of the spatial images put in it is possible: learning and mastering the categories “bottom” and “top”, “horizontal” and “vertical”, then – “depth” (in the ratio melody – accompaniment). It is advisable to suggest to children to perceive a timbre as attribute of the texture (“color”, “painted” space). Practical activities of students in the performance

of simple accompaniments and instrumental ensemble, choral works with the effects of “echo”, supporting voices, and canonical imitations can become a source of enrichment of their ideas about musical texture. Formation in the course of listening to the music of associative communications with painting, theater, and cinema will be not less significant in this regard.

It is advisable to acquaint adolescence pupils with monody in traditional cultures (two-dimensional space without volume and mass of bodies), polyphony (space in which each element can alternately become both a figure and a background), with characteristic features of texture in the works of composers of 20th – 21st centuries (pointillism – “cosmic” space in which there is depth, but no vertical and horizontal, etc.).

Realization in the general music education of provisions of the theory of the music content will allow to develop new approaches to the formation of repertoire for performing activity of pupils (vocal and choral, instrumental and ensemble), to music listening, etc.

Because the emotional responsiveness to music from some of the children does not become apparent at once but in the process of accumulating experience it is advisable at the initial stage of training to choose works that come to the fore side of the pictorial content. Through perception of pictorialism such pupils will gradually rise to the level of emotional experience of an art image. With the development of musicality students will be able to increase the proportion of the studied works in which the leading role played by the emotional side (including in combination with graphic). Providing a purposeful pedagogical work on formation of intonational hearing and intonational music, samples of music in the contents of which the role of the symbolics is particularly significant (baroque, the 20th century) will become accessible to understanding of adolescent students.

Having examined some specific forms of implementing the provisions of the theoretical and historical musicology in general music education content, one can make a conclusion that it is a process of oncoming traffic of the teacher and the pupil, scientific knowledge and direct and intuitive comprehension of essence of music. The more the teacher in his activity relies on the achievements of modern musicology, the deeper his own understanding of art phenomena, the more effective in this regard the help to pupils.

World of music for a child seems to be as big and confusing as life-world. Support of the adult is essential here. Knowledge of modern music and theoretical and music and historical concepts by the teacher of music is a helping hand stretched to a student; having grasped for which, a little person begins the ascension to tops of musical meanings.

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

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

Keywords: *school of the master of music performance, phenomenon of musical culture and education.*

By now there had been quite a few investigations dedicated to the study of the pedagogical art of the great masters of music performance. But we have not yet investigated the *phenomenon of the performance-pedagogical school as a developing large-scale performance-pedagogical experience*, in which the art of the Master and several generations of his pupils and their pupils is permanently present, in which the continuity of creative ideals and sets, ideas, principles, the founder of the school's techniques are quite plausibly observed and analysed. Need it be mentioned that the researcher faces on this path a great many objective difficulties? First of all, the necessity to cover a considerably long historical period and go into an immense lot of materials in different genres – educational and methodological, biographical, autobiographical, epistolary, and others. He also has to plunge into the archives and, if possible, find the living carriers of this experience or their intimates, etc.

In this day and age, on the one hand, there are opportunities for research of the kind which we did not have even a century ago. In particular, it is the use of audio and video materials. On the other hand, grave difficulties are emerging, connected with the globalization and mobility of world cultural and educational processes, with the immeasurably increased level of involvement and a wide spread

of music education, including professional one. The integration of the national cultural artistic ideologies and achievements leads to the “diffusion” of the features of different schools, and perhaps even to the blurring of the very notion of “school”. It could be added that a performance-pedagogical school, as opposed to, for instance, a composer’s or musical-scientific school, is in this respect particularly vulnerable because it is *oral*, which is typical of performance pedagogy, despite the mentioned progress in the means of the educational process.

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

On the notion of the “performance-pedagogical school”

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

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

The term *school* is used to characterise and evaluate the art of performance and teaching, the individual style of this or that musician in terms of the concrete

stylistic trends, i.e. classical or romantic school; in terms of the theoretical conceptions, systems in the techniques of educating performers, for instance, the anatomic physiological or psychotechnical (“ear training”) schools.

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

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

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

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

The problem of the true value of this or that school is, indeed, solved by time, by the course of historical events. It is indisputable that, having scored the history, performance-pedagogical schools have always been notable for a high level of collective artistic achievements and have towered high above the mass "norms" of their time. The pioneer work of the great musicians, performers, and teachers – always striking, distinctive personalities – renewed the ideas, tastes, principles, and approaches in the art of interpretation or in the field of performance technologies or teaching techniques contemporary to them. If this were observed in all the sides of the Master's activity, then the novelties of the school verged on the breakthrough which brought sweeping changes to the traditional artistic and pedagogical ideals and values. It is enough to name the leaders of piano schools such as F. Liszt, the Rubinstein brothers, T. Leshetitsky, V. Safonov, A. Cortot, F. Busoni. Under these conditions the unique image of the School was forming, leaving its stamp on its adherents and followers; there was emerging that very *phenomenon of the unified, historically developing collective experience*, which we dwelled upon above.

Master and his Pupils

What is a school as a community of pupils united around their Master? History shows that the determining factor has always been the personality of the Teacher – of the artist, the mentor by the grace of God, as they used to say

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

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

Nevertheless, we cannot but mention that the reality is to a great extent idealized in the described situation. This makes itself felt if the question arises: has every one of the Master’s pupils become the bearer, keeper, and successor of the maxims and values of his school? Or are there “many called, but few chosen”? History shows that the chosen, the *followers* of the School are actually very few in number as contrasted to the total number of pupils. On the other hand, a pupil who attended just a couple of the Master’s classes but came to the realization that there was no other way for him, that his Teacher was a gift from above, can become a follower of the School. This is the case which an Eastern

wisdom describes as follows: when a pupil is ready, there comes a Teacher! Here we observe a happy, but quite rarely full, compatibility of a teacher and a pupil in spirit, intelligence, the orientation of artistic strivings, tastes, and preferences. Indeed, the gifts, the scope of personality, and the levels of culture should be commensurate. In short, a pupil must be ready and able to understand the Master's teaching in its essential qualities so fully and deeply that he, judging by the results of his own creative and teaching experience, can be rightfully called the follower of this or that school. On his own part, the Teacher is happy to see how close to him such pupils are and he makes them his assistants, trusting them to work with younger pupils. One of the examples is Leshetitsky's numerous assistants: they worked with his pupils who sometimes numbered the hundreds.

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

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

But how does this proposition combine with what we have previously mentioned about the artistic affinity between the follower and the School, the Teacher? And if there is a contradiction, is it a dialectic one? It appears that it is one of the most typical cases of a dialectal contradiction which reveals another regularity connected with the phenomenon of the performance-pedagogical school.

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

"How our words will echo back..."¹

Let me make one more observation, contestable though it may be, about the life of the performance-pedagogical School in time and history. The school lives and prospers as long as the Master, its inspirer and leader, lives and works, as long as the *centripetal powers* work in this "star-planetary" system. It appears that the main reason is the oral nature of the existence of traditions and implementation of the School's principles, which we mentioned at the beginning of the article. The heart of this oral nature is, first and foremost, in the word of the Master and the living sound of music at lessons, in the play of the Master and his pupils. It is here where the collective experience of the school is consolidated. In the age of sound recording, performance remains in its innermost essence a transient art, which is inevitably growing weaker in its influence after the artist is no more,

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

especially in the pedagogical respect, since this component unites the verbal means of creative communication and performance – the Master’s show.

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

Each sounding fragment, sometimes when the Master plays together with his pupil (a synchronic “double-example”), is unique, which is connected with the fact that this “word-sound” addresses the concrete pupil and is aimed at the perception of the latter or the collective perception of the class, students and colleagues present at a lesson. How often it is that little “interferences” of the Teacher into his pupil’s play, short corrections like strokes of the painter’s brush in his apprentice’s picture miraculously transform the whole of it! As it is, in the single context of class interaction, the Teacher does not always have to give verbose explanations, monologues-lectures. Beginners may need them, whereas senior pupils can already quickly and easily take in the Master’s brief remarks, approving or critical hints, figurative comparisons, sometimes mere exclamations, interjections, echo singing, various gestures, expressive mimicry. Again, A. Ziloti’s words spring to mind. He read “the phrasing... by Liszt’s facial expression – no one in the whole world could show it... Liszt used to tell me that he could not explain anything to those who did not understand him at once” [1, p. 12]. Nothing exerts such a powerful influence as this kind of interaction with the Teacher, with the living sounding examples of his art, with the unifying influence of his personality which creates collective artistic potential among his disciples. Reading many performers’ memoirs about their years of study, we always feel the high emotional vigour of the lessons: that energy, magnetism which is born at a lesson when *the presence of all* strengthened the creative charge of interaction, the lesson

turned into a kind of service to music and performance. This is how the vital professional context of the Master's interaction with his pupils is formed, spreading among pupils and beyond the doors of the classroom. For many years, day after day, all these golden grains smelt the precious seal of the unique collective experience, the School's "hallmark".

After the Master is gone...

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

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

Of particular value in this respect are the works of the pupils and assistants of the heads of certain schools. Let us give several examples: "Deppe's teaching of piano play" by E. Kaland, works by numerous assistants of T. Leshetitsky (A. Hullag, M. Bree, M. Prentner, etc.); published works by A. N. Bukhovtsev,

dedicated to the art of the Rubinstein brothers; investigations by B. L. Kremenstein, devoted to the pedagogy of G. G. Neigauz; books and articles by L. B. Bulatova who used to be E. F. Gnesina's assistant at the beginning of her teaching career; a monograph "Yudina's lessons" by M. A. Drozdova, numerous collections of "Lessons" of others outstanding Russian teaching performers. The oral and materialized "branches of memory" we have mentioned – *reminiscences of the school and the memory of the school itself* – easily cross and intermingle: along with the aspects of the "study of human nature", one can also derive a lot of professional "specifics" and information for the methodical theoretical analysis from the autobiographical sources (*Reminiscences of the School*), particularly from the memoirs of the masters themselves.

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

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PARADOXES OF MUSICAL STYLE IN PERFORMANCE AND TEACHING

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

Keywords: *musical style, music performance, different shades of meaning, music education.*

Why is this article entitled “Paradoxes of the Musical Style” but not just, say, “Issues of Style” or “Problems of Style”? The matter is that this category is quite complex and, as it is, paradoxical in many respects. On the one hand, nearly all eminent specialists in the field of aesthetics and theory of art have explored the problem of style in the last three centuries (especially in the 20th c.). On the other hand, this category still remains the most mysterious. It sometimes seems to be like some “Dao”: the closer we approach it, the farther it moves away. The attitude to the style changes from one epoch to another, following the development of the theoretic thought which finds in this phenomenon more and more new shades and features. If we compare a certain scholar’s definitions of style, e.g. B. F. Asafyev’s, we can notice that with time, he plunged deeper and deeper into the specifics of this phenomenon [1; 2]. If, at first, to him style was a “complex” of some properties, then later he called it “integration”, and only afterwards, when he discovered in this complex firm connections and dependences, style became a “system” (in the middle of the 20th century, another scholar, namely, M. K. Mikhailov, said that the key notion in relation to the category of style was that of “connection”) [3].

Contestable and so far vague in many respects is the following question: is style a category of form or substance? Up to the 1970s, the question was settled in favour of the form. For instance, A. Sokolov’s work [4], dedicated to style in art, describes the form – of course, the substance plays an important part but remains beyond the notion of style. Only later, in the 1970s, within the limits of the semiotic

approach to style and due to the research of V. V. Medushevsky [5] and V. N. Kholopova [6], who regarded style as a factor of “content typification of music”, the “plane of content” became as important as the “plane of expression” (R. Bart). And what does Buffon’s famous saying “The style is the man himself” mean? What determines the style in a person – his appearance, face (let us remember K. Igumnov’s expression: “Style is the face of the author”) or his soul, his spirit? What is a style – a letter or a spirit (the well-known theoretician of pianism G. Kogan discussed the issue in the middle of the last century)? According to Ambrosius, “the letter kills, but the spirit gives life”. And would the theory of art need the category that kills the spirit of art? Yet there were times when the style played such a part. Let us remember the words of the professor who taught a well-known harpsichordist Wanda Landowska: “Less feeling, madam, more style”! The paradoxical nature of the category of style, a historically dual attitude to it enabled A. Schnabel to ignore the style saying that it is not so dangerous if, playing a piece by Couperin, the student aspires for the richness of sound typical of works by Scriabin.

It is necessary to mention that by the end of the previous century, the irreconcilable contradiction between the “spirit” and the “letter” in relation to the style had already been settled. Thus, in “The newest philosophical dictionary” (1999), the category of artistic style is connected with the person’s worldview and is described as “an expression of his inner spiritual nature” [6, p. 680]. Even today, however, in everyday life, style is understood to be an expression of form, though, if we give thought to it, it appears that in any manifestation of style, be it a lifestyle, a style of dress or a communication style, there is always a person’s inner world.

Let us mention one more interesting peculiarity of the category of style. In the dictionary of music terms published by B. V. Asafyev in 1919, there is a brilliantly simple definition of style as a feature which “helps to distinguish one composer’s piece from another’s or the works of one historical period <...> from the works of another” [1, pp. 76–77]. B. V. Asafyev practically foretold that style needs a kind of “pair”, some sort of an opposing phenomenon, without which style loses its distinctive features. This idea was developed by V. V. Medushevsky. He said that it was difficult to speak about the presence of style in some heterogeneous phenomenon which is not opposed to any other. It is not by chance that the violation of style in performance is observed when a musician “chopenizes” J. S. Bach or “beethovenizes” F. Chopin (many musicians write about it, Ya. I. Milstein in the first

place) [7]. So style, being a “system”, an “integrity”, a “unity” (these properties of the category of style are observed by the researchers) cannot exist in isolation and requires a “pair”. Is it not a paradox of the category of style?

There is yet one more paradox: the artistic style, as is known, is a whole phenomenon tied from inside with a multitude of connections. But is it so whole? Let us remember the irreconcilable contradictions between “bhrasists” and “wagnerians” who, seen from the historical perspective, represent a single romantic style or, for example, the feud between “clarists” and “mystics” in Russian symbolism. These contradictions can be resolved with the help of different scales of style interpretation. As it is, style can be a certain worldview and language community which characterizes a whole epoch, i.e. the style of classicism or romanticism. Style exists on the level of national culture or on that of trend; in addition, style is inherent in an individual creator representing a certain trend or national school which, in their turn, represent a larger community, namely, the style of the epoch. That is why it is quite reasonable to say that these different phenomena, contradicting one another on some of the lower levels in the style structure, integrate on its higher layers, justifying Zarlino’s famous words: “Harmony is comprised of contradictions”.

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

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

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

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

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

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

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

There is no doubt that style exists as a “system of prosodic constancies” (B. V. Asafyev). Intonations themselves, however, as conductors of the musical meaning, brought to life by the performer, passing through his perception and living in the “big time” (M. M. Bakhtin), can express some other meaning of style, different from the one imparted to it by the composer. If style is regarded as a scientific abstraction, it does exist, but if it lives in history, meeting new requirements which appear with new ideas and values, then it is exercised. And this can go on forever.

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

It turns out to be possible, however, to modify the rules without destroying the style itself but enriching it, rather. Such was the case, for instance, with J. S. Bach’s music, the style of which was in the guise of many performance styles: academic, romantic, mystic, intellectual, etc. Glenn Gould, for example, rejected much that seemed to be “truly Bachian” and in doing so, approached the Bachian spirit, i.e. his style. His way of playing Bach’s music was almost “like a living speech” – just the way it sounded under Bach’s fingers, J. Forkel remembered. Perhaps it is this dialectic nature of style, considered to be a certain system

on the one hand and unpredictable in its turns on the other, that prevents us from finding the only positive solution as regards “stylish performance” once and for all. And it is really impossible to foretell what it will mean to stick to style in the next century, or even in the middle of the current one.

Music educationalists face the question: is the performing problem as topical today as it used to be in the 20th century? It appears that in our eclectic time it becomes even acuter. How is it going to be solved in the globalized world? Will it not disappear with the advancement of the hitherto little known cultural phenomena and the appearance of new trends in art? One should think that for a music educationalist, B. Yavorskiy’s words: “Style is above all” [cit. 8, p. 17] and K. Igumnov’s idea that in distorting the style, the performer distorts the face of the author, will always be to the point. And to Igumnov’s mind, this is the vilest of all sins imaginable.

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

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(Translated by M. Panagin)

METHOD OF CONTEXTUAL DESIGN IN PERFORMING ACTIVITY (BY THE EXAMPLE OF CLASSES IN CONDUCTING)

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Abstract. *The article studies the problem of teaching the performing activity and analyzes the role of context; it presents the characteristic of its main versions – subject, inter-subject, cultural and historical. On the basis of specific material, it shows what role, when learning the art of conducting, the method of context designing plays. This method is considered to be an important instrument of formation and realization of personal meanings of students in music and performing activity.*

Keywords: *performance, context, types of context (subject, interdisciplinary, cultural and historical), method of context designing, conducting.*

The formation of the culture of the performing activity is a priority task of training teachers of music. Performing experience which students of music faculties acquire is accumulated in a great many of musical and educational texts. Text is understood by Yu. M. Lotman as a message expressed by means of a sign system. In a broad sense we refer to musical and educational texts not only as pieces of music (the choral score, its conductor's interpretation), but also as different methodical recommendations, manuals, programs and many other things that make the content of performing training of the students of the faculties of music.

The music pedagogy represents a complex system which includes rather independent art and scientific subsystems. The relations between them are mobile and changeable. Thus, when training the performance, art and intonational reading of the text is central; in teaching theory and methodology of training scientific description of the performance process is vital. Scientific and intonational and image-bearing generalization of the musical phenomena only in part intersect with each other and therefore appear “mutually untranslatable texts” (Yu. Lotman’s term). The sense-bearing tension arising between them makes essence of the processes of their figurative and logical comprehension. “The functioning of the sign system of great complexity means not 100-percent understanding but

the tension between understanding and misunderstanding, and transfer of emphasis on this or that side of opposition will correspond to a certain moment in the dynamic condition of the system” [1, p. 554].

To perceive, comprehend and express the content of music and educational texts students need to acquire a set of various language codes and ways of musical activity. For example, in the class of conducting, future specialists reproduce and analyze musical texts learning to interpret them in the art and figurative manner and translating into the language of conducting gestures. It is clear that the notation of the score becomes one of the main objects of studying for students. However this absolutely indisputable statement needs some clarification.

There is an illusion that a work of music is adequate to the text of music. For considerable number of young students the musical text quite often acts as self-sufficient education, as certain isolated subject. Following this kind of educational strategy the students begin to simplistically understand and interpret relationships between notations and figurative and intonational meaning. Extrinsic, purely formal properties of sound appear in the forefront and finding appropriate ways of activity: rhythmically accurate, intonationally pure reproducing the score, behind which there is nothing except this accuracy and purity. As a result, extremely important for conducting performance of the score its sense-bearing connections with other texts and cultural environment in general go out of the field of vision. The accuracy of reproduction of the musical text isn't a synonym of the expressive performance.

The theory and practice of performance suggests that artistically convincing conductor's interpretation of the score cannot be achieved on the basis of only the musical text. It is highly important but not the only component of the performing art; to creatively approach to process of teaching conducting, it is necessary to comprehend and experience the whole richness of relationships of cause and effect of the score, musical signs and their intonational and figurative contents. The performer has to deal with the completed work of art, but it receives its life and art integrity only thanks to “embedding” in existing in reality cultural and historical time and space; in order to fully comprehend and feel the expressive power of the score it is necessary to deploy this process.

In music education the principle “the exit beyond the music limits” (L. Goryunova) was formulated, which as we believe, receives logical continuation in the principle of “predictable uncertainty”. In other words, the

performer doesn't reproduce the art and figurative content of the work recorded in a sign form but recreates it according to the new art meanings born constantly by current time and changing space. The performing act generates predictable uncertainty. The performer, as though overcoming time and space resistance, projects art ideas of the composer in the present/future, correlates them to the modernity. Thanks to this principle the vital and musical context, cultural environment, social conditions become the essential factor of the performance. Teaching performing art in the class of conducting may be interpreted as the process of designing the context.

The student has to learn to build the conductor's and choral actions taking into account many circumstances which "accompany" the performance and should be specially projected at the lesson in the classroom. The essence of our method of context design consists in identification and purposeful designing of diverse contextual communications of the studied musical text, its analysis and refraction in the course of training in conducting. Consideration of the process of training in its contextual filling allows avoid narrowly professional interpretation of the conductor's activity. The students face the task not only to learn, to master techniques of the text of the score, but be prepared to vary the interpretation and to seek ways to extend its life and music, cultural experience.

The context as an indispensable condition of successful mastering performing activity by future conductor, the teacher-musician may be subdivided into subject, inter-subject and cultural and historical.

In a conducting class special attention is paid to **the subject context** as the real sounding of chorus is substituted by the accompanist. The student must learn to exercise the interpretation of the score based on unity of the real and imagined sounding. Subject context should include a set of conditions that directly affect the specific work of the conductor with the choir, namely those "variables" which include the potential of the choral collective, degree of its musical qualification, the age and quantitative structure, psychological and pedagogical features of the participants, the level of their cultural development and so forth. "There are always some variables (not to mention the state of health), which have to be reckoned and which in one way or another affect my stage 'actions'" [2, p. 200], G. Rozhdestvensky says. The future specialist will have to deal with various structures: amateur, junior (students'), perhaps with adult collectives, and, above all,

to work with children's choruses, with their organization at the comprehensive schools.

Thus, the teacher may, for example, suggest to the student to use such a system of gestures that would allow the chorus singing mainly by ear to cope with the score; to polish the system of gestures, working with individual part (the student may be recommended to sing or play this part at the same time), then with two parts; when conducting of them it is desirable to use both hands. The conductor's interpretation of the initial phase of learning a work with the whole chorus or the process of working on sound quality, quality of performing of the score can become the next step. The "concert" phase with specifics of conductor's gestures inherent in it will become a logical completion of the whole chain.

The subject context allows solving many educational tasks contributing to the understanding of the principles and methods that control the process of interpretative activity. The students form a holistic view on the technology and contents of conducting communication with the choir. From the aforesaid one can easily draw the conclusion that the subject context is conditioned by knowledge of the score, that is the music text; it plays extremely important role not only in mastering the student's professional knowledge, skills and abilities, but also in development of imagination, figurative and ear-minded notions. In other words, the student learns alternative plurality of conductor's displays. Along with the subject context one can speak also about **the inter-subject context**² that is to consider and open parallels between actions of a conductor and, for example, a pianist. As many students by the time of joining music faculty have no experience of conductor's and choral activity, but to some extent possess the skills of playing piano, it is methodically advisable to rely on the respective kinetic experience. Obtaining freedom of hands which is developed in the exercises is common for professional gestures of pianists and conductors. The system of exercises is intended to promote consolidating and developing the educational actions aimed at obtaining by pupils freedom of the muscular apparatus, feeling of the weight of a hand.

The piano school developed a number of provisions and principles which are the basis of formation of technical freedom of a pianist. So, for example,

¹ This article does not consider obvious connections with studies in choral class which determine the contents of conducting training in general.

F. Busoni recommended to solve technical tasks by varying exercises: “If the technical structure of any passage presents special difficulty, take in hand all similar constructions from other pieces that you remember: in this way you will introduce a system in what concerns this type of techniques” [3, p. 161].

The theory and practice of training conductors quite often resorts to such comparisons: “As the pianist has to feel the whole arm in the ends of the fingers, from shoulder to the wrist, so the conductor has to feel character of the movement in the whole hand” [4, p. 22]. The manual technique of the future choirmaster is largely determined by the so-called point in a plane, a point of support. Reference to the experience of formation of a “manual” articulation of pianists will help the teacher to work on this element with the class of future conductors. The attention of the pupil should be focused on the feelings which he develops in connection with “immersion” of fingers into a key. In view of A. Cortot, the fingers should touch the keys in the same points, thanks to which fuller contacts with the keyboard are felt. The technique of conducting is aimed at instilling in students “sense of sound in the ends of the fingers, muscular concentration” [5, p. 20]. In this respect the exercise for the beginning conductor imitating the sound capture on the imagined keyboard (a grand piano cover) is of great use. It is important to bear in mind that the formation of a sense of the point in a plane cannot be considered outside of the movement of the entire arm, and in particular of the hand. It is the flexibility of the hand that allows achieving the desired result, which is also in full compliance with the kinetics of the piano action. At the translation of the language of professional gestures of pianists into the language of manual techniques of the conductor “the distribution of positive effects from exercise of one skill to others” [6, p. 37] is carried out.

The use of inter-subject context when forming performing movements considerably saves training time as it allows to identify common approaches to the development of various educational technologies, to use unified methods of work with the texts, to integrate the educational process, making actual the experience received in other classes, and thus to make active the thinking of students avoiding mechanical motions in exercises. The essence of the method of the context designing is based on the sign character of storing and transferring the art and figurative information, where the system of gestures acts as the carrier of certain meaning-sense.

The performing activity as the subject of special training of future teachers-musicians, on the one hand, is determined by the tasks of interpretation of the art composition, on the other hand is addressed to the analysis of cultural context, the system of universal values. Finding internal connections between the main subject text and the texts of the second, third order, forming the context, is the most difficult pedagogical task. Thus, when training in art of conductor's interpretation of the score, it is music and historical, music and theoretical, psychological and pedagogical and other contexts that can play the role of context. They, without being a direct subject of the development (the subject text), nevertheless, play an important role in mastering the score.

Modeling in the classes of conducting **cultural and historical context** is aimed at understanding the performing activity in the system of the developed by the culture standards, traditions, cognized general trends. Cultural and historical context, emphasizing the importance of dialogue with the author, the era in which the work was created, allows estimate the performed score from new positions, to make its interpretation more flexible and intense. And this, in turn, gives to performing creativity relative unpredictability. It emerges as a result of overcoming the static character of conductor's interpretations of the musical text and establishing binary opposition: unambiguity – ambivalence. According to it the relations between the musical text and its figurative and sense bearing filling are mobile and dependent on other subsystems of culture, in particular on other arts.

So, the stylistics of the studied score opens when studying musical and historical context that is when it, turning into the text, becomes a direct subject of the performing analysis. For example, when conducting “Dies Irae” (in Latin – “Day of Wrath”) from Mozart’s “Requiem” it is important not only to get acquainted with the whole composition which will be considered as one difficult text or the meta-text. For understanding the composer's style it seems extremely important is to juxtapose the Judgment Day, recreated in “Requiem” with numerous paintings dedicated to this theme. As an example it is possible to consider the Michelangelo’s fresco “Last Judgment” on the altar wall of the Sistine Chapel. Experience shows that students do not adequately understand the meaning and significance of such ties. Turning to the work of the great painter activates the art and cognitive activity of students, encouraging them to plunge in the era of the late Renaissance and compare it with the life time of Mozart. Here one can draw parallels between

saturation of color in Michelangelo's fresco and the density of the tone colors of Mozart's "Dies Irae". These features are especially evident if we turn to the frescoes by Dionysius in the Ferapontov monastery. Unlike the fresco in the Sistine chapel, it lacks a powerful expression. The creation of Dionysius is distinguished by the wise simplicity and philosophy, which is typical for Znamenny Chants which sounded in Russian churches and monasteries in the Middle Ages.

Without going into details of researches of students, we will only note that comparison of Catholic interpretation of the Last Judgment with the Orthodox extremely enriches art thinking of students, allows to differentiate stylistic features of the Russian and West European music and choral culture. Discovering the particular art style of the composer, students consciously and purposefully interpret Mozart's music. And further, when studying scores of the sacred music of the Orthodox tradition, students will be able to comprehend its muted beauty as expression of high moral and ethical spirit. Raising this substantial layer in the classes for conducting, we certainly stimulate interest in art and research activity of the future specialists. The method of context design directly encourages such work of students.

Expanding the scope of the context perception of the score, students obtain deeper insight into it. The more interesting and diversified the context communications of the score, the higher is the level of its art comprehension by the students. However, the context interpretation of the score is a means, not a purpose. The work on the context is connected with the appeal to the soulful and spiritual qualities of the person, with the development of feeling of beauty, musicality, and morality, all that makes the student a professional. As a result, students build up their own attitude to the performed work, the "related attention" to the world, to what they saw and heard and what M. M. Prishvin relates to the fundamental characteristics of art.

The music text is not only the carrier of art information; it also possesses the ability to accumulate it. Thus, the beginning conductor performing compositions by S. V. Rachmaninov for chorus can't but take into account the experience of their interpretation accumulated by the music culture. The opportunity to get acquainted with it is based, on the one hand, on the analysis of the various editions of musical texts, and on the other hand on the comparisons of traditions of the performance conveyed "by word of mouth" or in printing and, of course, when listening to video and audio. All this forms a cultural and historical context, or the cultural memory,

considerably deepening and enriching image-bearing and contents meaning of the musical text.

As a result the socio-communicative significance of the music text increases dramatically: it is not only a carrier of the figurative and art information, but carries out the function of communication producing active dialogue between the composer, the performer and the listener. The method of context design in mastering the art of conducting enables students to identify mutual conditionality, mutual connections of the art and educational texts (music, poetry, graphic and others).

For example, carrying out in a conducting class context studying of the score “Sailors” (A. A. Yurlov’s arrangement for the incomplete mixed choir of K. P. Vilboa’s duet on N. M. Yazykov’s lyrics), it is advisable mentally “to part” the lyrical hero on whose behalf the musical narration is performed, and actually the subject about which it is sung, – storming sea elements. Questions: why the authors were carried away by these subjects? What is behind the hidden symbolism here? Which thoughts and feelings of the performers and listeners the song arouses? Who is this man ready to “compete” with the storm and why he wants to “struggle” with it? These questions often confuse students. Meanwhile answers to them raise an array of problems. In effect, the teacher draws attention of the students to the circumstances which caused a wide circulation of this work among the different ranks of the intelligentsia in Russia the century before last. The search for answers involves insight into the Russian culture of the 19 century, which gave life to the lyrics of N. M. Yazykov and music by K. P. Vilboa. In the end, the subject context id developed into a broad area of cultural, art values, which are primarily associated with different types of art, with the life experience of students in general. A version of interpretation of the score emerges complemented by new sense bearing links.

Possibilities of the method of context design are extremely wide. For example, continuing to expand the notions of the student on the work of Vilboa and Yazykov, one can touch the issue of style. Undoubtedly, romantic tendencies in art influenced the general emotional tone of the composition. Examining in what they were manifested and how might affect performing interpretation of the score and its conducting reading, the teacher reveals important art and contents layer of the work. Comparative analysis with similar on the themes vocal and choral works of other composers-romantics may help here. For example, the teacher asks the student who

previously had studied the score of chorus “At the Lake Constance” by R. Schuman, to explain what are distinguishing features of the compared works. Determination and intense internal energy of the music by Vilboa will become more apparent when compared with light, as if flying forward melodic pattern of the chorus by Schumann. It is possible to note also similarity of the composite structure of these two works constructed on contrast comparisons. The mood near the expression of the state of certain day-dreaming, languor reigns in the middle sections, associated with hopes, often unrealizable desires and so forth. All these are distinctive features of one stylistic trend of romanticism, which must find appropriate refraction in the art and image-bearing interpretation of the work.

To comprehend and convert it to the conductor's gestures means to understand and comprehend the studied score in the variety of its contextual relations. They, definitely, do not arise spontaneously but are part of the thought-over training strategy of the teacher who consecutively opens before the students more and more new trends in establishing contextual communications. Students may reveal general tendencies which are peculiar to romanticism in the course of own research activity, drawing parallels with works of the fine arts (for example, with I. K. Ayvazovsky's canvas). Arising visual associations deepen ear-minded notions and performing concept of the work as a whole.

Continuing in this line, it is possible to put before the student a question, as to how significant and understandable this work is for modern listeners. Exercises of this kind are distinguished by problem and search character. They allow a great many solutions (diversity becomes a norm). Thereby students comprehend own performing experience, the experience which has been saved up by the culture of performing communication; it allows to overcome narrowly professional isolation of private techniques, “subject” division of the educational process. The work on the technique of conducting and on music is a single whole. Future teachers-musicians need to develop a broad view on the profession of conductor, know history of music, culture of different eras, and distinguish what is genuine art and what just amateur entertainment. Discovering for themselves the relationship of the text and context, students construct a score on the basis of unity of arts and, what is crucially important, from the perspective of a holistic experience/perception of music. They comprehend the general regularities equally important for various forms and types of performing activity, since they touch upon the sphere

of the value human motivation, which turns the work on the development of the conductor's art into the personal and meaningful process.

We have tried to show how it is possible to combine subject, inter-subject and cultural and historical contexts in the course of practicing the method of context design. It is clear that modeling context communications of the studied score in the classroom is not a one-time process. It may cover several lessons, continuing in one form or other for a very long time. It is important that the student himself took a liking to such analytical actions to be able to find these context communications which define his professional competence in future professional activity.

So, context in general and the method of context design in particular are considered to be a significant instrument of formation and realization of personal meanings of students in the art and performing activity. Acquiring it, future teacher of music fully appreciates himself to be the coauthor of the composition. Personal "I" of the student begins "vibrating", sounding in unison with "I" of the composer, the poet. Thus the expansion of the experience of creative activity of future specialists occurs. Personally-meaningful text as if grows into the life and music experience of the students. Thereby the rigid cause and effect relations inherent to abstract, objective meaning get overcome. The text, interpreted from the perspective of personal meaning, acquires variability. Unambiguity of extra-personal meaning is replaced by polysemy of personal sense.

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TEACHING BASSOON IN RUSSIA: THE PAST AND THE PRESENT

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Abstract. *The article concentrates on key aspects of teaching bassoon in Russia. The author gives a brief description of the changes in bassoon functions in the orchestra and solo performances driven by the evolvement of the musical culture in Europe in 17th – 2st centuries. Special focus is given to the issue of constant shortage of students in bassoon classes at Russian musical schools and conservatoires. Author explains why the reforms in the musical education newly introduced in Russia in 2012 – 2013 are unacceptable for teaching winds players.*

Keywords: *bassoon, double reed, embouchure, winds, teaching, musical education.*

The very issue of teaching bassoon has been studied in Russian professional literature rather too little. There is scant evidence about the methods and approaches of bassoon teaching in Russia in the 18–19th century, as the subject is almost unexplored. Teaching bassoon in the first half of the 20th century has been described in the professional literature in a fragmentary way and needs to be further studied (these studies are in urgent need as long as the younger contemporaries of great pedagogues and soloists of the 19th century – Ya. Schubert, W. Kristel, O. Kostlan and many others – are still alive). Some aspects and separate cases have been covered by the authors of practical manuals in the mid-20th century, which is quite insufficient if we want to get the complete picture.

In this connection, in this article I would like to focus on the issue in the historical perspective and from the standpoint of the contemporary situation, as the past and the present in the art of playing European wind instruments imported to this country, are inseparable. So, to make the picture complete, we should begin from the very beginning – and go too far back.

Bassoon is one of the oldest European instruments. It has been known from the early 16th century; however, we can assume, with a high degree

of certainty that the bassoon was in use back in the 15th century. Today, we know two earliest bassoons crafted by Italian masters in the first quarter of the 16th century that have been kept in the Library of Verona. They have a U-shaped design, a conical channel, eight apertures, including two apertures for thumbs; the apertures are drilled at different angles, and the instruments have no valves. These two bassoons can hardly be considered the very first specimens; it is likely, that they have survived to this day only because by the beginning of the 16th century there were too many U-shaped bassoons in Italy.

The history of the bassoon is not only interesting, but fascinating indeed – and it is important to draw pupils' attention to it when teaching bassoon playing, especially to 6–11 year-old children (who can hardly imagine the ancestor of the bassoon – a gigantic three-meter-long gross bass-pommer).

In recorded sources of the 16–17th century one can find over 80 (!) versions of the double-reed instrument. They all differed in their sizes (from 60 centimeters to 3 meters long) and sound: some produced rougher sounds, some, mellow ones, and some, lighter or darker sounds. These instruments' range did not exceed two octaves; therefore, each family consisted of several instruments that, taken together, embraced the whole audible range, from the highest to lowest notes, which those instruments were capable of producing. The name of the instrument tells that the U-shaped bass were invented by the Italians, as *fagotto* in Italian means “bundle”. At the farthest end of the chain of the changing interpretations of the word we find the Latin *fagus*, which means “beech”. Today, Italian *fagotto*, French and English *faggot* mean “bundle”, “bundle of brush wood” and “to bundle”. However, in France they believe that the bassoon was invented by French musicians. As there are in European languages two words to denote this instrument – the Italian *fagotto* with national versions in German and Slavic languages and the French bassoon with national versions in Spanish, Portuguese and English – we have every reason to assume that there were two ways of making and two origins of expansion of the instrument in Europe, from France and from Italy. The Italian word reflected a drastic change in the construction of a low-register wind instrument, and with this aim in mind, a new word was found – or coined – to denote something new, whereas the French word merely acknowledged the instrument's low register.

The evolution of the bassoon over four and a half centuries has led to the emergence of two systems, German and French ones, and their different use

in the musical literature. This fact is of paramount importance for all those learning to play the bassoon, but today it is usually brought to attention of conservatory students – somewhat belatedly.

In the 16–17th century, the bassoon served as a basso continuo for voice or a high pitched instrument, they played it both solo and in ensembles. From the late 17th until the early 19th century, the bassoon, like other woodwind instruments, acquired a rich solo repertoire: concertos with orchestra, including double and triple ones, concerto symphonies, and numerous ensembles featuring different instruments together with a bassoon. During this period, there were composed no pieces for solo bassoon.

From the second half of the 19th century and up to the mid-20th century, the bassoon appeared on stage only together with an orchestra, and it was assigned to play highly complicated parts, whereas the solo bassoon literature was gradually committed to oblivion by both performers and the public.

The mid-20th century saw a new era in the history of the bassoon; it was a time of the instrument's stormy revival for solo performing, which was triggered by the massive discovery, in archives and libraries, family mansions' attics and monastery cellars, of the pieces dated back to the late 17-early 19th century. Those findings attracted the general public and performers and prompted composers to turn their attention to the bassoon.

The nest of the new bassoon enthusiasts was France – at first, French performers, and later, French composers who were awakened by their artistry. It was thanks to the virtuosity of the famous French bassoonist Maurice Allard that many new pieces for bassoon were composed in France by A. Jolivet, H. Tomasi, J. Francaix, and E. Villa Lobos (who lived in France at the time); then, in Italy by E. Wolf Ferrari, and in Russia by M. Weinberg, L. Knipper, Yu. Levitin, and A. Eshpai. The next generation of composers moved even further and beyond the tradition, as they created pieces for a solo bassoon, for two, three and more bassoons in the avant-garde vein.

From the mid-20th century on, international competitions and festivals were held, featuring various instruments, including woodwinds, which required new, original compositions. IDRS (International Double Reed Society) much contributed to the growing popularity of the bassoon as a solo instrument. The bassoon's new sounds discovered in Italy after the World War Two provided a wider field

of action for avant-garde composers, like S. Penazzi, B. Bartolozzi, A. Schnitke, E Denisov, S. Gubaidulina, T. Moore, Yu. Kasparov, A. Shutya, D. Donatoni, S. Pavlenko, A. Raskatov, M. Gagnidze, G. Melikyan, A. Vustin and M. Alexeev. Composers frequently turned to performers for advice as to learn about the bassoon's capabilities to produce certain musical effects.

Nowadays, the avant-garde is gradually getting out of fashion. New composers reject tonality and exploit the idea of noise music that requires percussions. The bassoon is assigned to play with one reed or without reed, using slaps of different kinds, blowing on the valves and the body, playing on certain parts of the instrument, which sometimes goes too far from music.

However, this soloist's voice is heard on stages around the world. For over four centuries, a rich repertoire of bassoon works in different genres and styles has been accumulated to meet every taste.

Historically, teaching bassoon – like any other instrument – developed in a typical and natural way and consisted of three elements: a pedagogue, a manual and a student's daily exercises. In the 18–19th century in Europe appeared more than a hundred “schools of playing the bassoon”, as the evolving instrument acquired changes in its construction that required explanations, and performers wanted to read about the bassoon in their native languages. In the 18th century, four “practical schools” were published; in the 19th century, more than fifty ones, and the 20th century saw even more new “schools”, besides the reprints of the old classic manuals.

Among the survived ones, the earliest “schools” date back to the late 18th century: [Anonymus], *The Complete Instruction for Bassoon* [1], Abraham, *Methods of Bassoon* [2], Ethienne Ozi, *Methods of Teaching Bassoon Playing* [3]. The latter was so popular that it was released by 12 publishers in France, England, Germany and Italy (in 1800, 1807, 1897, 1898, 1964 and 1974) in over 15 printings. No less popular was the “practical school” by the father of the contemporary bassoon in the German system, Carl Almenröder, “*The Art of Bassoon Playing, or Theoretical and Practical School of Bassoon Playing. 100 Exercises for Bassoon*” [4], published by Schott in 1842 and subsequently much reprinted.

The scope of issues related to bassoon playing in the European literature during the 17–20th century, reflected practical needs, in regard to the instrument, of performers, composers, manufacturers and listeners: the design of the bassoon,

ways to improve it, ways of using it, methods of teaching it, the instrument's capability to play certain musical texts, different modes of performance, etc. Bassoonists shared their personal discoveries, compiled finger notation tables. In other words, daily practice defined the topics to be discussed in the press. Rich collections gave food for thought among non-musicians – bassoon enthusiasts whose long hours of meticulous work in archives, museums, and instrument storages analyzing manuscripts, printed materials and visual documents (drawing and oil paintings) laid the perfect ground for historical studies related to the instrument.

In Russia, the bassoon was introduced in 1711, upon Emperor Peter the Great's instruction, to the lineup of the so-called "German music" – i.e. brass bands, – for army and social entertainments. At first, such bands were invited from Europe, Germany and Holland. The first European orchestra in Russia was established at Katherine II's court in 1766, only 4 years after the palace coup whereby the Empress took the power.

At the time, "ball orchestras" appeared as a new feature of the everyday life of the Russian nobility – in noblemen's mansions in both capital cities and later, in their country estates. The royal court orchestras were manned exclusively by European musicians; in "ball orchestras" played both European and Russian serf musicians; the latter were educated by European performers and, eventually, experienced serf musicians themselves. For over 150 years, the Imperial Orchestra (afterwards, "The Imperial Opera Orchestra") hired only Europeans – Germans, Austrians, Czechs, Hungarians. In 1943 flutist V. Tsybin (1877 – 1949) recalled: "Just fifty years ago, two thirds of Moscow's Bolshoi orchestra were Germans and Czechs. Conductors communicated with stage singers in Russian, whereas with the orchestra musicians, only in German".

Hence the explanation of the singular fact in our native musical culture: ***among the three essential elements of teaching bassoon in Russia, one key element – a manual – was absent.*** In Russia, the bassoon literature was not issued, either a translated, or a native one, as it simply was not in demand. European musicians read European manuals, and Russian serf musicians had to learn their parts aurally. There were no Russian bassoon manufacturers who could need to get to know the capabilities of the instrument. Nobody in Russia needed the bassoon instructions written in the national language, like those manuals that constituted

an important part of the European musical literature. The educated nobility that helped Russia to breed her great musicians did not need it, too. The noblemen knew foreign languages and they read European authors in the original, and they even communicated with each other more in French rather than in Russian. In Moscow libraries today we can find dozens of references to the 19-early 20th century European books about wind instruments in German, French and English, and just a few references to Russian editions – but none about the bassoon.

The situation could have been different in connection with the opening of bassoon classes in Russian conservatory, in Petersburg (1862) and Moscow (1866), but nothing happened. Europeans taught in those new bassoon classes, they had handfuls of students; besides, not every bassoon student actually graduated from the conservatory, and they mastered the instrument by learning its orchestra parts.

At the turn of the 19–20th century, the number of Russian students in bassoon classes gradually grew, and by the first after-Revolution decade, symphony orchestras and musical schools obtained more Russian bassoonists and pedagogues. At the conservatory, as time went by, famous German and Czech professors were replaced by their Russian pupils. I. Kostlan was the first in the USSR who expanded the solo bassoon repertoire while transcribing for bassoon compositions for piano, voice and strings, thus rendering Russian bassoonists invaluable assistance.

In the USSR, like earlier on, there was not a single Russian translation of European bassoon literature. The most inquisitive students could use as their teaching material original manuals kept in libraries from the pre-revolutionary times or brought from abroad – in German or English, like, for instance, J. Satzenhofer's [5] or J. Weissenborn's [6] practical guides. A comprehensive description of the instrument's construction as well as the description of bocals and reeds could be found in a 6-volume "Bassoon" by W. Seltmann and G. Angerhöfer [7]. Among other books, important are the works on the bassoon reed: "The Art of Bassoon Reed Making" by E. Schleiffer [8], "Making Reeds for Bassoons" by H. Lotsh [9], finger notation tables by L. H. Cooper and H. Toplansky [10]. A bassoonist who plays solo programs including avant-garde and post-avant-garde music definitely needs S. Penazzi's "Bassoon. Alternative Technique" [11], where the new techniques of bassoon playing used by contemporary composers, are collected,

described and given contemporary signatures; as well as B. Bartolozzi's "New Sounds in Woodwind Instruments" [12].

The only Russian-language manual "The School of Bassoon Playing" by R. Teryokhin was published in 1957, or 248 years after the bassoon was introduced in Russia, but, due to reasons beyond the author's control, it was not a very reliable one.

By the 1930s, a school of teaching bassoon was established in the USSR. It was based on the European literature and traditions of Russian symphony orchestras and music education initiated by European performers and music professors and processed by the Russian musical culture. The methods of the teaching brought good results. The 1930–50s generation of Soviet bassoonists demonstrated its true excellence. It was replaced by the next generation – the present author belongs to it, – that successfully proved that the level of the Soviet bassoon school was not in any way lower than that of the European one, while capturing in 1960–1970s many first and second prizes in many international competitions.

In the second half of the 20th century, as was mentioned above, appeared a number of articles with methodical instructions on teaching bassoon. However, they were mainly either abstracted and somewhat didactic or focused on a particular issue – like, for instance, whether a wind instrument player's breathing is specific for performers, or is it not, in principle, different from breathing of non-wind performers... Disputes among pedagogues lasted for decades, as adherents of different points of view supported their opinions by data obtained with using electrographs and other equipment; and the issue had not been settled. However, those battles waged in the pages of practical manuals did not affect in any way the very teaching of students in class. Sometimes, a postulated idea was given a try in class. Example: the idea of the so-called non-pitched vibrato. After professor R. Teryokhin published his article "On Vibrato" [13], he began to master the vibrato technique with one of his most talented students; but in less than a week they had to stop their exercises, as the student's performing apparatus failed and his skills of stable intonation accumulated for many years of hard work were lost. The ill-conceived idea of non-pitched vibrato is still there, though, causing a lot of problems in the orchestra practice.

Today, teachers of bassoon, beyond doubt, need good reliable Russian-language manuals, but not necessarily new "schools" and exercise collections by Russian pedagogues. What we really need is time-honored translations of old

German “schools” (why German? Because in Russian orchestras, the Almenreder-Heckel system instruments are used), as well as the exchange of opinions on practical ways of teaching in a contemporary bassoon class; testimonials by performing bassoonists on applicable non-standard finger notations and about their own “secrets of the craft”, plus the practical material which is invaluable for any student. For instance, small children can better learn while grasping the meaningful dimension of a piece played, which a pedagogue has to explain. I remember my 10-year-old pupil who could not play Glinka’s “Train Song” until he read the song’s lyrics and captured the meaning of the melody – and thus the obstacle was surmounted.

One has to take into account that the bassoon in Russian orchestras today is still considered a “hard-to-obtain” instrument. For a long time in Russia, since the Moscow Conservatory was established, the bassoon, like the oboe and the French horn, was the least popular instrument among college students of music. In the Moscow Conservatory archive, there are documents dated to its earlier years that show that only thanks to special fellowships, students chose to play certain instruments, including the bassoon.

In the late 20th-early 21st century, the situation hardly changed. Even in Moscow and St.-Petersburg, the most gifted students in bassoon classes begin working in professional orchestras starting from their third or fourth year; requests for bassoonists flow to Moscow from many cities across Russia. In many local orchestras, saxophonists play bassoon part and in many provincial cities, unfortunately, saxophonists teach bassoon playing. There are orchestras in Russia that do not perform Tchaikovsky’s Sixth Symphony and Shostakovich’s Seventh Symphony simply because they lack a bassoonist capable of playing the well-known soli in these compositions or simply do not have a bassoonist on their roster.

Our music schools and colleges do have big flute and saxophone classes. Their graduates, though, cannot find jobs, as the scores of the classical symphony repertoire feature the same number of flutes and other winds – not more than four – and no saxophone; the latter is used so rarely, that one good saxophonist is quite enough for performing with all Moscow symphony orchestras, and they share him when required.

Well, these are difficulties related, so to say, to the “inner core” of the music life, determined by personal biases, ambitions and the free choice

of the professional career. These have been always there and may be here to stay. But lately, our music schools and children's art schools saw a new external difficulty that has nothing to do with musical considerations, namely, administrative instructions concerning the teaching process. In order to know the heart of the matter, it is necessary to elaborate the point.

The traditional academic musical education borrowed by Russia from Europe was based on three key elements:

- 1). The customer's need,
- 2). Equipment (instrument, manual),
- 3). Participants of the teaching process (pedagogue, pupil).

Customers who wanted to obtain "the product" – professional musicians – created the conditions for the teaching process, as they provided financial support, premises for music schools, and administration, but they interfered in the process only if they disliked the results.

The audible results of the Soviet and post-Soviet musical education are scattered around the globe; almost every major symphony or opera orchestra the world over have recruited graduates of Soviet (Russian) music colleges. Current shortage of bassoonists and French horn-players in our orchestras can be accounted for not by the peculiarities of the musical education in Russia, but by the whims of the Russian thinking: the public opinion believes that only a soloist is important, therefore, music colleges are to educate soloists. But if trumpet, trombone, clarinet or flute play loudly and are welcome in all situations, from a restaurant to a variety show, "hard-to-obtain" instruments are appropriate only for academic music, which narrows down the scope of their use. Well, analyzing the reasons for shortage of the latter instruments can be a task for a psychologist or sociologist, not for a performing musician. It is not about the quality of the instrument and music composed for it; in the West, there is no shortage of these musical professions, and our Western colleagues apply for vacant jobs in Russian orchestras.

Thus, there are no objective reasons for the customer (in this case, the state authorities) to interfere in the teaching process, as Russian musical education functions well and it is the main treasure of our nation, which is more valuable than oil and which helped the USSR – and Russia now – become a leading musical superpower. It was hard for Tchaikovsky, N. Rubinstein, A. Ziloti or S. Dyaghilev to break through the armor of European prejudices in order to let Europeans

appreciate the level of the Russian musical culture, and in the mid-20th century there was no need to persuade anybody that, in the musical perspective, Russians are on a par with Germans, Italians, French, whereas Tchaikovsky and Rachmaninov are mostly performed composers in the world.

The second element is the instrument and the manual. In Russia, bassoons were never manufactured. Zimmermann's branches were never transferred to the Russian soil, as Russian manufacturers were not interested in making bassoons, nor supported scholarly efforts in writing bassoon manuals. But a performer may be indifferent to these circumstances: he does not care where his instrument was manufactured, it is more important for him to be able to move his fingers and form embouchure in the proper way (We will notice that in the professional environment this term is used not in relation to an instrument's detail as it can be seen in reference books, but exclusively in relation to a person. It refers to the lips, teeth, tongue, mouth, facial muscles of the performer.) It does not matter who authored a bassoon manual or where it was published; what really matters is that the book should be reliable and printed in the bassoon students' native language.

The participants of the teaching process are the pedagogue and the pupil. The former has to be an excellent professional, the latter must be musically gifted and diligent. They are the main aim of the teaching process. Parents send their child to a good specialist, which is just natural in any field of education.

This system has smoothly worked in Russia for centuries, but in 2013 it was dismantled. The first blow was delivered by the administrative decision to remove from the teaching process the productive cluster of the pedagogues specialized in orchestra disciplines – thus, musical colleges were instructed to fire part-time teachers.

Part-time employment system whereby performing orchestra musicians, with great command of their profession including rich experience of playing with the orchestra, has always been the key factor in conveying the secrets and traditions of the craft to future orchestra musicians. Therefore, music schools and colleges sought to invite those who knew how to play in the orchestra. Indeed, the whole process of teaching music was based on the part-time employment system. Composers always combined their creative art and performances; musicians both played their instruments and directed the orchestras. Without part-time

employment, it would have been impossible to establish any symphony orchestra in Russia, as they never recruited musicians AND pedagogues from Europe: European musicians in Russia were both performers and teachers.

Today, the continuity of orchestra traditions is being disrupted at a stroke of the pen. Part-time pedagogues are being replaced by persons who have never worked in any orchestra and, therefore, can never teach a student to play in an orchestra. The result, alas, is predictable: we will face a decline of the professional level of the graduates, while those students who can afford it, will be leaving Russia to get their education abroad. European and US music colleges welcome the influx of talented Russian youth, giving the newly arrived students special grants and fellowships.

The second, as suicidal, administrative decision was an introduction of a three-days-a-week system of specialty classroom courses; indeed, it is fatal for teaching any winds performers (not only those being taught woodwinds) in Russia.

The teaching process meets its aim only when a student INDIVIDUALLY obtains information from the pedagogue. One may be ignorant of the multiplication table, but the ignorance may be “covered up” by a pocket calculator, but you cannot TEACH your body to strain and fine-tune every muscle in any particular moment related to producing a particular sound without regular Individual exercises. No trainer will have the notion of making a weight lifter to lift a 150 kg weight without first trying to lift a 70 kg one. But this is what a three-times-a-week system is intended to do!

Let us see the process in detail.

Under the two-days-a-week system every student has two days before the next class with a pedagogue, plus one needs a rest on the seventh day, therefore, a student can exercise for a shorter period of time. Two days in between classes is quite enough for a student to exercise independently, at all times having full control over his/her perceptions, to complete the task and to process the acquired information. What does it mean for a wind instrument player to process the acquired information? It means to get his/her inner organs – breathing system (lungs), gastro-intestinal tract, diaphragm muscles, facial muscles, mouth cavity muscles, teeth, hand and arm muscles and even (pardon me) gluteal muscles – accustomed to the tension needed to form a pre-hearing of any note before producing it. A woman carries a child for nine months, and no administrative

instructions can alter this term. Neither a pedagogue, nor anybody else can look into a student's mouth to see how the tongue touches the reed aperture and how the tongue opens and closes it. A student finds the unique touch individually, and for that he/she needs a time to spend privately with the instrument. This teaching system has been elaborated for centuries, it was tested by time, and it provides a student with two days of individual work in order to teach his/her body to execute whatever small part of the future profession.

When a student comes to a class without having made previous tasks, he suffers, often subconsciously, from acute nervous tension and, therefore, he/she begins to FORCE him/herself to play well. But the ill-learned material cannot be performed well, and the more a student gives it a try, the more stiffened becomes his/her performing apparatus. There is a rule in the Russian teaching practice – at least, in the practice of wind instrument players – NEVER FORCE YOURSELF, IF YOU WANT TO MAKE IT, because deliberate forceful efforts always lead to the lock-up of the apparatus. And a student is doomed to retain such fettered apparatus for all his/her life; and it is very hard to right this wrong, which means that our graduate will be destined to remain a third-rate performer. A student can learn nothing in just one day – but the important rule of teaching wind instruments that has been tested by the 500 year-long bassoon practice is being administratively abolished, gradually and persistently...

The new instructions stipulate that home exercises should be transferred to a classroom; in other words, a pedagogue is to become a mere crammer, and a pupil, without a properly exercised embouchure, is to strain the lips, facial muscles and mouth cavity muscles for 45 minutes. A child fails to produce any sound after only 20 minutes of exercises, and after 25 minutes his embouchure will be hopelessly overplayed and he will drop bassoon lessons for ever. No doctor will be able to improve the situation, as the overplayed embouchure is incurable; it is an injury resulting from the erroneous, forceful teaching methods. Even if a pedagogue understands that the administrative instructions are unenforceable and that a pupil may not be allowed to form the embouchure longer than needed, and if he, in order to kill time, starts to explain his own views on the imagery system of the musical material, a serious damage will be inflicted to the pupil. Because the latter must find on his own the necessary imagery system. This is not the way to educate an independently thinking musical personality, but... cramming.

Here, the result is predictable, too. At least, after a decade, the new system of musical school teaching will affect in the most perilous way the level of our musical culture in general and, particularly, of Russian symphony orchestras. We, performers and pedagogues, are almost helpless in the face of the bureaucracy's untamed passion for experiments in education.

The only wholesome way of development in any social process is an evolutionary one; revolutions are always destructive. One can only hope that in the Russian musical education establishment today there will emerge the advocates of keeping the current changes within the reasonable evolutionary boundaries.

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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, rhythemics, 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, rhythemics, 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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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, pp. 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 he 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, regretfully, 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 collectively 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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MYTHOLOGICAL NOTIONS AS THE BASIC WORLDVIEW CONSTANTS DETERMINING THE CONTENT OF THE NATIONAL MUSIC EDUCATION IN PERIOD OF PAGANISM

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Abstract. *The article reveals mythological notions which determined the content of the music education in the period of paganism. Consideration of the musical motives in myths and fairy tales of the peoples of Russia from the music and pedagogical perspective gives the grounds, at least as a first approximation, to describe the emotional and value attitude of our far ancestors to the sounds of nature, sounding of a voice and musical instruments, songs and instrumental folk tunes, and also provides basic “musical” knowledge which were passed down from one generation to another.*

Keywords: mythological notions, worldview, folklore, musical motives, music education of the folk orientation.

It is possible to speak about domestic music education up to the middle of the 17th century only with a great deal of conditionality as it was not singled out in the independent educational area. At the same time there is a reason to believe that the conditional use of this term with regard to the considered period is justifiable. This approach to its studying takes into consideration the fact that life of our ancestors depended to a much greater extent than at present on the ability of a person to detect the slightest changes in the state of nature, in its sound manifestations, and also in that intonational and notional field which characterized socio-cultural sound space of one or another community.

Each sound in the sound picture of the world surrounding a person, however insignificant it was, made sense which needed to be comprehended for the pagan to live in unity with the nature and other people. In these conditions, already at the initial stage of the formation of the traditional music culture, the development of the emotional and value relation of a person to sounds of the nature and voice sounding and further to songs, instrumental folk tunes, dances was going on; there

was more and more many-sided comprehension of the intonational and notional content of the heard and reproduced by man of sound/sounding; ways of transfer of musical experience from one generation to another were crystallized. All this testified to the *conceiving and development of the music education of folk orientation*.

As regards to the world outlook, *pagan beliefs* in the first place determined music education in the period of paganism. It is generally assumed that paganism is one of the varieties of religion based on the worship of many gods, idolatry. However, in its original attitudes *magical views* are of determining significance; hence paganism cardinally differs from the later forms of religion. Yu. M. Lotman pays attention to the following binary oppositions of the magic and religious act:

- whereas the magic system is characterized by the *reciprocity* of relations of higher power and man, a religious act is basically *unilateral*, which is expressed in the unconditional entrusting of man to the power of God;
- whereas the magic system is distinguished by *compulsion* (improvement of actions of one party demands certain reciprocal actions of another), in the religious act there is *no compulsoriness in the relations* (“one party gives everything, and another can give or not, just as it can refuse to the worthy (donator) and give to the unworthy, not participating in this system of the relations or violating it”);
- whereas the nature of the magical system implies *the equivalence* (equipollence) of relations, the relations in the religious act *have no the character of equivalence*;
- whereas in the magic system the parties enter into interaction on the basis of a specific *contract* and consequently can break it, in the Christian philosophy the relationship of the parties are determined not by a contract, but by “*unconditional gift*” [1, pp. 357–359].

At the initial stage of the development of the domestic music education pagan views with their strongly pronounced magic orientation were transferred from one generation to another and as the child grew older, became for him more and more clearly perceived worldview guidelines, including in the surrounding sound environment. They found their expression in his attitude to *sound*, and to what, according to modern terminology, is called *music* and *music-making*.

Already in antiquity, writes Jivani Mikhailov, the phenomenon of sound began to attract attention of man. The sound was perceived as an amazing phenomenon: it “created possibility of the formation of especially effective communicative system, the only one where human body possessed the organs of giving and receiving information” [2, p. 2].

Besides, the magic of a sound “was felt in its ‘non-materiality’, in the fact that what was heard was not at the same time visible. The sound sometimes didn’t give out its sources and possessed the ability to disappear, be dissolved, leaving to the middle of nowhere. It couldn’t but generate assumptions of a special, unearthly origin of sound as a phenomena, sound as means of communication not so much between people but between people and ‘other worlds’” [ibid, p. 2–3].

This is confirmed by musical subject matters and individual motives which *myths of different peoples* brought to us. In views of a person of our time, if he is far from the traditional folk culture, pagan mythological beliefs are nothing more than fiction, fantasy of ancients, having nothing to do with reality. However, it is not so. The myth as E. E. Levkiyevskaya emphasizes, is an unscientific way of the description of the world and at the same time the system of knowledge of the world accumulated by the people. In fact, the mythology is a popular analogue of science because it “responds to the same questions that science, but from its positions. Mythological knowledge is as logical as scientific, just this logic is different. It assumes the existence, along with our human world, the other world, the world beyond. For a person possessing mythological thinking, the myth is *purely practical knowledge by which he is guided in real life*” [3, pp. 5–6]. Therefore, musical motives in myths represent nothing but *practical knowledge by which the ancient person was guided in his life and which were transferred from generation to generation*.

Before proceeding to the consideration of such knowledge in myths and mythological beliefs, embodied in the later samples of folklore of the peoples inhabiting the territory of our country, it must be emphasized that the Slavic mythology is studied very little. For all that, as the researchers note, the reliable evidence in this area until the sixth century A. D. is almost completely absent, and the circle of historical evidences about pagan views of Slavs during the period from 6th to the 11th century is very limited.

It should also be taken into account that with the adoption of Christianity in Russia paganism began to be persecuted by the Church and state. As a consequence,

the pagan beliefs were more and more becoming the thing of the past. They continued to live mainly in the memories of those who remained committed to paganism, though some of them found refraction in orthodox views of east Slavs, having received, respectively, other interpretation.

Transformation of pagan views, including in music, was accompanied by revision of the emotional and value attitude to them and took place in two different sign vectors. The pagan gods esteemed by the people lost the significance over time. However, some of them, such as for example Perun, was “fitted” in the Christian picture of the world, while gaining a new image. The perceptions of the gods changed, but earlier mythological features peculiar to them to some extent remained. Others, mainly the lowest mythological beings, received mostly negative assessment. They began to be endowed by demonic features and ranked as evil spirits. In this image they continue to live even in our time. Examples of that are current ideas of wood goblins, water elves, female evil spirit *poludnitsa*, etc.

Change of the attitude to the pagan values concerned also the status of the people possessing sacral knowledge, pagan priests. The notions related to them were reduced to the level of the evil spirit. These are, for example, notions of wizards, both male and female, involved in sorcery, witchcraft, quackery, divination. However, it is known that the roots of these words go back to the old word *vedat* which means “to know, to have knowledge”. At the time of paganism tribesmen handed over their destiny and the destiny of all tribe to such people.

In light of the said above, in studying musical motives in the mythological notions of East Slavs, *removal of the late layers off the interpretations of them* becomes one of the most important tasks. Such approach may bring the researcher closer to understanding of notions of the world outlook the ancient person was guided by at orientation in the sound space surrounding it, to understanding of what he wanted to hear, what knowledge he conveyed to younger generations.

It should be noted that, despite the difficulties associated with the studying the mythology of East Slavs, in the last decades we observe ever growing interest to it of domestic and foreign scientists. The stock of the data accumulated in this area considerably grows. At the same time the data file about *musical motives* continues to remain extremely small. What is more, the data provided by researchers often are inconsistent, which may be explained by the different positions of scientists regarding the reliability of certain sources. Besides, the analysis of the data

available to the teacher-musician shows that not all facts containing in the patterns of folklore are taken by the researchers into account.

For example, up to our time obscure or completely incomprehensible to modern man words which act as *pripevki* in the most ancient samples of the folk songs and spells, remain outside the field of special studying. While it is in them that the sense bearing notion of the song's lyrics is presented in a concentrated form; by means of multiple repetitions of the same words and rhythmic and melodic formulas it focuses attention on the intonational and image bearing harmony inherent in it. For the music teacher presence in the text of incomprehensible for him words complicates the comprehension of the content and meaning of the music samples and, respectively, disclosure of the logic of intonational and sense bearing development and its embodiment in the performing.

The need for greater trust to the data transferred from generation to generation by word of mouth is confirmed by the presence in the samples of oral folklore *persistently repeated motives* which are moving from one tale or song to another and so on, while retaining its key features. Characteristics of Did, Lado, Lel and some other folk personages, including the spirits which are at the lowest steps of pagan scale of ranks, may be an example of that. At orthodox researchers it is accepted to call them characters of the "cabinet mythology", to consider being the research inventions which aim is just to enrich the texts by interesting information. Thereby this emphasizes that "obviously there was no such mythological characters" in the Slavic folk traditions [3, pp. 11–12]. However it is unlikely that the collective memory of the people would store the words meaning nothing and, as E. E. Levkievskaya writes, presenting just repeated choruses of the ritual songs that you can hear even in modern performance of the folk motives.

For example:

"And we sowed millet, sowed,

Oh, Did-Lado, sowed, sowed ..." [3, p. 11] (My italics – E. N.).

What then was the source of the emergence of this kind of *pripevki* numerous repetitions of which can actually be considered a sign of one or the other of the folk song genre? It is obvious that different *pripevki* are inherent in different genres. This connection is traced rather distinctly, but in regard of their sense bearing content many of them remain a riddle for man of our time.

It would be wrong to leave this question beyond attention. Everything that was born and stored in memory of the people, made sense at some time, but later, in this case in connection with the changes, first of all, of the ideological orientations, the meaning of these *pripevki* was lost. It is possible to restore it though, certainly, it will demand special researches. Thus, for example, analysis of the records of one of the Eskimos shamanic rites showed that mysterious, incomprehensible to our contemporaries language in which the shamans of this ethnic group communicate with spirits, is an “archaic, forgotten words that still exist and have meaning in some dialects” [4, p. 51].

From the music and pedagogical point of view the understanding of hidden in the verbal text of the most ancient samples of folk music sense is of great importance as it becomes a starting point of which comprehension of the music material and searches of performing means for its realization begins. That is why studying of musical motives in samples of oral folklore, with due account of their historical transformation, is so important.

We will now illustrate this with another example which may slightly open to the modern teacher-musician the mystery of the appearance of such a *repeating refrain* in lullaby songs like “*Bye bye bye*”. The suggestion is based on tracing the evolution of notions of the house spirit *Bayunok* in the course of historical development.

Bayunok, according to A. S. Kaysarov and some other researchers of pagan beliefs of Slavs, belonged to the category of the lowest spirits. His major concerns were *telling tales and singing lullaby songs* [5–7]. Some scholars, however, do not consider it possible to ascribe it to the characters of the Slavic mythology. But there is a well-known ancient Russian word *баять* (another trascription *ба́ить*). Does it not confirm the presence of such a house spirit at Slavs?

As is known, the word *баять* has many meanings; among them V. I. Dahl noted, in particular, the following: “ба́ить the child, to lull, to sing lullabies while rocking to sleep” [8, p. 39]. In this interpretation it came to our days. There are derived words from it, including *Bayun*, and *Bayunya*. Thus are called people with the reputation of “babblers”, “tale-tellers”, and “speechifies”. In some places this word is also used in its original meaning: “to whisper”, “to practice quackery”, “to exorcise” [ibid], which to the greatest extent reveals its pagan roots and connection with the rites of magi ceremonies.

Echoes of the belief in this house spirit remained also in the Russian folklore in the form of *Cat Bayun*. Such transformation of the image of Bayunok reflected the new worldview attitudes formed in the course of consolidating Christianity in Russia. In the perspective of historical transformations it is transformations that in some samples of Russian folklore Cat Bayun acquired strongly pronounced characteristics of aggression. He began to be dominated by the evil thoughts, and his face acquired menacing features. As a result, in the national consciousness emerged and established the image of a monstrous Cat Bayun, sitting on the pole, killing all people, casting irresistible sleep and telling tales [9, No. 215, 284]. With all this he disables anyone who tries to approach him using songs and spells.

However, the image of the house spirit of Bayunok didn't disappear irrevocably. Echoes of the related pagan notions can be found in various mythical and poetic traditions where motives of a cat taught to various smart things are widespread. They received embodiment not only in folk, but also in author's fairy tales. We will recall, for example, the well-known lines from A. S. Pushkin's poem "Ruslan and Lyudmila":

There's a green oak-tree by the shores
Of the blue bay; on a gold chain,
The cat, learned in the fable stories,
Walks round the tree in ceaseless strain:
Moves to the right – *a song it groans,*
Moves to the left – *it tells a tale*¹.

(Translated by Yevgeny Bonver)

As we see, the A. S. Pushkin's image of a learned cat is deprived of negative layers and directly associated with the pagan beliefs of our far ancestors. This association is especially emphasized by the epithet – *learned* revealing its involvement in secret knowledge. It is exactly thanks to such knowledge that it can lead the reader to the world of miracles about which the speech will go further. It is remarkable that the poet developed a somewhat different vision of the actions of this fairytale character compared to the story he heard in his childhood. In the folklore notes of the Russian fairy tales made by Pushkin according to his nurse Arina Rodionovna, this plot is presented as follows:

¹ Italic introduced with the aim of mainstreaming the ideas of the poet, associated with the image of "cat scientist".

“At the sea, at the curved seashore there is an oak, and on that oak there are gold chains, and on those chains the cat goes: up goes – fairy tales tells, down goes – songs are sung” [11, p. 391].

Thus, in the text written down from Pushkin’s nanny-storyteller a smart cat walked by radically other “route”: along the trunk, not across.

Seemingly a minor detail, but how significant it is in respect of impact of the worldview on the perception and interpretation of mythological images. Substitute of vertical by horizontal introduced significant corrections into its original sense as the main thing for a fairytale character became not so much intermediary function, *establishing communication between people and pagan gods, between the real world and the world beyond, but narration about miracles, introduction of the reader into a circle of folk poetic images.*

By way of explanation we will add that the oak in this fragment symbolizes *the world tree* which image embodies the universal concept of the world, where movement vertically signifies the unity of the main areas of the universal space: the roots – the bottom area (the underworld), the trunk – medium area (earth), the branches – the upper zone (the heavenly Kingdom).

Taking into account what was said, we see further prospects of the teacher-musician in studying musical motives in East Slavic mythology in their identification in samples of folklore and subsequent musical and pedagogical analysis. “Obscure” words in folk songs, exorcism, etc. also have to fall within the scope of attention of the teacher.

Findings about *mythological beliefs of other peoples of our country* which the modern science possesses constitute more beneficial material from the point of view of researching domestic music education at the initial stage of formation. This is due to the fact that some nations, such as Tatars, preserved up to our time written sources with the texts of ancient epic tales containing, in particular, individual musical motives that reveal the essence of pagan ideas about song, instrumental folk-tune and their place in the overall picture of the universe.

Not less important reason is that in the traditional culture of some peoples of the Far North, Siberia, the Far East and some other regions of Russia pagan traditions have been preserved in their archaic forms to the present day, and many of them are described by researchers according to results of direct acquaintance with their existing in national practice. It is known, for example, that Yakuts in

the vast majority even now profess shamanism. Traditional beliefs of people in good and evil spirits, archaic rituals of the shaman type continue to play an important role in life of the Nanai, Nenets, Evenks, Chuvashs, Eskimos and many other ethnic groups.

The amount of information about musical plots and separate motives *in mythology of the peoples of our country professing shamanism* considerably exceeds similar data available in the sphere of mythological views of the Slavic people. They received most complete characteristics in the fundamental research by O. Dixon, where great attention is paid to the disclosure of the essence of the shamanic traditions and practical mastering of the shamanic practices, including their musical component [12].

In total, known to science data on musical motives in mythology of the different peoples of our country make the basis for identification of those *worldview constants which defined the contents of music education at the initial stage of formation and development of traditional music culture*. It becomes possible because, as evidenced by the comparative-historical research, with all the variety of pagan beliefs in different nations they show a commonality of themes and motives. Musical stories and individual musical motives found in myths, legends, fairy tales and other examples of verbal art of the peoples of our country are no exception in this respect.

Taking into account that *the universal law of unity of man and the nature* lies at the heart of pagan beliefs, we will from these positions consider the question as to how their notions of a sound in its various guises fit into the universal model of the world created by pagans. The researcher of the Russian folklore A. N. Afanasyev pays attention to the fact that Slavs, as well as many other peoples, associated the origin of music with notions of howling storms and whistling wind. According to the scientist, the imagination of the ancient person likened fast and whimsical flight of clouds and the turning whirlwinds “to the mad dancing rushing under sounds of heavenly choruses” [13, p. 323]. And since pagans, using F. I. Buslaev’s figurative expression, “made related the soul with elements”, they *saw Divine manifestation* both in music, and in dancing.

As a consequence, they believed in *magical power of sound in its various manifestations* and passed their belief from generation to generation. This is confirmed by numerous legends, preserved to our time in different nations

of the world, including peoples of our country. Folk fairy tales where both a song, and an instrumental folk tune, and even just a loud shout, whistle, whisper are endowed with magic power, also help to compose the idea of variety of such mythological views.

Typical examples in this regard are folk fairy tales in which the main character bewitches *by playing a musical instrument* everybody who hears it. His playing has such a strong impact on others that subdues the will of each. In a literal sense it makes people forget everything and do what is required of them: to become sad? So we'll become sad; to dance? We will dance; as, for example, in the Russian fairy tale "Shepherd's Pipe" [14] and others.

Singing accompanied by playing a musical instrument also possesses magic powers and acts as an intermediary in the communication of man with the forces of nature. This is evidenced, for example, by the Eskimo folk tale "The Wonderful tambourine" [15, pp. 76–81].

According to mythological motives represented in folk tales, *singing without instrumental accompaniment* is also endowed with no smaller magical powers. It carries corresponding meaningful loading, for example, in the Evenk folk tale "Guy Orphan" [ibid, pp. 63–69].

One can see even from a few given examples that with all difference of the musical motives presented in them they have in common that singing and playing musical instruments are capable of *making magic impact both on people, and on the nature surrounding them*. Of interest in this regard is the fact that in Slavic mythology *magical powers endowed also just loud voice, shout*. According to T. A. Agapkina, our ancestors believed that with the help of voice one may protect cultural space from invasion of hostile forces. For this purpose a person from any high place had to loudly shout something, tell or sing, and "where his voice will be heard, the hail won't beat crops, animals won't touch the cattle, cold fog won't damage young growths ..." [16, p. 137].

Voice, as the researcher notices, was even endowed by the *producing value*. It is known, for example, that in one of the spring holidays "people, having gathered on sublime places, began singing or shouting loudly. It was believed that where their voice is heard, bread, fruit-trees, etc. will better be born" [ibid]. With all that, the voice of a person, animal, musical instrument was an essential sign of "this" world, while "the other world" was marked by the seal of deep silence.

The author draws attention to usual among the Slavic people customs: communicating with each other in a whisper, as though without a voice, at funerals and commemorations; the custom not to sing for the whole year in a house where someone died, and not to sing even about him; on the removal of the bells from cows and sheep in case of death of the shepherd, etc., [ibid, p. 136]. With the world of dead, with “that” world, the researcher argues, the Slavic outlook associated the indication of deafness. If the evil spirit took away a voice from a person, together with it he lost the strength and slowly died [ibid, pp. 133, 137].

The most complete picture of the possible vectors of the impact of the sound, the songs, the instrumental tune on people and on the environment, according to the pagan views, is presented in the L. Gerver’ research devoted to the study of musical motives in myths of different peoples of the world. Music-making by a deity or cultural hero, the researcher notes, acts in myths as a peculiar analogue of the world tree because the sound of a voice or a musical instrument covers the main zones of the mythological world as if uniting and organizing them vertically [17, p. 9]. Along with that, mythological stories may outline “the horizontal which includes plants – animals – humans ...” [ibid, pp. 9–10].

The author supports this conclusion by examples from the Chinese, Indian and Greek mythology. From amongst the myths of the peoples of Russia, the legend of Tatars provided by A. N. Afanasyev comes into the focus of the researcher’s attention; it is about seven Kudays, who, sitting on the clouds, are enjoying singing: “...animals, birds, fish and the mountains are captivated by their beautiful sounds, and the evil spirits purposely rise to the sky, to listen to their songs” [ibid., p. 10].

In the comments to this example it is emphasized that the integration of space by sounding in this sample happens from top to down vertically. Its spread begins with clouds and goes further through “floors”, where there are birds, animals, ponds with fishes, down to the underground kingdom; there spirits live and, rising up, complete “the trajectory” of movement [ibid].

What attracts attention is the fact that horizontal remained out of sight of the researcher, which is quite explainable as in this sample it has much smaller value, than vertical. However, we will note that it is exactly *the character of correlation between vertical and horizontal coordinates, their specific expression*

in this or that “musical” story give to the myths originality and reflect typical for this ethnic ideas about the spatial characteristics of the world in which they live.

We will add to the earlier given examples one more, very illustrative in this regard. Thus, in the Altai folk tale “Seven Brothers” singing and playing topshur² of one of them before the heavenly luminaries captivated all who heard his sad, lingering song: “Timid birds fled to the camping-ground, listening. Wild animals came running, listening. The trees, the needles do not rustle, listening. On the deadwood buds got filled with fresh juice, the skin is cracked, young leaves stretched to the singer like to the sun. A warm-warm rain on a settlement fell on the camp; a warm-warm wind blew softly, the sun rose above, and the seven-color rainbow rose on shoulders of the singer. No words to tell how beautiful this song was” [15, pp. 112–122].

Unlike the previous example, vectors of the spread of sounding here are multidirectional, but that is not the main. In whatever direction they functioned in the course of scoring the space, having targeted its outline, they change the trajectory of their movement and rush to the singer, doing him *the epicenter of the sounded space*. Thus the attention is focused not only on the scale of the sounded space, but also *on the transformations happening in it, on its dynamism*.

The mythological mentality, therefore, considered music-making a unifying principle, capable to establish certain connection between all components of the cultural space assimilated by man. Being in the center of intersection of such sounding axes, a person sensitively listened to any sound which reached him, read its intonational and sense-bearing content and, proceeding from this, corrected his activity. That’s why the character of intoning, its emotional and sense-bearing color *expressed certain attitude towards that life phenomenon of which product the sound was*. A child in the practical activities, since the first days of his life, learned to discover and convey such sense.

Essentially important from the pedagogical point of view is the fact that the sound, sounding in the most various manifestations, whether it be singing or playing musical instrument by pagan gods, spirits or a person, or prophetic birds, etc., could bear in itself, in the notions of pagans, *not only a positive undertone, but also a negative one*.

² Topshur is a string musical instrument of the mountain Altaians.

Such views are widely presented in the myths of various peoples. Their echoes are also found in folk tales, where the sound acts as a negative factor. Negative influence, is associated, as a rule, with its incommensurability, with the abilities of a person, the excessive power, toughness, like, for example, the scream of Stratim-bird [18, p. 22] or whistle of the Nightingale the Robber [19, pp. 201–205]. It is quite often caused by the excessive “sensitivity” when sounding possesses such bewitching power that one hearing it forgets about everything in this world and perishes, like, for example, under the singing of the ambadress of the underworld bird Sirin [18, p. 24].

Quite often negative impact proves to be associated with the artificial change in the sound of a voice with the purpose to lull those to whom it is addressed into a false sense of security. The example of that is imitation by a wolf of a goat’s singing in the Russian fairy tale “The Wolf and the Goat” [15, pp. 24–26] or elimination by the smith of a hoarseness from the voice of the witch and its adaptation to the voice of Ivashka’s mother in the Russian fairy tale “Ivashka and the Witch” [20, pp. 108–110]. In other words, sounding is endowed with negative power mainly in those cases when it is *on any of its parameters unnatural or does not match the life situations in which it is involved*.

We will note that in the last decades pagan ideas of the magic force of sound/sounding, its opportunity to render not only positive, but also negative impact on a person, find confirmations in researches on communicative opportunities of water. According to these researches, water is capable to absorb, keep and transfer information which it “draws” both from sounding or mental speech and from music (Researches of secret codes of crystals of ice made by the Japanese scientist and healer Masura Emoto; works of the Russian scientists V. I. Slesarev, V. A. Shabrova, etc., studying structural and information property and a condition of water.). Describing pagan mythological notions, it is necessary to mention a musical motive which is widely spread at different peoples: *ability of sound/sounding to make secret obvious*. From the music and pedagogical point of view it indicates the orientation of hearing of the ancient person on identification of what constitutes a sacred meaning of the heard sound and what could be a source of its emergence.

In various interpretations such motive is presented nowadays in calendar and ritual folklore and in other models of folk art of many peoples of our country.

Most often it occurs in fairy tales, where a hero dies at hands of people dear to him. This is, for example, the story about a magic pipe made of the thin reed on the grave of Ivanushka, and about how he was killed by his full sister [15, pp. 53–56], or a similar motive associated with the death of Alyonushka when the reed pipe told parents about participation of sisters in her death [21, p. 2], etc. Echoes of pagan beliefs in transmigration of souls as well as in possibility of communication with the dead found reflection in such motives.

In view of the pagans, music possessed also prophetic power, capable to predict a course of further events. In the Kiev branch of Slavic mythology such function was entrusted in the sacred Gamayun bird. The bird foreteller Div capable of foretelling defeat in fight or any other trouble is mentioned in “The Tale of Igor’s Campaign” [22, pp. 12–13, 50]. Many other characters in the East Slavic mythology and the mythology of the peoples practicing shamanism could also foresee the future.

Analysis of the mythological concepts of the peoples of our country in the context of classification of *musical motives* in the myths of the world [17] worked out by L. Gerver, shows that the first of three selected by the author groups is most fully presented in them: *actions of cultural heroes and gods to teach people music or patronize their musical activity*. It is, probably, explained by the fact that sound in different forms, as it was already noted, acted as a means of communication of, for example, Slavic god Dogoda (god of pleasant spring time, silent cool breeze) accepted sacrifices only in the form of songs and dances. In greatly modified form, such offerings are presented today in the musical component of the calendar and ritual folklore, as Midsummer, and Kolyada and many other popular characters are the same pagan gods that were worshipped by our ancestors.

With the development of paganism and formation of the pagan pantheon among the Eastern Slavs, function of the patron of singers and instrumentalists was entrusted to Veles (Velesъ). In the ancient Russian sources he appears primarily as the “Cattle-God”, the God protecting the cattle of the Slavic tribes, and the God of wealth. In the hierarchy of Slavic gods, Veles, along with the God Perun (Perunъ) and some other deities, took the highest level and was regarded as the God “of all Russia”. By way of argument that he was seen the patron of arts, scientists refer to the lines from “Tale of Igor’s Campaign” where the epic poet-singer Boyan is called “the Veles grandson” [Ibid].

Songs, instrumental folk tunes, dances are widely represented also in the ceremonies made under the guidance of shamans. O. Dixon, for example, notes that for communication with spirits, conducting healing rituals, gaining patronage from the highest forces special round dances were used [12, p. 40]. As an example, the researcher gives the detailed description of the ancient Buryat ritual dance Johor (“ascension”). The origin of this dance is attributed to the Paleolithic time. But even today different versions of this dance can be seen in the rituals aimed at creating an Ancient Shaman's Ring of Power [ibid].

The second of singled out by L. Gerver groups of motives is expressed considerably less in mythology of the peoples of our country. These are the motives *associated with manufacture of musical instruments by cultural heroes and gods*. In our country the motives of this group are widely represented mainly in the mythology of the peoples professing shamanism, because shamans, as a rule, included a musical instrument in a number of cult objects. At most of these peoples it was *tambourine*. The jaw harp or any other musical instrument appeared much more rarely. The Altaians, for example, considered a true shaman only that one who communicated with spirits and made prayers by means of tambourine. Found by archeologists rock paintings of a primitive era with the images of tambourines confirm that tambourines were amongst the most ancient musical instruments. Resemblance of shaman tambourines at the peoples of Siberia and North American Indians gives the scientists to believe that shamans mastered it already more than 20 thousand years ago [4, p. 77]. The manufacture of musical instruments, according to ethnographic research, was of a sacral character. This is testified, for example, by the ritual of “*the birth of tambourine*”; making a kantele by a prophetic runesinger Vainamoinen from a spine of the pike killed with it.

As for the third group of musical motives, – *the invention of musical systems by cultural heroes and gods*, – data on such motives have not been established so far. Apparently, this is due to the fact that such ideas have not reached our time by reason of the struggle with the pagan beliefs and attempts to eradicate them.

Summing it up, we will note that mythological notions were ***the main worldview constants that determined the content of national musical education in the period of paganism; these were the notions:***

- about a divine origin of the sound as a phenomenon and its intermediary function in establishing mutual relations between the highest powers and man;

- about the magic power of sound/sounding in its most different manifestations, whether it be the natural phenomenon or sounding of a voice of the person, the instrument, the song, dancing, or the instrumental folk tune;
- about prophetic function of the sound/sounding, capable of foretelling the course of further events;
- about organic communication between the heard or reproduced sound / sounding and those life circumstances with which it makes the whole.

Music education of a child was directed on the development of such worldview attitudes; from the first days of his life he, according to the traditions and customs accepted in this or that concrete community and to the best of his abilities became included into practical musical activities of vital importance for him. In the course of such activity musical experience was accumulated, the emotional and value attitude to music was formed, necessary “musical” knowledge and skills were learned and, consequently, his training, education and development were going on.

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

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

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

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

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

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

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

The first stage – the establishment of church singing education in Kievan Rus (10th– 11th cc.) – is characterized by a large degree of Greek influence

on the establishment of church singing schools in Old Russian cities (Novgorod, Kiev), exerted through Kiev (the centralization of singing education in Kiev Pechersk Lavra).

The second stage, connected with the rise of Vladimir (12th-13th c.) accentuates to some degree the tendency of acting “over the head” of Kiev (for instance, Luke, a Vladimir domestic, came with Saint Right-believing Prince Andrey Bogolyubsky to Vladimir from Kiev, but studied under the Greeks, which, however, did not contradict the traditions of the Kievan school), and also the line of artistic rivalry between spiritual cultural centres and their singing schools: Kiev, Vladimir, Novgorod.

From the perspective of the integration of music education with other educational spheres at this stage, it is very important to observe the resolution of the Bishops’ Council (1274) on the obligatory belonging of the singer to the clergy.

This resolution determined the official line of immediate involvement of church singing in the structure and content of spiritual education. Paradoxical as it is, this involvement prevented church singing from being an independent area of study: up to the middle of the 19th century it blended, as it were, with practice-oriented subjects of provincial ecclesiastical schools.

The third stage, connected with the rise of Moscow (late 13th-15th c.), may be regarded as the “polycapitality” of church singing education, determined by the development of monastic life. The centres of singing education were The Trinity Lavra of St. Sergius, Kirillo-Belozersky Monastery; Novgorod and Kiev also maintained their leading positions.

On *the fourth stage* (16th – first half of the 17th c.), there is a strong tendency of Moscow’s paternalism towards the development of regional singing schools, local variants of chants and services to locally revered saints. Communication with West Russian metropolitanate arouses the need of the integration of the systems of teaching the Znamenny chants and part songs.

The opposite line – the differentiation of the traditions of church singing education (the oral and written traditions of the Znamenny chants, the Europeanized tradition of part songs) – predetermined the subsequent distinctive features of the development of regional music education, complicating the problem of further periodization.

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

The first stage is the development and institutionalization of the Europeanized church singing education in capitals and large cultural centres (second half of the 17th c. – 1740) and the influence of these processes on Russia at large. If we look at the new music pedagogical system of the second half of the 17th – first half of the 18th centuries from the musical-didactic point of view, then we observe in it the *prolonged coexistence of two music pedagogical paradigms*. Thus, acting within the scope of the explanatory-illustrative educational system, N. P. Diletsky proposed concrete examples of harmonization, models for a direct and variative imitation (the new, written music pedagogical paradigm). On the other hand, N. P. Diletsky worked further on his textbook aiming at the educational needs of concrete students, published new editions of his textbook specially for them (this is the manifestation of the closeness to the oral tradition, to the immediate interaction between a teacher and a student). The mentioned specifics of the “old” paradigm made themselves felt in the unity of the functions of a pedagogue, a conductor, a composer; in the absence of score; in that part song concerts were aimed at the regional-eventive needs.

The second stage is the development and institutionalization in capitals of church singing as well as secular music education (vocal and instrumental) and the (absence of) influence of these processes on monastery, governorate, provincial music educational (singing) centres (1740 – end of the 18th c.). In the 18th century, there coexisted *two tendencies in the appearance of church singing repertoire*. The first tendency was manifested in that the repertoire of provincial choirs was directly influenced by the choir of the monarch’s church singers. For instance, the Feasts of Ustyuzhna (now Vologda Oblast) are a list with harmonization, made in the school of the monarch’s church singers, probably by Alexey Protopopov [5, p. 40]. Another tendency – the appearance of a local “nameless” repertoire with an eye to the local powers and needs – proves the existence and development of independent singing schools. The “interval” of the (un)acceptance of the Europeanized music educational influences in church singing counts a century and a half. Secular, particularly instrumental, music education was

centred in Saint Petersburg and was based on sharing experience in the orchestras of manor estates. The institutionalization of secular music education in the capital city began in the first half of the 18th century (Anna Ioannovna's decree on the teaching of Italian to the singers of the court choir and the professional training of musicians for the court orchestras, 1740). The evidence of the institutionalization of secular music education in the provinces goes as far back as the late 18th – early 19th centuries. For example, in Krasnoyarsk, before Yeniseysk Governorate was founded (1822), “musical culture, oriented towards the mastery of cultural achievements of the European type, was in the nascent state” [6, p. 8]. A peoples' college where, among other subjects, vocal and instrumental music was taught [2], was opened in Voronezh in 1785. Apparently, the time interval of the institutionalization of secular music education in the capitals and the provinces counts 60-80 years.

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

The first stage (the 1800s – early 1860s) is characterized by several factors. Governmental and church authorities recurred to the Old Russian traditions of church singing. Attempts were made to theoretically comprehend the national and regional identity of music culture. The Russian music educational space was marked by “polycapitality” (musical communities, circles, orchestras, choirs, theatres in “nests of gentlefolk”³). The role of music education in noble families and Russian schools was enhanced.

In 1805, Alexander I's decree required that, “singing, simple and seemly to God's service, be introduced in all churches; and by taking the nearest clergymen to the proper place and, having learnt them the art of singing, let them go to their places...” [7]. Alexander I recurred to the Old Russian mechanisms of sharing

³ Here, by placing the words in inverted commas, the author alludes to the famous novel “A Nest of Gentlefolk” by I. S. Turgenev. Roughly, it means “an estate” – *translator's note*.

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

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

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

The second stage (1861 – 1890) is connected with the dialogue between St. Petersburg, Moscow, and provincial singing schools, with the development of music enlightenment communities and conservatories, musical and music pedagogical thought which included the analysis of the regional aspects. The monopoly of the influence of Petersburg singing chapel on the content of music education in choirs, spiritual and secular educational institutions was overcome in the 1880s. The Moscow Synodal School acquired the leading positions in the shaping of the conception and practice of church singing education. The dialogue between “Italianism” and the Znamenny chants in Russian church singing education was becoming more and more complex. Exemplifying in this respect is the note of Archbishop of Kherson and Odessa Right Reverend Nicanor. The note concerns his conversation with A. N. Shishkov

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

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

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

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

At the third stage, the organizational structure of music education and enlightenment in the provinces was complete and divided into branches; the specifics of this activity with regard to the capital cities, small cities and towns, and the country were taken into consideration. Church singing educational systems in the provinces remained largely “self-reproducible”: conductors were trained by selecting the best students of ecclesiastical schools, the most capable choristers. This tendency provided the continuity in the development of the regional church singing education, the preservation of its traditions. In the late 19th – early 20th centuries, in Russia, voice instructor's training for peoples' schools became more intense. This activity was, to a large degree, “an initiative from below”, regional and interregional.

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

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

Summing up the outlined tendencies, let us emphasize once again that the problem of the periodization of the development of Russian music education from the point of view of the dialogue of capital and provincial cultures is becoming more complicated because we take into account the (un)acceptance of capital innovations, the degree to which they influence the music education and musical life of the provinces, their transformation, adaptation to the regional conditions. As a result of these processes, we observe more or less long periods

of the coexistence and substantial interaction of different traditions, concepts, spheres of music education. What is at issue is not the gradual elimination of the “old” tradition and its substitution for the “new” one, but the qualitative transformation of innovations, and sometimes the prolongation of the “old” tradition, through to its “renaissance”.

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**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 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 terms. It is stipulated by a considerable reduction of academic hours allotted to the study of music history

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], 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. Ye. 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].

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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CONCEPTION OF MUSIC SYLLABUS IN THE LIGHT OF THE NEW NATIONAL STRATEGY OF THE DEVELOPMENT OF THE GENERAL MUSIC EDUCATION

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Abstract. *The article presents the authors' position on the conceptual basis of the new syllabus in music for elementary school. It was developed in accordance with the strategic line of the general education put forward by the Russian Government. The strategy is based on the systemic and activity approach and the unity of music lessons and extra-curricular choral singing and collective instrumental music-making. The authors describe their approach to defining the content of the syllabus on the subject "Music" for elementary schools, its aims, thematic structure, and the level of training of pupils which they are expected to reach by the end of each grade.*

Keywords: *elementary school, music education, lesson of music, extra-curricular music activity, syllabus, thematic structure, the result of learning of educational material.*

The attention of the community of teachers-musicians and figures of music culture and art in Russia is focused now on a new government strategy for the development of general music education, implying a revision of its contents from the perspective of systemic and active approach and complementing lesson of music by two additional music classes (choral singing and collective instrumental music-making) after school for all children. Accordingly, identification of the fundamental provisions forming the basis of the new educational program becomes one of the urgent problems of the pedagogy of music.

It is quite obvious that the training program in the subject "Music" has to be developed according to requirements of the Federal State Educational Standard of the primary general education [1] and the Model basic educational program of educational institution [2]. Orientation on prior significance in the course of the classes of music of different types of practical musical activities of children and realization of organic unity of a lesson of music and additional classes of choral

singing and collective instrumental music-making also becomes a prerequisite of the developing the program.

Commencing the development of the new program, one should bear in mind that exactly **this training program must be a conceptual center of the whole system of general music education**. Otherwise, it may occur that the music class and extracurricular choral singing and collective instrumental music-making, wittingly or unwittingly, will become like the famous trio of Krylov's fable, Swan, Pike and Crayfish, and instead of complementing and enriching each other will solve their problems without taking into account what children are taught in other classes.

When developing the new program it is essentially important to consider *a question of a ratio of traditions and innovations in it*. It is well known that in search of new often all valuable that is in the present is crossed out. And here it is obviously necessary to look at the historic experience in the sphere of the general music education in our country.

Almost forty years have passed since the introduction of the D. B. Kabalevsky's concept. The program developed on its basis practically went all over the whole music and pedagogical world; tens of thousands of teachers of our country work on its basis, the majority of them accepted it by mind and heart. But, as any other phenomenon, it requires judgment as to what is still valuable today and must be carefully preserved and what demands transformations and search of new decisions. First of all, it should be recognized that the present view that listening to music is a "passive" activity does not have any foundation whatsoever. Moreover, such a view is extremely dangerous to all sphere of formation of musical culture of pupils.

It is known that already in the works by the prominent Russian musicians-teachers and psychologists, B. V. Asafyev [3], B. P. Teplov [4] and others, listening to the music was considered the vigorous musical activity demanding consisting development and serious efforts from children. Further this position was evolved in D. B. Kabalevsky's views [5]. With all this the great teacher-musician paid attention to widespread delusion in society according to which listening to the music and perception of music were understood as synonyms. In his writings he constantly emphasized that the perception of music is not adequate to listening and applies to all types of musical activity being their psychological basis.

This fundamental principle upon which the building of modern Russian general music education was constructed, is consistent with positions of both musicologists (V. V. Medushevsky [6], V. N. Kholopova [7], etc.), and the modern scientists working in the field of pedagogy and psychology of art (B. M. Nemensky [8], A. A. Melik-Pashayev [9], A. V. Toropova [10], etc.) Thus, there is every reason to believe that listening to music is an active form of musical activity and from these positions should be represented in the content of the general music education, while **the development of music perception should attract attention in the course of not only listening activity but also of all other types of music activities at music classes and extra-curricular music lessons.**

Not less important is the fact that D. B. Kabalevsky's appeal: "Each class – chorus!" [5] regrettably still isn't realized. This situation is caused, it seems, by three main reasons: a) minimized amount of time (1 hour per week), during which it is difficult to achieve significant results in the formation of choral skills; b) inadequate training of music teachers – choirmasters; c) lack of methodological and technical support in the available textbooks. In this regard, it is obvious that greater **emphasis should be made on teaching choral singing** at music lessons which answers to the activity approach as a strategic line in improving the general music education. Introduction of choral singing lessons after school contributes to the creation of favorable conditions for a significant increase in the content of the choral part of the general music education and improve the quality of choirs of schoolchildren.

Similar favorable situation is developed concerning collective instrumental music-making which also receives considerable additional incentive to the development. If today it is presented at music lessons in the minimum volume, then with introduction of extra-curricular classes for this kind of activity for all children an opportunity appears to carry out more effective approach at lessons of music at qualitatively new, higher level in this regard too.

One more aspect which demands judgment from the new positions is **a selection of themes in the music syllabus.** In this respect, it becomes crucial to find an answer to the question: *what should be at its core?*

Very different views co-exist and get realization now on the basis upon which selection is carried out of academic programs and their integration into each year curriculum. As such basis may be regarded the laws of music art, the idea

of the inherent value of music art as a human creation helping the child to learn the world and himself in this world, learning the music basics etc.

The approach to the selection and forming a material of the training program on music for elementary school that we offer suggests the selection of themes may be figuratively presented in the form of a powerful tree. Its vertically built trunk represents **a trinity of the main lines of development of the contents of the academic program**. In the aggregate they are aimed at more and more many-sided and deep disclosure of the content of **three thematic blocks** allocated in the Modal educational program of the primary general education:

1. “Music in human life”,
2. “The main laws of music art”,
3. “Musical picture of the world” [2].

In each of these lines logic of the development should be elaborated.

The enrichment and forming of the academic material according to the first of them, “**Music in human life**”, is seen in a consecutive purposeful elevation of the child from understanding the meaning of music in his life to understanding the value of music in life of the mankind. A gradual shift of the accent in emotional and image-bearing communication of the child with musical art from “I and Music” to “Music and Me” is believed to be extremely important. It leads to understanding communicative opportunities of music as available personally to him way of communication with other people, promotes formation of empathy, tolerance and – on this basis – his more and more broad involvement in music social medium as a person opened to perception of the music not only close to him but also of other musical cultures.

According to the second thematic line – “**The basic laws of musical art**”, – the logic of development of the training material of the program assumes:

a) consistent, purposeful guiding the child to ever deeper penetration in the course of mastering various kinds of musical activity into the intonational nature of musical art;

b) comprehension of the genre variety of music;

c) understanding of interrelation of means of musical (including performing) expressiveness, and also a form of a piece of music with its art and image-bearing contents. In other words, selection of themes of the program is directed towards learning by pupils systemically established regularities of music art.

In terms of the developing music and more widely art culture of schoolchildren it is important that in the process of studying categories such as genre, intonation, image, form, children learn not only to comprehend the laws of music art but also to draw analogues with other arts. It means that there is a possibility of simultaneous establishment of communications and parallels of studying art from this point of view at lessons and in after-hour classes: on literary reading, the fine arts, choreography, etc.

The logic of the developing the material of the program according to the third thematic block – **“A musical picture of the world”** – is seen in consecutive enrichment of pupils’ notions about its components:

- music (vocal, instrumental, solo, choir, orchestra), which sounds today in musical theaters, concert stage, on TV and radio, in movies and cartoons;
- performing musicians: choirs, orchestras, vocal and instrumental ensembles, singers and instrumentalists, including children's choirs, orchestras, ensembles;
- holiday devoted to music art, competitions and festivals: school, regional, Russian and international.

In the process of enrichment of musical experience of pupils and mastering by them different types of musical activity it is advisable to extend the selection of themes in the program involving each of the students in musical life of the country and disclosure of a multicolored and manifold musical picture of the world, and not only as observer, but also as the active participant.

The intersection of the three identified thematic lines shall be provided in all academic topics allocated in the program. The titles of the specific topics should reflect the priority of one or another in the exposure of educational material in accordance with its main purposeful orientation.

In turn, the “vertical trunk” of the imaginable tree that specifies the main vector of development of musical culture of school children – its upward aspiration towards more complete reunification of students and music as part of their spiritual life – becomes cluttered with horizontal “branches”. These are types and kinds of practical music activities which the child masters and thanks to which the developing by pupils of each educational discipline goes on: listening to the music, choral and solo singing, collective instrumental music-making, musical

and plastic activity; musical and composing creativity, staging of studied musical patterns. In the process of mastering them pupils acquire necessary knowledge and skills reflecting specifics of a particular type of musical activity, and also consolidate knowledge of bases of the musical notation, gained at the after-hour classes of music.

Thus, the basis of our proposed concept is **the principle of organic complementarity of the thematic structure of a studied material and its learning by students in all types of practical musical activities.**

We will consider in more detail realization of this concept on the example of the training program in the subject “Music” for elementary school: its purposes, thematic construction and level of training of pupils which they supposedly will be able to reach by the end of each academic year.

The purpose of the subject “Music” is to establish and develop the music culture of students as part of their spiritual culture in the process of purposeful and systematic enrichment of the experience of personal and vivid and emotional and image-bearing communication of children with the music art in all variety of its musical images, genres and styles; development of the creative potential of the child in different types of musical activity; awakening the need of pupils to participate, to the best of their abilities and interests, in musical life of the country.

The thematic selection of the program is presented below with the distribution by years of training and specification of expected results.

THE FIRST GRADE

Topic 1. I and music (song, dance, march)

Acquiring the experience of personal and vivid and emotional and image-bearing communication of children with art patterns of music art **in different types of musical activity** is aimed at: the uncovering the richness of sound colors in the space surrounding them; the identification of opportunities of musical sounding to impact a mood of the person, his state; actualization of a song, dance, march as three main areas of musical art connected with life of each person, including with life of the child, his relatives and friends.

Such experience finds expression in concrete types of musical activity:

– *in the choral singing* oriented on learning and performing songs with strongly pronounced melodic, dancing and marching character; in acquisition

of experience of presenting in collective performance the character of music, its emotional and image-bearing contents;

– *in playing the elementary musical instruments* with the aim to carefully listen to the timbre colors of the sounding of instruments with which children get acquainted at collective instrumental music-making and at music lessons with the follow-up studying the peculiarities of the sound of the instrument when playing it themselves: the birth of sound/sounding, its “life” (long, short) and disappearance (echo duration); in practical use of the found timber colors when conveying in the course of collective instrumental music-making the pulse, strong and weak beats, two- and three-shares rhythm according to the character of music in studied songs, marches, dances;

– *in listening to the sounding space* in which the child lives, in identifying variety of its sound colors and hidden meaning in them: what they can tell to people (emotional and figurative characteristics of musical soundings in their contrast comparisons: pleasure – grief; joy – fear, etc.); in comparison of sounding and silence as two states of sound space; in listening to the works written in genres of a song, dance, march; in acquaintance to the anthem of Russia as main musical symbol of the country;

– *in musical and composing creativity* aimed at the acquisition of experience in the process of improvisation in the course of introducing rhythm into his name and the names of his classmates in two-shares and three-shares options, their melodic design and singing; in composing (improvising) melodic intonations (motives, phrases) of march, dance and song character on the offered verbal text⁴;

– *in the musical and plastic intoning* aimed at conveying by means of expressive opportunities the sounding gestures (claps or steps) a singing, dancing and marching character in the listened musical samples and studied songs;

– *in staging the studied songs* involving the use of different kinds of musical and performing activity of children for embodiment of the inherent in them singing, dancing or marching character in conveying features of their plot development.

⁴ Hereinafter at the characteristic of musical and composing creativity the authors of the article relied on pedagogical approach to this kind of activity offered by B. R. Iofis and his development of it in the relevant methodical works [11].

Topic 2. Expressiveness and pictorialism in music

Acquiring the experience of the personality-colored emotional and image-bearing communication of students with art patterns of music **in different kinds of musical activities** is aimed at: opening the opportunities to convey moods, feelings, a person's character; to describe natural phenomena and the attitude to them.

Such experience finds expression in concrete types of musical activity:

– *in choral singing of simple folk and author's songs* in which the expressive and pictorialism character is of great importance; in search of means for their presentation in own performance;

– *in playing the elementary musical instruments* with the aim to expose expressive and pictorial properties of various instruments for conveying the character of music in studied songs and listened plays;

– *in listening to pieces of music with a clearly expressed program character*, in identifying in them expressive and pictorialism elements, in finding the words for expressing the emotional response caused by listening to the music;

– *in musical and composing creativity* aimed at the acquisition by the child of experience of composing (vocal and instrumental improvisation) melodic intonations (motives, phrases) with a pronounced expressive character in the proposed verbal text and singing these intonations, at the collective composing the instrumental accompaniment to the songs based on the expressive qualities of the simplest musical instruments which children learn to play;

– *in musical and plastic intoning* oriented on conveying the expressive and pictorialism character in music by means of "sounding gestures" (a combination of claps or steps in their various formats), on modeling pitch accented, rhythmic, and dynamic relationships by means of auxiliary and didactic gestures;

– *in staging the studied songs* providing use of different types of musical and performing activity of children for an embodiment of expressive and graphic character inherent in them.

Topic 3. The Musical speech

Acquiring the experience of personality-colored emotional and image-bearing communication of students with art patterns of music **in different kinds of musical activities** is aimed at:

- disclosure by the child of opportunities of music as way of communication between people;
- tracing the trinity of musical activity of the composer, performer and listener;
- comprehension of opportunities of the elements of musical speech in conveying moods, feelings, character of the person, in the description of the natural phenomena and the attitudes towards them: melody (smooth, spasmodic), rhythm (smooth, rough), tempo (fast, slow, moderate), dynamics (loud, quite, moderate), timbres of groups of a symphony orchestra (percussion, strings, winds);
- development of the comprehension of the repetition and contrast as the main means of creating musical forms;
- identification of the expressive qualities of single-part, two-part (contrast) and three-part (simple) forms; visual expose of the potentialities of musical speech by means of musical notation.

Such experience finds expression in concrete types of musical activity:

- ***in choral singing*** aimed at conveying in the course of performance of songs the character of music, tracing its dependence on rate of playing (faster or slower), dynamics (silently, loudly) in the range from *p* to *mf*; in singing of melodies of the learned songs with orientation to a musical notation;
- ***in playing the elementary musical instruments*** with the aim to experience in the course of collective instrumental music-making expressive opportunities of means of the musical speech (melody, rhythm, tempo, dynamics, timbre) and studied simple musical forms of single-part, two-part (contrast), three-part (simple);
- ***in listening to the works of music*** and identifying in them expressive opportunities of a melody, rhythm, tempo, dynamics, timbre, and also the studied musical forms: single-part, two-part (contrast), three-part (simple);
- ***in composing creativity*** oriented on acquisition by the child of experience of the elementary vocal and instrumental improvisation in the course of the composing a melody (4 steps) on the offered poetic text, with the exact and alternative repetition of the of tune; in the collective composing accompaniment to the studied songs, musical plays on the basis of simple *ostinato* formulas taking into account opportunities of musical instruments on which children learn to play;

– *in the musical and plastic intoning* directed on conveying by musical and plastic means the expressiveness of the melody, features of rhythmic drawing, tempo, dynamics, timber colors;

– *in staging the studied songs* with the aim to embody the expressive opportunities of the musical speech and studied forms of the structure of music.

By the end of the first grade in the course of the development of different kinds of musical activities the student will be able to learn:

- emotionally and figuratively to treat musical sounding in its most different manifestations: sounding of a singing voice, chorus, musical instruments, orchestras;
- to characterize by one or two words the mood caused by listened to and performed music;
- to understand the meaning and to apply terms *song, dance, march*; to trace on the example of these genres the connection of the character of music and a genre;
 - to correlate expressive and pictorialism possibilities of music with conveying in a piece of music a mood of the person and his character, a state of nature;
- to understand the meaning and to apply the terms *tempo, dynamics, timbre*; to expose the connection of these means of musical expressiveness and the character of music;
- to identify by ear structural features of simple musical forms: one-part, two-part (contrast) and three-part (simple); characterize their expressive power;
- to recognize by ear studied pieces of music and tell the names of their authors;
- to characterize qualities of a musical sound: timbre, duration, volume, pitch;
- to understand the meaning of the terms *melody, accompaniment; phrase; pulse, downbeat, weak share, emphasis in music; duration of sounds (eighth, quarter, half); treble clef, names of the notes*;
- to perform the rhythm of the learned songs on the rhythmic record in the volume of the studied rhythmic formulas with the use of rhythmic syllables, hand signs, sounding gestures, the instruments used at the lessons of collective playing instrumental music;

- to follow the direction of movement of a melody (up, down, repetition at one pitch, change of the direction of movement) on graphic models.

As a result of the developing concrete types of musical activity the pupil will have an opportunity to learn:

1) in vocal and choral activity: to reflect melodic, dancing, march character, the mood in the studied songs; to perform together with other children some samples of simple songs of melodic, dancing and march character with accompaniment and unaccompanied; to correct the posture with the help of the teacher in the process of learning and singing songs; calmly and quietly take the breath between phrases in the songs of melodious character, more active and quiet breathing – in songs of dance and march character; to use a soft attack of a sound in songs of cantilena character and harder in songs of dancing and especially march character; to sing a melodic, natural, “flight”, soft sound; enunciate clearly the consonants in the process of singing according to the character of the music (harder or softer), especially at the end of words; to sing in a dynamic range from *p* to *mf* with a gradual increase and decrease in strength of sonority; to sing in the singing range of a fifth ($d^1 - a^1$); in the course of singing to follow conductor’s gestures of the teacher: attention, breath delay before soft and firm attack of a sound, the beginning and the end of singing, sound conducting *legato*, increase and decrease of the strength of the sound according to a genre of the music (song, dance, march) and musical development in the phrase; to listen to himself and chorus in the course of singing; to sing in unison with other pupils; to sing the melodies learned by ear with the names of the sounds; to perform a rhythmic drawing of a melody with the use of rhythmic syllables; to sing songs constructed on the intonations of the “call of a cuckoo” (a small-volume mode of a third structure) with gradual movement of a melody (in the range of I – V steps of a major mode) with orientation to graphic record;

2) in musical and instrumental activity: to play on the elementary musical instruments *ostinato* accompaniment to the studied song/musical pieces performed by the teacher according to the character of music; to perform the studied rhythmic formulas from the rhythmic notation with the use of the instruments mastered in the course of collective instrumental music-making;

3) in musical and listening activity: to learn by ear the Russian national anthem, understand and comply with the rules of its listening; to identify by ear genres: song, dance (polka, waltz), march; to distinguish marching, dancing, song character of the music; to perceive the expressive and pictorialism character in the listened pieces of music; to distinguish by ear elements of the sounding speech: tempo (fast, slow, moderate), dynamics (loud, silent, moderate); to recognize the timbres of the groups of instruments of the symphony orchestra (percussions, strings, winds) and separate musical instruments with which pupils got acquainted at the lessons; to hear changes in the character of music at the change of one or several studied means of musical expressiveness; to characterize expressive possibilities of a form of a piece of music: single-part, two-part (contrast), three-part (simple).

4) in musical and composing creativity: “to sing out” the name and names of the schoolmates composing melodic turns in two-shares and three-shares options; to compose the melodic intonations (motives, phrases) of the marching, dancing, singing character on the offered verbal text; to compose (improvise) melodies (4 measures) on the basis of exact and alternative repetition of the set motive with the support on folklore texts; to compose (improvise) rhythmic sequences (4 measures) with a dancing genre basis at a rate of 2/4 with the use of the eighth, quarters and half of the rhythmic value;

5) in musical and plastic activity: to convey by the art and image-bearing musical and plastic means the music pulse, its character and shades of the mood in genres of song, dance, march; apply the expressive means of the “sounding gestures” (claps, steps) in musical and plastic intoning; to apply auxiliary and didactic musical and plastic means when singing with orientation to the hand signs, on graphic models; when timing on two and on three shares;

6) in the musical and adapting for the stage activities: to take part in the dramatized performances of studied songs, dances, marches.

To complete the academic year by a final lesson-concert for parents, teachers of school; to demonstrate the acquired level of musical culture in various manifestations of the creative performing, listening and composing activity which is carried out at lessons of music and in extracurricular choral and instrumental collective and solo activity, including together with parents.

THE SECOND GRADE

Topic 1. Musical intonation

Acquiring the experience of personality-colored emotional and image-bearing communication of students with art patterns of music **in different kinds of musical activities** is aimed at:

- comprehension by the child of musical intonation as basis of musical art, as source of the musical speech, the voiced state, as expressions of human emotions and thoughts;
- comparison of musical and speech intonation, their expressive and pictorialism opportunities, characteristics of realization in music; comparison of the expressiveness and pictorialism in musical intonation; disclosure of essence of musical terms *grain-intonation, timber-intonation, rhythm-intonation*.

Such experience finds expression in concrete types of musical activity:

–***in choral singing*** directed on learning and performing songs with concentration of attention on the most expressive intonations and their embodiment in own singing;

–***in playing the elementary musical instruments*** aimed at conveying in the course of instrumental music-making intonational expressiveness of the learned melodies;

–***in listening to the works of music*** oriented on expose of the emotional and image-bearing contents and identification of the most characteristic intonations;

–***in composing creativity*** aimed at finding ways of transforming speech intonation into musical one: expressive reading – reading in a singsong voice – singing melody which was born in the course of gradual transition from a speech intoning to singing; in acquisition in the course of singing activity of experience of the composing (improvisation) of a melody (4 steps) with a certain emotional contents (pleasure, grief, alarm, etc.);

–***in the musical and plastic intoning*** directed on conveying by musical and plastic means of the expressiveness of the intonations in the learned songs and listened patterns of the vocal and instrumental music;

–***in staging the studied songs*** with the aim to convey interrogative, exclamatory, narrative intonations in the performance; in playing the songs-dialogues with the call-over of two choral groups and more.

Topic 2. The development in music

Acquiring the experience of personality-colored emotional and image-bearing communication of students with art patterns of music **in different kinds of musical activities** is aimed at:

- comprehension by the child of essence of the development of music as comparisons and collisions of feelings and thoughts of the person, musical intonations, themes;
- enrichment of notions: about grain-intonation as a possible basis of musical development;
- exposure of opportunities of means of musical expressiveness: melody, harmony, rhythm, tempo, dynamics, timbre, register – in music development;
- comparison of opportunities of the composer as the author of the work in music development (“composer development”) and the performer as the creator of performing interpretation of the work (“performing development”) in conveying the piece of music to the listener.

Such experience finds expression in concrete types of musical activity:

– ***in choral singing*** aimed at learning and performing songs in the thematic material of which grain-intonation is evident and its development is traced; developing the thematic material carried out on the basis of the exact or varied repetition; developing the image-bearing sphere based on contrast; the process of learning directed on the expressive performance of melodies of studied songs, including with gradual strengthening and reduction of force of sonority in the dynamic range from *p* to *mf*, slowing-down or acceleration following the sign of the conductor;

– ***in playing the elementary musical instruments*** with the aim to find out and present in the course of the collective instrumental music-making the best version of the learned pattern of music by means of exposing the features of the thematic material and its development (presence of the grain-intonation, rhythm-intonation, timber-intonation), their transformation in the process of development; identification of the main methods of the development used by the composer; capabilities of the students themselves with the help of the studied performing expressiveness to introduce their understanding into the disclosure of the emotional and image-bearing contents of the music;

– *in listening to the works of music* focused on the detection of features of the thematic material in them and its development (“composer development”); on comparison of various interpretations of the performance of the same work (“performing development”); comparison of performing opportunities of singers and instrumentalists, soloists and performing groups (choruses, orchestras) which they possess for implementation of “performing development” (the timber colors inherent in one voice or instrument, their complementarity in the collective music-making; technical abilities of one voice or instrument and combination of the means of several voices or instruments);

– *in the musical and composing creativity* focused on searches of possible ways of development of a thematic material offered to pupils in the form of grain intonation, a ratio of exact repetition, alternative repetition and the contrast in the course of its development;

– *in the musical and plastic creativity* directed to conveying by musical and plastic means the features of the development in the listened works, learned and performed songs;

– *in staging the studied songs* with preliminary collective discussion about their possible performing interpretations and changes which they introduce into the emotional and image-bearing performing sphere of the song.

Topic 3. Expressive possibilities of musical forms

(construction (forms) of the music)

Acquiring the experience of personality-colored emotional and image-bearing communication of students with art patterns of music **in different kinds of musical activities** is aimed:

- at comprehension by the child of the expressive means of the musical form of a work (structure of music) as a generalized expression of the art and image-bearing content of a work;
- on comparison of expressive opportunities and features of a structure of musical forms: single-part, two-part (contrast), three-part (simple), couplet, variation, rondo.

Such experience finds expression in concrete types of musical activity:

– *in the choral singing* oriented on learning and performing songs written in single-part, two-part (contrast), three-part (simple), couplet, variation forms, in the form of rondo; on development of the performing plan of songs according

to their narrative and musical development which received an embodiment in this or that musical form;

– *in playing the elementary musical instruments* with the aim of searching performing means and conveying in the course of collective instrumental music-making features of development of the emotional and image-bearing contents according to a musical form in which it received an embodiment: the single-part; two-part (contrast), three-part (simple), couplet, variation, rondo;

– *in listening to the works of music* with the aim to expose expressive means of the structure of the forms of music: a one-part, two-part (contrast), three-part (simple), couplet, variation, rondo;

– *in musical and composing creativity* oriented on collective (on the basis of co-authorship of children or children and the teacher) development of the offered thematic material according to the structure of studied musical forms;

– *in the musical and plastic intoning* directed to the reflection by musical and plastic means of character of music and its changes according to a musical form of a work;

– *in staging of the studied songs* written in single-part, two-part, variation forms, in the form of rondo.

In the course of the development of different kinds of musical activities by the end of the second grade a student will be able to learn:

- to define the character of the music, essential changes in it in the course of musical development;
- to describe by a few words the mood caused by the performed music;
- to understand the trinity of activity: composer – performer – listener;
- to understand and apply terms *grain intonation, timber intonation, rhythm intonation; expressive and pictorial intonations*;
- to understand and apply the terms *tempo, dynamics, timbre, rhythm, register, melody, accompaniment*;
- to describe the opportunities which are available for performers for disclosure of the understanding of a piece of music (change of tempo, dynamics, a timbre, an articulation);
- to understand the structure and expressive means of musical forms: single-part, two-part (contrast), three-part (simple), couplet, variation,

- rondo; to trace the connection between the character of music, means of musical expressiveness and features of the studied musical forms;
- to recognize by ear the learned works of music and names their authors;
 - to apply the terms *musical staff, measure, bar line, the time* ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$); *pauses* (*quarter, half*); *interval, chord, triad; mode* (*major, minor*); *the introduction, couplet, introduction to a song, a refrain, motive, the phrase, half-phrase*;
 - to define location of notes on the musical staff in the first octave;
 - to understand a graphic symbol of the measures ($\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$);
 - to know the arrangement of notes on the piano keyboard;
 - to perform from notes a rhythm of the learned songs in volume of the studied rhythmic formulas with the use of rhythmic syllables, hand signs, mastered percussion instruments;
 - to follow on a musical notation the direction of movement of a melody (a step by step movement of a melody, melody movement with the third courses (intonation of “call of a cuckoo”), movement on sounds of major and minor triads; with jumps on a fifth (V – I; I – V steps);

As a result of the development of concrete types of musical activity the pupil will have an opportunity to learn:

1) in vocal and choral activity: to convey both the general character and the mood in the studied songs, and their changes in the process of the development; to identify the most expressive intonations in studied songs and to find performing means for presenting them in own singing; to take part in the development with the help of the teacher of the performing plan of a song; to enrich the performing repertoire with the songs of melodic, dancing, marching character learned in a class, songs with the developed plot character, with elements of pictorialism and to perform them both with accompaniment and without; to sing together with other children two-part songs in which the lower voice is sung by the teacher; to sing the part in songs with elements of the two-part singing with the supporting voices performed by more prepared pupils; to sing with schoolmates songs of dialogical character with the one-by-one introduction of voices and “a taking over a melodic initiative” from one group of singing to another; to observe the correct singing position in the course of performance of songs of various emotional contents; to take a silent fast breath

in relatively dynamic songs; to apply soft and firm attack of a sound according to a genre basis and a tempo of a studied song; to sing melodious, soft, easy, flight, covered sound according to the singing, dancing and marching basis of music; to pronounce distinctly consonant sounds in the middle and at the end of words, in the closed syllables to carry the consonants to the following syllable; to pronounce in an exaggerated way the extended sounding consonant [r] following the command of the conductor; to pronounce the text of the song in a whisper with the exaggerated pronunciation of difficult consonants with the accented pronouncing consonants difficult to pronounce; to sing in the dynamic range from *p* to *mf* with various dynamic shades; to sing in the singing range of a sixth ($c^1 - a^1$); when singing to follow the conductor's gestures turned to different groups of pupils in the course of the alternating singing and singing of the simple supporting voices; to listen to himself and other children in the course of unison singing with accompaniment and without; to sing with the names of notes the melodies learned by ear including with the written-out supporting voices; to sing from the notes a rhythm of the learned songs in volume of the studied rhythmic formulas with use of rhythmic syllables; to sing melodies from a musical notation within the studied scale tones;

2) in musical and instrumental activity: to play on the mastered musical instruments the most characteristic intonations of the studied songs; to play according to the character of the music the part of the instrument in accompaniment to the studied song or to the musical piece performed by the teacher; to perform the same musical material (melody, accompaniment to it) in different performing interpretations; to choose from several options most corresponding to the image-bearing and emotional content of music; to perform from the notes a rhythm of the learned songs in volume of the studied rhythmic formulas with use of mastered musical instruments;

3) in musical and listening activity: to distinguish voice and musical intonations; distinguish by ear elements of musical language: tempo, dynamics, timbre, rhythm, register, melody, accompaniment, mode (major, minor) and to trace their connection with the emotional and image-bearing content in the listened musical composition; to compare different performing of a piece of music in solo (instrumental and vocal) and collective (orchestral and choral) sounding, in various performing interpretations in respect of the character of sounding, change of tempo,

dynamics, a timbre; to identify grain-intonations, timber intonations, rhythm intonations; expressive and pictorialism intonations in listened pieces of music; to hear in listened music a structure of the works written in a single-part, two-part (contrast), three-part (simple), couplet, variation form, in the form of rondo; to describe the expressive means of these forms;

4) in musical and composing creativity: to apply the terms *improvisation*, *the music composition*; to make sound musical a voice intonation with certain emotional contents (joy, grief, etc.) and on this basis to compose melodies (4 bars); to offer the options of development of the offered thematic material in the form of grain intonation with the use of exact repetition, alternative repetition and contrast;

5) in musical and plastic activity: to convey by the art and image-bearing musical and plastic means the expressiveness of separate elements of musical language in a listened piece of music and a musical image as a whole; to follow in the course of singing the direction of movement of a melody and to reflect it by the appropriate musical and plastic means (a scale tone movement of a melody, melody movement with the third courses (intonation of “call of a cuckoo”), movement on sounds of major and minor triads; with jumps on a fifth (V – I; I – scale tones); to use expressive means of “sounding gestures” (claps, steps) in a musical and plastic intoning; to apply auxiliary and didactic musical and plastic means when singing on hand signs, on graphic models; when timing on two, three and four shares;

6) in musical and adapting for the stage activities: to take part in the dramatized performances of songs-dialogues; in developing together with schoolmates under the guidance of the teacher the performing plan of staging songs taking into account forms in which they are written; to coordinate this activity with the activity of other pupils in the course of staging the songs.

To complete the academic year by a final lesson-concert for parents, teachers of school; to demonstrate the new level of musical culture in various manifestations of the creative performing, listening and composing activity which is carried out at lessons of music and in extracurricular choral and instrumental collective and solo activity, including together with parents.

THE THIRD GRADE

Topic 1. Music of my people and other peoples of Russia

Acquiring the experience of personality-colored emotional and image-bearing communication of students with art patterns of music **in different kinds of musical activities** is aimed at:

- enrichment of the ideas of the child about the pieces of music which became symbols of unity of the people of our country in the days of fight against fascism, and musical works of the national composers that have gained popularity in different countries and were recognized in the world community as the music symbols of our country;
- comprehension by the child of the main differences of folk and professional music as the music of the anonymous author which is stored in collective memory of the people, and the music created by composers;
- identification of essence of musical folklore as special form of self-expression, the place of the music in the folk customs and ceremonies;
- tracing the intonational proximity of folk singing and the native language, organic communication of a folk music with plasticity of movements, mimicry, dances, playing musical instruments, uses of various ways of a variation as characteristic of a folk music;
- finding national sources in the works of the composers.

Such experience finds expression in concrete types of musical activity:

– ***in learning and performing*** the Russian folk songs and song samples of musical folklore of other peoples of Russia so that to feel the originality of their intonational development and acquisition of experience of its embodiment in own singing; in learning melodies of the songs which have become musical symbols of our country;

– ***in playing the elementary musical instruments*** for an accompaniment performing to studied folk songs, national dance tunes of rhythms and folk tunes with imitation of the character of sounding of national instruments;

– ***in listening to the works of national composers*** which became the musical symbols of our country, and evaluation of their historical role;

in listening to the Russian national songs (historical, labor, round dance, wedding, dance tune, comic, Russian epic, ditty and folk tunes, song and instrumental samples of musical folklore of other peoples of Russia for the purpose of entry into their intonational originality; in acquaintance to the most popular folk musical instruments and comparison of their timber coloring with features of sounding of various structures of orchestras of national instruments; in tracing the national sources in creativity of composers; in identifying the singing, dancing, marching character in the samples of professional musical art;

– *in the musical and composing creativity* oriented on the composition (improvisation) of a musical thematic character (a phrase, a sentence) on the basis of the *popovka* typical for studied samples of a folk music and ways of its development in national traditions: the exact and varied repetition of the main intonational grain, the techniques of “dropping” a sound and playing glissando with a support on poetic texts of a folklore origin;

– *in the musical and plastic intoning* aimed at the developing the elementary dancing movements, characteristic for national songs and dances;

– *in staging the studied songs*, performing national songs; in acquisition of experience of participation in national musical games; in creation of the scenic compositions based on the revealing sources of the birth of songs –symbols of our country and their historical role in life of the people of Russia.

Topic 2. Music of the peoples of the world

Acquiring the experience of personality-colored emotional and image-bearing communication of students with art patterns of music **in different kinds of musical activities** is aimed at the enrichment of notions of the child about the intonational originality of the folk musical creativity and professional musical art of the peoples of different countries.

Such experience finds expression in concrete types of musical activity:

– *in choral singing* of the folk songs and the songs by the composers of other countries with conveying the intonational originality of the music of other peoples and the professional music art of different nations;

– *in playing the elementary musical instruments* with the aim of acquisition of the experience of performing typical for music of these or those people melodic and rhythmic intonations;

– *in listening to the musical patterns* of the folk musical creativity and professional musical art of the different peoples, in identification of the most characteristic for them intonational features; in comparison of the folk manner of singing of different peoples, the timber coloring of sounding of national musical instruments which have gained wide recognition not only in the “native” country but also in the world.

– *in the musical and composing creativity* aimed at the acquisition by pupils of experience of conveying in the creative search the intonational features typical for the music of different peoples with which they get acquainted at music lessons;

– *in the musical and plastic intoning* aimed at the acquaintance of the pupils and encouraging them to present in their creative experience dancing movements characteristic for studied folklore musical samples of other countries;

– *in staging the studied songs* of the peoples of different countries with use of all types of mastered by the pupils performing musical activity aimed at identification in the performing their national specifics.

By the end of the third grade in the course of development of different kinds of musical activities the pupil will be able to learn:

- to characterize the emotional and image-bearing content of musical folklore and professional music of the native people and other peoples of our country and other peoples of the world in the course of all types of musical activity at a lesson;
- to describe the mood caused by listened and performed samples of the Russian music, music of the peoples of Russia and other countries of the world;
- to understand and apply the terms *folk music, composer music; Russian music, music of the peoples of Russia, music of other peoples of the world;*
- to recognize by ear genres of the Russian folk songs: historic, labor, round dance, wedding, dance tune, comic, Russian epic, ditty;
- to recognize by ear studied pieces of music and to tell the names of their authors;
- to know location of notes on the staff in the range of $la_m - mi^2$ octave and to sing the studied songs from notes;

- to understand the meaning of terms *sharp, flat; dotted rhythm; canon, supporting voice; solo, tutti, score*;
- to understand and be able to perform durations: note with a point (a quarter with a point); pauses (eighth);
- to follow from musical notation the development of the melodic line in typical for the Russian folk songs the mediant, the second and quart intonations (*popovka* in small-volume tonalities with structure: major third/minor third + major second up/down) and its rhythmic organization (the rhythmic formulas consisting of quarters, the eighth and half notes, pauses quarter and half).

As a result of mastering the specific types of musical activity the pupil will be able to learn:

1) in vocal and choral activity: to enrich the performing repertoire with the Russian folk songs, songs of other peoples of Russia and other countries, author's songs of the national and foreign composers; to perform these songs both with the accompaniment and without; to perform the own part in canons, in songs with "taking over a melodic initiative" from one group of singing to another; with the supporting voices; to control the correct posture of the body when singing folk songs of different emotional content and staging of them; to distribute by oneself the breath in songs of the cantilena character on rather developed phrase; to sing the melodic, soft, easy, flight, covered sound; with the techniques of sound maintaining: *legato, non legato*; with national techniques of singing: "dropping" the sound, "word-break", glissando; to use the orthoepy accepted in national singing when performing national songs; to sing in the dynamic range from *p* to *mf* with various dynamic shades; to sing in the singing range of an octave ($c^1 - c^2$); to follow the conductor's gestures showing the character of the sound maintaining *legato* and *non legato* and addressed to different groups of students in the course of learning and performing the canons; to listen to yourself and the companions in the course of singing; to correlate the sounding of one chorus part to sounding of the other part; to sing the mastered intonational complexes from a musical notation; to sing with the names of notes the melodies learned by ear, including with orientation to the notation of canons in the two-part score;

2) in musical and instrumental activity: to play the elementary studied in the course of collective instrumental music-making accompaniments to songs

and dances of the Russian people and other peoples of Russia; to perform from notes the rhythm of the learned songs in volume of the studied rhythmic formulas with use of mastered musical instruments; to read from a musical notation a rhythmic part of separate musical instruments (spoons, wooden whetstones, tambourine, maracases, rattles, etc.);

3) in musical and listening activity: to understand the role of the anthem of Russia in the life of the country; to learn by ear folk songs of different genres and to compare means of their expressiveness; to distinguish by ear the Russian music, music of other peoples of Russia and other countries with which pupils got acquainted at the lessons; to know the appearance and to distinguish the character of sounding of national instruments (balalaika, domra, gusli, bayan), and also the most popular instruments in the region where children live; to distinguish a timber coloring of various structures of orchestras of national instruments with the sounding of which pupils got acquainted in the course of listening to the samples of folk music; to recognize familiar folk melodies in the works of composers;

4) in musical and composing creativity: to compose melodies, to carry out rhythmic, plastic and instrumental improvisations on texts of national songs, *popevka*, and *zaklichka*;

5) in musical and plastic activity: to express by the art and image-bearing musical and plastic means intonational features of music of the peoples of Russia on the example of one/several republics (at the choice of the child); to perform from notes the rhythm of the learned songs in volume of the studied rhythmic formulas with the use of the hand signs, sounding gestures;

6) in the musical and adapting for the stage activities: to take part in the dramatized performances of folk game songs, songs-dialogues, songs-round dances; folk ceremonies; to convey their national specifics in the process of staging of national songs; to communicate and interact in the course of ensemble, collective (a choral and instrumental embodiment of various images of the Russian folklore).

To complete the academic year by a final lesson-concert for parents, teachers of school; to demonstrate a new level of musical culture in various manifestations of the creative performing, listening and composing activity which is carried out at lessons of music and in extracurricular choral and instrumental collective and solo activity, including together with parents.

THE FOURTH GRADE

Topic 1. Musical image

Acquiring the experience of personality-colored emotional and image-bearing communication of students with art patterns of music **in different kinds of musical activities** is aimed at:

- exposing a variety of musical images (lyrical, epic, dramatic, comic);
- immersion of the child into intonational and image-bearing nature of musical art;
- comprehension by the child of a musical image as the embodiment of a creative plan of the composer;
- uncovering opportunities of the performer in creation of a performing image of a piece of music;
- exposing the reasons of coexistence of various possible interpretations of a musical image by listeners.

Such experience finds expression in concrete types of musical activity:

– ***in choral singing*** oriented on performance of songs according to performing interpretations which emerged as a result of collective discussion of the performing options offered by children and selection of the best of them in respect of an embodiment of a musical image;

– ***in playing on the elementary musical instruments*** of accompaniment to the studied songs directed on the embodiment of the notion of its musical image and its enrichment by new instrumental colors;

– ***in listening to the works of music*** of the academic and folk music of various genres and styles with the characteristic of their image-bearing sphere; in juxtaposing various performing interpretations of the same work and their correlation to the musical image; in comparison of several various notions of children about a musical image of the heard work, in identification in them the general and special; in comparison of specifics of the image-bearing sphere of vocal, vocal and instrumental, and instrumental music as the music conjugated to the verbal text, and without it;

– ***in the musical and plastic intoning*** directed on conveying by musical and plastic means a music image of the work;

– *in musical and compositional creativity* focused on transformation of the given musical and thematic material (phrase) according to its offered image-bearing filling (lyrical, epic, dramatic, comic);

– *in staging the studied songs* with various interpretation of their image-bearing component (the same plot gets a lyrical, epic, dramatic and comic orientation).

Topic 2. Musical life of the country – it’s my life too

Acquiring the experience of personality-colored emotional and image-bearing communication of students with art patterns of music **in different kinds of musical activities** is aimed at:

- comprehension by the child of possible forms of participation in musical life of the country in the process of enrichment of ideas of its variety: a musical work which is carried out by school where he studies, in the region; regional, national and international music holidays, competitions and festivals of the young musicians;
- acquaintance to repertoire of leading musical theaters and concert halls of the country, musical expositions in the museums, musical TV and radio broadcasts for children.

Inclusion of each child together with the schoolmates in collective musical and educational work as generalization of the saved up during studying of music experience of communication with musical art with the purpose to feel the active participant of musical life of the school, the region, and to open the creative **opportunities in different types of musical activity in the role of:**

– *a participant of choral collective, singer-soloist* capable competently and expressively to sing some favorite songs;

– *an orchestral musician* capable to perform together with schoolmates accompaniment to the songs from the repertoire of the school chorus;

– *a music-fancier* having the baggage of favorite pieces of music and capable to tell about them to the pupils of elementary (1–3) grades, to teachers of school, and parents;

– *a musical “critic”* capable of describing the quality of his own singing and singing of other pupils, of taking part in the Russian and international television competitions of young musicians as a member of virtual school jury, and drawing up his own rating of the quality of the performance of its participants;

– *a performer of one of the roles* in the musical show prepared by a class for holiday and devoted to the termination of elementary school.

By the end of the fourth grade in the course of mastering different types of musical activity the pupil will be able to learn:

- emotionally and figuratively to perceive and describe the image-bearing sphere of studied pieces of music, to embody it in the performing activity;
- to understand the essence of concept of musical image and to apply it in the musical activity;
- to describe the mood caused by the heard and performed music;
- to recognize by ear studied pieces of music and to tell the names of their authors;
- to read from notes a rhythm of studied songs in volume of the studied rhythmic formulas with the use of rhythmic syllables, hand signs, playing the mastered musical instruments;
- to read from musical notation of the rhythmic score a part of a separate musical instruments (spoons, wooden whetstones, tambourine, maracases, rattle, pipe) and to correlate it to the parts of other instruments;
- to sing from musical notation melodies in the basis of which the studied melodic turns lie;
- to correctly estimate the results of the musical activity.

As a result of the development of concrete types of musical activity the pupil will be able to learn:

1) in vocal and choral activity: to perform the anthem of Russia together with other pupils; competently and expressively sing solo some favorite songs from school repertoire for pupils of elementary grades, parents; to enrich the performing repertoire with folk and author's songs, to perform them together with schoolmates at concerts, school holidays, performances before other children; to control the bearing and the correct posture of a body in the course of singing songs of various emotional contents and staging songs of different historical eras; to sing phrases on the chain breathing; to distribute breath when performing songs with various dynamic shades from *p* to *mf*; to sing the melodic, soft, easy, flight, covered sound; to employ the techniques of sound maintaining: *legato*, *non legato*; to keep the positional flatness of sounding of vowels in the working singing range; to correlate rules of orthoepy applied in the course of singing to a genre of

the performed work; to sing in the dynamic range from *p* to *mf* with various dynamic shades and underlining by means of various strokes the significance of separate words; to sing in chorus in the range convenient for the voice: high voices: ($c^1 - d^2$), low voices: ($a_m - a^1$); to follow the conductor's gestures showing the character of the sound maintaining *legato* and *non legato* and addressed to different groups of students in the course of learning and performing accessible two-part songs, including canons; to listen to himself and the companions in the course of singing of different types of choral ensemble (melodic, rhythmic, dynamic, harmonious, polyphonic (canon)) and to correlate sounding of the voice to sounding of other voices; to sing unaccompanied monophonic and two-voice songs (in the ensemble); to learn melodies of songs with the support of music notation in the volume of studied melodic turns;

2) *in musical and instrumental activity*: to play on the elementary musical instruments (which development is carried out generally at lessons of collective instrumental music-making) melodies of familiar songs, including from animated films popular in the children's environment, and movies; accompaniments to the songs studied and sung at lessons, to the familiar pieces of music; to play from musical notation a part of a separate musical instrument in the musical sample which was studied at lessons of collective instrumental music-making;

3) *in musical and listening activity*: to describe a musical image in the given piece of music of the lyrical, epic, dramatic, comic orientation; to compare various performing interpretations of the same work with the identification in them the general and special; to characterize the image of the music which emerged after listening to a new piece of music and its enrichment after repeated listening, including in different performances; to tell about several favorite pieces of music: their image-bearing contents, performers, interesting "biographic" data; to estimate quality of performing works by young musicians at concerts, festivals, competitions and to express own opinion about the allocation of prize-winning awards to them;

4) *in musical and composing creativity*: to realize on the basis of the accumulated intonational and ear-minded experience or on the basis of offered teacher rhythmic, melodic and rhythmic genre models the art plan in the form of improvisation, creation of the elementary musical compositions with

various image-bearing and emotional contents; to participate in the collective composition of music;

5) in musical and plastic activity: to convey by means of art and image-bearing musical and plastic activity musical image of listened/studied work and changes in it occurring in the course of musical development; to apply auxiliary and didactic gestures (hand signs) when learning a new song on graphic models and musical notation;

6) in musical and adapting for the stage activities: to change the interpretation of the played role when staging the same song with focus in reading it various figurative interpretations (with the lyric, epic, dramatic, comic orientation); to communicate and interact with other participants in the course of the collective musical-theatrical performance; to perform one of the roles in the musical play prepared for a holiday dedicated to the end of the primary school.

To complete the primary school by a final lesson-concert for parents, teachers of school; to demonstrate the new level of musical culture in various manifestations of the creative, performing, listening and composing activity which is carried out at lessons of music and in extracurricular choral and instrumental collective and solo activity, including together with parents.

* * *

Summarizing, we shall emphasize that realization of the presented conceptual approach to developing the new program for elementary school music will allow the best result on the basis of complementarity of a lesson of music and extra-curricular music lessons of choral singing and instrumental music-making.

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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 dependent 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. Krasilnikov. 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 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 replacement⁵. 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 con cinnous

⁵ 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).

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.

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 school⁶. 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

⁶ 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.

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 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 detailisation 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 development⁷.

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,

⁷ Examples of such musical texts “didactic arrangements” can be found on the web site www.meta-music.ru [6].

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 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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