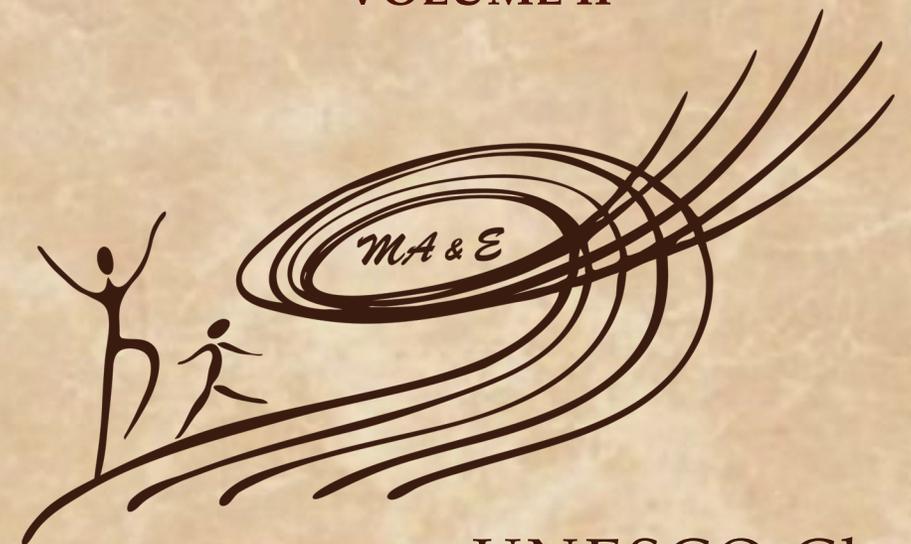




Moscow State
University of Education

SELECTED ARTICLES
ABOUT THE WORLD
OF MUSIC ARTS AND EDUCATION

VOLUME II



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

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Moscow State University of Education**



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**MODERN PEDAGOGY NOOSPHERIC PARADIGM
INTERPRETATION AND PECULIARITIES
OF ITS REALISATION IN MUSIC EDUCATION**

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Abstract. *The article analyses the issue of noospheric approach to the training course construction. The issue of global knowledge consolidation, principles of information array structuring in the sphere of education are studied in details, the notion “informational-educational space” is established methodologically. Special attention is given to the reconsideration of the functional roles in the “teacher-pupil” system and teacher’s educatory role dynamic intensification; a methodologically well-founded set of new training activity forms under the subject-oriented informational-educational space conditions is put forward. Theoretical material of the article is supported by the author’s practical studies that provided conceptual description of the training computer system “Informational-educational space for western European music history studies” he created, that has already passed a series of evaluation tests and received recognition in several educational institutions in Ukraine and Belarus.*

Keywords: *noosphere, noosphere pedagogy, informational-educational space, new training activity forms, teacher’s role in the informational society, computer textbook, creative pedagogy, introduction into science.*

The term “noosphere” (derives from Greek: νόος – *mind* and σφαῖρα – *sphere*) was introduced by the Academy of Sciences member V. I. Vernadsky [1] in 1923–1924 and then was accepted and extended to a detailed scientific theory by his contemporaries, French scientists – mathematician Édouard Le Roy [2] and paleontologist Pierre Teilhard de Chardin [3]. This scientific idea that impressed everyone with its magnitude was received ambiguously. On the one hand, a number of scientists (including aforementioned P. T. de Chardin, A. Bergson [4], etc.) accepted it enthusiastically as an optimistic vector in futurology, as a main trajectory line of humankind to the universal welfare. Another group of scientists,

and quite a numerous one (F. Schtilmark [5], V. A. Kutyrev [6], V. P. Kaznacheev [7], N. Mitrokhin [8], etc.) considered this idea to be a mystic and religious utopia that attracts due to its romantic sublimity but that lacks body of evidence and thus has nothing in common with real science. One can understand their reasoning if remembers that humankind suffered bitter disappointment so many times because of the great ideas being shattered: “Utopia” by T. Campanella, the Age of Enlightenment activists’ enthusiastic work, tragic romance of the French revolution... To all this we may add the attempts to live in “communes” (according to N. G. Chernyshevsky), the project “mysteries” nurtured by A. N. Skryabin during the last years of his life, etc.

All this is true but... the noosphere idea was not so lucky in historical meaning. The supporters accepted it partially and sometimes even in one-sided way, sometimes in a simplified pragmatic way. In their interpretation noosphere turned into some modernised variant of ecology or into a humankind universal reeducation psychological practical studies.

Both these approaches are false for they take the means for the result. Vernadsky did not speak about material things but about the sphere of mind that realised the disastrous effect of the human activity on the Earth nature and he understood the necessity of consciously uniting intellectual power of humans to harmonise these relations. And interpreters-pragmatics recommend to pass to global reconstruction of all life foundations at once, not waiting for the evolution of the universal mind, in other words in reality ignoring the basic initial thesis of Vladimir Ivanovich Vernadsky. At the moment, it seems necessary to concentrate on the intellectual compound of the noospheric conception: first of all, because it is a central one; secondly, because the current electronic communications development level created conditions friendly enough for its activation. Consolidation processes in the world informational systems and their impact on the educational sphere are the subject of the studies.

The following thesis is chosen as a reference point: *it is not reasonable to consider history of humankind only in its social aspect, but also in its global intellectual aspect, as a continuous process of collective consciousness, collective intelligence formation and development.*

In the context of this issue, it seems important to follow the main tendency in the historical process of the informational sphere development –

gradual consolidation of the informational centres. Sage scientists – knowledge creators, collectors, keepers, interpreters and distributors (Teachers) were the first to work on it, all in one. Then there was a period when manuscripts were collected in the temples, monasteries, later – in the rulers' palaces and in the private collections.

Sumerian-Babylonian Nineveh library, the Alexandrian library founded as a part of the Museum of Alexandria (3d century BC), Ivan the Terrible's library remained as vivid legends in the world culture history. It is necessary to mention that the last one is famous not as much for the volume of its holdings as for the almost detective history and a prevailing number of genuine manuscripts of great historic value in its possession. Gradually, the creation of private book collections, or "libraries", became fashionable; libraries turned into important attributes of the noble families. In the palace and manor complexes, special rooms combining a book depository and a study were used for that.

The invention of the printing press gave a powerful impetus to the book publishing industry and determined creation of libraries in the majority of significant towns and villages. Libraries left exclusively private collections category and became public, in other words open for the wide audience and turned into a significant attribute of the public life, sometimes defining the age (The Age of Enlightenment, encyclopedists' educational activities). Concurrently, a whole group of new professions related to creation, storage and distribution of books, book stock filing and informational support of readers is formed on the same basis.

Intensive development of sciences, complex production appearance and general evolution of culture contributed to the emergence of mass, goal-oriented and conscious demand for books. At the same time, an exponential growth of varied information accumulated by humanity created a new problem: search for the necessary information in endless book depository labyrinths. It led to the functional expandability of the libraries, their public authority growth and library workers' duties differentiation.

The filing issue was their first practical task. Necessity of stocks structuring and classification produced a whole scientific sphere – library science and its main and auxiliary branches; in other words, mass book knowledge distribution created a new sphere of knowledge about the books themselves.

In the process of naturally originated domestic and then also international cultural contacts and comprehension of scientific research consolidation necessity, there appeared a dire need for ultimately vast and immediate information exchange between different libraries. The object of exchange is book stocks content knowledge, specific sciences summary reviews, and finally books themselves. Consequently, there appeared scientific information institutes and an interlibrary loan system. To accelerate the search for the materials procedure, a search system was developed and constantly improved (UDC and ISBN international indexing systems, reference lists, subject depositories, newspaper services, verge perforated punched cards, etc.).

Practical application of these things required direct involvement of people, grave time and skilled labour costs. That is why introduction of ECM capable of searching for necessary data in large information array with incredible, fantastic speed became a true world information systems revolution. One of the examples is creation of global e-catalogue at the Library of Congress, able to give information about books in any libraries, not only of the USA, but also of the majority of European countries in a matter of minutes. This achievement can be viewed as a solid practical step forward on the road to human intellectual resources globalisation.

Creation of F. Mitterrand's Library in Paris can be considered as the next milestone on this road. Its fundamental distinction is that it made readers closer not only to catalogues, but to the books themselves, in other words to full text e-copies. At the dawn of the Internet, a new high-speed high-capacity telephone communication system was created upon an initiative of the French President.

At the same time, almost all holdings of the National Library of France were converted into e-copies and were placed on the special media discs giant system, available for free for any telephone network subscriber. Full scale work of this library started in 1997. Thus, for the first time, creation of the universal intelligence dream, its basic part, to be precise, that is universal memory, resources of which can be used by any citizen, was brought to life at a country level.

At the moment, the Internet integrates thousands of different libraries and virtual translation systems in many ways remove or reduce the effect of the language barrier. Thus, the Internet became a global storage of all human intellectual heritage (except for, of course, knowledge that is state, military or

business secret). Network libraries are not yet synchronised, but it is a matter of time. Initiatives of such companies as “Google” or “Amazon” that constantly expand the volume of their resources and range of their services bespeak the tendency of Internet incorporation, merge into one concerted working megasystem.

Summing it all up, it can be assumed that present-day *collective human knowledge in its historical evolution process turned into a self-organising system with clearly defined consolidation and fact-based and functional merge tendency*. Therefore, coincidence with noospheric fundamental notions is evident. Logically, incorporation not only of human memory but also of their intelligence is the next step on this road.

Collective intelligence creation possibility idea has been long discussed in the science fiction writers’ novels and was solved by the way of telepathic fusion of all people’s intelligence into one brain complex of incredible power, performance and universality.

Nowadays, there appears a real technological background for practical implementation of this idea through incorporation of humanity into intellectual megasystem with the help of smartphones capable of reading out data right from the human brain through its biocurrents and retransmitting it to global information centre for collective processing.

These are hypotheses, but there is quite distinct tendency to work in that direction. If we assume that this tendency will be implemented, our society runs a risk of receiving “non-human” pedagogy in every sense of the word, in other words pedagogy (if one can call it thus) that eliminates the teacher’s personality from the pedagogical process completely.

Such a possibility was studied by A. Azimov in his science fiction story “Profession” [9]. Programmed people whose future is defined by the professional psychologists acting in the name of the state, intelligence inserted in their heads just like a simple magnetic record according to those very specialists’ sentence and complete absence of any possibility to show personal initiatives – this is “brave new future”, but in reality it is total degradation of humankind!

There is one more disturbing thought: pedagogy, music education pedagogy included, is conservative, it always lags behind scientific progress and significant

social changes. What shall we do? It is first of all necessary to establish what has changed in reality. We think that it is necessary to take into account two pivotal factors – society social structure changes and global changes in the intellectual labour conditions and technologies.

In the social sphere, notion “comprehensive school” is being covertly but actively blurred at the school level and new school profilisation variants that liken them to vocational training college are being tested, in other words in reality social inequality is being established at the education level as well. However, this issue is outside the framework of this article and requires independent consideration.

Changes in the informational sphere are directly related to pedagogy, moreover they are the main factor that determines its reorganisation necessity. Defining moments in this process can be considered along the following lines:

- accessibility of any information and its processing means for all students regardless of their age or location;
- multimedia data as a new knowledge presentation standard;
- network interaction potential;
- total change of the role functions of pedagogy process subjects.

Trying to shape some general understanding of the computerisation process, one involuntarily bumps into a paradoxical situation: despite widespread distribution of computers, not many understand that introduction of computers is not just a new kind of training equipment, but beginning of a new era in human civilisation history. People have no right to ignore amazing tools of intellectual labour they received. Pedagogy science and practice can not be identified as modern unless they learn to use modern computer and network technologies potential to full extent.

Unlimited access to information and computer technologies usage potential efficiency in the individual work required profound reconsideration of teacher and pupil role positions. Teacher stopped being an only and most reputable knowledge resource; pupil got an opportunity to find and master the most of the studied material on his own.

As a result, the main goal of the teacher’s work has changed – not only to present and explain textbook contents but to teach pupils to think in the studied subject categories, to form profound, reasonable understanding of its essence.

Noospheric approach in this case consists in the following: the whole human knowledge sphere is viewed as *a peculiar informational space and every single classroom subject as one of galaxies existing in it, with its peculiar structure, complex inner connections and its inexhaustibility*. Under such conditions, every teacher is morally obliged:

- a) to have profound knowledge not only of school (programme) material on his/her subject, but also the whole science “far and wide”;
- b) to be an enthusiastic professional in his/her sphere, to be genuinely interested in it and using that passion to kindle pupils’ interest, to evoke eagerness to learn and increase their knowledge;
- c) to stay a true Teacher, sensitive to pupils’ psychology and capable of guiding their research according to their personal inclinations and interests.

Training courses planning issue, their topic-based structuring and choice of contents issue are not less important under the new conditions. A new approach to the planning oriented at the reasonable education individualisation and comprehensive development of creative skills should involve following structural levels:

- key knowledge sphere;
- sphere of the immediate intradisciplinary and cross-disciplinary pragmatically oriented connections of direct interaction of music with other art forms and knowledge spheres;
- free interests-based search sphere (only possible search directions vectors without external borders).

A question arises in connection with such gradation: what is to be considered key knowledge and how is it to be defined? The following definition can be used as a working draft: *a number of unequivocal laws, consistent patterns, notions and assertions operating within the whole scientific subject or its part and backed by minimally required volume of experimental data* are to be considered any classroom subject key knowledge. Key knowledge is a principle theoretical basis of any specific science and creates notional basis of pupils’ professional thinking that a teacher is to shape.

High technologies usage implies high culture of labour. Intellectual labour in this sense is not an exception and it is to be taught to pupils. The ease

with which one can get information from computer and visual appeal of the received data offers a tempting possibility to place bets on involuntary memorisation in education. It is an erroneous way. Profound fundamental education is always volitional, it requires a lot of time and hard work. That is why pupils should be taught from the very beginning that education is labour – interesting, fascinating, but constant, intense, and rather exhausting. And satisfaction it can bring not only through a good mark but also through self-respect as a result of comprehension that work is done well. At the same time, pupils should be taught computer work basic skills. Only on this basis is the usage of noospheric pedagogy fundamental principles possible.

Every age generates its training work forms and methods that are also to be taught. It is not by chance that such an amount of literature is dedicated to summary-making methods, summary typology and work with books methodology. But any summary notes made in the reading process or during lessons are always fragmented, isolated from each other, are difficult to correct, improve, etc.

Text-oriented computer technologies dissolve these problems but create new ones. The ease with which one can get material from the Internet can soon lead to oversaturation, to transformation of collected material into a disorderly pile of various data, not user-friendly and thus ineffective.

The first conclusion therefore is: information technologies require mind discipline and high culture of intellectual work from people. Using computers during the training activities, all pupils (students) gradually shape the reflection of their inner world, their intellectual space, consisting of separate “galaxies” – subjects.

Each subject file is divided into a number of other files-chapters or topics and they are also divided further – according to their issues, information types, etc. To facilitate the work, it is better to create a contents page in each topic where every paragraph of the contents has a hyperlink enabling a momentary transition to the required section. The retrieved material is to be placed at once into a corresponding file and add a link to it in the local menu (contents of this file).

As a result, the whole amount of discovered and manually created material changes from a pile into an elaborate rationally organised knowledge system. It is unnecessary to remind that it is systematicity, order of knowledge that is a definitive feature of true, valid education.

The described individual work form can be easily brought to life in any valid text editor. At the high school level, because of the subject sphere significant expansion and extension, it is more rational to use any other available data base management system for this purpose. However, it is preferable that the programme is not only used in a map mode, but also to create graphic interface in the form of traditional blanks with fillable fields. Unjustly overlooked data base Access, part of any MS Office suite, is user-friendly in this aspect.

Working skills necessary to create such individual information-retrieval systems, especially data bases, are to be trained as well. It would have been right to goal-orient the school informatics course at it and then to title it *intellectual labour culture*. And informatics that is most often understood as computer studies should be introduced not as a compulsory course but a specialisation to be chosen. And a corresponding certificate should be added to the high-school diploma.

One of the most acute education computerisation problems is development of training work forms and methods that fully apply modern technologies potential and provide all-round development of the individual and creative abilities of the pupils. It is a new and difficult problem, and there are no ready solutions yet. We can voice out only some preliminary ideas.

All pupils have to make notes during the training process. But under new information technologies conditions, the usage of hand-written notes from the screen into a copy-book will be ridiculous. And it means that notes should also be made on the computer. Pupils are to create in their computers electronic versions of all traditional attributes of the training process – files, copy-books, summaries, written works, etc. But it would have been wrong and even hypocritical to type summaries in having the possibility to easily copy any text blocks. Consequently, the notion of “summary” changes in some way, to be more particular a new notion is formed – electronic summary. To be efficient, it should get some new properties or correspond to new conditions. In other words, it is necessary to set such an electronic summary creation order that it would also be accompanied by dynamic mental-activity operations. Here are examples of possible variants:

- a) to make students finish every compilation (copied notes series) with their own short summary, typed and expressed in their own words;
- b) to make regular blitz compositions, like “My summary contents”;

- c) to offer in the classroom tasks like “Prove some idea or support an argument with the help of your summary quotes” (arguments are typed and quotes are copied and inserted into it in an ordinary way).

Home tasks done on the computer can be various, as well as their presentation forms. For example:

- search and systematisation of data corresponding to subject themes, their specific topics, and expanding pupils’ knowledge in these spheres;
- comparative analysis of events, points of view, processes, and phenomena;
- preparation of presentations on studied topics or selected aspects;
- questions and answers development for test tasks updating;
- review of some work, book or event – argued, supported by quotes and illustrations;
- a research paper on the issues insufficiently covered in the basic training courses (this task is given to students interested in science).

Taking into account general globalisation tendencies, it is possible that with time there will appear on the Internet uniform textbooks, carefully elaborated, polylinguistic, universally tested and universal for the whole world. But it is a matter of the future. Today, one of the relevant tasks on the agenda is the issue of expediency and realisation possibility of noospheric percepts in education, and music education as well. This issue is very complicated given that musical arts in their informational aspect create a peculiar “Gordian knot” for pedagogy – big tangle of unsolved and, probably, currently unsolvable problems that influence music education too. Music education, regarded in its full-scale and organic unity of contents, represents immense sphere of human culture, its volume potentially and gradually goes into infinity. Neither of the subjects that form it is capable of holding whole integrity of knowledge, events and facts; no textbook can provide and moreover guarantee such integrity. The reason for it is outrageous contradiction between unlimited material volume of almost any music cycle subject and rather limited time frame of study.

As a result, teachers have to take up some kind of vivisection in the education plans and programmes development process – they have to cut the studied subject contents, in accordance not with subject logics but possibility to put it into the time frame limit. Thus, for example, in the music-historical

subjects, sphere plan designers have to take responsibility for including some music creators or excluding them from the list, in other words dooming such composers to eternal oblivion.

It is necessary to remind that, as a result of such actions, much historical injustice has already been done: many important composers were forgotten or dropped out of the music history courses (D. Tartini, J. Mysliveček, G. Telemann, P. Sarasate, H. Wieniawski, Ch. Beriot, C. Weber, G. Mahler, C. Franck, etc.), giant personality of J. S. Bach, turned into a cult, has pushed into the background almost the whole 18th century in the training programmes that include even such acclaimed masters as D. B. Sammartini, B. Černohorský, J. P. Sweelinck, J. Kuhnau, and even G. F. Handel himself. Next centuries are not an exception and this sad list can be many times expanded.

Music history, as well as its first stage – music literature, suffer from the mentioned contradiction foremost. The truth is that music can exist isolated, on its own; it is closely bound to common history and almost every other art forms. It feeds upon historical facts, uses literature plots, expresses nature and environment events in sounds, etc. Destinies of prominent creators are often intertwined, produce idea and creativity communities or mutual relationships (F. Chopin – A. Mickiewicz, F. Chopin – E. Delacroix, E. Grieg – R. Nordraak, N. Paganini – R. Schumann, F. Liszt – H. Berlioz, J. Cocteau – French Les Six composers, M. Čiurlionis – E. Mieželaitis, etc.).

Moreover, there are many books about music and musicians, including music fiction, sometimes really valuable and informative (for example, “Jean-Christophe” by R. Rolland, “Sacred and profane” by D. Weiss, “Doctor Faustus” by T. Mann, “Imaginary meetings” by F. Orzechovskaya, etc.). Nowadays, more fictional movies filled with serious music-historic issues can be added to the list (for example, “Ludwig” about R. Wagner, “Amadeus” about Mozart, “Desire for love” about Chopin, “Farinelli” about one of the most acute problems of vocal art history, etc.). Insight into such literature or movies significantly enriches students’ knowledge, makes them more profound, activates profession-oriented thinking.

Lack of study time issue is complicated by the fact that music is temporal art. Full-scale music history mastery is impossible without the insight into music itself, and the music volume of full-scale sound recordings exceeds the whole

training course time limit as it is. A sad conclusion can be made that normal full-scale music history course under the given conditions is impossible.

Objectivity of such factors existence charges a teacher with great responsibility. It is clear that a teacher is *morally obliged* to introduce to students not isolated music history but **music history in the arts system!** Naturally, a teacher should be appropriately prepared to such work, he/she should be: able to imagine distinctly the whole varied panorama of existing materials, be extensively learned, be actively interested, have oratory talent, to be ready to function as a spiritual Teacher and Mentor – and this all should be combined with valid professional music training. Such combination is possible: personality and activity of M. Kazinik can be a good example, but mass training of professionals is quite problematic.

Thus, we have a conclusion: not every musician who mastered compulsory part of music history from textbooks can be a full-fledged music history teacher. A talented teacher capable of finding and nourishing in his pupils that “vital spark” of talent, culture and humanism is a very rare thing. Appropriate system for selection and training of such teachers has not been created yet, and this is another problem of music education pedagogy.

Naturally, there arises a question: is such fundamentality and professional knowledge scope necessary for a musician-teacher? After all there exists that “necessary and enough” standard famous in engineering sciences. Answer can be only negative. Music is not science but art, unique expression of human Spirit, which emotional-intellectual influence on people does not and can not have any established numeric and quantitative measurements or regulations. Around every significant piece of work with years appears some “thoughts halo” and the depth of its understanding by every individual listener depends much on the depth of this listener’s immersion into this halo, on his/her emotional sensibility and aesthetic reflection skills integrity. That is why speaking about music education pedagogy one can say: there is never too much knowledge. Unfortunately, it happens to be vice versa.

One of the ways to overcome the problems mentioned may be consideration of noospheric ideas and notions. Let us single out draft versions of some core notions:

1. **Noosphere (“intellectual space”)**: whole knowledge capacity accumulated by human race.

2. **Macrosphere** (“*galaxy*”): knowledge capacity of one science and its relevant subject in the whole capacity of cross-couplings and interactions.
3. **Microsphere** (“*planet*”): one topic or section knowledge capacity with account of all intra- and cross-subject connections.

Every microsphere forms a three-layer structure with a well-pronounced nucleus (key knowledge zone), operational zone (optimised factual support), and free search zone (unlimited semantic connections and associations space).

There emerges a paradox: trying to overcome the workload of the training course, we propose to make the volume limitless! In fact, there is no contradiction. I speak not about compulsory study of *absolutely all* course, but about creating the possibility of individualised, varied formation of knowledge and, finally, of every student’s inner world. Practical attempt to implement these ideas is my computer complex **“Informational-educational space for western European music history studies”** analysed in details in monographic works [10; 11].

The textbook is bilingual (in Russian and Ukrainian languages). Its core consists of three main blocks – textual, musical and artistic ones. Each of them is represented in all topics as a separate unit (interrelated web-pages complex). Text part of each topic contains sufficient theoretical material with necessary methodology guidelines and test questions. The music block is represented by a large complex of theme-based sound recordings, on a full scale and in real sonority. The artistic block contains a set of pictures illustrating a composer’s biography, scenes from his work (partially, video fragments) and outstanding pictorial art samples of that age.

The course section “Anthology” is an interesting and useful addition. It contains full-text theoretic monographs, biography novels and music-theatrical works original book sources, selection of music poetry, and web links to European art museums official sites.

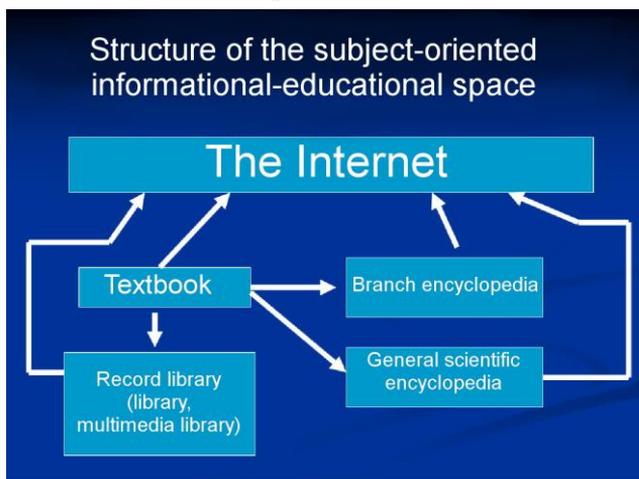
The section “Tests” contains a number of test tasks and samples of music-sonoric quizzes on different topics and their compilation instruction, so that every teacher-user could shape music quizzes contents according to his choice.

The contents of the textbook itself contain first two layers of the subject noospheric mantle – key knowledge and efficiently used factual material. The third layer is an unlimited free search zone. It is comprised of three components:

fundamental electronic record library (the author's independent invention) mentioned above in "Anthology" and an embedded operative Internet connection system.

First two components are functionally connected to the textbook and every topic provides access to them. The third one is implemented in the form of a separate page "Internet sources" embedded into every topic. This page contains a number of thematically selected web pages. All pages are represented two-way: as the main text cut from the page and converted into a textbook format, and the original variant in the form of an html document. In this manner two goals are achieved: a) a student gets an opportunity to read the main text of this page in an easy-to-read format and pedagogically processed, that is, made-up, with a colour scheme, key notions emphasized, etc.; b) opening the initial page, a student gets a direct access to the Internet and, in particular, to the sector related directly to the studied topic. Such preparatory orientation organises cognition, prevents accidental web surfing and saves students' time. Choice freedom is not limited because browser that opens the web page always contains request line with the help of which a student can freely find any material.

As an additional tool significantly facilitating search in information-terminological field, I recommend to launch two officially distributed electronic encyclopedias together with the textbook: "Music Encyclopedia" and general scientific "Cyril Methodius Great Encyclopaedia". Reduced to keybuttons, they are always at hand and can be used at any moment. Utilisation of these encyclopedias solves two tasks: provides fast access to customary reference materials and partially replaces the Internet when computer does not have access to the Internet.



Informational-educational sphere general structure of the “Western European music history” subject can be presented as a scheme that appears to be applied to other theoretical training subjects.

Addition of encyclopedias ends the *informational-educational space* formation process. A complex produced that way meets all informational and functional-organisational requirements of music history cycle. Moreover, it can be used to solve not only educational tasks. In some way, it can be considered as a peculiar AWS – a music researcher’s automated working station. And it is quite potential in the pedagogic aspect. Undergoing training on the basis of such complex, students develop intellectual labour professional skills and really join in scientific activities because they master data research, systematism, comparison, analysis, and conclusion-making operations in practice. Such training can, in my opinion, serve as a guaranty that many graduates will actively join in perfecting the utilised methodology in their future practice work and will do it correctly.

All textbook materials are designed as one complex of interconnected web pages. It is perfectly ready to be applied in the on-line learning process. To do it, one needs to install it on an educational institution or library-mode specialised computer classroom server.

The textbook analysed above can serve as quite convincing confirmation of noospheric approach validity in the liberal arts subjects training courses construction because of the peculiarity of their contents, plurality of their innate cross-coupling with other knowledge spheres, and potential admissibility of different viewpoints existence.

Noospheric approach training courses construction turns them into limitless knowledge masses, peculiar informational worlds, to comprehend which profoundly during the official training process is really impossible. But there is no such task. The education goal is not to overload pupil’s head with full knowledge capacity, but to let a pupil get acquainted with the world of knowledge, to introduce into this world, to show the beauty and thrill of this world, to kindle interest to further studying, to teach to see happiness in this process. K. Ushinsky’s winged words define this situation precisely: “Pupil is not a vessel that is to be filled, but a torch to be lit”. Thus, we come to a simple but very important notion: education of people does not end on the school bench – one should study and perfect oneself during the whole life. Noospheric education is aimed at preparing pupils to this elevated

labour of spirit, forming necessary working skills, teaching modern tools usage and disclosing limitless horizons of the search. This goal is elevated, romantic, but without such aims pedagogy cannot develop normally.

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ON THE WAY TO A NEW “FACE” OF A COMPREHENSIVE SCHOOL MUSIC LESSON

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Abstract. *The article validates the necessity of introducing three music lessons a week in comprehensive school to achieve an absolutely new level of pupils’ music culture maturity on the basis of D. B. Kabalevsky’ system. Common and distinctive features in music pedagogic systems of K. Orff, Z. Kodály, D. Kabalevsky are defined. The article supports the introduction of six kinds of pupils’ music activity validity – choral singing, music audition, collective instrument music-making, music-composing creative work (improvisation and composition), music-figurative intoning, studied music samples staging as conditions for each pupil’s involvement into active, engaged, creation-oriented music activity. Improvement of methodological support of music lessons through development of a video manual for pupils that shows the contents, organisation and music lessons, and a video manual for music teachers that shows the music pedagogic technology of pupils’ music culture formation process is discussed.*

Keywords: *national project of the Republic of Sakha (Yakutia) “Music for everyone”, chair of UNESCO at Moscow State Pedagogical University “Musical Arts and Music Education in Life-long Learning”; K. Orff, Z. Kodály, D. Kabalevsky; music lessons, comprehensive school, choral singing, music audition, collective instrument music-making, music-composing creative work (improvisation and composition), music-figurative intoning, staging; video-manuals.*

Discussions about music lessons have been going on for several centuries already. Music lessons significance for people, especially children was proved by Confucius and developed by many outstanding pedagogues-thinkers including V. A. Sukhomlinsky. Last year Russian president V. V. Putin in his speech at the Council for Culture and Art spoke about the necessity of paying more attention to music education, which is a powerful tool of individual’s spiritual

development that includes the necessity of creating choirs in every school [1]. The same year, on Russia Day, deputy prime minister of Government of Russia O. Yu. Golodets for the first time in the whole state school music education history voiced out an idea inspiring for music teachers that there should be introduced three music lessons a week¹.

But these arrangements, unfortunately, are not being brought to life in pedagogical practice because of the absence of state organisations administrative activity. Moreover, situation in this sphere is significantly aggravating. This century, accent at a *solely pragmatic approach* to education, clearly defined in the Unified State Exam structure and contents, has, in fact, replaced “comprehensive, harmonic personality development” thesis. The evidence of this is the following:

- a) paid “services” in the additional education sphere instead of free and available to every family out-of-school art activities, including (and maybe first of all) music ones;
- b) more and more permissive (infringing School Law) treatment of education plan that determines music lessons **from the first to the ninth class**. I would have gratefully announced that this or that commission controlling school work noted breaches of education plan concerning **obligatory** music lessons duration. Unfortunately, I do not know such examples, and breaches of this law are encountered everywhere and stay unpunished;
- c) reduction of music faculties in universities, academies, institutes in the country during last two years and also reduction of state-funded places at full-time education departments that train music teachers for comprehensive schools;
- d) sharp decline in the number of teachers as against students (from 1:4 to 1:10) in most educational institutions, which, in fact, excludes any possibility of professional training for wide-profile musicians-teachers. Previous proportion (1:4) did not change for many decades and efficiency of music pedagogy training national system achieved under those circumstances, its high appraisal by foreign teachers-musicians give evidence of preserving previous proportions validity.

¹ From the speech of deputy prime minister of Government of Russia O. Yu. Golodets at the meeting with music teachers in the White House, 12 June, 2013

What does it all mean? What forces hinder such obviously valuable and necessary intentions, voiced out by President V. V. Putin and deputy prime minister of the Russian government? After all, we, as it seemed, stood on the threshold of solution of the important state problem and far from minor task of education process execution at the new level of general music education as means of personality genuine spiritual development, one's creative abilities, means for uniting the nation.

A question arises: how objective and argumentative is this position?

Let's try to validate it.

As it is known, in the 1970s, under the guidance of outstanding Soviet composer, teacher and USSR Academy of Pedagogical Sciences member D. B. Kabalevsky and members of headed by him scientific research laboratory of the Ministry of Education of the RSFSR, there was created a new music programme for comprehensive school [2]. After a long-time testing, this programme was approved. Music lessons according to this programme during seven years were telecast throughout the USSR. Hundreds, if not thousands of positive reviews were received from music teachers, parents, education and culture system workers. Results of the lessons were widely announced and approved, even at the most reputable in the world music pedagogy forum – the congress of the International Society for Music Education (ISME), which has more than 100 countries as its members. At 9th ISME conference, D. B. Kabalevsky was unanimously elected an honorary president of this society. In 2004, ISME Secretary General Judy Thönnell (Australia) in her speech at the closing of D. B. Kabalevsky's International Competition "Music Teacher XXI" pointed out that the demonstrated comprehensive music education level in Russia is one of the best in the world, as well as professional music training level. In addition, the role of D. B. Kabalevsky's system and its basic provisions (principles and methods) were specially emphasised [3].

In this respect, it is right to analyse common and distinctive features of the three most famous comprehensive music education systems, developed by Austrian composer Karl Orff, Hungarian composer Zoltan Kodály and Russian composer Dmitry Kabalevsky.

To give a *brief description* of this system common features, we should obviously mention that they all in one way or another are aimed at child's music

culture formation, contain humanitarian principles, contribute to creativity formation. Music material offered in these systems and education programme are notable for true artistic taste, educational significance and pedagogical validity.

Comparison of systems mentioned gives an opportunity to specify their distinctive features as well:

K. Orff's system is designed for 5–9-year-old children and is pre-school and primary school age-oriented.

The music material is dominated by small music pieces composed by K. Orff and folk music adapted by him and arranged for instruments for so-called elementary (the simplest) orchestra and corresponding “elementary” music-making with children’s immediate participation guided by music teacher. Let’s pay attention to the fact that Austria-manufactured instruments have a better sound quality and can be listed among the music instruments but they are not designed to perform classical music, according to K. Orff’s own statement.

The system implies development of creative music-making by children themselves within the “elementary music” framework, includes a wide range of various music-creative tasks oriented at words, music and motion unity.

Z. Kodály's system is first of all aimed at getting school pupils of all academic levels interested in folk (Hungarian) music and to some extent in classical music of different countries, in choral singing, mostly a capella, including relative system singing and sheet music singing.

The biggest place in the repertory is occupied by 333 folk Hungarian songs, adapted by Z. Kodály for choral singing.

D. Kabalevsky's system is mostly aimed at music comprehension and music thinking, taste and range of interest formation as most important components displaying individual’s music culture level. This defines the priority of studying different music genres, styles, epochs on the basis of introduction to the music by such great composers as J. S. Bach, W. A. Mozart, L. Beethoven, P. Tchaikovsky, G. Verdi, M. Glinka, F. Chopin, R. Schumann, F. Liszt, C. Debussy, M. Ravel, I. Stravinsky, S. Prokofiev, D. Shostakovich, G. Gershwin, G. Sviridov, etc. Thus, music repertory basis consists of classical music, Russian composers first of all, but also folk and modern music.

Previous years obviously witnessed success in comprehensive music education sphere built on the basis of D. B. Kabalevsky’s system and changes

in the music teacher training system related with that, teachers' professional development manifested primarily in the ability to develop music thinking, music pedagogy research activity skills acquisition.

It is also obvious that the strictly minimised time period given to music lessons according to the education plan (one lesson a week for 1–7 school years and especially – one lesson every two weeks for 8–11 school years) does not allow to achieve results that could have been achieved under conditions similar to those of K. Orff's and Z. Kodály's lessons, i. e. not less than three lessons a week.

Previously, introduction of three music lessons a week in large scale as it was mentioned above was not possible. However, last year, the Ministry of Education of the Republic of Sakha (Yakutia) addressed the chair of UNESCO at Moscow Pedagogical State University "Musical Art and Education in Life-long Learning" with the request to prepare corresponding pilot project within the framework of Yakut national programme "Music for everybody"¹.

The chair gave its consent to this offer assuming that that was a chance to prove significantly higher efficiency of D. B. Kabalevsky's ideas under the condition of their implementation in case of introducing **three music lessons a week**, primarily in terms of activity approach implementation and paying closer attention to various music activity practice skills formation.

This article is not limited to the sole analysis of main innovations that were reflected in the conceptual foundations of music primary school new education programme created in "Music for everybody" [4] project context and its implementation in the first school year music programme [5].

Firstly, music education and training practitioners have come to a conclusion since long ago that in the initial period of music school lessons when children, as a rule, lose the freedom of actions that they had in the kindergarten, it is especially important for every child to participate actively during the lesson in the sphere where he/she feels most comfortable, can show music abilities and be noticed when he/she displays creativity. Under these conditions, music lessons become close and desirable to pupils. They anticipate every new meeting with music in the school classrooms. It is also important that the psychological pattern of a child that manifests his/her abilities in some activity is more propitious

¹ For more information see: Project "Music for everybody": booklet / sost. ruk. projekta O. M. Kharaybatova. – Yakutsk: Bichik, 2014. – 48 p.

for the shift of interest (V. V. Davydov's term) to other kinds of music activities. Music lessons, which include, alongside with traditional music audition and choral singing, collective "elementary" instrument music-making, as well as music-figurative intoning, music-composing activities and studied music images staging, create optimal conditions for realisation of music education most important task – getting every child interested in music under the conditions of various music activity kinds, one of which will most probably "hit the target".

Secondly, it has been proven by psychology and music education practice that so much necessary activity-practical approach in music education, even if music lessons are conducted in a competent way, does not show its full potential if performance skills formation takes place less than 2–3 times a week. The reason for this is that music performance skills build-up requires regular repetition and virtually cannot be carried out successfully at one time a week lessons.

Thirdly, in this pilot project, along with well-known activity types participating in the three above mentioned and other most famous comprehensive school music education systems (music audition, choral singing, collective instrument music-making, music-composing creative work, studied music images staging), another type of music activity is presented – *music figurative intoning* (authors of this notion are E. V. Nikolaeva and A. V. Blyudina). Experimental research showed that this very activity type arouses many children's evident interest (especially girls') not only to so-called "sound gestures" (K. Orff's term), but also to music itself, to its most subtle changes in the tune and own reaction to playing music in different ways of artistic-imaginative music-figurative intoning.

Fourthly, all innovations enumerated above showed the necessity of new video manuals developments that would have revealed the essence of new technologies in music education. The task is to show the essence of every new step in the practice skills and devices system acquisition connected with such activity types as, for example, music-figurative intoning. It is planned to create two types of such a manual. One of them will be aimed at children: they are shown a "general plan" and lessons process, which they could recreate at individual home music lessons, and parents, teachers of other subjects, and first of all primary school teachers, could see and evaluate this process. The second manual is aimed at music teacher studying the technology of teaching children this activity type in all its details.

Fifthly, modernised music education and training system requires from students – future musicians-teachers to acquire skills of efficient management of multifunctional music lesson and at the same time abilities to change dominant ideas of this or that activity type constantly from one lesson to another. For example, at one lesson choral singing may prevail accompanied by studying a new music piece or new skills acquisition requiring much time (for other activity types, it is mostly consolidation of the studied material, less time is given); at other lessons emphasis is placed at another music activity type.

Sixthly, small volumes of music pieces aimed at music audition (in the primary school these are mostly short masterpieces of music art) at the same time give new opportunities for efficiency improvement of the process of music comprehension by pupils, creative imagination and appearance of interesting imagery associations, for example due to “elementary” choreographic adaptation for music-figurative intoning or instrumented adaptation for “elementary” collective music-making.

Seventhly and finally, the new approach to lessons, in my opinion, will give an opportunity not only to create a new image and, consequently, a new “face”, new vision of comprehensive school music lesson, but also to change significantly the whole concept of music and music education role for the spiritual development of a personality.

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INTONATIONAL IMMERSION AS AN INDIVIDUAL LISTENING STRATEGY OF MUSIC AESTHETIC PERCEPTION

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Abstract. *The cause for the aesthetic perception of music is immediate emotional reaction of the listener and its result is actualisation of the aesthetic consciousness of a person. Aesthetic perception as a psychological process is based on man's reflection, correlation of the perceived with one's own ideas of the beautiful, and self-examination of experiences. To perceive the art on the aesthetic level, means to be able to find beauty in it, to experience it as an unfailingly positive quality of life. Aesthetic perception individual strategy assumes the ability to organise activity upon the detection of musical intonation beauty on the basis of already existing listener's common culture thesaurus and art communication experience. Intonational immersion enriches music perception and provides with due emotional colouring that leads to aesthetic music experience. Music perception is built on the synthesis of mind and emotional work, and aesthetic experiences do not appear spontaneously as physiological reactions; they are the result of meticulous spirituous work, artistic fantasy, emotions and thoughts symbiosis that determinates music perception culture, its self-education creative process.*

Keywords: *aesthetic perception, aesthetic experience, intonational immersion, music perception culture.*

Introduction

The mechanisms of educational impact on a person are determined by the ability to perceive music as an aesthetic phenomenon. Aesthetic criterion formed in the art perception process can transform under certain conditions into other spheres of social and artistic human practice, harmonise life, change spiritual forces balance, and introduce aesthetic ideas into social realm. "The very possibility to talk through culture with other people can be a form of behaviour self-

regulation under certain conditions, of a search and often a successful one, a way out of the current situation” [1, p. 99].

Aesthetic perception ability is formed on the basis of the potential that allows to communicate with art as with an artistic value in all its spiritually significant meanings. The cause for the aesthetic perception is a listener’s immediate emotional reaction and its result is the actualisation of the aesthetic consciousness. As a psychological process, aesthetic perception is based on human reflection, correlation of the perceived with one’s own ideas of the beautiful, on the self-analysis of experiences. To perceive art on the aesthetic level, means to be able to find the beauty in it, to experience it as an unfailingly positive quality of life.

In art psychology, the aesthetic perception ability is determined as an ability to respond to the imaginative content, experience and analyse it. It manifests itself in the form of immediate emotional reaction, on the one hand, and differentiated separated music listening, on the other hand. These processes take place together and cannot function separately. It is interesting that aesthetic perception level is to the same extent important for comprehensive art communication for both a professional musician and a music lover. For both of them, the content of the work of art acquires personal meaning only when they find in it aesthetic value, the beauty of the sound, melody, harmony, rhythm, intonation, artistic image as a whole.

One of aesthetic perception peculiarities is the ability to determine and evaluate the piece of music intonational uniqueness, to respond emotionally to it. At the same time, the emotional response to music is the cause of aesthetic perception only in those cases when it becomes music images experience and not just emotions during music perception. B. M. Teplov was the first to pay attention to this.

On the basis of vast empiric data, he came to a conclusion that music perception is predisposed to development in the educational and training process: “The ability that is not developed, nurtured, that can’t be trained is a meaningless combination of words. The ability exists only in movement, in evolution [2, p. 62]. The ability to listen comprehensively to music is developed “not only as a result of immediate contact with the work of art but also due to pedagogical mediation. And this fact is decisive for the actualisation of aesthetic education as a whole and for the development of art perception ability (art sensibility) in particular” [3, p. 55].

Analysis and Results of the Problem Discussion

Music aesthetic perception represents a creative process, an act of volition that is determined by spiritual needs. The satisfaction of these needs gives cathartic effect to the perception and, as a result, it also gives aesthetic satisfaction and art enjoyment¹. Being a form of creative activity, aesthetic perception is stimulated by the needs of listeners. The hierarchy of these needs is to a great extent determined by the level of its general culture. Especially it can be motivated by the applied, cognitive and aesthetic needs, the procedural interrelation of which consists in the fact that every higher level is formed on the basis of the previous lower ones. For instance, in the very aesthetic need structure in different forms of manifestation, both cognitive and applied needs of man are available, and this is to be taken into account in pedagogical activity.

One of music perception peculiarities is the fact that it can develop only through the mechanisms of intonation meanings interpretation that determine its nature as the form of art. On the foreground, there are intonationally expressed human feelings, images and experiences that create specific emotional background for the communication with a piece of music and that simultaneously are constitutive perception material. Aesthetic perception is built in the consciousness not in the information linear scanning mode but through the infection with the beauty of the music sound.

The intonation beauty experience as a metacognitive music item can be studied as an operational element in the creative perception process. On the other more simple levels, its special characteristics as an aesthetic phenomenon are lost or simplified. “The concept of beauty is embodied in the work of art and functions as its artistic experience. Likewise, the work of art is meaningless without artistic experience and can be like that only under the condition that it embodies the idea of something beautiful. The meaning that is not embodied in the experience reminds more of a logical construction and not art, and at the same time experience apart from the meaning is just a physiological process. The concept of beauty lies in the manifestation of concrete meanings that it acquires” [5, p. 40]. The concept of “beauty” receives an unexpected rendering in synergetics, where it is viewed as

¹ In the music perception theory, they distinguish, besides that, aversive, associative, characteristic, analysis and formal, objective, intersubjective and other music communication typologies [4, pp. 47–79].

an intermediate phenomenon between chaos and order, as a “not full symmetry but some violation of symmetry (order)” [6, p. 133].

When giving the ground to aesthetic perception development individual strategies, we rely on the need for beauty theoretical model studied by Y. N. Kholopov in close interdependence with other needs – the needs for the useful and the pleasant. The need for beauty on this background stands out as the highest manifestation of human spirituality.

At the same time, satisfaction of the need for the useful and the pleasant has an important function in the music perception active process and that is the function of stimulating and supporting factors that direct its motion from the attainment of the useful through the pleasant to the discovery of the beautiful. The author determines the essence of the beauty in art as striving of the supreme to become the absolute supreme.

The logic of such interaction is better demonstrated using the example of hierarchy of the three most important beauty manifestations in music structural components that are mutually casual, i. e.:

- the beautiful as sensuous experience (form of living activity);
- the beautiful as a sensuously artistic idea;
- the beautiful as a work of art (reflection of humanised sensuous thingness) [7, p. 96].

The aesthetic need as a setting for the music communication, on the one hand, and human aspiration for the experience of beauty, on the other hand, compose the necessary background that allows one to enter the aesthetic perception self-cultivation process and on which individual strategies for entering the imaginative music worlds can be formed.

Taking all this into account, under the aesthetic perception individual strategy, I understand the ability to organise the activity directed on the discovery of music intonation beauty based on the listener’s common culture thesaurus and art communication experience. In distinction from the more familiar for the aesthetic education theory term “music perception pedagogical guide” that is highly regulated by teacher’s aesthetic, psychological and pedagogical settings, music aesthetic perception individual strategy is based on the target setting of the listener. The most important is not the regulations observation of what we should hear in the piece of music but the understanding, personal communication with music

experience, self-organisation of creative activity on the desobjectivation of the artistic meaning.

In the aesthetic perception process, emotional experience and creative thinking are closely intertwined, interconnected. Restructuring our own feelings and thoughts, we simultaneously adjust our inner worlds to the imaginative music content, regulate its influence, specificate the content in consciousness in an individual form and in the form adapted to aesthetic needs. It is not important through which perception mechanism the entrance into music experience took place or by which ways the penetration into imaginative art space was accomplished. This perception subjectivity should not frighten a teacher. It is important not to lose sight of the aesthetic perception main reference point – human intonational utterance beauty comprehension, and admiration at this process. The synergy of teachers-to-students communication in this context should be directed on the music perception aesthetic ideals formation, its circumstantial and not direct correction. The positions of teachers and students as equal participants of the perception creative process are defined in the dialogue on the comprehended material, impression analysis, and opinions exchange.

This level of communication with a child, pupil, student allows to understand what conditions should be created for the perception self-organisation, what music content aspects have not yet received an appropriate deflection in their vitagenes experience, through the actualization of which in fact the productive cooperation of student and teacher is possible [8, p. 14]. Vitagenes experience according to the scientific concept is first of all self building experience; vital energy is enclosed in it (in Latin *vita* means life), and it realizes the human fundamental passion that is to make it possible for something being in germ to be born, take place [9, p. 59]. In distinction from the life experience acquired in the educational process and not the one lived by a human, vitagenes experience includes only those thoughts, feelings, experiences and actions that were spontaneous [8, p. 12].

Such training structure corresponds to the development processes synergetic idea that is very close to the cooperation pedagogic tradition. “Training process, the connection means between the one who teaches and the one who is taught is not the transfer of knowledge from one head to the other, not broadcast, enlightenment and presentation of the ready-made truth”, according to Ye. N. Knyazeva and S. P. Kurdyumov: “It is an open dialogue non-linear situation,

direct and inverse link, unanimous educational adventure, the getting (in the result of problematic situation solving) into one self-consistent tempoworld. This is the situation of a student's own power and abilities awakening, his or her initiation towards a proper way of development" [10, p. 72].

I discriminated and tested on a wide experimental material the strategy of intonational immersion into imaginative world of music in the perception process and analysis as the target-setting of a listener's creative activity, axiological interaction with music. The effectiveness of this strategy can be explained by the fact that it allows to reach such an important result of music communication as aesthetic pleasure. Let me note that ingrained aesthetic art function consists exactly in the pleasure. All other functions are adapted to it. As a first step, one should love music. But one cannot love something one has never heard or seen. Presentation is necessary in this case as much in life as in art.

Meeting this condition, the music image as a sensuously tangible construction (idea, emotion, thought) quite easily penetrates the consciousness ready for a listener's perception. It is explained by the fact that in human inherited memory ten innate fundamental emotions are kept: anger, fear, tenderness, resentment, sadness, scorn, indifference, shame, surprise, as pointed by Carroll E. Izard [11], as well as numerous shades of these emotions. They compose the physiological basis of the most homonymous artistic emotions that receive aesthetic colouring in music intonation and are, as a rule, easily recognised if they are paid attention to.

Music is an intonational art. This quality penetrates all the spheres of a listener's communication with it. Events that come into its reflection field acquire deflection in intonation as feelings self-motion, procedurality of human life. In the form of sensuously tangible thought, intonational music image penetrates a listener's consciousness. The music perception aesthetic level is determined by the corresponding settings, tuning to the intonational wave, theatricalised immersion into music sound environment. As in the case with immersion into book, the immersion into music is an exciting scenic action that demands temporary distraction from the "me", submission to feelings and thoughts communicated in the piece of music. To get immersed means to be fully carried away by art, devote oneself to the atmosphere, thought, reflection, to give oneself to the feeling. The escape from this state is accompanied by the sense of renewal, enrichment

in imagined life experience that is depicted in art. The ability to plunge into the imaginative world of music and leave it is the sign of man's high aesthetic culture.

This can not be taught in the process of traditional training using unilinear pedagogical approaches and action plan, as well as it is impossible to teach someone to sympathise with another person, to teach moral involvement. Such states occur spontaneously, unexpectedly or using the synergy terminology unintentionally, chaotically. And at the same time, they occur naturally – not accidentally. At the background, they have a long preparative period of aesthetic perception experience accumulation, storage of memory traces in the hiding places of consciousness, psychology, so that one day they spurt out as an unexpected revelation, outburst of feelings, the joy of being involved in art.

One can understand and properly interpret such creative processes only through the renewed perception paradigm and in particular synergetically. Bringing children into the world of music, it is important to determine those key points that can bear fruit in imaginative consciousness in the form of creative discoveries, heuristic findings, creative aspiration, that can put on the path of perception self-development, and feed artistic strivings. Such prognosis on self-constructing determines eventually the logic of the very pedagogical process building according to the synergetic model “future delays the present”. It does not contradict the classical pedagogical ideas on the training process organisation, according to which training that encourages self-training is the real training.

In the modern human science, the necessity to study music perception as a form of creativity, thinking and interpretation becomes more and more obvious [13; 14]. On the technology level, the immersion into the imaginative world of music includes stages of introduction, immersion itself, exit from it and establishment of connection with situational life context. The immersion into the imaginative world of music is based on the creative imagination and requires human activity. Without it, music content re-thinking is impossible, as well as the re-thinking of its language, means of artistic expression, intonation complexes, thematic material and their transfer into the aesthetic plane of figurative meaning. With the involvement of creative imagination, music image attains communicative completeness and becomes recognisable and close to listeners, creates background for experiences and its re-intonement to the language

of movement, body language, that of expressive music movements, mental dialogue with an imaginative hero and other means of transformation.

In distinction from staging that is carried out, as a rule, in the form of emotions free expression, immersion into music is determined by the intonation material development logic. To immerse means to be fully carried away by the content, to recreate aesthetic programme inherent to the piece of music, reconceive it in accordance with one's own associative experience. This can be achieved by way of systematic exercises similar to an actor's work on his or her role. K. S. Stanislavsky wrote: "It is necessary to be able to engage all our psychological life engines in creative work, in other words emotions, will, intellect that compose the soul of creative well-being" [15, p. 80]. It is exactly in the process of creative re-thinking that the appearance of that state is possible which L. S. Vygotsky determined as transformation of everyday experience by a special originated emotion, in other words the art perception catharsis due to which man's aesthetic self-regulation effect takes place and one's own spiritual world self-building effect occurs. It manifests itself not at once but fully and is not radical; it is realised in "small doses", gradually accumulating in human life experience. Such "knotting to remember" (mental note), in L. S. Vygotsky's terms, acquired in the aesthetic experience process can restructure man's inner behavior, turn into the norm of life.

The educational art function is actualised on the basis of self-regulation mechanisms, a person's music perception culture is formed. It is determined not by the amount of information and music knowledge but by quality levels of its content experience. "If in the act of interaction with art works a person's self-regulation does not appear, literally all aspects and processes realised within its framework become incomplete," emphasizes N. B. Berkhin: "Having lost personality self-regulation function, art stops being a creative process" [16, p. 51].

Analysing such situations from the neurosemiotic point of view, V. V. Medushevsky wrote: "Having lived for some time in the inner world of great music, a listener frequently goes into the outer world spiritually changed; trifles of life are shoved to the background, fade in the bright light of iscovered life sense that, nevertheless, is difficult to define in words" [17, p. 163].

The technology of music content immersion includes phases of survival, attendance, identification, participation, transformation, experience, and sympathy.

Each of them characterises a specific creative activity level that is really important for the aesthetic perception. The choice of immersion form depends on the piece of music type, its genre, belonging to the music type (lyrics, drama, epos), individual peculiarities of the listeners. For instance, if lyrical music piece perception is marked by the identification of a listener directly with the content, dramatic music images unfold beyond the listener's consciousness, "like a theatre of ideal active forces" [18, p. 59].

On the contrary, for the perception of an epic piece of music, "mediation of reflected life content by the author's, composer-guide's, narrator's attitude appears to be specific. The author, narrator, composer-guide are invisibly but perceptibly for the listener among protagonists and at the same time separated from them" [Ibid.]. Common for all perception types stays the fact that they require the listener's significant activity, intense concentration on music, its experience. Otherwise, the music piece artistic world appears to be impenetrable for the listeners.

The levels of music immersion depend on the listeners' age. For junior school pupils, common are game forms of music imaginary world immersion, their identification with protagonists and music piece artistic world characters; for teenagers, common are participation in some activities, self-analysis of received feelings; for high school students, common are the artistic image experience, compassion towards oneself, one's own "Me". There can be no definite gradation here. They are difficult to be defined even on the theoretical level, and there is no need to do it. It is important to help students to establish spiritually-personal contact with music, cause emotional response, form interest in art, need in artistic experience.

Further these processes will be studied in detail using a number of examples. "Waltz. Midnight" scene in S. S. Prokofiev's ballet "Cinderella" ends with the girl quickly leaving the ball and losing one of her shoes. An excited prince finds it in the stairs. What emotions overwhelm him? The pupils are proposed to mentally plunge into the lyrical hero's emotional state, communicate his emotional state with the help of body language, movement. In these actions, psychological state of the youth can be reflected: embarrassment, confusion, and despair. How will he hold it, by what means will he express his attitude towards this beautiful object? Listeners themselves are to solve these creative problems.

Having recognised the grief emotion in F. Chopin's Prelude No.20, pupils try to represent their feelings in movement. Despite all the diversity of their movements, we can find a lot of common in them, similar, typical (slow pace, dragging step, stoop, downcast eyes, intense facial expression, facial muscles tension, weakly hanging arms) that testify to the specific emotional state of the person, behavior in moments of sadness and grief. And what does the stress on the final chord of the piece mean (the stress on poco sonante) – resignation of fortitude, human adamant will? It suffices to immerse into this state and the full image of the piece opens up in numerous specific details that were not noted before it.

We determine the culminating point of F. Chopin's Prelude No 7 by raising our hands up. What is this? Music of joy or rapturous reverie? As it is made clear in the process of immersion, the intonational development logic of the piece is such that it is completely unnatural to listen to it with head hanging low, the exit is physiologically impossible at the moment of culminating point. Eyes looking upwards, deep intake of breath and holding of breath at the culminating point of the Prelude hint on some secret, sublime romantic state of the hero. He views the world with admiration. Can we ourselves look at it this way? And the Prelude perception is brought into the context of "today", life surrounding us and this is a new aesthetic perception situation.

Where and in what mood could march Wooden soldiers of P. I. Tchaikovsky's "Children's album"?

- to the celebratory parade;
- to war;
- to New Year celebration;
- return from war.

In the middle part, the character of the sounding changes, there appear sad intonations, no drum beating is heard. It is possible that memory of some unpleasant events cast a gloom over the cheerful procession. B. V. Asafyev pointed out that it can be assumed that before the Wooden soldiers' march-off something bad had happened to those who played musical instruments [19, p. 28]. For example, one of them (drummer – *V. R.*) received a letter containing an unpleasant message. We imitate the movements of this character by means of movement re-intoning, body language, bearing. We immerse into his emotional world. Offence though quickly

passes and good mood returns. Movements become exact and springy and emotions festive. Now it is easier to guess why the composer used in the piece a simple ternary form, and minor in the middle part becomes more understandable and closer.

B. V. Asafyev wrote an epigraph for P. I. Tchaikovsky's play "Nanny's tale" from "Children's album": "...The nanny entered: it was close to the evening or even night. It is time to call to bed and give a fright" [19, p. 28].

Let us determine in which part there is "tense intonation" and "frightening places". It appears that they are in the middle part of the piece. By what terms can we define the key intonation types in the first and third parts?

Suavity/ Mysteriousness

Sternness/ Warning

Let us look for them with the help of index finger movements near the corner of the mouth in accordance with the rhythmical music pattern. They help to determine that suave intonations, nanny's tale, way of speech are reproduced in the music. In the context of this piece, intonation becomes apprehensive, warning. One can guess it only if the intonational and emotional atmosphere of the action answers the imaginary music content. Children easily recognise the reproduced in music warning intonation that is a form of speech narrative intonation. Such type of verbal behaviour has preimages fixed in life experience and is easily recognised after having being paid attention to.

About what then does the composer warn in the first part of the piece? Most probably, he warns that in the middle part he will tell about some "frightening" fairy-tale character. But about whom then dose he warn in the third part? All the content intonational characteristics are provided, and could we stop at that or choose a binary form? P. I. Tchaikovsky himself answers this question naming the next album play "Baba Yaga".

Now it is clear why in the "Nanny's tale" there were "frightening" places, and it is clear about what the composer warned the audience. And how ingeniously he chose the form of the music piece (and not only with the aim to balance the structure)! Let us plunge into his imaginary world. In the first and third parts, there is speech, warning intonation imitation. In the middle part, there is an image of a frightened boy that starts and hunches shoulders at every stressed melody sound. The intonational immersion in the middle part can be role-played.

The consternation of the lyrical hero is reflected in the melody rhythmical pattern as if frozen on one sound (before one-line octave), verbal preimages are reflected in the rhythmical pattern of the accompaniment. Uniting all this, we get an imaginary music piece system – dread, fear, alertness experience. But how beautifully they are expressed in music! And this is aesthetic music perception level that allows to use listeners' intonation experience, which is immensely important for the image thinking formation, establishment of a link between music and life, with man and his/her view of life.

Music intonation is closely connected with body practice, speech, movement, mimics, body language, breathing, and muscles. It expands opportunities of establishing associative links between music content and listeners' life experience. Relevant is the development of the ability of intuitive preperception of musical content imaginative development, life emotional outbursts expression, and, essentially, the adoption of emotions ABC communicated in music, realisation of associative links between artistic emotions and their life preimages. Without this, it is impossible to move forward in pupils' music culture development.

Let us study one more method of immersion into intonation world using P. I. Tchaikovsky's play "In church". For different reasons, it is rarely used in the training process of comprehensive schools. The final piece of music in the "Children's album" shared the fate of many religious music works. It appeared impossible to solve the task of organising such music type perception by the means of traditional methods. Its content, meanwhile, fully corresponds to the tradition of the time when the composer lived: the day ended with saying vespers, and that was natural for both adults and children.

It is no coincidence that the play melody is well rhythmmed with the words of the prayer "Lord have mercy". But it does not mean that everyday life and religious tradition should be transferred to music perception. They are just covertly present there.

The art aesthetic perception peculiarity consists in the fact that possessing powerful corporate emotional sign it, so to say, dissolves every particularity of life content. In this consists the longevity and artistic images inexhaustibility secret. Every time in proportion to the enrichment of the artistic experience content new planes are discovered in music, details not noticed before, image discoveries, feelings transformations.

The most striking generalised manifestation in the music play “In church” are the following human feelings: sincerity, confidentiality, and cordiality. Pupils should pay attention to them. Here the method called “the choice of perception bearing” can be used. Its application scientific foundation consists in the fact that after every type of human activity there is a certain fixed body position, state of muscles that determine psychophysiological readiness for action, which include or restrain perception processes encouraging attention concentration or, on the contrary, distracting it. “Known spiritual moods lead to known movements,” wrote Charles Darwin: “When something troubles our mind, our movements also become troubled” [20, pp. 14, 16]. This can also be said about music intonation that, according to V. V. Medushevsky, is related to man, speech, movement, body language and is material by its nature. “To the figural signs that a gesture hides, the listener responds with sympathetic pantomime movements. To plot types and events, the listener responds with an integrative body and mental state: dramatic intrigue, light coquetry. Passionate thoughts, sweet reveries – all these plot types are related to the listeners’ states recorded in their memory” [17, p. 22].

The choice of pose when you listen to music can induce a certain emotional state, give life preimages, artistic associations. This can be proven by a simple observation. Getting tuned to a tragedy perception in a theatre, we involuntarily think over the pose in the armchair, mentally prepare ourselves for the perception, choose the body posture, placement of arms, position of head, neck, face mask. And in a totally different way we behave while listening to some simple song. Any even slightest change in group of muscles can hinder the perception, distract and violate the immersion, art communication privacy. However, all this is important for a connoisseur. Beginning listeners should be taught this. Acquired skills can become in future one of orienting points for their aesthetic perception.

After the first listening, we determine the general intonation content:

- cordial;
- supreme;
- sincere;
- poignant.

Any of these epithets can characterise the intonational image, and it is a generalised emotional mark. Let us try and take every pose in turns, as if rehearsing forthcoming music listening.

The first pose: we carelessly sit on a chair, legs stretched forward.

The second pose: we sit straight on the edge of the chair, hands on hips, neck stretched, head lifted a bit.

The third pose: we sit fully but not touching the back of the chair, head is slightly tilted forward, palm laid over palm and pressed to the left part of the chest.

It has been discovered that the pose best for a music piece perception is the third one. The placement of arms, position of head and the posture hint on the sincerity of emotions that overwhelm the listener.

We listen to music and propose children to concentrate their attention on the memory of the dearest and closest person. It is not important who will be the object of such meditation; everyone has his or her own percepts.

Any analysis of feelings that appear in the music perception process is in this case not only improper but also impermissible. It can ruin that fragile and private emotional state that probably possessed the listener. We can only guess it. The lesson should be structured in such a way that music listening is postponed till the end of the lesson or at least ended simultaneously with it, and after that without any additional comments or specification children could leave the classroom (to go home or rest during the break). Here lies the pedagogical conception of the approach that allows children to be on their own for some time. If one succeeds to create in the classroom the atmosphere of sincerity and trust, the immersion effect will take place by all means and music will carry out its educational function without additional actions and teacher's help. Quite often excessive insistence and obtrusiveness, when asking about personal experiences, can bring harm. One can return to the music piece analysis only in a while, after listeners' emotions and thoughts have settled.

Conclusions

Intonation immersion enriches music perception, brings staging elements into it, gives proper emotional saturation that leads to comprehension of work of art. Music perception is built on the synthesis of feeling and thought work, and aesthetic experiences do not take place spontaneously, like physiological reactions. They are the result of man's meticulous spiritual activity, artistic fantasy and thought symbiosis that determine the music perception culture and that are the components of one's self-education creative process.

These mechanisms are well described in terms of self-organisation theory confirming one of its basic theses, according to which it is unnatural to impose development ways on creative actions, but self-development processes and independent search stimulation are advisable here.

It could have been noticed that not in a single pedagogical approach discussed above were there neither direct instructions as to what one should hear in music, nor attempts to characterise the content. Just the other way round, there prevailed methods of correct attention paid to such intonation development complexes, the development of which can activate artistic types associative percepts rows (sound-speech, kinesthetic, figurative, emotionally-imaginative, genre, etc.) that are relevant to music perception and do not contradict the nature of music as an art type.

One perception situation takes place if a child is asked to imagine fairy-tale soldiers, and quite another situation occurs if, having deeply felt the movement character, one penetrates the inner intonation plot logic, rethinks it as a model of human feeling, experience, and mood. One perception projection takes place in the case of objectively visual description of Cinderella's ball and a completely different one when the listener can feel the bitterness of prince and girl's separation, the sinking feeling of the loss. One associative flow will arise in pupils' consciousness when Nanny's appearance is described and a completely different one when the music content is characterised as an image of speech, intonation, figurative "probing" of the fear image (starting at the middle part accentuated sounds, increase and decline in dynamics).

Absolutely incomparable sensations will occur in the process of music development detached observation and when there is active compassion, response to it not only of the mind but also of body receptors (vocal cords, muscles, gestures, posture, mimics, heart beating, quiver of breath, etc.). All this composes the creative activity field where one can search for music artistic sense, try to understand the hidden from external observations deep semantic meanings that are not subject to one-dimensional interpretation. Throes of creation are characteristic not only of the work of art creation but of their perception as well. Without this, a full creative art context is impossible.

Pedagogical observations testify that music imaginary content intonation immersion is one of the most effective and democratic strategies of aesthetic

perception and is maximally oriented on music art intonation nature that encourages a co-creative activity on all aesthetic perception levels – feelings, evaluations, needs, tastes, and ideals. Getting immersed into creative music world, catching with its imaginative wave, the listener enters active spiritual work on content desobjectivation.

Co-creative perception style acquires special activity in the cases when music gets emotional response from listeners, finds common points with life experience when compassion situation occurs. Creation of immersion situations is one of the most important conditions of aesthetic perception development. They allow one to feel more profoundly the procedurality of feelings expression in sounds, close to life artistic images and, as a postponed result, they encourage the development of musical thinking as intonation and hearing life experience. The abundance of speech experience, body display of it connected with feelings expression and human emotional state enables one to use successfully intonationally imaginative analogies that to a greater extent correspond to the nature of music as an intonational phenomenon, its properties as a living matter, connections with people. The ability to hear meanings behind music sounds, to get immersed into them determines a person's music culture level, and this is to be taken into account in pedagogy. "Truth must be lived and not taught", wrote H. Hesse [21, p. 22].

All that is heard in music, perceived, comprehended individually or with teacher's correct help can imprint an indelible mark in the emotionally-imaginative sphere of a listener-beginner (adult, child, student). And vice versa, the imposed, brought into perception in imperative way can lead to the loss of interest in art, invalidate aesthetic perception, hamper pupils' musical development. It is important not to let it happen in the pedagogical process, to preserve the joy of music art communication at all education stages.

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ON EFFICIENCY OF LEARNING MUSIC IN GENERAL EDUCATION SCHOOL

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Abstract. *The author describes the method to analyse the efficiency of learning music in school on the basis of juxtaposition of people's memories of and opinions on music lessons and their actual attitude to music that manifests in motivation and value systems, emotional sensitivity to music, and in musical behaviour. Results of empirical research are elucidated as envisaged by the method put forward. Certain recommendations on enhancing the efficiency of general music education are provided.*

Keywords: *general music education, motivation and value systems in relation to music, musical behaviour, ways to enhance efficiency of learning music in school.*

From times immemorial, music has been part of general education representing its best samples personified in the genres and works that depicted man's inner world most comprehensively and accurately. With its long-standing and fine traditions, teaching music in Russia's general education school is no exception, either. It is sufficient to recall the names of B. V. Asafyev, M. A. Balakirev, N. M. Bekhterev, M. I. Glinka, A. S. Dragomyzhsky, D. B. Kabalevsky, N. A. Rimsky-Korsakov, L. N. Tolstoy, K. D. Ushinsky, V. N. Shatskaya, B. L. Yavorsky in order to evaluate the affluence and significance of scientific-methodological resourcing of music education and children's upbringing in Russia.

Recent decades have seen the works by E. B. Abdullin, O. A. Apraksina, T. N. Baturinskaya, S. I. Doroshenko, E. V. Nikolaeva, B. M. Tselkovnikov, T. L. Yakubovskaya and others that dwelt on the issues of learning music in school. After D. B. Kabalevsky's programme had come to be in the 1970s, where the structure and purpose of music lessons had been entirely revised, other programmes were put forward as well owing to the efforts of collectives led by

Yu. B. Aliev, G. P. Sergeeva and others, alongside with the programmes authored by L. M. Kashapova, L. L. Kupriyanova, G. S. Rigina, N. A. Terentyeva, R. Kh. Khusainova and others. Textbooks, learning kits, lesson plans for school were published (Ye. D. Kritskaya, G. P. Sergeeva, T. S. Shmagina and others). There are a number of target-oriented web sites functioning on the Internet (<http://meta-music.ru>; <http://muzruk.info>, etc.), as well as forums and homepages (<http://forum.numi.ru>; <http://forum.in-ku.com>; <http://metodsovet.su/forum/27-179-2>, etc.).

The existing system of music education in Russia's general education school is aimed at the formation of learners' music culture fundamentals as an inseparable part of their general spiritual culture. As substantive-purpositive guidelines for music education and upbringing, federal state education standards for primary and basic general education [1; 2] name a number of personal qualities, axiological and motivational mindsets, knowledge and skills:

- development of aesthetic attitude to the world, of music information critical perception; development of artistic taste and interest in musical arts and music activities;
- development of learners' general music skills, as well as of image and association thinking, phantasy and creative imagination, emotional and axiological attitude to the phenomena of life and art on the basis of perception and music images analysis, etc.

In “Fundamental Core of General Education Content” [3] prepared by the Russian Academy of Sciences and the Russian Academy of Education both the content (the following sections are selected: music fundamentals; musical arts consistencies; kinds, genres, forms of music; musical classics; music and modern times) and the methods (art observation, world perception through experience, artistic generalisation, substantive analysis of works, modelling of the artistic-creative process) of music aesthetic comprehension are elicited in detail [ibid., p. 54–55].

Theoretical approaches worked out, methodological resourcing and practice-based experience of music education and upbringing seem to have ensured high efficiency of mastering music in school. But this is not true to the point. Compared with “mainstream” school disciplines, learning music is on the periphery.

Most pedagogues, society and pupils themselves do not treat music lessons seriously and education results evade reflection both in the education system and by school graduates.

Taking into consideration the fact that music penetrates almost all aspects of social life and people's individual being, performs various social and personal functions, plays a significant role in social-cultural processes succession and variability, enriches one's inner world, its significance for a person's education can be considered utterly underestimated, its development potential being used insufficiently.

Cultural workers and people of art, analysts and pedagogues often underscore this fact. Pupils are characterised by a low level of music culture (including axiological relationships, musical taste, knowledge of music genres, notation literacy and the like), utmost interest to the music not studied at school, and attitude to music as to recreation – not art.

The overwhelming majority of pupils treat music not as art, but as fun. They do not like and do not understand classical and folk music, but they are good at the genres and kinds of music (pop, rock, etc.) they prefer (see, for instance, [4, pp. 98–113]).

Among the drawbacks of music education procedure authors point out excessive formality of education and its aloofness from life, scarce usage of modern IT facilities, and the divergence of aims, methods to achieve them and results, etc. Certain opinions may let one believe there is a total catastrophe in general music education.

However, is it true? Is music education in school actually of little efficiency? How significant is its influence on learners' music culture development? Only a system of relatively objective criteria of such efficiency is able to bring about answers to these questions. Meanwhile, there are no criteria that would let one estimate the level of music culture as an inseparable part of learners' general spiritual culture, and the extent of music education participation in the formation of this culture.

Nevertheless, I believe that some aspects of general music education efficiency can be analysed if we do not consider learners' integral music culture, but compare the characteristics of education process in the music classroom at school, emotional sensitivity towards music, and learners' musical behaviour.

This article is devoted to substantiating the approach to analyse music education efficiency in school, the results of empirical research on the basis of this analysis being demonstrated. I suggest a number of recommendations to enhance the efficiency of general music education.

I believe that the efficiency of music learning in school can be analysed on the basis of juxtaposing such criteria as people's opinions (those of pupils themselves or graduates) on teaching music and their actual attitude to music manifested in motivational-axiological mindsets, emotional sensitivity to music, and musical behaviour.

Let me briefly outline concrete indicators that might disclose the criteria put forward.

Teaching music always deals with what actions pupils perform at lessons, what music they listen to, what they actually do in the music classroom, and what their attitude to lessons is.

Also, it is important to know pupils' opinions on whether learning music in school is useful, whether school music lessons influenced their personality development.

By juxtaposing this with musical behaviour, it is possible to find out how these opinions are related with the teaching process. Such relation may as well be discovered when considering opinions on what one ought to do in the music classroom, when and what kind of music is to be learnt, whether we need music as a school subject at all.

Motivational-axiological mindsets as related to music manifest the importance of music to a person, whether one is steadily interested in it, whether one is fond of a certain music performer, genre, or collective. Motivational mindsets are also closely related with music sensitivity to music as spontaneous-automatic, sensual-automatic involvement into music sounding.

Musical behaviour assumes one's actions, deeds and habits related with music in its diversity. This is, firstly, activity or passivity of a person's treatment of music (independently and actively takes part in interacting with music or passively perceives what is offered); secondly, what kind of music pieces one prefers: art pieces where "the labour of spirit" is required to penetrate the essence or the pieces based on easy-to-recognise stereotypes where "the spirit rests". Musical behaviour is also characterised by the kind of involvement in music activities

(listening, performing, composing) and selected situations of turning to music (household environment, concerts, media sphere, etc.).

The approach posturised enables empirical research on the basis of observation, analysis of activity traces, and interrogations. The research of school graduates can be especially fruitful: they have got well established opinions that have become conscious, their musical behaviour is stable, their habits and acts are based on convictions. I worked out a questionnaire which questions elucidated respondents' opinions on teaching music in school and certain manifestations of their musical behaviour. The interrogation was carried out on its basis in January-February 2014. 216 people (94 males and 122 females) took part in the questioning.

It goes without saying that such sample frame cannot be considered representational for all Russia, at least for the reason of the geographical factor. At the same time, if we keep in mind general education standards for the country, the continuity of teaching experience, the fact that part of respondents studied in other regions, the information obtained can be trusted in some ways.

To enhance the homogeneity of the sample frame and ensure greater informativeness, responses from 138 questionnaires were selected. Of them, there were 69 questionnaires from respondents aged under 24 (students) and the same number of questionnaires from respondents aged 25+ (only the ones who used to be students). There were 35 women and 34 men in each age frame. I believe that age differences make it possible to trace differences in music preferences (in case of relatively new music genres and trends) and, to a certain extent, age dynamics of musical interests (in case long-standing genres and trends are considered).

Let me briefly recount the results obtained.

Answers to the questions related to what learners used to do at music lessons show that pupils' main actions were singing, pieces analysis, discussions on the sense of music and learning music history (Table 1), mostly classical and folk music being learnt (Table 2).

Responses to questions are represented in percentage to the number of respondents.

The data elicited show that junior respondents sang and spoke about great composers and musicians more, while senior respondents spoke more about the sense of music.

Also, differences can be traced in terms of what kind of music was learnt: the amount of classical music increased at the expense of pop music.

Table 1

What did pupils generally do in the music classroom?
(not more than three of responses suggested were to be selected)

Responses	Respondents under 24 (students)	Respondents over 24 (in work)
Sang	92.8	75.4
Played the musical instruments	8.7	5.8
Basically listened to music	36.2	53.6
Analysed music pieces	44.9	43.5
Discussed the sense of music	8.7	30.4
Spoke about great composers and musicians	71.0	58.0
Other	2.9	5.0

Table 2

What music was generally learnt in the music classroom?
(not more than two of responses suggested were to be selected)

Responses	Respondents under 24 (students)	Respondents over 24 (in work)
Classical	65.2	50.1
Folk	42.0	62.3
Pop	7.3	29.0
Different genres were studied	40.6	46.4
Other	2.9	10.1

The data obtained demonstrate that the number of pupils interested in lessons activities was likely to grow, while the number of those indulging themselves and doing their own business was likely to decrease (Table 3).

Senior respondents showed greater respect for music teachers, but junior respondents tended to treat music teachers as any other teachers (Table 4).

Table 3

What did you do most frequently in the music classroom?
 (not more than two of responses suggested were to be selected)

Responses	Respondents under 24 (students)	Respondents over 24 (in work)
Participated in work with interest	62.3	36.2
Mostly did nothing, indulged myself	29.0	42.0
Did my own things	18.8	45.0
Other	7.3	8.7

Table 4

Did you respect your music teacher at school?

Responses	Respondents under 24 (students)	Respondents over 24 (in work)
I treated him/her like any other teacher	79.7	49.3
I respected him/her more than other teachers	7.3	13.0
I was indifferent to him/her	11.6	36.2
I slightly disregarded him/her	0.0	10.1
Other	2.9	2.9

It is almost certain that as one grows, his wish to understand music intensifies, his need for communication with spiritual aspects of music and intentions to take an active part in “making” it increase. There are many more senior respondents who believe that they should teach in the music classroom notation, music history, its genres and kinds, classical music heritage, that they

should learn understanding and interpreting classical music, learn to interpret the sense of pieces, learn to play the instruments (Table 5).

Table5

What do you think should be included into music education in school?

Responses	Respondents under 24 (students)	Respondents over 24 (in work)
Learning notation	33.3	66.7
Learning music history	24.6	46.4
Learning music genres and kinds	46.4	47.8
Teaching to play the instruments	66.7	72.5
Teaching singing (choral, solo)	36.2	72.5
Teaching to compose music	8.7	1.5
Listening to classical music	18.8	36.2
Teaching to understand classical music	11.6	59.4
Teaching to interpret the sense of pieces	17.4	47.8
Learning only the music one likes	5.8	2.9
Learning classical music heritage	5.8	14.5
Other	0.0	1.5

However, have these opinions resulted from the education process? Most likely not. Music lessons could only give a general impetus towards music, while the opinions were formed after the termination of studies.

All respondents are sure that it is necessary to learn music in school. Interestingly, the younger they are, the less seriously they take music lessons (which in a way proves the “retarded” formation of opinions on music education). Only one third of junior respondents believe that music lessons are necessary from the first to the eleventh forms.

The majority of them support the idea that music lessons should take place at primary and middle stages. On the contrary, a significant number of senior respondents believe that music should be taught from the first to the eleventh forms, as well as at the final stage of school education (Table 6).

Let me stress that all respondents who believe that music should be learnt from the first to the eleventh forms (23 people under 24 and 27 people over 24) can play the musical instruments.

Table 6

Are music lessons necessary in general education school?

Responses	Respondents under 24 (students)	Respondents over 24 (in work)
They must be compulsory from the first to the eleventh forms	33.3	42.0
Music must be learnt only in primary school	27.6	15.9
Music must be learn only at the middle stage	39.1	23.2
Music must be learnt only in senior forms	0.0	18.8
Music lessons are unnecessary in school	0.0	0.0

It is noteworthy that most respondents believe that school music lessons influenced their personality development, provided that junior respondents are more confident in that (Table 7).

Table 7

Did school music lessons influence your personality development?

Responses	Respondents under 24 (students)	Respondents over 24 (in work)
Yes	46.4	40.6
No	23.2	18.8
Hard to say	30.4	40.6

Thus, respondents' opinions on learning music in school are rather positive. Definitely, respondents have good memories of those lessons and have no doubts that this school subject is necessary.

What are the characteristics of respondents' attitude to music? Let me note that, to be brief, I will not cite the results of statistical analysis (correlation and factor ones) pointing only to most obvious facts of interrelation between behaviour and opinions on music lessons.

If we assume that the probability of stimulating spiritual senses is higher for classical music, partly for jazz, rock, art songs, it can be reasoned that senior respondents are more inclined to interaction with music.

Apparently, with aging, one's interest to music as to a way of spiritual experiences grows, leaving behind its functions of recreation and pastime. It is particularly noteworthy that the respondents who prefer classical music (in case of both age samplings) also named other genres, significant correlation relationships unavailable. But no one who prefers club music expressed their liking of symphony music or opera (Table 8).

Table 8

Which music genre do you prefer?

Responses	Respondents under 24 (students)	Respondents over 24 (in work)
Symphony music	4.4	14.5
Classical music in general	47.8	34.8
Opera	2.9	5.8
Jazz	4.4	15.9
Rock music	36.2	43.5
Light instrumental music	18.9	15.9
Popular songs	42.0	47.8
Art songs (songs composed by amateur singers and composers)	10.1	13.0
Club music: techno, house, electronic music, etc.	36.2	14.5
Rap, hip-hop	37.7	29.0
Russian chanson	4.4	21.7
Other	5.8	4.4

Everyone who named symphony, classical and opera music as preferable were interested in music classroom work. They believe that music must be learnt from the first to the eleventh form, which, definitely, testifies to the effectiveness of education.

Singing remains a popular kind of music-making, though it should be noted that there are many people who did not and do not sing now, as well as those who used to sing, but do not do it now (Table 9).

Table 9

Do you sing?

Responses	Respondents under 24 (students)	Respondents over 24 (in work)
I sing very often	42.0	24.6
I sometimes sing with my friends at a rest	20.3	20.3
I sing only in a karaoke	4.4	10.2
I do not like singing, I do it very seldom	11.6	11.6
I used to sing, but not any more	8.7	18.8
I never sang and I do not	13.0	14.5

It is conspicuous that a vast majority of respondents consider music to be an important part of their lives (Table 10).

Table 10

Is music an important part of your life?

Responses	Respondents under 24 (students)	Respondents over 24 (in work)
Yes	81.2	88.4
No	8.7	4.4
Hard to say	10.2	7.3

However, respondents' low commitment in music-making can be pointed out. This is attested to by responses to the question of the frequency of playing in case of the ones who can play a musical instrument (Table 11).

Table 11

If you can play any musical instrument, how often do you do it?

Responses	Respondents under 24 (students)	Respondents over 24 (in work)
Almost every day	8.3	9.5
1–3 times a week at most	12.5	9.5
Once per 2–4 weeks	8.3	19.1
Once per 1–3 months at most	29.2	14.3
1–4 times a year at most	25.0	9.5
Almost never	16.7	38.1

The data in the table show that a greater part of respondents play a musical instrument once per 1–3 months at most or do not play at all, provided that everyone who responded that they hardly play music finished music school. Of 24 people aged under 24 and 21 people aged over 24 who can (or think they can) play a musical instrument (of them 22 people play the guitar, 17 people play the keyboard instruments), 9 and 8 people respectively play almost never and 6 and 8 people respectively practise four times a year at most. Thus, 68.9% of this totality of respondents are not inclined to “active making”, to reproduction of music. Most of them are those who did their own things at music lessons and believe that it must be learnt only in primary school.

As for favourite music instruments, the guitar holds the first place (42.0%, 27 respondents aged under 24 and 31 respondents aged over 24), the piano comes second (26.1%, 19 respondents aged under 24 and 27 respondents aged over 24), and the violin comes third (22.5%, 16 respondents aged under 24 and 15 respondents aged over 24).

Meanwhile, 40 people (18 persons aged under 24 and 22 people of senior ages) answered positively to the question “Would you like to learn playing any musical instrument?” Here again, the guitar holds the first place (20 people), the piano comes second (16), followed by the violin (2), the saxophone (1), and the drums (1).

No one questioned said that music lessons touched upon the ways of music existence in a society, its role in media texts, attitude to the music created purposefully to influence and manipulate human behaviour.

There were no “yes” responses to the question “Did you often get a chance to take active part at lessons?” 45.2% answered “very seldom”; 22.3% answered “almost never”; others gave no answer.

There were no “yes” responses to the question “Did you happen to experience excitement, invigoration, “chills” and other overt emotions caused by music during music lessons?”

Questioning showed that the phenomenon of “fandom” remains extremely widespread. Certainly, with aging, the number of fans decreases. Answering to the question of whether they used to be fans, 26.1% (18 people) of people aged under 24 and 44.9% (31 people) of people aged over 24 said “I used to be the one, but not any longer”. Among the ones who are still fans of certain musicians, there are 43.5% (30 people) of people aged under 24 and 49.3% (34 people) of people aged over 24.

It is notable that among those who name classical music representatives (only Beethoven, Tchaikovsky and Mozart were named) everyone is over 24 and studied in music school. In general, foreign rock groups and rap singers happen to have fans among the respondents. I did not find any significant relationship between opinion details concerning music lessons and “fandom”. It can only be noted that those who used to be fans, but no longer are, basically indulged themselves or did their own things in the music classroom, which testifies to the fact that they did not take part in the education process and did not enrich their experience of interaction with music.

The majority of those who are still fans of musicians and groups used to attend music lessons with interest. In my view, it is possible to speak here about effectiveness of education: most likely, the pupils acquired a certain experience in establishing relationship with music in the process of education. However, only 2 respondents answered “yes” to the question “Did you happen in the music classroom to discuss or listen to musicians or music you are a fan of?”

All respondents listen to music every day, most often at home (104 people, 75.4%) and in a car (87 people, 63.0%).

Responses to the question “If you suddenly happen to hear splendid music, you usually...” were interesting. The variant “Stop doing the current action and start enjoying the music” was chosen by 56.5% (29 respondents aged under 24 and 49 respondents aged over 24); the variant “Keep doing the current action listening to the music from time to time” was chosen by 42.0% (38 respondents aged under 24 and 20 respondents aged over 24). One person answered: “I will do and listen

at the same time”, while no one picked the variant “I will keep doing the current action not listening to the music”.

In my opinion, this testifies not only to a high level of emotional sensitivity, but also to the fact that with aging a direct emotional response to music gradually wanes. There have not been significant correlation relationships between the level of music sensitivity and attitude to music lessons.

Thus, music lessons in school have certain efficiency and understanding this enhances with aging, while pupils retain memories of what they used to do in the music classroom. However, it would be erroneous to say that learning music in school has a decisive impact on the formation of respondents’ musical values, preferences and mindsets. Musical taste, preferences, musical behaviour as a whole are generally formed outside school.

Can we trace deep-rooted reasons for such state of affairs? I believe that main drawbacks of learning music in school consist in excessive prevalence of treating music as a featureless social experience to be mastered unconditionally. This leads to the deficiency of sensual interaction with music, to the dominance of rational approach to music, and to low stimulation of pupils’ activities in the classroom. This does not ensure the unity of the experience of personal interaction with music and the experience of learning music in the classroom (the interrogation carried out proved that).

Based on the results of the research in question, I believe that general music education must include orientation towards music sensual experience, elaboration of understanding the purport of a music piece and of methods to implant it into one’s own activities of daily living.

It is also necessary to intensify the efforts of nurturing axiological attitude to music that requires spiritual labour and is not intended for recreation. Definitely, music is also the experience of mankind (a great experience!) accumulated within culture, but at the same time it is a quickly alternating diversified social-cultural phenomenon. Man forms his individual experience of interacting with music not only (and not as much) through education and includes it into his own activities of daily living, regardless of whether he is familiar with the social music experience.

Music is cultural value which is to be experienced – not to be learnt like they learn mathematics or geography. Ignoring “low” music, ways and dynamics

of its development in modern society leads to the insufficiency of learners' musical scholarship. Musical culture, artistic taste are formed when man is involved into different kinds of musical activities with pieces of varied qualities, on condition of scaffolding one's ability to distinguish highly-artistic music from pop-art counterfeits, of stimulating one's wish to develop interaction with qualitative music. General music education should be based on the unity of feeling, mind and sense of pieces and on the stimulation of active musical behaviour, for "passively perceived music hypnotises feeling and dazzles will" [5, p. 61]. It can be said that if we simply learn music without including it as a cultural universal into man's activities of daily living, we make music education itself senseless. On the contrary, addressing only to "high" music brings education into a vicious circle: to understand and experience the senses of a highly-artistic piece, one ought to be aesthetically developed, and to be aesthetically developed, one ought to have the experiences of highly-artistic pieces.

Analysts note that there are three types of argumentation used in different countries to include music into the curriculum of general education school: achievement of "purely musical" aims, of aims "which include different aspects of personality development", and "predominantly social and cultural" aims [6, p. 183]. I believe that in Russian general education a balance must be found grounded on the priority of personal values in combination with social-cultural values, whereas purely musical aims must serve as a means and condition of achieving two former aims.

Certainly, education of a competent listener must remain the most important goal-oriented guideline in case of personal values: general music education allows pupils to structure their experiences, including aesthetic ones, to clarify notions, to develop artistic taste, to contemplate on personal relationship with music. In the music classroom pupils should be involved into performance actions, textual-analytical actions and interpretational-semantic actions combining them when examining one and the same piece and unifying them with one's personal experience.

It would be wrong to say that experts of music education do not pay attention to the problems elucidated in this article. An international group of scientists, who met on May 1, 1993 in Buffalo "with the intention of critical research of current aims and methods of music education", founded the group

“MayDay” which promotes music as part of human life and “modifying application of critical theory with regard to practice and tasks of music education”. “Action ideals of the group” that were published state that musical activity is a prerequisite for music creation and, therefore, of efficient music education, and that social and cultural contexts of music actions are an inseparable part of musical sense and cannot be ignored and minimised in music education [7].

Other analysts of music education also insist on the importance of social and cultural context in education [6, pp. 186–189; 8, pp. 149–168; 9, pp. 224–241; 10, pp. 315–332]. There also exist domestic programmes aimed at achieving the unity of sensual, textual and semantic mastery of pieces. For example, the urge for the unity of pupils’ sensual response and a text is available in the method of music language semiotic analysis on the basis of broad usage of signs and symbols, where the subject of mastery is the sound reality and the notion “sound” is a core one [11]. L. A. Yezhova’s programme built on the principles of interpreting and selecting a didactic music material on the basis of musical-semantic generalisations is characterised by the goal set on the unity of text and sense [12].

I believe that not only aims, methods and forms of music education, but also its conditions, means and approaches in general should be altered in school. Today, when we have witnessed an unthinkable revolution in terms of access to music reproduction on any medium, at any moment of life, education is to use media technologies much more dynamically. Media technologies not simply broaden lesson frames, but allow to utilise new methods and forms of education. A condition to enhance music education dynamics in school is appreciation of “manual labour”, live performance involving an interpreter’s personality and creation of a piece out of text by the interpreter.

In organising terms, for instance, it would be useful to introduce the post of a school musician who would organise musical activities in school – from visiting concerts to establishing music groups of different kinds, organising music events and events where music is used.

It is also important to broaden the practices of music-making in school, like school orchestras and ensembles of various trends (they are widespread in the West and scarce in Russia). Choral singing is a most important easy-to-access method of music-making. Alongside with musical development, it ensures social

development in general, too. Specialists note such advantages of choral singing as accessibility, programme-orientedness of performed music which is intertwined with words in most pieces, collective character of performance, and the capability to discover and develop music skills [13].

It is sensible to include into the process of preparing music pedagogues not only musicology training, but also: psychological-pedagogical analysis and selection of pieces and music components where culture-centred semantic signs are concentrated; stimulation of combining pupils' personal experiences and culture (other people's experiences) in the course of interaction with a music piece; translation from a rational language to emotional and vice versa.

School music education is to overcome the formation gap between music experience in education and everyday reality by overcoming the "pantophagy" of modern listeners who – in the sonic space of everyday life – have unlimited opportunities to come across both music for rest and music for "spiritual labour", by altering the ways of their addressing music in everyday life, as well as by organising their personal activities of daily living to promote one's spiritual world development. It is not sufficient to take as a premise only the aim of mastering the wealth accumulated in music as art. The content and methods of music education should be opened up for their development in different contexts.

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WHO CAN BE A TEACHER OF ART?

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Abstract. *The article analyses psychological and pedagogical conditions of successful music and other types of art education in comprehensive school. Exemplified by D. B. Kabalevsky's pedagogic activity, it is asserted that a teacher of any art should have appropriate creative experience, that of an author or a performer. On the other hand, teachers of art should have qualities that are inherent not to all high professionals: comprehension of the fact that the subject they dedicated their life to (in this case music) may be of no interest to pupils of comprehensive school, that is why a teacher's first and most important task is to captivate children with music – without it education cannot be successful. It is also stated that general art education uplift is the condition for a highly professional art.*

Keywords: *teacher's creative experience, introduction to music, motivation, captivation, innate abilities, Kabalevsky's system, child's affectomotor experience, high art, comprehensive education.*

Reader of the article dedicated to Dmitry Borisovich Kabalevsky's anniversary will understand without doubt that the question stated in the title already implies the answer: “*a man like Kabalevsky*”. But I will try to show that a rhetorical question and a well-guessed answer are not as simple as it seems at first. However, I will start with the most simple and generally known. Beginning his work on music education programme, Kabalevsky was, according to a popular expression, a man accomplished in music and public activity. Neither duty nor life conditions pushed him to pedagogy studies. They could not add to his fame but burdened with responsibility, pulled into strife and caused certain puzzlement in professional sphere. Nevertheless, he dedicated decades to teaching methodology and practice and not in the conservatory but at a blackboard in comprehensive school.

In special higher education establishments many art masters teach and nearly no one is concerned with mass art education; this gap is much more

dangerous for our society than one can think. That is why an act of the “real” composer who overcame the usual for professional elite negligence towards comprehensive school problems, though did not become yet an example for others, will stay in our culture’s memory as an important precedent. I will have to come to this again in future and now I will start answering the question stated in the title of the article using D. B. Kabalevsky’s statement as a kind of an epigraph.

“In the book of one methodologist I read that it was not important what a musician he would become but what a pedagogue. What does “pedagogue” mean? It is a person who can transmit the most important things that are his or her essence. I am a musician, you are musicians. You need pedagogy to help you transmit your musical content to children” [1, p. 46].

So let us start defining the answer: *only the person who has his or her own appropriate creative experience can “teach art”*.

It is clear though that art and art pedagogy are different spheres. Priorities, motives, gift, the whole pedagogical constitution of an artist and a teacher may not coincide and even can differ very much. Many artists do not want and/or just cannot teach others even on the professional level. An artist does not have to be a teacher. But an art teacher, a mediator between art and a pupil *should also be an artist*. Why?

This time I will have to start from afar. Someone said it right that there are two types of knowledge: *“about something”* and *“of something”*. One can know much “about something” but it will be knowledge “from outside”, the superficial knowledge of things, not getting into their essence, that for what they exist and only the thing itself can tell that. But all that people know *“about something”* (for example music, composers, their life and works), they can easily speak about and describe, and quite often they concern themselves with it not realising that they lose something important, reduce it, give a kind of multidimensional phenomenon plane. An outstanding philosopher A. S. Arsenyev called it “verbal pseudocomprehension”.

To know “something” means to know something empirically, “from inside”, by way of initiation and not just by studying alone. Metropolitan Antony gives one and overpowering example: we may know much about motherhood but empirically only a mother knows it. I will allow myself to extend it on an artist who gives life to a piece of art as well: only he can “know” how

the conception originates, what intangible values should be kept and embodied in sounds, words or colours and “what authors do” for the art piece “to be born”, “to get separated” from them, their feelings and thoughts and could live on its own and many other things. If it is a matter of music art, the above said will refer not only to composition but also to listener’s interpretation of music “bringing to life” the author’s conception that is hidden in notes. (Let us pay attention to how many words we have to take in quotation marks, for they mean the same thing and not exactly the same thing as in common speech! And to understand it right (and not verbal pseudocomprehension!), we need that very empirical knowledge “from inside” that is being discussed now.)

Kabalevsky’s predecessor on the way of music enlightenment B. V. Asafyev claimed that “music is art, that is some phenomenon in the world created by humans, and not a scientific discipline... which is studied” [2, p. 52]. That is why a teacher’s “being” in the role of music creator or interpreter is *an irreplaceable condition* for music real comprehension, as well as children’s initiation into its perception and creation. Every accomplished teacher can *tell* many right things *about music* but *to initiate someone into music* one has to be its living bearer.

Even though this condition is the main one, it is not sufficient. If the one knowing *about art* can sin through verbal pseudocomprehension, then for the one knowing art empirically it is, in contrast, difficult to find words to express the essential that he or she knows and that can be quite verbalised and rationally explained. But a teacher has to do this somehow, for it is otherwise impossible to initiate pupils who are still “outside” music “inside” it. Moreover when teachers want to describe what they know, provide a methodological basis for it so that others could use their experience as well outside the situation of personal communication. “The one who knows does not speak, the one who speaks does not know”, this ancient aphorism does not work in classroom. But this is a topic that deserves separate discussion.

The thesis that an art teacher requires adequate creative experience has practical proof. The essence of revolution in pedagogy that was fulfilled by composer D. B. Kabalevsky and painter B. M. Nemensky was defined at that time in a strange but accurate way: they started *teaching art as art*. And they were criticised for it. I remember how surprising it was to read it and hear that they did

not value, put to the background special knowledge, skills and abilities, undermining *scientific basis of knowledge*.

A question arose: is it true that an ordinary methodologist who probably has never tried to embody any artistic conception in sounds, colours and words understands the mastery value better than creators of significant works of art? And the thing is exactly in the absence or presence of creative experience. Person of art knows that the main thing is experience that gives birth to artistic conception and desire to embody it, and if we talk about art perception, it is readiness to respond with one's soul to emotional experience embodied in sounds and images.

While it is absent, no technical skills, no knowledge of names, biographies and terms have value for artistic development and become a ballast that can only drive a child away from studying art and this happens more often than not, even in professional education. And as this basic thing awakes, pupils become interested in knowledge and skills they find useful – necessary means on the way of their developing as artistic creatures. Cognising – *being initiated* into Music, they will learn knowledge about it to their profit. Under such approach, education means serve its purposes and not substitute them with themselves, “horse” and “cart” move in the right order, “art is taught as art”.

And when a teacher or a methodologist do not have their own experience of origin or incarnation of artistic conception (or they had but forgot it), they hold on to formalised knowledge and skills as something self-sufficient because they understand only this and only this they can control. If we remind them that skills are needed not just for the sake of it but for the creation of artistic image, that only this purpose they should serve and obey pliantly, they will most probably answer that these are the problems of gifted children and special education with which they do not concern themselves and are not responsible for.

Certainly, life is more complicated than any scheme and I can remember cases that do not fit into it, but the main tendency is like that.

People who possess creative experience have one more quality priceless for a teacher. They know that artistic (music, poetic...) conception can be perceived not at once and not fully by the authors themselves and is almost never fulfilled to the end and without flaw in the ready work. And that is why they are capable of seeing in pupils' conception or in their response to the work of art something (often the most important) that children could not embody because of the lack

of means or could not express it distinctly because of the lack of words. And they can support the bud of the precious thought, help children to understand it or find artistic means for the better embodiment of their own conception.

And someone else will see only a mistake in this, a failure, twist of the tongue and with their one-sided negative mark, even if softly expressed, will involuntarily close pupils' "zone of proximate development".

Leaving this topic, I will try to prevent misunderstanding that can drive off many teachers. When I insist that every person that teaches some art should also be a creator in the art, I do not mean that he or she should by all means be an author of outstanding works, get recognition as a painter or composer, poet or actor. No, they should just have real experience of *their own artistic conception origin and incarnation* in some art type. However surprising it may sound, it even should not be necessarily in the subject they teach: for on the in-depth level all types of art are related, even united, and those who have, for example, experience of a musician will better understand conceptions of a little painter, reasons for his or her success or failure. Most art teachers have this experience but sometimes do not value it enough, do not think it through, do not bring it to life or extend and do not discern from their purely drilling "studies"... But this is also a reason for a special discussion!

I believe it has been said enough that only an artist can and should "teach art". Let us now talk about what difficulties can a high professional wait for upon a teacher's way, especially in general education. And again I will start with an epigraph-quotation from Kabalevsky, although I am risking to leave the following discussion without intrigue.

"Under whatever conditions we talk to children about music... we... should not forget our main task: to get listeners interested in music, to captivate them emotionally, to share with them our love for music. If you like, this is not even a task but, as K. S. Stanislavsky used to say, this is the super - task of the whole music-educational work with children t which other tasks should be subject. ...Any... attempts at training and educating... the one who did not get interested in music, was not captivated, did not fell in love with it are doomed to failure. Obviously, it concerns not only music but any art" [3, p. 9].

One great Italian tenor ending his stage career became a teacher in the Milan Conservatory and experienced an unexpected disappointment

with the results of his pedagogical strivings. It is said that he determined the reason for his failure as follows: “*I forgot from what we started...*”. Probably (though I am not sure!), he spoke of the level of technical difficulties with which a beginning singer can cope and the fact that he involuntarily oriented himself on his own abilities. But in those rare cases when a high professional is “being carried into” general education, a threat of oblivion of another kind awaits him or her.

When people who dedicated their life to the beloved work and *forgot long ago how and why this love originated* begin teaching children, they unwillingly assume that every child likes this subject, music or mathematics, electronics or choreography in the same way as they do and is set to overcome difficulties sprightly to possess this best thing in the world. And suddenly they face a situation they do not understand: many children see nothing attractive in this subject.

If composer Kabalevsky, a real professional in music, says that first and foremost teacher’s task is to *captivate* children with music, he understands that initially not all children are captivated by it and such understanding obligatory for a teacher is not appropriate to every professional in any sphere, far from it! Now I can answer more fully to my main question: a teacher can be the *person who has creative music experience and understands that pupils in comprehensive school do not represent little copies of the teacher and that before “teaching music” one should captivate them with music.*

It concerns not only music but other art types too. I used to know a teacher of mathematics who knew his subject really well and who liked it so much that not many of colleagues liked it in the same way; he also liked teaching Maths in his own way and gave it all his time. He was the best teacher for those several pupils who came to him *already loving* Maths and planned to connect their professions with it in future. And the rest of pupils, even clever ones, would not be taught properly, remaining for them a real tormentor. *To captivate* with Maths he could not (he could not imagine that a normal person would not be captivated by it) but posed to others the same that requirements as to those who were interested.

But in art pedagogy this problem – the problem of *motivation*, to use a psychological language, arises perhaps more acutely. Moreover, pupils have to master other subjects due to pragmatic considerations and they have no reasons to study art without interest or love.

Outstanding music teacher A. D. Artobolevskaya claimed bindingly proceeding from her rich experience: we know *nothing* about a child's abilities until music captivates his soul.

Confirming this thought I will allow myself to refer to my family history. My father, the Bolshoi theatre conductor A. Sh. Melik-Pashaev in his childhood was considered to be the only of six brothers *with no abilities* for music at all. This was an experienced teacher's opinion who was "loading" him with purely technical tasks that were *not interesting and not necessary* for a little child. When his "soul was captivated by music" (how it happened we will not discuss here), in the shortest period of time all by himself and inconspicuously for himself he mastered a pile of that "knowledge, skills and abilities" that were inaccessible for him while there was no interest. And this is far from being the only example and even not a rare one.

And one does not need to think that these problems of being specially gifted and of special education are not so important for comprehensive school. Of course, the main task is not to guess the professional future of rare gifted children. But it is to develop in *all children* one of the important *universal or family* abilities – an ability to create artistic images. I have no opportunity in this article to prove my certainty that there is an artist in every child. But practice of different art types teaching based on getting children interested and captivated by art and creativity proves or it is better to say shows: under these conditions every child sooner or later comes to the stage of creating full-fledged artistic images. Of course, only some of them will dedicate life to music and some other art: their creative experience will be shown in other different spheres of life. But they will love and understand music and what is important they will enrich their soul with everything that music can give to a growing person. Not in vain did Kabalevsky stubbornly speak about music (artistic) culture as an inseparable part of man's and society's spiritual culture.

The general orientation of a teacher set on captivating with music is very important psychologically and directly influences sensitive children by the fact of its existence, captivation and faith of the teacher standing in front of them. But Dmitry Borisovich found concrete methods of such captivation that can be described and transmitted to other people.

For instance, popular "three whales" – Song, March and Dance that are perceived by many nearly as the main aspects in Kabalevsky's system are not just

a convenient “knowledge” classifier of music material, but also a very good psychological method the essence of which Dmitry Borisovich understood very well. At some specific moment a task arose before him: how to pass from general principles of music mass pedagogy that he learnt from B. Asafyev to a really working music programme for comprehensive school? From what to start with first-year pupils who come to school with so different music experience and abilities?

“And I understood”, wrote Kabalevsky, “that one must not proceed from children’s abilities, nor training, but from their life experience. All children have this experience – of hearing and singing songs, seeing and listening to dance, marching and processions. And it does not matter if he sang before going to school ten songs or one. It is a quantitative difference and quality side is the same for everyone. And when I understood it, the programme began to work” [1, p. 45].

This way a teacher introduces a child to Music not as if to some foreign science or archives of someone’s works that originated for no obvious reason and that are generally of no need to a child. A child enters the world of music as if it were a life sphere that he or she is already a part of, though they did not know it before.

A teacher refers to their early positive creative affectomotor experience and it appears that children already live in this world as citizens with full rights, that they can listen to and even create music. They already, like Molière’s character, “speak prose” though they do not know it is called so.

Do these “three whales” stay the same reliable guides into the world of music for children these days that have completely different listening experience and communicate with music otherwise? I cannot judge it. But, on the one hand, I can concede the existence of other ways of introducing children into this world, and, on the other hand, I am sure that all these ways, like the “three whales” way, have to proceed from children’s real, emotionally significant experience and transform it getting it up the stairs of music culture.

I will remind you in connection with this that when B. M. Nemensky was working out a new teaching programme of fine art, he chose another way – not a genre one, but he distinguished three spheres of fine art that were personified by three Masters: depiction, decoration, and construction. From my point of view, a similar task was being solved here: all children in their earliest years depicted something, constructed and decorated and, starting to learn, they discovered for themselves that artists at all times did “the same” though a bit differently...

I know distinctive examples from creatively oriented literature teaching according to G. N. Kudina's and Z. N. Novlyanskaya's programme. When a creative task got into the sphere of life experience the most precious for this or that child and really captivated him or her, then even less successful pupils unexpectedly created adequate artistic texts; this strengthened their further interest in studying literature and helped to develop abilities.

Returning to Kabalevsky's system, I will pay attention to the fact that high-priority attention to motivation, orientation on captivating children's interest fill it as a whole and in details. Even as concerns marks, he regards them first of all not as some generalised and impartial education results fixation form but some sophisticated differentiated means of awakening and maintaining every concrete pupil's interest in music.

By the way of conclusion I will return to the topic touched upon earlier – it is almost the main topic though not connected with a teaching programme or methodology.

There are practically no representatives of great art in our school. It is not a mere coincidence that during two decades we repeat two names: Kabalevsky and Nemensky. There were, of course, outstanding writers, movie directors that loved and felt children and their abilities very well, created things for children, involved children into their creativity and participated in artistic education, but those who seriously dedicated part of their life to general education, who went “to blackboard” – those I cannot recall.

Unfortunately, as I have already said, in professional sphere, principal withdrawal, even negligence with “trifle” problems of comprehensive school is more spread: art is created by chosen talents for restricted circle of chosen connoisseurs. From many counter-arguments, I will cite only one. Devaluation of humanitarian-artistic mass education brings not only soul running wild but also culture and society self-destruction as a whole. It directly touches upon vital interests of high art. Year after year, generations of young people flow into social and professional life who (not their fault!) do not understand high art, do not need it and at best perceive it as a service sector of their undeveloped (I repeat it is not their fault!) taste.

As a result, great art will inevitably become (or has already become) dependant on artistically undeveloped directors, sponsors, ticket buyers... It is

common knowledge that those who pay choose music. It means real musicians as well as representatives of other art types will have to either lower their level pleasing to somewhat ignorant customers or will have to part for places where their talent and mastery will be valued.

Perhaps, nowadays the most popular masters are in high demand not only in the world but in Russia, maybe this “well-being” will be enough “for their life”, but big art perspectives in artistically undeveloped sphere are really sad and the rise of mass artistic (including music) culture are vitally important for high art. And one can understand it only “descending” to children, otherwise it will be too late.

I will repeat: not every art creator can or should like Dmitry Borisovich become also a teacher. But if there are no such people at all, soon art creators will be unnecessary as well. That is why by the way of conclusion I will say the following: different people can teach music and they will teach in different ways, but in many main aspects *“these people will resemble Kabalevsky”*.

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RESEARCH OF PSYCHOPHYSIOLOGICAL PARAMETERS OF LEARNERS' MUSICALITY AS A BASIS FOR MUSIC- PEDAGOGICAL STRATEGIES

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Abstract. *The authors analyze natural determinants of musicality and methodological research of psychophysiological parameters of investigating musical sensitivity. The article introduces the aims, methodology and results of experimental research examining the contribution of individual neurobiological activity to the leading sensory modality of music perception by learners. Conclusions made help to elicit the relation between students imagery spheres individual differences and the type of natural music sensitivity, which requires pedagogues' accepting this fact and establishing flexible interaction with different types of learners.*

Keywords: *music perception, music sensitivity, sensory modality, neurobiological indices of music perception and imagery, music-pedagogical strategies.*

Introduction

Musicality is a complex multifaceted phenomenon, but, when discussing musicality, they usually mean the actual achievement level of performance skills or the genuineness of pleasure resulting from penetration into the artistic image in the course of music perception. At the same time, another approach is available. It consists in examining potential abilities (rudiments) of developing yet undisclosed learners' musicality in order to put forward most efficient pedagogical strategies of education considering the so-called primary zone.

Music, as well as speech, is a product of interaction between biological and social areas, an indispensable and unalienable element of human development. However, this phenomenon has significant individual and cultural variability. For instance, K. Levi-Strauss argued that music acts by means of two networks [1]. The first one is biological, that is natural. The second one is cultural (culture is

outward repository of sensory samples, music signs and symbols). Thus, musicality as a mental phenomenon and a functional organ of perception and music experience also acts via two networks. They are psychophysiological sensitivity and cultural experience.

Musicality as a psychological phenomenon does not exist aloof from other mental functions. It influences both intellectual work and emotional sphere of psyche, recognition and juxtaposition of other sign systems elements. These “side effects” of musicality and music intellect development are hard to overestimate and, as research has shown, music impact enhances education efficacy [2], accelerates memorization [3], improves mood and memory [4], reduces stress [5]. Hence, the activation of psychophysiological functional musicality system irradiates other cognitive systems of psyche during a neuronal response ensuring the positive impact. However, alongside with these data, there are contrary indications that music listening interferes with concentrated work or study [6; 7].

How long does music activity influence on psyche and brain functional systems last? It was noted that music performance activity prolongs creative self-expression in other spheres as well, develops communication skills, and forms adaptation mechanisms [8].

Meanwhile, individual variety of music impact is broad. The impact individual differences are hard to identify. The issue of selective influence of music on the subject of perception and education has been under investigated, that is, the essence of musicality from the point of view of psychophysiological sensitivity, openness to a subject’s music impact remains unclear.

Implementation of “objective” methods to specify natural determinants of musicality and music sensitivity has long history. It was originated by experimenting researchers: K. Seashore [9] created a battery of tests to measure diverse psychophysical sensitivity to music and B. M. Teplov [10] applied electroencephalography (EEG) to describe the properties of nervous system and their contribution to individual features of music perception and integral subject musicality.

In the 1990s, at the Psychological Institute of the Russian Academy of Education in B. M. Teplov’s laboratory psychophysiological indicators of musicality were researched (E. A. Golubeva, I. A. Levochkina, E. P. Guseva, M. K. Kabardov and others) on the basis of Music Choral College named after

A. V. Sveshnikov and Moscow secondary school (No. 91). Research methodology was based on uncovering the properties of higher nervous activity in correlation with music abilities manifested in natural conditions of education activities and assessed by experts-pedagogues.

As is known, B. M. Teplov's scientific school singled out the following properties of higher nervous activity: strength/weakness, lability/inertness, and activation/inactivation of nervous system. These are parameters that characterize the dynamics and intensity of its work. These definitions of properties describe only the qualitative specificity of nervous system work and are devoid of negative connotations. For instance, B. M. Teplov and V. D. Nebylitsin showed that "although the weak nervous system is inferior to the strong one in terms of productivity, it has the advantage of having lower sensory thresholds" [11; 12] and, hence, has greater sensitivity. E. A. Golubeva notes: "The fact that almost all (except for the rhythmic component) parameters of musicality manifested relationship with nervous system sensitivity allows to put forward the hypothesis that this feature of nervous system is significant for the structure of music abilities scrutinized and *sensitivity* can be viewed as one of natural prerequisites of musicality" [11, p. 167].

E. A. Golubeva's data show that EEG musicality indicator in the course of music performance and, respectively, nervous system lability is the ability to master ("to be imposed on") high-frequency photostimulation (18, 20, 25, 30 Hz and above) and the indicators of low frequencies "imposure" reaction (2–6 Hz) in response to light stimulation and the power of delta waves in the state of quiet wake are the attributes of raw music sensation and, simultaneously, of nervous system weakness [Ibid.]. The author believes that "imposing" low-frequency rhythms may be the attribute of the sensitivity for music perception, or *music sensitivity*.

These data comply with recently published results of the work by S. Nozaradan, I. Peretz, M. Missal, and A. Mouraux, where they discovered that the EEG indicator of activating neural networks to recognize musical beat and tempo is a steadily arising potential with the frequency of the rhythm recognized [13], that is, music in a way "imposes" its main rhythm on neuronal oscillations.

The problem of music influence on man's functional state has been examined in scientific sources for a long time. In particular, T. N. Malyarenko, I. A. Kirillova, I. V. Isaeva, I. M. Voronin are convinced that there exist a clear relationship between music, emotions, and physiological functions [14]. Pleasant

emotions evoked by music exert positive influence on brain activity, improve one's functional state, normalize vegetative state, lower the level of anxiety, and improve one's mood. The researchers assert that a series of music sessions has a complex positive impact on a body's functional state [Ibid.].

The research by T. S. Knyazeva and A. N. Lebedev discovered that music perception, regardless its kind, is related with the increase of theta and beta power, mostly in the right hemisphere. This pattern is different from coding man's intellectual activity where characteristics of fluctuations in alpha band in different points of cerebral cortex serve as electrophysiological predictors [15]. Foreign scientists received the same result of beta power increasing in the course of listening to music of active type [16; 17].

However, the fact that music impact is closely related with man's personal characteristics should not be ignored (for example, extroverts are more influenced by music than introverts [18; 19]). The same concerns a listener's mood and a composer's style. For instance, the music of Brahms and Haydn, according to S. Hallam, J. Price and G. Katsarou, is perceived as pleasant only when one is in a good mood, while the music of Mozart, in the opinion of the same researchers, is always perceived as pleasant [2]. Music impact is also closely related with one's neurohumoral state: the low level of neurosteroids promotes the enhancement of sensitivity to music perception [20] (In this article we willfully discuss only the first, natural network of musicality, according to K. Levi-Strauss, and do not dwell upon the second, social-cultural aspect of musicality that includes the experience of music education and activity).

As this review has shown, the number of factors that exert influence on musicality manifestation as psychophysiological sensitivity is great and as yet there has not been found a final set of natural psychophysiological determinants of music sensitivity.

We researched one more factor of selective music sensitivity. It is the contribution of a subject's dominating sensory modality (or a representative system of experience and consciousness) to the neurobiological component of perceptive response to music – music image perception. We were interested in the following question: is there dependency of psychophysiological sensitivity to music on a listener's leading sensory system or can the representatives of all sensory domination types be equally sensitive to music at the level of natural sensitivity?

Aim and theoretical foundations of the experiment

The aim of this research was to discover psychophysiological characteristics of musicality and selective music sensitivity of people with different dominant sensory modalities. To research the inner cognitive structure of musicality, we reckoned it challenging to turn to the theory of perception images sensory modalities and to the search of EEG indicators of sensory differences in music perception.

N. V. Morozova singled out the following modality types of music-imagery percepts (that is, of the contribution of a certain dominant sensory modality into the images of music perception, recognition and recollection): audial, visual, kinesthetic, emotional, and abstract [21]. She points out that “the study of the problem in a pedagogical process brought to light the existence of different levels of sensory completeness, the so-called polymodality of percepts.

Percepts of one sensory modality, or **mono**-modal, may dominate in one’s imagery sphere. In some people, imagery thinking is “equally” developed in two sensory systems characterised by well developed and reportable **bi**-modal percepts (this is, for example, the case of many performers whose bi-modal audial-motive percepts make it possible to speak about “listening”, “clever”, “intoning” hands of musicians). Lastly, there are people with poly-modal percepts, in which case sensations of different modalities are represented similarly: audial, visual, kinesthetic and so on” [Ibid., p. 3].

The research task consisted in examining the relation between psychophysiological peculiarities of bodily “response to music” and musical image reflection, its description in verbal associations.

Sampling and the experiment procedure

The research sampling consisted of students (musicians and psychologists) of Moscow Pedagogical State University (37 people, of them 32 females and 5 males) aged 18 to 25. Dominant sensory modality of music images perception and EEG recording in a rest state were tested.

Psychometric data were obtained in the procedure of testing the dominant sensory modality of music-imagery percepts of music comprehension that arise in the course of listening to several music fragments and certain phrases. Modality was tested in accordance with N. V. Morozova’s methodology that consisted

in the analysis of a respondent's verbal predicates associative flow and further evaluation of statistical frequency and qualitative words variety referred to certain sensory modality.

On the basis of verbal associations obtained, all respondents were divided into subgroups depending on their leading sensory modality: "visuals", "audials", "kinesthetics", and pure "emotionals".

As concerns EEG individual indices of an adult person, scientific sources show that some of them have been stable for years [22; 23]. EEG characteristics are considered to be important indicators of nervous system properties, temperament, and personal qualities. At the same time, the present functional condition of a person affects EEG pattern.

Electroencephalogramme was registered in a rest state with eyes closed along a standard procedure. Electrodes were placed in accordance with the international scheme: 10–20%. The system of EEG analysis and mapping "Brainsys" (Russia) worked out by A. A. Mitrofanov and the programme SPSS (version 15.0) – one-way ANOVA, were used for EEG computer processing and statistical analysis of data obtained.

As long as one of stable individual EEG properties that characterizes one's functional system activated during cognitive operations is characteristics of alpha band, every respondent was visually examined for the index of alpha activity in occipital cortex. The index over 50% was considered high. In other cases it was considered low.

Results

It was shown that in the group of respondents with leading visual modality ("visuals"), EEG with high alpha band index was registered in 100% of cases. Evidently, high alpha index in this group indicates the dominance of the visual modality in the process of perceiving and processing outward information, including the cases of ideating music images.

In the group with dominant kinesthetic modality (apparently, we can speak here about a well-developed sensorimotor system), such EEGs were less frequent (44%). In the group with leading kinesthetic modality, one-way ANOVA accomplished discovered minimum indices for beta power and maximum increase of theta activity in parietal (motor) cortex area. This confirms our hypothesis of predominant development of the sensorimotor system and greater distinctiveness

of the processes of inhibition in motor cortex in case of the respondents who belong to this category. In this connection we may speak about discovered indicators of more developed psychomotor intellect of the students with leading kinesthetic modality of music-imagery percepts (as compared with other subgroups of the sampling). This subgroup may have potentially better rudiments for music performance activities or music figural intoning and expression in conducting or teaching.

Students with dominant emotional modality demonstrate an increased beta index. Apparently, this may be related with the change in the balance between the processes of cerebral excitation-inhibition towards intensification of excitation processes for the respondents with overt emotional reactions in response to music perception. This subgroup belongs to a separate psychotype, which is most liable to music emotional exposure. The subgroup of “audials” was not represented in the sampling as sufficient for statistical processing.

Conclusions

Main conclusions of the research accomplished can be divided into two categories: the ones relevant for fundamental science and the ones relevant for the applied sphere. As concerns *the fundamental foundations of music psychology and the development of its main theme – musicality*, the research accomplished sheds light on certain psychophysiological characteristics of response to music and on the contribution of functional system individual-typical features (natural network) to musicality.

Different individual EEG patterns turned out to be related with different dominant sensory modality of a subject’s musical-imagery percepts, which testifies to the contribution of neuronal activity features to the creation of a perceptive image in the course music comprehension itself. In the future, the data obtained might let us predict individual-psychological features of music representations using EEG indicators. This might help learners to select music education specialization and help pedagogues to work out individual strategies of teaching music.

The main outcome of the research accomplished, which is of significance for the *applied sphere* – pedagogics and psychology of music education, is the following. Individual differences in learners’ imagery spheres are related with the type of natural music sensitivity, which urges pedagogues:

- a) to accept this fact as independent from a learner's will or character;
- b) to open up their professional competence and flexible interaction with different types of learners;
- c) to develop the "imagery range" of a music teacher capable of adjusting himself to learners' natural musicality;
- d) to develop professional verbal and non-verbal means of teaching that would take into account learners' peculiarities.

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COMPOSER CREATIVE WORK OF 20–21 CENTURIES AND STRATEGIES OF LISTENER'S PERCEPTION: PSYCHO-PEDAGOGICAL ASPECT

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Abstract. *The article analyses a listener's perception specific character in relation to the music art of 20–21 centuries. It is shown that in general music culture has two fundamental perception strategies – successive and simultaneous. In 20th century takes place the actualization of other strategies – adaptation and transformation. The first one presupposes inclusion of a situation unfamiliar to listeners into the one already existing in their mode system of mindsets and reference points. The second strategy is connected with active change of already existing mindsets and appearance of new ones relevant to this very situation. Distinction is made between factors that determine perception specific character: an intertextual one, preplanned in the very text of the work by the author, and a non-textual one that are connected with the listener's consciousness peculiarities.*

Keywords: *composer, listener, psychology, pedagogy, perception, music, strategy.*

The research of 20–21 centuries music art presents a certain amount of specific problems actualized due to the change of creative thinking paradigm. As it is known, its extreme individualisation together with orientation to the radical renewal of artistic device system predetermined significant pluralism of art positions, and simultaneously – the polarisation of style directions. As a result, radical changes took place that have to do with a music piece organisation principles and specific character of its functioning in socio-cultural sphere.

Let me pay attention to the fact that exactly in 20th century significant appeared to be the problem of composer technique as “an individual project”. Many authors began to develop their own constructive methods connected with their style and thinking. As regards 18th and even 19th centuries, the problem of composer technique as individual discovery did not even exist as a rule.

All this inevitably led to listeners' perception strategies transformation. The latter sometimes adapted to new existence conditions with great difficulty: 20th century music sound space produced a necessity for absolutely new principles formation and models of its comprehension. It should be mentioned here that this transformation was in many aspects connected with the formation of sharp opposition between academic and mass music art. This situation was reflected in modern music literature: "In contrast to style sterility and avant-garde elitism, there occurs a setting on the creation of popular art, material for which serves generative environment with widest system of ordinary-elevated, music-extramusical contrasts, etc. Inside the counterculture, there is a spontaneous search for a new culture language" [1, pp. 23–24].

Music academic trend acquired – to a significant degree – exclusive character assuming listeners' great emotional and intellectual tension, as well as hearing and cognitive flexibility, and quite big thesaurus. It is obvious that in 20th century as compared to 18th century listeners began to face the problem of traditional stereotypes "breaking" more often.

In distinction from music art academic trend, mass music in most cases implies hedonic perception type and does not require listeners' special efforts. Hence, the simplicity of used means, their stereotyped character and orientation on maximum comprehensibility and general accessibility.

Let us note that music perception problem itself has been not once the subject of scientists' attention. On the one hand, these works are psychologically directed and here perception is viewed as a certain psychological process [2–5]. On the other hand, they are research works that study the perception from the aesthetic point of view: social composition of listeners' point of view or perception general structure in relation to a music piece organisation [6–9].

Music perception problems were studied separately in connection with their correlation with certain artistic and style contexts [10–13]. The significance of this aspect seems obvious first of all for music education. The goals and tasks determination of educational model, choice of pedagogical principles and methods depend fully on the strategies pupils' perception formed in the music training process should aim at.

First of all, one should remember that European music culture has two fundamental perception strategies. The first, historically earlier one and of archaic

origin, is called *successive* strategy. It is connected with memory and cognition oral type, which fundamental peculiarities are:

- 1) development linear character;
- 2) inconvertibility;
- 3) variability (in other words, changeability of the form in every reproduction act).

Successive strategy usually does not allow the possibility of integral composition comprehension presupposing the movement on the adjacency principle. Thus, it is connected with successive transition from one composition point to the next. The variative form principle and suite cycle idea are connected with this strategy not by accident. The early 17th century baroque opera organisation, which is usually formed of separate structural elements and not yet possessing the branched hierarchy of compositional levels, is also successive. The very tone logic of Renaissance and early Baroque works of art that are not connected with distinct regulating principles which extended on the composition in general is of similar origin. For example, *Cento Partite* by G. Frescobaldi starts in d-moll and ends in E-dur.

Successive strategy is for sure connected not only with music: its activity can be observed in other types of art that are temporary. Successive perception principle can be found in Middle Ages poetic works and in Renaissance literature. Its manifestation in particular can be found in Renaissance novels structure that are formed on the principle of uniting a certain amount of short novels into a single entity (“*The Decameron*” by Boccaccio, “*Novellino*” by Masuccio, “*The Heptamerone*” by Marguerite of Navarre, etc.).

In 18th century, simultaneous strategy replaced the successive one; it was connected with the final confirmation of memory and cognition written type. Orientation on the accuracy of preserved information, a possibility to comprehend the whole structure of the text led to a radical revolution in the temporary art sphere. Clear composition plan organisation, regulated tone logic, reprise idea became crucial in the form-making processes organisation. It was not by accident that sonata form and sonata cycle were naturally considered to be the top ones in the forms system of that period.

In 20th century, a fundamental change of these strategies took place. More specifically, their intercrossing occurred and on its basis appeared perception

strategy new types that had been unknown to music culture before it. Perception became maximum open and lacking complete outline.

In general, sense listener perception new strategies can be divided in the following way.

1. *Adaptation* strategy that presupposes the inclusion of unknown for listener situation into already built-in in his consciousness goals and orienting points system. In this case listeners have some kind of a ready perception model, a kind of “filter” through which they comprehend a work of art. The main characteristics of this strategy are:

- 1) determinism;
- 2) high predictive capability;
- 3) relatively hard and inactive character.

It should be mentioned that this strategy operation may not depend in any way on the level of consciousness “conservatism”, and sometimes it can be observed in composers who clearly have a reformatory way of thinking. F. Gershkovitch wrote in his memoirs that A. Webern showed him his twelve-tone work: “Once in 1935 (or 1936), Webern, having shown me before the lesson his work finished the previous day, said: “As if it is in d-moll, isn’t it? Isn’t it perceived as finished on 6th scale tone?” [14, p. 327]. Perception of music pieces that are not connected with the traditional major-minor system through the prism of its norms would have been inevitable here, at least in case of the composer’s self-determination of his work techniques.

2. *Transformation* strategy that is connected with active change of already existing mindsets and creation of new ones, relevant to the specific situation. In this case listeners create perception model anew every time – right in the music piece listening process. Transformation strategy presupposes to a great extent a listener’s co-creation and has active generative character. It is open for the formation and does not have originally formed typological outline.

Such transformation strategy properties are to a great extent determined by the change in the fiction text structure itself. In the second part of 20th century, it became to a significant degree intertextual, acquired organisation multidimensionality that required a lot of energetic activation of listeners’ perception. A. Sokolov argued that “eclectic problem semiotic plane in the post-modernism period is realised in the representation of literary text as “a dual code”

that is designed for different perception levels simultaneously. The determining factor for the actualisation of this or that level is a recipient's (listener, reader and spectator) thesaurus" [15, p. 120].

Depending on the action, dynamics transformation strategies through time can be divided into a closed and an open type.

The closed type, appearing in the beginning of the perception process, is further preserved in relatively unchanged quality. Thus, in the process of composer' using pitch new principles in succession, "accents rearrangement" takes place in listeners' consciousness, as well as the change of traditional orienting points that remains in force till the end of a music piece. For example, in sonor music, it is actualisation of timbre and texture instead of strictly determined pitch parameters.

The open type transformation strategy constantly changes in the perception process without gaining an established form. Thus, it has probabilistic image existing in the constant impermanence of its outline. Such variant in particular is most typical of perception of music pieces created with the help of so-called absolute aleatory music, when in the process of music piece performance chance plays the main role.

It is typical that the perception open character of such compositions once was declared by composers to be the sign of their full freedom from traditions and the personal, authorial origin. John Cage wrote in connection with "Music of Changes" and "Imaginary Landscape No. 4" creation process description: "It is thus possible to make a musical, the continuity of which is free of individual taste, sensations and memory (psychology), and also of literature and "traditions". Sounds that exist by themselves enter the time-space centred within themselves, unimpeded by service to abstraction; their 360 degrees of circumference are free for an infinite play of interpretation" [16, p. 41]. Pierre Boulez, studying aleatoric conceptual origins, noted that chance total power in art led to the "death of the Artist", individual origin in creation [17].

The open transformation strategy functions also in modern art improvised forms perception – instrumental theatre, happenings and performances. The directness of text creation appears to be its integral quality, more than that it is aesthetically an inherently valued phenomenon. Underlining the difference between a happening and "a common theatre play", Allan Kaprow wrote: "...happenings have no plot or philosophy, but rather are materialised in an improvisatory fashion,

like jazz, and like much contemporary painting, where we do not know exactly what is going to happen next” [18, p. 109].

Thus, the very fact of transformation strategy existence shows really special attitude towards *the time problem* in 20–21 centuries culture. Its perception becomes open, probabilistic and allows existence of several and sometimes absolutely different trajectories of future development. Such representation problem is called “possible world semantics”. V. Rudnev, developing its significant role in 20 century culture, noted: “Possible world philosophy pathos consists in the fact that there is no absolute truth, it depends on the observer and witness of the events” [19, p. 391].

Studying listeners’ perception strategy problem, one inevitably faces the question of which factors determine their function. These factors form two groups:

- 1) Intertextual – factors that are built in by the author in the work art text itself, i. e. those that model a definite goal system in the perception process;
- 2) Non-textual – factors that are connected with mental peculiarities of listeners, and more specifically:
 - their thesaurus, acquired a priori personal experience;
 - general peculiarities of developmental psychology, perception type itself (its dynamics, mobility, etc.). Thus, one can talk about a flexible perception type that possesses high adaptational abilities or an inert one that does not imply quick consciousness switching in a new situation.

Certainly, these factors, as a rule, act simultaneously. Herewith, two situations can be distinguished. First of all, it is a coordinated action when artistic artwork organisation and listeners’ mental peculiarities have common trajectories. Secondly, inconsistent action, when “perception programme” built in by an author and audience perception structure do not coincide.

The most typical and wide-spread situation is the audience unreadiness for the new devices used by a composer, up to the impassable barrier between the author and the listener. It is sufficient to recall numerous examples of early 20 century music works negative evaluation. These music works rejected in a radical way the traditions of the past. For example, A. K. Glazunov noted

in relation to opera “Elektra” by R. Strauss: “We, professionals, do not understand this opera... I have to say that sounds in this work of Strauss remind me of “a poultry yard”, they are crackling, restless, lively amusing” [20, p. 140].

In conclusion to these short characteristics of the studied problem, it seems necessary to underpin that 20–21 centuries music listeners’ perception strategies problem is in many ways determined by the changes in the structure of *artistic communication* itself. Composers quite often orient themselves not so much on real listener abilities as on their own tasks. A kind of rupture between an artist’s intention and listeners’ objective abilities takes place. Sometimes, it can become inherently valued for the author – in avant-garde art that made scandalous and artistic device impact suddenness aesthetic.

In general, not only audience appears to be not ready to comprehend a composer’s “new inventions”, but authors themselves forget about the very fact of the listener’s existence as an objective phenomenon.

This situation is unique from the music education pedagogy point of view. Composers have always undertaken some pedagogic mission striving to form listeners’ definite attitude towards the world, in the centre of which originally resided God and afterwards – philosophical, ethic and aesthetic ideas. Some phenomena of modern avant-garde can be viewed as an undeclared rejection of the pedagogic art that traditionally existed in art. Therewith, in music education itself, oriented on listeners’ preparation for this music perception, an important shift in tasks change took place: to teach to understand not the very “music piece – listener” communication system, but reasons for its absence.

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MUSIC IN ANTIQUE QUADRIVIUM AND ARTISTIC PRACTICE

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Abstract. *The article focuses on the traditional point of view, according to which there used to be an abyss between antique music theory and music practice, and they were almost not connected. Meanwhile, the author argues that there are two circumstances that contradict this long-established opinion: a) the ancient Hellenic notation system that was directly related with music-making practices was based on a theoretical music system and could not exist without it; b) according to a general opinion, ancient music practices used notation at a certain historical period, but music theory started discussing it at a different period when notation came into disuse.*

Keywords: *quadrivium, ancient Greek notation system, music-theoretical systems, pedagogics.*

All researchers investigating antique culture have been constantly accentuating the importance of music in the system of ancient education. As a rule, this amounted to its influence on moral and ethical education [1–10]. The witnesses were mainly philosophers – from Plato and Aristotle to Philodemus and Sextus Empiricus. Meanwhile, for objective reasons the peculiarities of professional music education were out of scope.

It should be taken into account that in the antique world only the people at the lowest stage of the social ladder, mainly slaves or free citizens who found it difficult to subsist, did music *professionally*. Military and state services, trade and similar activities were honourable ones. Musicians were viewed as a kind of servants. They played at funerals, weddings, debauches of “gilded youth”, in barrelhouses and honky-tonks.

It was well known in the antiquity that a young and handsome aulete not only played music but often served customers’ non-music pleasures, while an old one most often became a drunkard, since most of them could not help being influenced by work environment. A young female aulete also was to service her

“customers” not only by music. It is remarkable that there is no evidence in antique sources about female auletes of other ages.

Occasional deceptive impressions of respect and honour allegedly attributed to musicians result from the opinions on the importance of music in education that used to be popular in ancient times. The same impression often arises upon familiarization with disputes on certain music-aesthetic problems started by famous philosophers. All these have nothing to do with actually low social status and cultural level of professional musicians. However, if one of them managed to secure a victory at the Pythian Games or at Greece-wide or Roman artistic competitions, he or she became a national hero. A monument was set up to this person while alive and his or her descendants were exempted from taxes. But this did not influence anyhow their level of general literacy, so professional musicians were unable to write an opus dedicated to the problems of their profession. The following facts prove that: scientists – not musicians authored almost all remaining monuments of ancient musicology. This, in turn, left a mark on the content of music science. It was part of quadrivium disciplines. Only scientists dealt with it in ancient times.

Plato, who expressed the opinion of his epoch and a number of previous generations, wrote in his “State” about “certain sister sciences” ([11, 530d¹]). These, as it is known, included, alongside with music, arithmetics, geometry, and astronomy. The Latin term “quadrivium” itself (meaning “four ways”, that is, four ways to study four disciplines) came into common scientific use much later. Famous *Boethius* was among the first to mention it [12, I 1]. Naturally, such compositions posturised at best the theory of music that formally consisted of four disciplines: harmonics, metrics, rhythemics, and organics. The founder of ancient Hellenic musicology, a disciple of the Pythagoreans and Aristotle, Aristoxenus from Tarent (4–3 centuries BC) wrote: “The science of harmonics is [only] part of music connoisseur’s property, [as well] as rhythemics, metrics, and organics” ([13, p. 41])².

¹ Roman letters indicate big sections (book or part number); Arabic letters indicate smaller ones (chapters or paragraphs). If a source is divided into big sections only, to simplify the search for the place required, pages (p.) of a relevant edition are indicated

² In the cited Russian versions of fragments from antique authors, square brackets refer to words and expressions that are absent in the original, but necessary in translation.

Harmonics, the first discipline listed by Aristotle, was dedicated to mastering music pitch parameters, like sounds, intervals, systems, modi, tonalities, modulation, melopoeia (literally, “tune creation”; this is how the ancient teaching on *melos* forms was called).

The second discipline dealt with the metric organisation of texts sung, since for a long time period music had been considered in unity with a word. There also existed the following widespread definition (the term “*melos*” meant “music” in it and the term “rhythm” meant “dance”): “Perfect *melos* is formed of word, *melos* and rhythm” [14, p. 29]. This was the legacy of the archaic epoch, which is usually referred to as the period of artistic syncretism. Instrumental music was not considered as art at all.

The section of rhythmic was an unsuccessful attempt to adjust the antique teaching on poetical rhythm to music. The earliest known sample of this kind is 36 surviving paragraphs of Aristoxenus’s treatise “Rhythmic elements”. In fact, it has little to do with music, save, of course, the ingenious idea of “*cronos protos*” (literally, “primary time”). In ancient Hellenic and Byzantine theory of music *musica speculativa*, it is the name of the shortest rhythmic unit which was not subdivided into smaller ones, entailing *cronos protos* to be used as a measurement unit for bigger rhythmic entities.

As concerns organics, the science of instruments, most works on this topic mentioned in antique sources did not survive. However, some treatise of late antiquity dwelled upon instruments, but, as a rule, these were merely attempts of sensual-aesthetic definition of instrumental timbres. Here is a fragment of this kind borrowed from a treatise by *Aristidis Quintiliani* (for more details on the instruments mentioned, see [16, pp. 90–111, 114–118; 17, pp. 24–26, 78–81, 177–179]):

“Among the wind [instruments], one would call the *salpinga* a male [instrument] due to [its] strength, but Phrygian *aulos* is female as it is mournful and lamenting”.

Thus, of the four disciplines constituting the science on music only harmonics was directly related to music. However, throughout a long historical period, it was a speculative discipline irrelevant to practice. To ascertain this, it is enough to pay attention to the words of Aristoxenus who unfeignedly believed “that notation is not harmonics aim and [is] even not [its] part” [13, p. 49]. Such

attitude to notation of the prominent music theoretician of the antiquity demonstrated the abyss separating the science of music from artistic music-making itself.

Therefore, although all antique monuments of musicology *are clearly pedagogy-oriented*, they have almost no evidence on actual contacts between science and pedagogy aimed at professional musicians' training. And it could not be otherwise, for music was not learnt by practising musicians. It was part of general education. As a result, even harmonics, which content consisted of most important categories of musical thinking, was a kind of speculative sphere of knowledge. For instance, sound was studied only as an acoustic phenomenon, intervals were viewed as acoustic-mathematical units represented in relevant proportions. Modal forms (diatonic, chromatic, enharmonic) were researched as sonic complexes of different interval entities also represented in proportions [18–25]. The fruitful conception of “*dynamis*” (“meaning”, “sense” herein), outlined by Aristoxenus [13, p. 59] that came over 20 centuries ahead of the famous functional theory by Rameau-Riemann, was either forgotten or utterly distorted (for more details on the theory of *dynamis*, see [26]). The model of antique pitch thinking (“perfect non-modulated system”) that had been created by theoreticians and had been actually reflective of it gradually turned into a certain dogmatic scheme and was treated in a very primitive way.

All these resulted from the gap between theory and practice.

This state of affairs lasted till circa 2nd century AD. According to the currently accepted chronology, that century saw the creation of such works as “Handbook on harmonics” by Nicomachus, “Three books of harmonicas” by Claudius Ptolemy (more often referred to simply as “Harmonicas”), and “On the benefit of mathematics while reading Plato” by Theon of Smyrna.

Whereas two first compositions are fully devoted to theoretical musicology, the latter touches upon it only in part. It elucidates the theory of intervals in detail and briefly covers general information on three *modi* (diatonic, chromatic, and enharmonic). Certainly, all the three works say nothing about notation or anything that has to do with music practice (except for certain minor details).

Then a new stage came, in the course of which relationship between the science of music and artistic music-making saw a radical change. But this is a topic of another publication, for it is related with a lot of complex problems.

In this article, I find it viable to attract attention to obvious discrepancy between two generally accepted facts.

On the one hand, there used to exist and develop the speculative theory of music. On the other hand, as it has already been mentioned, 36 note writing monuments with fragments of vocal and instrumental pieces of antique music dated from 3d century BC to 3d century AD survived [27; 28].

These documents were dated by paleographers mainly at the turn of 20th century. Similar sources discovered later were dated in accordance with the same criteria. Here are some note samples that survived: *a hymn to Asclepius, a hymn to Helios, a hymn to Calliope and Apollo, a hymn to Nemesis, a hymn to Sinuri, a hymn to Holy Trinity, a paeon of Athenaeus, a paeon of Limenius, an iambic in honour of a muse, an epitaph of Sikilus.*

Also, a big number of fragments survived from the works that have not got their names yet and are identified by the papyruses that bear them: *a papyrus of Berlin, a papyrus of Vienna, a papyrus of Jels, a papyrus of Cairo*, etc. Among them, there are sources that contain fragments from several music pieces. In general, the science is currently aware of over 50 notography samples of antique music. Many research works dwell on them.

Hence, music historians are to comprehend the following astonishing paradox: it is hard to explain why two trends in the music life of the antiquity – science on music and artistic practice – almost never came in touch. Apparently, main and available arguments that can “justify” such situation have been provided at the beginning of this article:

- a) science on music was part of general education (not special one), which predetermined its content aimed mostly at mastering the aspects of general theory;
- b) the social conditions and cultural level of practising musicians did not favour their obtaining knowledge of the kind.

Perhaps, other proofs can be added here.

However, a question that cannot be explained with the arguments provided should be elucidated.

As it is known, the so-called complete non-modulating system used to occupy a great part in antique theoretical musicology. It agglomerated the percepts (formed in ancient times) on music sonic space that was organised

in accordance with tetrachord norms of that epoch's modal thinking. The system consisted of five tetrachords: three pairs of united ones (lower and medium, medium and united, and separated and upper) and two pairs of separated ones. Each sound had its name and the whole system in its diatonic form had the following construction (for more details, see [29, pp. 29–61; 30, pp. 192 – 252; 31, pp. 47–55; 32, pp. 10–23; 33, pp. 81–90; 34, Bd. I. pp. 25–28]):

<i>upper neta</i> –	νήτη ὑπερβολαίων ὑπερβολαίων 1 tone
<i>upper paraneta</i> –	παρονήτη ὑπερβολαίων 1 tone
<i>upper trita</i> –	τρίτη ὑπερβολαίων ½ tone
<i>separated neta</i> –	νήτη διεξυγμένον 1 tone
<i>separated paraneta</i> –	παρονήτη διεξυγμένον 1 tone
<i>separated trita</i> –	τρίτη διεξυγμένον ½ tone
<i>paramesa</i> –	παραμέση 1 tone
<i>mesa</i> –	μέση 1 TON
<i>medium lihanos</i> –	λιχανός μέσων 1 tone
<i>medium pargipata</i>	παρυπάτη μέσων ½ TONH
<i>medium gipata</i> –	ὑπάτη μέσων 1 tone
<i>lower lihanos</i> –	λιχανός ὑπατῶν 1 tone
<i>lower pargipata</i> –	παρυπάτη ὑπατῶν ½ tone
<i>lower gipata</i> –	ὑπάτη ὑπατῶν 1 tone
<i>proslambanomenos</i> –	προσλαμβανόμενος

<i>separated neta</i> –	νήτη συνημμένων 1 TON
<i>united paraneta</i> –	παρονήτη συνημμένων 1 TON
<i>united trita</i> –	τρίτη συνημμένων ½ TONH
<i>mesa</i> –	μέση

This system used to be a certain centre of theoretical musicology, since all music sounds, intervals, modi and tonalities were viewed only within its framework.

As I have already mentioned, notation had been ousted from musicology for centuries when, according to historians, it remained the domain of practising musicians who were not related with music theory in any way. According to the evidence from surviving notography monuments, practising musicians successfully utilised vocal and instrumental notations [35; 36]. Closer review of notation types shows that they are based on “the complete non-modulating system”. To ascertain that, it is sufficient to study the notation of Lydian tonality which was the main one (its functions were similar to the modern C-dur, from which the “calculations” of other tonalities commence).

The order of Lydian notation symbols set forth below is cited according to the main surviving source on antique notation – the treatise by Alypius “Introduction into music” [37].

This notation signs represent the letters of Ionian alphabet and their different graphic variations: alpha (A), beta (B), gamma (G), digamma (F), epsilon (E), zeta (Z), eta (H), theta (Θ), iota (I), lambda (Λ), mu (M), nu (N), pi (Π), ro (R), sigma (Σ), tau (T), ypsilon (Y), phi (Φ), omega (Ω).

To let a modern reader better understand Table 1 (see below), antique notes are conditionally furnished with modern notes names. Every sound corresponds to two ancient note symbols: the first is vocal and the second is instrumental.

This table evidently demonstrates that *a person unfamiliar with the theoretical system would not be able to master the notation. This means that the existing point of view on the abyss between antique musicology and artistic practice requires more rigorous examination and relevant correction, for it is impossible to explain this paradox under the historical percepts available.*

But it is not the only problem that has to do with the relationship between music theory and practice in the Ancient world.

There is evidence that at a certain historical period there started to appear the works with distinct direct contacts between theory and music practice. Notation description was already available in those theoretical opuses. Moreover, many theses there were illustrated with note examples. Today, it is hard to determine the time of these written monuments creation, since history has preserved no

information about the people who are indicated in manuscripts as the authors of such treatises.

Table 1

Λυδίου τρόπου σημεία κατὰ τὸ διάτονον γένος			Notes of Lydian tonality in diatonic modus
προσλαμβανόμενος ζήτα ἔλλειπὲς καὶ ταῦ πλαγίου,	α } D	<i>proslambanomenos</i> – incomplete zeta and lying tau,	
ὑπάτη ὑπάτων γάμμα ἀνεστραμμένον καὶ γάμμα ὀρθόν,	ϕ © E	lower <i>gipata</i> [tetrachord] – inverted gamma and direct gamma	
παρυπάτη ὑπάτων βήτα ἔλλειπὲς καὶ γάμμα ἀνεστραμμένον,	P " F	lower <i>pargipata</i> [tetrachord] – incomplete beta and reversed gamma,	
ὑπάτων διάτονος φῖ καὶ δίγαμμα,	□ G	lower <i>diaton</i> [tetrachord] – phi and digamma	
ὑπάτη μέσων σίγμα καὶ σίγμα,)) A	medium <i>gipata</i> [tetrachord] – sigma and sigma	
παρυπάτη μέσων ῥῶ καὶ σίγμα ἀνεστραμμένον,	□ f B	medium <i>pargipata</i> [tetrachord] – ro and sigma	
μέσων διάτονος μῦ καὶ πῖ καθειλκυσμένον,	[+ C	medium <i>diaton</i> [tetrachord] – mu and insufficient pi,	
μέση ἰῶτα καὶ λάμβδα πλάγιον,	< d	<i>mesa</i> – iota and lying lambda	
τρίτη συνημμένων θήτα καὶ λάμβδα ἀνεστραμμένον,	™ Ϝ es	united <i>trita</i> [tetrachord] – theta and recersed lambda	
συνημμένων διάτονος γάμμα καὶ νῦ,	© ∪ f	united <i>diaton</i> [tetrachord] – gamma and nu,	
νήτη συνημμένων ω τετράγωνον ὑπτιον καὶ ζήτα,	∞ ≥ g	united <i>neta</i> [tetrachord] – square inverted omega and zeta	
παραμέση ζήτα καὶ πῖ πλάγιον,	≥ □ e	<i>paramesa</i> – zeta and lying pi,	

<p>τρίτη διεξυγμένων ει τετράγωνον καὶ πὶ ἀνεστραμμένον,</p>	E ∄	f	separated <i>trita</i> [tetrachord] – square ypsilon and reversed pi
<p>διεξυγμένων διάτονος τετράγωνον ὕψτιον καὶ ζήτα,</p>	ω ∞ ≥	g	separated <i>diaton</i> [tetrachord] – square inverted omega and zeta
<p>νήτη διεξυγμένων φὶ πλάγιον καὶ ἦτα ἀμελητικὸν καθειλκυσμένον,</p>	™ ♥	a'	separated <i>neta</i> [tetrachord] – lying phi and loose, insufficient eta
<p>τρίτη ὑπερβολαίων υ κάτω νεῦον καὶ ἡμίαλφα ἀριστερὸν ἄνω νεῦον,</p>	© {	b ¹	upper <i>trita</i> [tetrachord] – downward ypsilon and upward left half-alpha
<p>ὑπερβολαίων διάτονος μῦ καὶ πὶ καθειλκυσμένον, ἐπὶ τὴν ὀξύτητα.</p>	M, †,	c ¹	upper <i>diaton</i> [tetrachord] – mu and insufficient pi, [both] with a stroke
<p>νήτη ὑπερβολαίων ἰῶτα καὶ λάμβδα πλάγιον, ἐπὶ τὴν ὀξύτητα.</p>	, ζ,	d ¹	upper <i>neta</i> [tetrachord] – iota and lying lambda, [both] with a stroke

These tendencies can be traced in the questionnaire that reached us under the title “Introduction into art of music by elder Vacchius” from the treatise “On music” attributed to someone Aristidis Quintiliani and in two works: “Introduction into harmonics” by someone Gaudentius and the above-mentioned “Introduction into music” written by Alypius. The names of two latter writers appear in a work by the writer and clergyman Cassiodorus (his life and activities are usually dated from 485/487 to around 580 AD) [38]. But this evidence is insufficient to form an approximation about when exactly Gaudentius and Alypius lived.

It is the complex of the above works that can give ideas on ancient methods of mastering theory by prospective music performers.

Two anonymous works also refer to the same group of written monuments. One of them is “The art of music” that consists of fragments borrowed from a great number of works created in different historical periods. It was first published in the first half of 19th century by a German philosopher Friedrich Bellermann. Since then, researchers call this work “Bellermann’s anonyms” (Anonymi scriptio de musica. Bacchii senioris Introductio artis musicae. E codicibus Parisienibus,

Neapolitanis, Romano primum edidit et annotationibus illustravit Fr. Bellermann. Berolini, 1841). Its second edition was published a century later [14]. The second work is a similar collection of independent paragraphs that survived in a single manuscript of 14 century Codex Parisinus Ancien fonds greek 360 (pp. 216–237). It is entitled “The book “Saint Citizens” comprised of several music methods”. Several paragraphs from this manuscript were first published by Alexander Vincent [39, pp. 259–272].

However, judging from indirect data, these sources started to appear after 2nd century AD (almost one and a half centuries later, a Danish scientist *Jorgen Raasted* made its preliminary edition and partial translation into English [40]). Therefore, if the above-mentioned period of letter notation practical application is correct (from 3d century BC to 3d century AD), this means that notation, having finished its existence in the performance sphere, moved to theoretical works. But the latter were textbooks.

Hence, *when notation was used in artistic practice, it was not studied, but as soon as notation happened to pass out of use, textbooks started to introduce it actively. A more absurd situation is hard to imagine* (table 2).

Table 2

Dates	Practice	Theory
3d century BC – 3d century AD	Use of notation	Absence of notation
3d century AD – ???	Absence of notation	Use of notation

This discrepancy has been ignored until now and this article is aimed at attracting researchers’ attention to this problem.

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**IDEA OF STATEHOOD
IN N. A. RIMSKY-KORSAKOV'S OPERA OEUVRE
AS AN ELEMENT OF MUSIC-HISTORICAL EDUCATION CONTENT**

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Abstract. *The idea of statehood represented in N. A. Rimsky-Korsakov's opera compositions has deep roots in Russian culture and fully corresponds to spiritual-moral values that play a leading role in formation of social-political foundations of the Russian society at different stages of its existence. Disclosing this side of the Russian composer's oeuvre in music-historical disciplines requires implementation of new methodologies and methods in the framework of postnonclassical rationality and may serve a never failing guide to understanding N. A. Rimsky-Korsakov's life and creative ideals, to adequate answers of young people to external and internal challenges aimed at Russia in nonsimple conditions of the modern world.*

Keywords: *pedagogy, music, music-historical education, transrationality, transfection, ideal of Eternal Femality, love, freedom, state.*

The idea of statehood in N. A. Rimsky-Korsakov's operas as an element of music-historical education content is practically unavailable in the existing educational-methodological literature. At the same time, this idea representation in music-poetical oeuvre of the ingenious Russian composer can significantly contribute to formation of learners' social activism on different levels of music education. In the basis of its formative mechanism, we find *cohesive reflection* experience activation that unites rational and irrational sides of world perception.

Aimed at the comprehension of traditions and originality of Russians, Russia's historical past, reflection has "look-ahead perfection of one's creative abilities" and can find a most general "categorical response" to increasingly complicated challenges of the modernity [1, p. 789]. This response penetrating the very foundations of mass activity and not extinguishing other possible responses that refer to more concrete processes creates for them "a certain general

methodological foundation” connected with man’s essential characteristics, with the level of one’s creative reflection, and with its correlation with problems complexity [Ibid.].

The idea of statehood currently occupies not only the minds of politicians, but also of most members of the public who wish peace, quietude and prosperity to their country, her independence from foreign will and alien way of life. According to modern views (A. C. Akhiyezer [1], V. E. Bagdasaryan and S. S. Sulakshin [2], N. S. Reshetnikova [3], Ye. V. Suvorina [4] et al.), the idea of statehood, apart from social-political and economic components, contains spiritual-moral constituent of the people’s culture at different stages of its development and, “alongside with geographical, ethnic, confessional and other cultural-historical features... functions as a most essential, pivotal characteristic of any civilisation” [3, p. 75]. This particularly refers to Russia and Russian philosophical thought, where “the issue of specificity, statehood phenomenon axiological meaning and its influence on society’s culture character is traditionally one of the most topical” [Ibid.].

Many analysts traditionally attribute the leading role in Russia’s state values formation to the Orthodox faith, to fostering patriotism and creating a centralised society with a strong, just and industrious ruler whose power is often related with the image of the Blessed Virgin, or the Great Mother personifying the idea of life, love, peace, fertility, and heavenly protectorship. These senses melted with the ideas of conciliarity, Sophianism, Eternal Femininity are most clearly represented in the oeuvre of Russian religious philosophers, writers, poets, composer of late 19th – early 20th century. Attention of plenty of Arts specialists is attracted to their oeuvres today. The demand from Russian and foreign audience for the greatest achievements of this period Russian music proves the unfading significance of intersubject senses. These senses, comprising complicated ideal systems, hold great abundance of cultural values, with state values occupying a most conspicuous place.

Learners’ comprehension of any idea represented in music faces significant difficulties. Music language – for the reason of its non-verbal and predominantly non-graphic nature – has foremost qualities of *transfiniteness* which, according to S. L. Frank, is “brimming over, excessive plentitude of being or the depth of it in which it goes beyond the limits of the terminable and the definite” [5, p. 244].

Transfiniteness means the nature of being as “the origin of any subject knowledge” covered by the mystery of “inner-conjoint”, *metalogical unity*. It indicates *the inexpressible, the inexplicable, the incomprehensible* of the “living” reality and requires to be “behold” directly, requires contemplation of the image of being as it is [Ibid., pp. 227, 229–230]. If an artist is endowed to “behold”, if a poet or a musician is endowed to “hear” this reality, the musician is foremost art and part in “the unchangeable and undefined abyss of the transfinite” [Ibid., p. 224], while the poet and the artist who use notions and pictures as “mediators” are closer to the comprehension of the subject side of being. Unification of these three cognition types in an opera with a dramatic fable, with the flow of eventful time makes it possible to depict most completely the integral reality in its concreteness, inconceivability, and eternal formation.

However, the main role in translating the senses of being in opera compositions belongs to the music actualizing the irrational constituent of the metalogical reality which is *extrarational, marvelous, and mysterious* [Ibid., p. 231]. This reality – changing, dynamic, elusive in notions, and hidden from contemplation – “can be only *experienced*” and understood only as a *transrational* unity of rationality and irrationality as opposed to everything conceivable, which is essentially “something *very different* from any definite ‘something’, ‘this’ or ‘that’” [Ibid., pp. 243, 254, 279].

Forming “the very existence of daily and instantaneous experience of each of us”, the *transrational* creates overwhelming *acceptance of being* “which embraces both negative attitude and the negated itself as appropriate and irremovable reality” [5, pp. 288, 300].

Transflection as a method of “unpretentious philosophising” that takes into account the nonlinearity of interaction events and assumes transformation of reflection indiscrete field into “the internal multitude and immanent presence of non-reflective, anonymous, rationally not reduced bodily experience” [6, p. 161] corresponds to the transrationalism of being.

Giving birth to numerous imagery interpretations in the course of music perception, transflection retains the mystery of the non-reflected and, at the same time, induces substantiation of a certain interpretation, dialogical interaction, in the course of which takes place “retention of mutual openness zone and need in each other” [7, p. 291] that makes comprehend and accept another person’s point of view.

Disclosing a certain degree of being completeness, establishing the atmosphere of openness and trust, the method of transflection (transference) towards music also demonstrates the basic pivot, “an ontological benchmark” in cognizing the reality – manifestation of love in its metaphysical essence, where there is no “Me” dominating but “there is transcending to ‘you’ as a genuine, me-like, like myself and for myself *reality*” [5, p. 377]. Meanwhile, it is important not to lose an author’s standpoint that opens up more concretely in programme and vocal music.

The usage of *metapoetic approach* [8] clarifies a composer’s worldview for learners even to a greater extent. Such approach, alongside with concentration on the music form of a piece implying the most direct attitude of an author to the world, requires utmost attention to the unity of word and music, as well as explications in the sphere of a composer’s epistolary heritage, in his articles, monographs, memoirs of contemporaries about him. This information supplemented by the knowledge of other piece of this author, his personal qualities, main stages of his life and creative work, events that then happened in his country and in the world helps (especially university students) to discover not only peculiarities of a composer’s metalanguage, but also his developing attitude to the world, to people, and to oneself.

One should keep in mind here that music always contains certain consciously and subconsciously predetermined conditions and mechanisms of life arrangement and chaotization, special interpretation of time and space, objective-subjective senses and values. Understatement retained in music, multiplicity of senses, music hypothetical character, on the one hand, reflects personal doubts and contradictions of an author, and on the other hand, are result of transfiniteness, miracle of being that man can never “unspell” to the end.

From the perspective of these ideas, let us turn to Rimsky-Korsakov’s opera oeuvre. The composer hoped a lot that his operas would be adequately understood, but he used to confess that they were not as simple as they seemed. I believe that the main obstacle for mastering the idea of statehood (embodied in the composer’s stage pieces) in the courses of music-historical disciplines is the insufficiency of theoretical status of this theme from the musicological point of view. Therefore, it is necessary to scrutinise this issue more thoroughly.

In his first opera “The Maid of Pskov”, which composition had been started before Rimsky-Korsakov reached the age of thirty, the composer raised the problem

of forming a unified Russian state, with certain principalities and their rulers heading for freedom and independence. Discrepancies of these two objectives were aggravated by many factors shadowed by incentives and motives of protagonists. In fulfilling his dream about powerful, sovereign, unified Rus, tsar Ivan the Terrible did not disdain the most cruel methods of suppressing his opponents but, moved by reminiscences of his youth and having found his own daughter in Pskov, he no longer wills violence. However, having immediately become a circumstantial culprit of the daughter's death, he experiences a personal tragedy. Olga, who has got a mystic bent for her father and loves his enemy Mikhaylo Tucha, dies, having become the victim of their irreconcilability, and Tucha loses both his beloved one, his free army, and the independence of the land of Pskov.

What idea did the composer defend in this opera? For what reason had he been returning to "The Maid of Pskov" for thirty odd years trying to make changes and supplements in the opera dramaturgy, its musical solution?

Choral scenes that incorporated the controversial bundle of energy that triggers all music drama events are the most inspiring scenes of the opera. On one side there is a group of people from the lower orders who are frightened and perplexed expecting "the tsar's penance". On the other side, there is Tucha's outlaw army ready to repulse any violence and fight for the sovereignty of the land of Pskov. The third force appealing to accept the tsar's will is represented by the tsar's *posadnik* prince Tokmakov and by treacherous boyar Matuta.

Each of these groups gets an emphatic music characteristic, and these characteristics, given at once, allow viewers-listeners and, therefore, learners who study this piece too not only to take a number of different, colliding positions, but also to choose the most preferable one. The same refers to the opera as a whole. For instance, Tucha can be viewed as people's defender and a terrorist, Ivan the Terrible – as a tyrant not deprived of romantic feelings and repentance and, at the same time, as a wise ruler and a miserable father. But only Olga who is least involved into the political turmoil and dreams about happiness with her beloved one becomes a contravolitional saviour of Pskov from massacre and devastation.

It should be noted that in his striving to be objective in evaluating the events Rimsky-Korsakov understands people's fears and aspirations, his compassion to all participants (except for, perhaps, Matuta) and clear sympathy to the ideas of outlaws and their leader Tucha characterised by wonderful folk-style

songs. At the same time, the epic-annalistic make up of the whole piece testified to the profound philosophical thought of the composer who represents the reconstructed reality as vivid convergence of opposing forces led by high-flown ideas that duly direct the world in the given time period.

The mystic-mythological perspective of worldview allowing to reach genuine senses cannot be fully disclosed for the reason of lack of means and ways of their translation. However, while creating his opera, Rimsky-Korsakov started to perceive these truths relying on the “pure feeling” owing to which, as A. F. Losev said, “intelligence naïve balance” is attained characteristic of a child who experiences the “mystery of a myth” or owing to mythological consciousness as a specific, integral attitude to any object and the whole world [9, pp. 190, 192].

In the basis of this attitude that unifies different worlds, the earthen and the celestial, the eternal, the instantaneous and the temporal, there is “extremely simple and elementary *intuition* that immediately turns an ordinary idea into new and unheard-of” [Ibid., pp. 67–68]. As a result of this intuition, there comes an artistic symbol equal to an artistic piece like reproduction of a creative event which logic leads to obtaining sense, to creation, tightening “‘cranky items’ of man’s being” and “preserving oneself in oneself” [10, pp. 67–69].

Olga – the maid of Pskov, who – due to L. A. Mey’s artistic fiction – miraculously happened to be the tsar’s daughter, became such artistic symbol in the opera. The playwright tried to substantiate this fiction rationally. He studied historical facts, documents, letters, but the main argument for introducing this circumstance into the historical epopoeia was the following: it might have been! And this fiction can be considered as intuitive author’s revelation supported and developed by Rimsky-Korsakov’s genius.

M. P. Rakhmanova, who notes the unity of the writer and the composer in comprehending the main idea of “The Maid of Pskov”, “the harmonious consonance” of Mey’s creative work to Rimsky-Korsakov’s nature, his longing for the truth and the beautiful based on profound knowledge of world perception and Russians’ culture, fairly underscores not only historical conception peculiarity of “The Maid of Pskov” (Olga’s death, “who by a twist of fate belongs to both rivaling forces”, eliminated the opposition of “state” and “federal” sides), but also the fact that “the solution of indeterminable controversy via a sacrifice brought

about by a female soul, having first appeared in ‘The Maid of Pskov’, arises many times in... Rimsky-Korsakov’s operas” [11].

The operas “Snegurochka”, “Sadko”, “The Tsar’s Bride”, “Servilia”, “Kitezh” are among them. Every time the composer attributes new traits to “female souls”. These traits become more expressive and, in general, constitute a unified, multidimensional, ambivalent but always wonderful image that transformed people’s withering hearts and helped the people, the city, the state to gain peace, quietude, and order.

Rimsky-Korsakov’s operas female characters who personify universal and ethnocultural archetypical traits develop due to the synthesis of historical, fantastic, and realistic images of first four operas via the opposition of “criminal” Lyubasha image to the “sacrificial” Marfa image leading to the polarity of elevated and satirical opera character, to the mystic-mysterious image of Queen of Shemakha. But each of these images at any circumstances performs the role of discovery, description, and reconciliation, concordance of two different worlds: celestial and terrestrial, elevated and sinister, spiritual and material, kind and evil, “one’s own” and “alien”, living and dead.

Owing to such transcendental thinking of the composer, any rivalry, any disharmony of being become relative and their opposed constituents perform as necessary components of integral life that underpin its completeness, depth, beauty, and complex dynamics. Perceiving these Russian-style interpreted and asounded images as different sides of Russian soul and Russian spirit, we are constantly in “deisis to a certain supreme Subject” (I. A. Ilyin), which helps us to live in agreement with one’s nation’s spiritual experience, to see the sense and aim of all-victorious life.

In his operas Rimsky-Korsakov turned out to be one of the first Russian thinkers who perceived Russia’s female nature. In this manner he forestalled V. S. Solovyov’s ideas developed by S. N. Bulgakov, D. S. Merezhkovsky, N. A. Berdyaev, N. O. Lossky, and other Russian philosophers. But while N. A. Berdyaev, who spoke about Russian nation as “femininely passive” and “obedient in state affairs”, believed that Russian nation and Russian history as regards state power was characterised by “passive receptive femininity” [12, p. 5], V. V. Rozanov stated that “all Rus will unroll starting from these... babas (said about F. A. Malyavin’s picture ‘Babas’)” [13, p. 264], and D. S. Merezhkovsky

connected the Eternal Femininity, love, and motherhood with three persons of the Holy Trinity and asserted that it was the Holy Mother personified in the Holy Spirit¹ who unified and saved the world [14].

Rimsky-Korsakov's female images form in their integrity the image of Sophia, God's Wisdom, or a "worker of all things" ("And all such things as are either secret or manifest, them I know. For wisdom, which is the worker of all things, taught me". – *Bible*, Wisdom of Solomon, 7:21). These images mean the mode of Creator's presence in the created world and urge man to create and arrange one's life wisely. Opening up to man primarily as joy and spiritual light, this Wisdom also contains dark, "carnal" forces, which is why Rimsky-Korsakov's images of mermaids, witches, enchantresses, and women burdened by the passions of bodily love are so bright, vivid, and expressive.

Integrating the postulates of pagan and Christian ethics where body and soul comprise a unity and are interpreted symbolically, Rimsky-Korsakov's female characters demonstrate miracles of transfiguration, exaltation, and salvation by force of spiritual love. The imperative of after-death reward functions here: owing to the force of spiritual love, a soul is saved, a body is changed, and life goes on in a new quality.

The attribute of such change which either lifts a certain living being into upper spheres or drops it to the "bottom of life" is death which "magic of love", using the words of Kashchei (the opera "Kashchei the Immortal"), "is almighty". At the same time, in Rimsky-Korsakov's operas not only certain "evil" and "dead" characters are changed, but even the whole states.

For instance, Kashchei's kingdom originally makes a morose gloomy autumn picture where the sky is covered by black clouds, trees and bushes are half-bare, around Kashchei's lodging a pale can be seen which poles are mounted by skulls covered with moss. But it is not in vain that there is self-playing *gusli* above the entrance – Kashchei's "servant": Kashchei is not indifferent to beauty, he likes to listen to fairy-tales and songs of Beauty Beloved. His love is manifested in trust to the tsarevna who, despite captivity and punishment "by frost and cold", can move rather freely in Kashchei's kingdom. The tsarevna is allowed to have a magic mirror, to unlock doors. She is a kind of a mediator between Kashchei and his daughter and,

¹ In his works D. S. Merezhkovsky repeatedly attracted attention to the fact that the word "spirit" ("Rucha") in the Aramaic language is feminine.

thanks to punishment from Kashchei (ejection from the palace into the yard), meets Tsarevich.

But it not only and not as much Tsarevich who becomes Tsarevna's saviour: she is saved by love that awoke for the first time in Kashcheevna – the love for Tsarevich and suffering accompanying it, resulting in “Tsarevna's kiss” that forces Kashcheevna to drop a tear (“Kashchei's death”). Now it is not only love to Tsarevich, but also gratitude to Tsarevna. Finally, Kashcheevna turns into a beautiful, “ever-loving”, and “ever-crying” willow.

But Kashchei, too, suffers from his daughter's bitter, indifferent words (“What is it to your death for me?”): “Oh, my spirit is stifling, my bones are aching, my hand is trembling, there are circles in my hands!” After his daughter sheds a tear and transforms, Kashchei has nothing else to do but to swear at those who deprived him of immortality and fall dead in the doors of his palace. From this point of view, the director solution of Kashchei's complete disappearance (his “falling” into a “well”, into a “vault”, “down the drain”) is not quite correct. This is reinforced by Rimsky-Korsakov's interpretation of Kashchei's leading-motive – the main theme of the opera. Dissonance, tritonality, “dominance”, extreme tonal and melodic unsteadiness of this instrumental theme prove its incompleteness, inconceivability, of the further way of “Kashchei's spirit”.

Kashchei's death caused by his daughter's tear is a kind of reward for the experienced suffering, which “enlived”, humanified him (before death he completely “animated” for the first time, sang his leading-theme), for “immortality is terrible through perpetuation of the world's imperfection” and in death as in a majestic act of one's life “there is something serene, forgiving, and curing” [15, p. 687]. Stopping “earthy disharmony”, death “endows life with measure and shape”, liberates it from the burden of bodily nature, educates artistic taste to life, summons “to choose what is truly best and beautiful”, “provides a genuine criterion of life values”, since “everything that does not deserve death, does not deserve life as well” [Ibid., 688–691]. With Kashchei's death, “joyful” *D dur* sets in, the choir glorifies the sun, freedom, spring and love, and all Kashchei's country alters: “gates open wide” and under the sun shining in the clear blue sky opens a broad view on a spring lawn covered with fresh greenery and flowers that screen the pale.

All transformations in Rimsky-Korsakov's operas are stipulated by the power of love. Such interpretation is in tune with N. O. Lossky's idea

of “absolute good condition”, where every “substantial actor” because of his lack in such love (which is “moral evil” as the source of all sufferings, calamities and catastrophes) covers a long way into “the Kingdom of perfect love to God and to all beings” [16, p. 332].

Achievement of absolute good coordinated with absolute values of beauty, truth, and freedom allows relativity, up to “freedom in evil”. All “living” characters of Rimsky-Korsakov do wrong and hate only because they love viciously, insufficiently. Entering the path of egotism, they want absolute completeness of life “only for themselves or at best for a certain number of other persons (for a wife or a husband, for children, etc.)”. Thus, they are bearers of relative evil, they create insipid being “which is of relative value, that is the being which is good for some people but is evil for others” [17, p. 43].

Everything living in Rimsky-Korsakov’s operas sounds and sings and the more beautiful their singing is, the more lively they are, the closer to the Heaven and the Sun, to the bright God’s Kingdom. The path to life, to God, to experience and comprehension of Divine Love goes through a chain of ascents and descents that, according to Lossky’s idea of transfiguration, are of *goal-oriented* character and every character has his or her own objectives and paths. However, in their ascent they are all subject to a certain hierarchy of love values: from its appearance in *personal being* via *social being* (up to standing at the helm of a society, nation, state) to *national-state me – nation’s soul*, personality which is much more elevated, complete, perfect as compared with man [Ibid., p. 59–62].

Pannochka (the opera “May Night”) who committed a vile sin of self-drowning and turned into a mermaid developed, owing to retaining pure love for man, from a state dangerous for people (that of a mermaid) into “a free fish” short to attain man’s level but close to it. Sea Queen Volkhova, having fallen in love with Sadko, turned into a river for the sake of his life, family prosperity, and wish to benefit her nation. As a result, she opened new trade routes to Novgorod, to Russians, having presented them her life power and spiritual beauty. Snegurochka reconciled Father with Mother by love to “Lel’s songs”, as well as by righting Berendei’s wrong to almighty Yarilo, thanks to her wish to live among people and experience earthly feelings, and contributed to the well-being of the nation dependent on gods by unifying the “celestial” and the “earthy” worlds and showing beauty and true sense of Berendei’s kingdom.

Marfa's pure and devoted love for Lykov ("The Tsar's Bride"), humbleness to the necessity to execute a state duty (to become tsar's bride and wife) are attributes of her soulful and spiritual tenacity to misfortunes accrued to her. In the moment of going into a new life (Marfa's final aria), this opened her a direct path to her beloved, to "golden wreaths", and to God. But Marfa's poisoner, Lyubasha, also goes through her path: before accepting death from her beloved, she repents in public in her crime, thus making a step towards the Original Heart of the Matter.

The composer imparts a "dead" body only to the one who does not know the attributes of Love linked to the feeling of human dignity and state duty, which is most clearly demonstrated in the opera "The Golden Cockerel". Rimsky-Korsakov denies neither power, nor an individual in power, nor even tsar's power as it is. Having shown Dodon's kingdom's self-decomposition, his obtuseness, laziness, lawlessness, and tsar's whims, the composer vividly depicted the inevitable demise of the state. The state in which no one is able to perceive the genuine role and beauty of the only "living" characters in the opera – sage Skywatcher and Queen of Shemakha who vainly provoke the tsar and his homagers to traditions fidelity, care about their nation, poetic feelings, and true love.

The last thesis needs more detailed explanation. It is not simply a provocation here, but a challenging provocation where till the very end there remains hope to "revive the dead". It is not by chance that Queen of Shemakha as a personification of Eternal Femininity ideal comes to Dodon's kingdom that by the time manifests almost no sparks of life. She came not to destroy, but to save! Understanding of the functions of all Rimsky-Korsakov's previous "unearthly" female characters leads to such interpretation of this image.

In her very first aria Queen of Shemakha is utterly sincere (to the extent and "unearthly" being can be sincere): showing everyone her miraculous beauty (external and internal), she discloses honestly and in a most elevated manner her celestial origin and her problem (feeling lonely, lack of love). She seeks love confession from Dodon, but gets in response: "Chizhyk-Pyzhik"...

After further disclosure of the king's futility (his total indifference to his sons' and soldiers' death, voluptuousness, spinelessness, humiliated agreement to perform a foolish dance in a female kerchief, etc.), she says right away that she sets off to conquer Dodon's kingdom expecting him to come round, but no reaction

follows! Till the very end Queen of Shemakha effectlessly hopes that the tsar has respect for promises and is unable to kill. All in vain! The nation, too, is hopelessly miserable and blind! Thus, Queen of Shemakha shows that people, society destroy themselves, and celestial powers are unable to revive “a dead body” unless this “body” manifests potential for revival.

Rimsky-Korsakov’s opera has many layers in terms of sense. The interpretation offered is one of possibilities. But in this very manner was interpreted the image of Queen of Shemakha by the composer’s faithful “muse” N. I. Zabela-Vrubel.

At the same time, Rimsky-Korsakov accomplished “a truly ingenious depiction” of human Me expansion which one can experience only at the moments of moral enthusiasm when man’s existence is connected with state’s existence (the opera “The Legend of the Invisible City of Kitezh and Maiden Fevronia”). As I. I. Lapshin remarked, the invisible city of Kitezh was reality – not physical, but psychological [18, p. 7]. Maiden Fevronia, who lives in full agreement with God and is filled with active, sacrificial love for nature and people, obtains supreme enlightenment in critical minutes of her life. This lets her defeat the terror of evil and death. She becomes the symbol of immortality of Russian soul and Russian life closely soldered with the image of the city of Kitezh as the symbol of Russia and Russian statehood.

Maiden Fevronia’s image represents Russian nation’s skill to be in harmony with the world and with God, to fight desperately, by one’s body and spirit, for the native land and even in extreme hardships to love and care about others, to forgive enemies and traitors, to pray for them and, therefore, to resurge for a new, more beautiful life. But Fevronia’s image is also the Soul of the World and a human soul aspiring for God, a kind of a cry from the depths, a challenge to a morally degrading society. The opera written on the eve of the first Russian revolution, when Russian morals and Russian statehood were in decline, not only divined the outcome of tragic events in the years to come, but, having united the past, the present and the future of Russia, represented Russia’s actual spiritual existence. It embodied the ideal of a Russian woman, which prevailed from olden times in the Russian land, which inspired people for benevolent, originative love, for good deeds, which instilled faith and hope to overcome any trials and ordeals.

In his opera oeuvre, owing to music-poetical intuition, great talent and hard work, Rimsky-Korsakov managed to translate to future generations Russian

nation's sacred traditions, to show a correct way out of any complicated situations, including ad hoc situations. Disclosing the crystallisation of mystic life experience on the border of the celestial and earthy worlds, the composer demonstrated how this experience controls the social life of a Russian person by explaining the role and reasons of numerous and diverse apparition of its "dissonances" that are inevitably transformed into "consonances" and entails "an inexhaustible ocean of arising feelings" (P. A. Florensky).

At the same time, man is given full freedom in moving "upward" or "downward", since God assists good "not by means of magic instillation into the sphere of our will, but by means of actions that inspire to fight with evil, strengthen a person from the inside, pacify, educate, without infringing our freedom", and "such participation in historical life has happened and almost happens to the utmost" [19, p. 569]. The Great Russian composer disclosed this idea in carrying out state deeds regarding one's personal life and convincingly depicted the significance of elevated sacrificial love in any society's unification and prosperity.

The analysis of the statehood idea embodied in Rimsky-Korsakov's operas that has philosophical-theoretical and pragmatic, social-political and personal implications can be performed on all levels of music education – from work with the youngest children to teaching bachelors, masters, postgraduate students of different specialties, as well as in music-enlightening activities of music pedagogues.

The search of forms, techniques, and methods of translating to learners the creative conception of the composer whose opera oeuvre represents ideal, real, and potential models of Russia's statehood and discloses the reasons and mechanisms of their alternation and destruction is a prerogative of music teachers, music pedagogues working in institutions of supplementary education, secondary and higher education institutions. I believe that adherence to a number of conditions will contribute to the formation of learners' social activism in the process of their learning N. A. Rimsky-Korsakov's opera oeuvre:

- to take into account age, social-cultural, educational, and professional characteristics of a concrete audience;
- to allow learners' complete freedom of expressing images and ideas inherent in music; stimulating them to substantiate their opinions;

- to start from the semantic analysis of music, forms, and means of music expressiveness in their unity with word, with opera libretto, from individual knowledge in disclosing opera pieces ideological content;

- to create welcoming atmosphere for free dialogue development, in the course of which it will become possible to unite different words and different points of view with the author's standpoint and to comprehend the problems that are of concern for each person and for all together, though with keeping some mystery, understatement enabling such dialogue continuation;

- to let learners discover opera conditions and consequences of good and evil origination, of caring for mainly personal or social needs, making responsible decisions, carrying out activities aimed at the benefit of others, one's family, nation, Russian state, and all mankind.

Following the above conceptual theses can become a theoretical-methodological basis for the analysis of not only Rimsky-Korsakov's opera pieces, but of other music-poetical pieces as well in order to transfer to new generations national and panhuman spiritual-moral values; to disclose the educational and enlightening potential of the best specimen of domestic and foreign music, abilities of self-development, of bringing together representatives of different opinions and convictions for the sake of "strong, unified, in all respects independent Russia that adheres to her own model of social development and, simultaneously, is open for cooperation and interaction with all nations, states, and cultures" [20].

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MUSIC INTONATIONAL FORM MODEL AS BASIS FOR CONTENT UNITY OF THEORETIC MUSIC EDUCATION

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Abstract. *This article analyses the issue of music intonational model structuring as a substantial element of theoretic music education, necessary to recover its unity lost in the independent subjects formation process. In musicology as a science music intonation theory takes a significant place, but in theoretic music subjects content music intonational nature issues do not get necessary development. The reason for is music intonation theory openness. Music intonation is often viewed substantially; in the article it is presented as a context content-notional function of the system element. Different types of tone are examined as intonational structures divided according to relations structuring levels into simple, complex and integrated ones. A total of their interactions intonational structures and processes is defined as an intonational system. A music intonational form is presented as a metasystem, which elements are local systems of harmony, music form, music texture, rhythm, and melos.*

Keywords: *musical-theoretical education, intonation form of music, harmony, musical form, texture, pedagogy, theory of music.*

Modern theoretic music education system has been formed in the process of general composition theory division into problem-oriented subjects. It has happened in the frames of world history relatively recently. T. S. Bershadskaya, for example, believes that the initial point of harmony establishment as a study discipline “can be conventionally referred to the publishment of Catel’s textbook in 1802” [1, p. 7] (Catel, Ch. S. Traite d’harmonie adopté par le Conservatoire pour servir – l’étude dans cet établissement. – Paris, Impr. du Conservatoire de musique, 1802).

In 18 century thoroughbass and counterpoint were considered to be the components of one practice-oriented course that was also given by one teacher during individual lessons. Along with changes of sociocultural situation in Europe and intensification of the tendency to raise the massive participation level, there

occurred a change of music education institutional forms: university types conservatories were opened where every professor taught his own subject-oriented course.

Gradually thoroughbass and counterpoint evolved into a more traditional for modern music education system of harmony and polyphony; music form evolved into music pieces analysis. Theoretic music education structure and content evolution issues were analysed (first of all in the St. Petersburg and Moscow conservatories) in more details in I. S. Starostin's article [2]. The researcher also noted the tendency characteristic of 20th century that was launched by S. I. Taneev and A. K. Lyadov: "to teach theoreticians (ideally, performers as well) as composers" [Ibid., p. 47].

In recent decades, an established education plans structure began to contradict current creative and pedagogic practice. Many modern music phenomena cannot be thoroughly covered within the frames of any specific subject. Moreover, L. P. Kazantseva and V. N. Kholopova remarked that "nowadays it is more and more clear that expanded teaching of composing subjects in each part of music education ... gives excellent professional music knowledge, but first of all it reflects grammatical, technological aspect of music pieces and that is why it needs to be balanced with problem-oriented group of disciplines with music contents study at the top" [3, p. 22].

One more reason why this contradiction arose is a change of a theoretic music education recipient. Mostly it is not a composer any more and not even a music performer but a pedagogue-musician. This unity includes not only music teachers but almost all other musicians because at some point of their artistic way they begin to teach others. At this moment we can establish that in the teacher's mind music expression means mastered separately within the frames of different subjects create a random row – with vague flanks deprived of intersystem relations logic.

To achieve success in music teaching activity, it is necessary to have an idea of music as an integral phenomenon and not a total of components. Theoretic music education contents initial integrity was lost in its historical evolution process. In the new curve of a dialectic spiral it is an issue of this integrity recovery that becomes essential. One can find a necessary basis for that in the *intonational approach*.

Music intonation theory nowadays is recognised as the most important methodological basis of scientific research in music education. B. V. Asafyev is considered to be this theory creator [4], though in his studies he accumulated ideas of several of his contemporaries-musicologists, as V. N. Kholopova indicated [5]. However, the conception conceived by the musicologist remained unfinished – both for subjective and objective reasons. Analysing B. V. Asafyev's heritage, E. M. Orlova [6] discovered that in his conception categorical apparatus formation process the scientist believed that its evolution, expansion and even re-thinking were possible. Thus, music intonation theory was created as *open for further development*.

This point appeared to be very fruitful for science. Researchers got an opportunity not only to enlarge and improve an already existing theory but also to form within it their own courses. For instance, Ye. V. Nazaykinsky [7] concentrates on music composition procedural-logic aspect, V. N. Kholopova [5; 8] builds a music content theory. Special place in this line has V. V. Medushevsky's research [9] where he defines a notion of *music intonational form* in its analytical and protointonational aspects unity.

If it is difficult to imagine in musicology as a science a modern research where music intonation theory would not hold a place of honour, the situation in theoretical music education is different. The word “intonation” and its derivatives in the music-theoretic subjects textbooks can be found frequently but be used in different meanings. Intonational nature of music or its separate expressive means are mentioned rarely and, as a rule, are not developed in the following narration of the material. One should keep in mind that textbooks are created not just theoretically, not in the “silence of a study” but embody the individual style and pedagogical experience of their authors. In other words, textbooks indirectly reflect the state of affairs, existing objectively in practical pedagogy.

The reason why music intonation theory does not objectively perform its music-theoretic education content unity formation function consists in its openness, principal incompleteness. This theory main notion – intonation – has different definitions and interpretations in research works mentioned above, as well as in some others.

Despite their profundity and contents, it is hard to consider books like that by V. V. Medushevsky as textbooks for prospective music teachers. A laconic

theoretic construction is required that would have presented music intonational form almost visually and would have become a key to theoretic research understanding. It is obvious that nowadays there is contradiction between the needs of pedagogic society in theoretic music education content unity restoration and the absence of a necessary component in this very music theory that defines relevance of music intonational form model building which this article is dedicated to.

In the works of B. V. Asafiev himself, as well as in his followers', plurality of "music intonation" category definitions is related with its many aspects. This term universal, all-encompassing definition should be capacious and should have a complex, branched structure. However, one complex definition or a number of local ones do not ensure students' understanding of the defined phenomenon essence if they cannot imagine its specific "sounding" embodiment.

In practice, music intonation is often understood *substantially* – as an interval, a melodic turn, a theme, etc. E. A. Ruchyevskaya comes to a conclusion that music intonation in B. V. Asafiev's theory is the system element contextual content-bearing and sense-bearing *function* [10]. On the basis of such music intonation idea E. A. Ruchyevskaya builds up a "ladder" of elements given that function. If the offered hierarchical construction is taken to a higher formalization level, one can get a music intonational system model basis. To do it, it is necessary to return to the initial intention that forms the basis of B. V. Asafiev's discourse, his contemporaries' and followers'.

The initial idea of music intonation is tone relations (at least two of them) functioning as an artistic meaning bearer. Naturally, tone relations themselves initially do not bear any substantial load – meaning is constituted with music activity subject in the intoning process. Re-intoning presupposes creation of meaning variants. If an already included into creative practice tone relation is filled with a totally new meaning (for example, in 20th century it happened to a consonated triad) or the function of meaning bearer gets a relation not used in the art practice before, one can speak about an intonational contribution.

The choice of tone relations is not accidental. One can find many reasons to speak about the following natural-acoustic and even mathematic consistent patterns, but real motivation of this choice lies beyond acoustics and mathematics. V. N. Kholopova studied an interval, chord, melodics, rhythm, mode and texture, music form as a "specific music content" bearer. The latter is, according

to the researcher, “aesthetic (italics is mine. – B. I.) harmony that always has a positive sign, gives pleasure with its beauty” [11, p. 44]. On the basis of this statement, we can make a conclusion that tone relations choice is regulated by social aesthetic requirements that in their turn are determined historically and socially.

In accordance with the aesthetic requirements, tone relations are formed as logically ordered constructions that are given among other things beauty and harmony meaning. To define such constructions, we can offer the term *intonational structures*. The latter can be systematised according to relation-building levels.

Intonation structures based in single tones relations (for example a chord, a rhythmic formula, etc.) can be defined as *simple*. As a result of simple intonation structures interrelation, *complex* ones are formed (tonal and modal harmonic structures, metro-rhythmic structures, etc.). On this level, meaning is attributed not to relations of single tones but to groups made of them. Complex intonation structures in their turn also interrelate resulting in their integration and, consequently, formation of relevant *integrated* structures.

Structural approach reflects phenomena in statics. Intoning, according to B. V. Asafyev, is always a process. A total of intonation structures and their establishment and development and interrelation processes can be defined as an *intonation system*.

As it is known, music sound has four characteristics: pitch, duration, loudness, and timbre. This explains the existence of completely different simple and complex intonational structures in music and, therefore, a certain number of local intonation systems. Generally, intonation music form can be represented as a metasystem which elements are local systems.

Issues of local systems quantity, names, structure, functions and their relations within intonation metasystem in musicology are among the most discussed ones. It is obvious that within the framework of one article it is impossible to cover the whole spectrum of scientific debates that have been carried on for decades. Scientific ideas choice criterion in this case will be their focus on the formation of universal logic of music pedagogue’s music-theoretic education.

We can give many examples when music intonation function is performed by rhythm, timbre and dynamics. But the most essential for embodiment of the specific music content are pitch-tone relations. L. A. Mazel [12] showed that

these relations are unique for music; they do not only draw a line between it and life beyond art spheres (including speech) but also between music and other art types which comprehension includes audition. It is important that when speaking about music intonation B. V. Asafyev first of all meant pitch-tone relations: “Speech intonation is comprehension of sounds, not fixed musically, not stabilised in music intervals or constant sound relations that became tones. Music intonation is comprehension of sounds that have already become a system of sounds fixed in sound relations of tones and keys memory” [4, p. 198].

Pitch relations system performing an intonation function is viewed by most researchers as harmony. Harmony and its corresponding subject system formation historically coincided with the age of comprehension of harmony as accord system and, consequently, this very historical form was viewed as the only one possible. For the modern comprehension of the essence of this phenomenon and its place in music intonational form model one should first of all admit that chords and their stringing system comprise a possible but not the only one or obligatory form of its manifestation. Otherwise one would have to agree that until 17th century there was no harmony in music. But it is far from the truth.

Harmony as an aesthetic category was established in public conscience earlier than its music-theoretical term. The transition of this category in Antiquity into the sphere of pitch relations in music points to the intuitive understanding of their role in music special content formation. According to Yu. N. Kholopov, “music harmony in its essence is the projection of the general notion of harmony on the pitch relations sphere that includes the most specific for music (in other words, those that differentiate it from other art types) artistic devices” [13, p. 10].

The category of “harmony” in musicology is used in different meanings, though not always reasonably (this problem is also studied by Yu. N. Kholopov [ibid.]). The most important among them are “harmony as an aesthetic category” and “harmony as a music-intonational system”. Usually the choice of this or that meaning can be understood from the context. Nevertheless, to avoid ambiguity in this article the usage of this definition from the aesthetics perspective will always be specified but the music-theoretical sense will be expressed with only one word, without additional explanations.

Ideas of harmony as an aesthetic category evolved historically and, respectively, pitch relations, endowed with the function of expressing this idea,

changed too. “The notion of ‘harmony’ preserving its main ‘logos’ conceptual basis... gradually got the meaning that in that very age was relevant for the most often used pitch structures” [13, p. 12].

St. Petersburg (Leningrad) musicology school members see harmony only as one of music textures, types of textures. To define pitch relations system in this conception, the term “mode” is used. These ideas are scrutinised in T. S. Bershadskaya’s works [14].

The categories “harmony” and “mode” correlation issue is too vast to study it within the frames of this research. It is necessary to mention that for mode positioning as a universal category there is specific ground but the transfer of harmony issues into music texture studies seems disputable. After all, such an approach has become a source of a number of inner contradictions in this conception, and that questions its main ideas validity. In this article all pitch music organisation system is seen as part of “harmony” category and mode is seen as a special pitch organisation form, as one of intonation (in this case harmonic) structures.

However, harmony cannot exist on its own – it must be made concrete in intonational systems that define music spatial and temporal organisation. Many researchers, in particular V. N. Kholopova, note that music, despite common perceptions, is not only a temporal phenomenon but also a spatial one [11]. Such understanding corresponds to modern philosophy perceptions about the unity of space and time in art chronotope aesthetic conception.

Spatial-temporal harmony specification is done in the music form and music texture. The first term requires explanation. “Music form” category does not coincide in meaning with form category in philosophy and aesthetics. However, the same can be said about form in fine arts and literature. According to V. N. Kholopova, music form is a “monocategory (monade) with its own theory and very branched notion system” [5, p. 189], and one cannot but agree with it.

But a supposition that “content” category is also a monade, and “the dyad... “form – content” belongs to philosophy and aesthetics where it was established and it has a long history” [Ibid.] seems disputable. The role of philosophy and aesthetics as fine art studies methodological basis is underestimated in it.

Meanwhile, not “music form” should be a pair category to art object content, and not a sonnet form but an “art form of a piece” as a much wider

notion. Herein we have already mentioned the term *music intonational form* introduced by V. V. Medushevsky that in this research is viewed as a category paired to music content.

But it would have been a significant simplification to think that in the temporal aspect harmony is realised only in music form and in the spatial aspect – only in music texture. Music form is double-natured; it represents a unity of the dramatic art and composition, development and its result. According to B. V. Asafyev, “form as a process and form as a crystallised scheme (to be more precise a construction) are two sides of one and the same phenomenon” [4, p. 23]. As one of the arguments in favour of interpreting music as a spatial art, V. N. Kholopova [11] names the reprise in music.

On the other hand, music texture is also obviously connected with art space organisation (vertical, horizontal lines, depth, etc.) but still its every element exists in time, it is in *motion*. Texture horizontal line is not visible in the music score text topographic line, but a comprehended aurally diachronic nature of linearity.

Music form and texture as intonational systems are in constant interaction; there are numerous interrelations and reciprocal influence between them. In a complex they create harmony “environment”. Depending on intonation harmony system type, the latter either aligns this environment with itself or adopts to it. Together these three intonational systems create a construction where music texture and music form are a sensually perceived level for music harmony.

What place does a rhythm intonation system have in this scheme? It is obvious that rhythm is present in harmony in temporal organisation of stability and instability function alternation or footing and no-footing function alteration in so-called harmonic pulse. In modal systems, rhythm is one of external factors that determines functional differentiation of initial sound sequence tones, which leads to mode structure formation.

Music form as a whole can be viewed as the highest order rhythm. One of the bases of music texture organisation is rhythmic coordination of voices. Rhythm literally penetrates all other intonational systems being in the centre of a presupposed music intonation form model.

To define a place that melody should have in the music intonation form model, it is necessary to pay attention to its ability to be a universal representative

of all other intonation systems. Melody includes pitch aspect. Through this very melody mode structures are realised. On the other hand, there is always a rhythmic organisation of tones in melody. Texture is composed of voices-melodies (especially it is evident in polyphony). Melody acts as the main bearer of thematism in music form organisation.

But in modern music melody in its usual understanding can be absent. However, tone energy conjunction in pointillism as that of both neighbouring tones and distant ones, linear motion of sonor complexes, even correlation of pitch zones with non-defined pitch is perceived as at least melodic processes analogues. To define a total of these phenomena, as well as a traditional melody, the term “melos” seems to be the most appropriate. Obviously, melos should embrace all intonation systems, to be an external membrane perceived as the first one in music intonation form in relation to them.

Ways of overcoming the borders between adjoining areas of knowledge in educational process are different. Several subjects can be formally united into one programme distributing them to local sections of the course. There can be defined separate textbook paragraphs for analysis of interrelation issues, for example interrelation of harmony and form. In fact, this will not solve the problem of integration.

The suggested music intonation form model is represented as an instrument of music-theoretic education content unity reconstruction. It allows to represent every local intonation system, on the one hand, as an intonation structures hierarchy – from simple ones to complex and integrated ones, on the other hand – as metasystem elements connected with others inseparably. Future research perspectives in this direction are seen in development of theoretical-methodological music-theoretic subjects teaching models based upon simultaneous coverage of all music intonation form elements in all their interrelations.

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D. B. KABALEVSKY'S MUSIC FOR CHILDREN – NATIONAL MUSIC CULTURE AND MUSIC EDUCATION AUTHENTIC PHENOMENON

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Abstract. *The article is devoted to contemplation upon the special role of music for children in D. B. Kabalevsky's oeuvre. According to the author, interest to this issue is determined not only by Soviet music trend, but also by self-education tasks that were implemented by the composer. Special attention is paid to consideration of concerts triad aimed at young musicians. If we consider it as the composer's self-education results understanding, it is obvious that the author strived for consistency and balance. All concerts inner structure is not contradictory despite themes diversity. Development processes are active, goal-oriented but do not violate formation clarity. Emotional spectrum embedded in music is quite wide. Obviously, it was important for D. Kabalevsky to feel full-blooded and rich in his sensations. Imagery of the triad represents the ideal of a person's harmonious development. This music makes young performers turn to the imagery system created by the composer. It becomes a means of schoolchildren's self-education.*

Keywords: *Soviet music, ideology, childhood, collectivity, education, self-education, instrumental concerts triad.*

In the history of music for children D. B. Kabalevsky's name holds a place of special honour. In fact, there are not many composers of such grandeur for whom children's themes had such strategic significance, in whose works they were represented during their whole life and were expressed in music pieces addressed directly to children, as well as in the form of a thematic emphasis in music pieces of a different focus. All researchers of his oeuvre write about it. However, childhood theme for D. Kabalevsky seems to be not profoundly understood in musicology. According to L. I. Royzman, "we think little about music for children. And if an outstanding composer pays so much attention to it, our critics often underestimate works of such kind and pass by it" [1, p. 119]. Therefore, it is necessary to study D. Kabalevsky's music pieces for children once again.

The range of such works is defined in many studies. But it is reasonable to point out the most important works in this article as well.

D. Kabalevsky's music for children is a vast mass of different genre music pieces. There are several dozens of songs some of which are very popular and are still present in children's music-making active practice: "School Years" (lyrics by E. Dolmatovsky), "Our Land" (lyrics by A. Prisheltz), "Artek Waltz" (lyrics by V. Viktorov), "A Song of Friends" (lyrics by Ts. Solodar), etc. There are a lot of instrumental plays, including piano collections "From Pioneer Life", "30 Children's Pieces", "24 Easy Pieces", "In the Pioneer Camp", "35 Easy Pieces", two sonatinas, several variations cycles; pieces for violin and piano, cello etudes in major-minor. In the composer's heritage there are also pieces for children's choir, among which there are miniatures, cycles of miniatures, and big music pieces with orchestra as well: music show "Parade of the Youth", cantatas "Songs of Spring and World", "The Leninists", "On the Motherland". It is necessary to name orchestral opuses: "ISME Fanfares", piano concertos No. 3 and No. 4, violin and orchestra concerto, cello concerto No. 1, rhapsody on the song "School Years" for piano and orchestra. It is right to mention the presence of childhood theme and children's choir in the composer's biggest piece – "Requiem" on R. Rozhdestvensky's poem (No. 8 "Our Children"). In one way or another children's images found their places in the operas "Taras' Family", "Sisters", light opera "Spring Sings", in cinema music scores...

Naturally, there arises a question: "why did such an outstanding composer as D. B. Kabalevsky, creator of many 'adult' music pieces, acknowledged as outstanding in the context of his time (let's recall the opera 'Colas Breugnon', 'Nikita Vershinin', the Fourth Symphony, Second cello concerto, Second string quartet, etc.), spent so much force and time on the theme which was available in the works of many great masters of the past and present but always as a shading, auxiliary line arising as an artistic process intermezzo?"

One of the motives is on the surface: D. Kabalevsky is a Soviet composer. Soviet to his core, as they say. An ideologist of music and music culture, in his student years he stepped on the road of happy as it seemed communist future creation as a member of "ProColl"¹. Writing his memoirs at the end of his life,

¹ "ProColl" (Productive collective body of the Moscow Conservatory students-composers) – an artistic group organised in 1925 by a group of composers with the initiative of A. A. Davidenko, its goal being to create new forms of proletarian music.

Dmitry Borisovich noted that he had a worldview of a “real Soviet person, a bolshevik, that never knew ideological and political doubts” [2].

Soviet music was seen as one of means of “a new person”, free of past inertness, not bound by prejudices. Respectively, in ideological sense, music pieces for children became tools of such education and a child image in “adult” works became an ideal of the arising new life [3, p. 67].

This line is present in many composers’ art. There appears a composer’s role “children’s composer”, where most outstanding were M. Krásev, V. Gerchik, T. Popatenko, A. Filippenko, Z. Levina, M. Iordansky et al. One way or another children’s theme was present in the art of our greatest masters – S. Prokofiev, D. Shostakovich, G. Sviridov, A. Khachaturian, G. Ustvolskaya, and G. Galynin. On the cusp of the 1940s and 1950s, because of a complicated political situation in the country, children’s music ended up among themes safe for authors and that is why many composers worked in this sphere. However, only D. Kabalevsky gradually strived to make children’s theme a main one in many of his works. Probably, there was some motivation behind it significant for D. Kabalevsky himself.

Considering the fact that in his childhood and youth, the future composer could not make a decision on his path in this life and only when he was 20 he finally felt he was a musician, we can assume that he had a necessity to shape specific traits that he presumed to be important once again. In such case, art became a *self-education tool* to him.

These ideas correlate with the specific nature of his music for children. D. Kabalevsky does not go to children, but leads them to himself: he does not strive so much to teach them but to build a dialogue with children-colleagues, to speak with them as equals, as with schoolmates. “For forty years I have been meeting pupils of different age. I used to tell them about music, played the piano for them, answered any of their questions, sang their beloved songs with them”, says Dmitry Borisovich [4, p. 146]. Let us pay attention to the fact that neither here nor in any other pedagogic work does he mention how he taught children. Even describing his school work experience in the 1970s, he does not recall “knowledge, skills and techniques” as goals of those lessons. For example: “In many classroom talks children’s role prevails and teacher acts like a conductor (or a director) that guides a conversation in the right direction” [4, p. 150].

Addressing children's theme in his music pieces, D. Kabalevsky thinks in the same paradigm as in pedagogy. School life themes dominate among programme pieces. However, the composer discusses with pupils mostly things interesting to him. Along with images close to both adults and children in the composer's works there are many public and political, ideological themes made comprehensible for children but unlikely to ring a bell in a soul. Rarely do we meet the images of parents, relatives, there are few playful or fairy-tale plots (so usual for classic composers' music for children).

It is interesting that most often D. Kabalevsky pictures children as some general totality. Specific images are found rarely. By his last name (not first name) only one boy is called: "A Song about Pioneer Abrosimov" based on A. Prisheltz' lyrics. It represents a real case when a pioneer helped when there was a danger of a train crash. Sometimes personified characters are found as an object of disapproval (for example, a song "About Petya" based on A. Barto's poem). However, such cases can be considered exceptions.

The composer worked mostly in two types of music for children: music for children's performance and audition and music for children's performance together with adults" [5; p. 101].

Moreover, in many of the first type works author's striving to interact with children is obvious. It is interesting that in the composer's heritage there are songs based on children's poems. For example, "Song of the Colourful Ties Union" (lyrics by Volodya Losenkov), 'A Pioneer Palace' (lyrics by Sonya Kharlamova), "Fire at the Dnepr" (lyrics by Ira Polovinkina and Lena Rudneva).

Other music pieces types were also present in his works but just a few. A wonderful cycle "Seven Merry Songs" (lyrics by S. Marshak) was an example of music for children performed by adults. Cello etudes in major-minor were an example of instructive music.

Two piano sonatinas were of special interest to music teachers [6, p. 153]. Dmitry Borisovich Kabalevsky wrote them with pedagogical aims. These music pieces are really comprehensible for young audience. However, when speaking about Sonatina No. 1, L. V. Danilevitch noticed that it "got a significance of a concert piece, performed by adults for adults", and at that still was filled with children's images ("first beats of the sonatina introduce us to the atmosphere of careless joy, children's games and antics") [7, p. 46]. In other words, without

the author's will this music became a part of works referred to as "music about children for adults".

D. Kabalevsky is quite convincing in his not-programme instrumental music pieces. Especially in his famous triad of concertos, dedicated to the Soviet youth (1948–1952). This music is well known and was not once described in music study literature. However, we would like to pay special attention to it because there is, in my opinion, sense in it not yet clearly outlined.

D. Kabalevsky took up creation of this music when he was already an experienced composer, an acknowledged master. However, when you get to know the cycles you get a feeling that he tried not only to write a composition suitable for young musicians' performing but also bring into the system his own ideas of childhood and youth, probably he arranged his personality "Gestalt" shaped in the result of conscious self-education.

Instrumental concerto triad for young performers represents a number of compositions each of which can be performed separately but in the same time they are meant to be a cycle possessing specific imagery and dramaturgical connection. The concerto triad consists of Violin Concerto with orchestra (1948), First Cello Concerto with orchestra (1949), and Third Piano Concerto with orchestra (1952). Orchestral part performance presupposes participation of "adult" musicians, but soloists' parts are written so that they could be played by novice musicians. It is not about relative technique simplicity of these compositions, but foremost open, naïve, often childishly smiling music content. Meanwhile, far from simple orchestral score requires full commitment of musicians. Thus, the triad is an example of *music performed by children together with adults* and that is a detail important for understanding of the general concept.

Concerto music as well as music in Kabalevsky's many other works is characterised by healthy view of life and optimism. It was created on the cusp of 1940s – 1950s, in the period when many children-aimed cantatas, suites and plays were written in the Soviet music. For reasons mentioned above it was the time of most consistent development of the theme. D. Kabalevsky's concertos appeared to be among the most colourful compositions. Under dominance of effective scherzo-playful, merry beginning of the "border" triad concertos (violin and piano ones), the composer did not avoid either enlightened lyricism or dramatics or even some darkness in his Cello Concerto, which is an additional means of light music shading.

Right after Cello Concerto creation, Kabalevsky was criticised for too gloomy colours of his composition addressed to the young. But after the creation of the piano “finale”, general quite optimistic idea became clear. If the “middle” triad concerto was written in the same style as “border” ones, there would have been no cycle, there would have been a repetitious flat enumeration of similar images. Moreover, we cannot see childhood and youth as periods of sheer happiness. Absence of “minor” beginning in a grand conceptual opus would have made it lame.

Concerto triad is based on major-minor technological devices, most often of its same-named variant. This linguistic model permits usage of a wide spectrum of “flecks” and “flickers”. D. Kabalevsky often uses contrast comparison of major and minor colours, thus throwing together popular melodies, achieving colourful pictorial flowing effects, “light and shade play” [8, p. 5].

Concerto themes are song-like, rich in melodies. A number of themes are quote-originated (including author’s quotes). It is natural because D. Kabalevsky is one of Soviet outstanding bards. He possessed great melodic talent that he used successfully in the song genre and other vocal genres. Moreover, striving to create thematic intonational accessibility, young audience’s responsiveness to his music, the composer inevitably had to use song material. It should be mentioned that he successfully performed all his tasks.

In the constructive aspect, all his concertos are structured traditionally: three-movement composition with sonata allegro in the first movement, though each of them has its form interpretation peculiarities. It is especially clear if we take up generalisation in child-youth ideal compositions under analysis: an ideal cannot be realised in vague, constructively not established structures. It is as if the composer invites young performers and audience to pass this difficult way through classic forms, complicated harmony, various and not always children’s images together with adults, in order to bring up in themselves ideal traits of a human of the future. Let’s see into this issue more thoroughly and look for confirmation of this idea in concerto analysis.

Violin Concerto in C major with orchestra (1948) is an initial composition of the triad. As it has already been noted, the first movement, *Allegro molto con brio*, is written in the sonata form.

Principal section theme is active, decisive. It is laid in 20-measures period of indivisible structure. Ascendant motion is domineering: 15 measures against

5 measures with downward motion direction. Subsidiary section (G minor) is an objective lyricism sphere. The basis for it is the Ukrainian song “*Oh, in Kiev and in the Town*”.

Development begins with B minor theme of the main movement, laid as scherzo-shaded one. The central partition of the development is based on the subsidiary section material. In the development process there appear restless elements. By the recapitulation – enlightenment. This partition is a bit harsher than in the exposition, therefore to confirm good nature there appears quite a vast coda for the main theme.

In the second movement lyricism rules (*Andante cantabile* B-flat minor). An inspired song, sounding in end-most sections of ternary form is opposed to playful capriccio of the middle partition (A major). “In everything one can feel amazing grace of the composer’s understanding of children’s and youth’s psychology... Mind of young people still only absorbs phenomena of the world around them, and their hearts have not yet made a choice, though they are ‘touched’ every minute” [9, p. 149].

In the active third movement (*Vivace giocoso* C major, sonata rondo form) D. Kabalevsky’s song “Four Good Friends” and the Ukrainian folk song “A Cossack Is Drunk” are quoted. Scherzo thematism of the principal section is correlated with the song collateral one. In the middle partition, there is a lyrical episode. The recapitulation is forestalled by a big cadenza on the principal section material.

Thus, all the concerto thematism is developed in two ways: effective (the principal section of the first movement, the middle partition of the second one, the principal section of the third one) and lyrical (the subsidiary section of the first movement, the border partitions of the second movement, the subsidiary section and episode in Finale), which gives a procedural coherence to the whole composition up to intonational relations (for example, between the principal sections of the first and third movements).

According to S. I. Korev, in his violin concerto D. Kabalevsky “very convincingly painted a number of fictional images connected with our youth’s life. It is characterised in the concerto from different angles, but not to the full extent (for instance, heroic motives characteristic of Stalin period youth... in the concerto are not taken up)” [10, p. 22]. These images will be present in the next concertos of the triad.

In comparison to Violin Concerto the one for Cello with orchestra No. 1 G minor (1948–1949) seems to be “darker”. Despite the fact that youth images are still developed in this concerto, they are harsher. It is an elegy-concerto in which the middle movement, a key one in sense aspect according to the author’s idea is a requiem for young victims of the recent war.

As well as in the violin concerto, the first movement here is sonata *Allegro*. Principal section theme is firm and effective. Triple pulsation also gives it some kind of barcarolle sounding. In the lyrical subsidiary section “warm up” is intensified by the combination of six-beats and nine-beats measures (6/8 and 9/8).

In development that began with the principal section thematism already in the 15th measure, cello monologue takes place, the melody of which grew up from principal section intonations, though quite independent already. By the finale of the section connection with the principal section is intensified, that is why in the reprise there is only a subsidiary section. However, coda returns again to the principal section material.

The second movement (*Largo. Molto espressivo*. B major – B minor) is an example of lyricism lamentoso, often found in D. Kabalevsky’s compositions about war (for example, “Requiem”). Intonational basis of the main theme is a Russian folk wedding song. The composition consists of 5 stanzas with similar beginnings. Two first ones are united into an expositional section. The third one is a developing section. The fourth is cadenza. The fifth one is recapitulation-coda. This segmentation is relative because music of this movement does not exceed tone sphere borders.

The third movement theme melodic basis (*Allegretto* G minor, variations with rondo features) is the Russian folk song “Oh, the Boy Came Late to the Grove”. With its impetus, finale music brings this cello concerto close to other concertos of the triad. At the same time there is no infinite joy of the violin and piano concertos finales. “The loss is heavy, but life goes on” – this is the sense of the first movement. “Pushy, goal-oriented development ends in victorious sounds of the orchestra hymn theme that takes form of a festive solemn march” [11, p. 11].

It is interesting that all main material in the concerto is represented as “from a soloist”, but in the composition masterful beginning is represented in minimum. Two small cadenzas in the second and the third movements play role of dramaturgic brake rather than of a place of performer’s technique abilities demonstration.

Finale of the triad is Piano Concerto in D major No. 3 with orchestra. Reversion to emotional sphere of the violin concerto is obvious but in a bit different way: for the first time there appears imaginative re-thinking of the thematic material that gives additional dramatic energy to music. This happens in all concerto movements (the subsidiary section of the first movement, the main theme of the second one, the principal section of the third one). In soft water-colour rendering of the beginning the sounding of these themes in the development process acquires strength and scale.

As well as in two other concertos, the first movement is written in the sonata form. Light scherzo of rhythmically firm, clear principal section blends with a melodious elegy image of a subsidiary one (A minor). Thematism of this movement is related to the violin concerto first movement and this creates an intonational arch in the triad.

A harsh, even gloomy image that vaguely reminds us of D. Shostakovich's "evil" scherzo arises in the development (D minor). Expansion of this material ends in a hypnotic sounds of the subsidiary section. The principal section beginning in the recapitulation is seen as the next stage of cadenza idea expansion. The notional centre of the recapitulation is a subsidiary section statement – melodious lyrical (B minor) in the beginning but acquiring features of grand apotheosis in the development process. At the end of the movement the principal section returns, theme elements of which create coda.

The second movement (G minor, ternary form) is a lyrical centre of the concerto. A sad melody twice stated (piano and orchestra) is replaced by the movement middle section theme based upon D. Kabalevsky's song "Our Land" that is dramatised intensively enough and leads to culmination, that occurs at the beginning of the recapitulation – powerful (*ff*) theme statement.

The third movement (D major, sonata rondo form) in dramaturgic sense is important for the triad as a whole. Active, "light-winged" principal section theme, being shaded by the subsidiary section cantabile and by a big march episode that has similar features of first movement development although in major (B-flat major), reaches solemn and powerful culmination. L. V. Danilevich believes that finale episode that arose from the first movement subsidiary section is not only culmination of the concerto. It is "culmination of the whole youth concertos cycle". The theme is stated in augmentation, in brass timbres.

Sunny images dominate in the concerto, in many aspects inspired by youth festivals and feasts. According to L. V. Danilevich, this music is not “as youthful as children’s” [7, p. 99]. Not in vain did the composer make a piano part “transparent” – rich in high passages but almost without booming bass. Orchestral sounds are also lightened to maximum.

D. Kabalevsky in his triad managed to create by means of instrumental concertos an image of childhood and early youth – an opalescent world, changeable, mostly merry but not without sorrow and serious worries. Apart from mentioned imagery and thematic similarities a unifying moment of the triad is a tonal plan. And it is unusual. Tonal connections are built gradually. Unifying tonality is a leading one in the middle – Cello Concerto (G minor). This very tonality ends C major and D major of the Violin and Piano concertos as major of subdominant and dominant. Moreover, this tonality is present in other concertos: Violin Concerto first movement subsidiary section tonality and Piano Concerto second movement main tonality. Probably, ascending fifth motion from the concerto to concerto (C-G-D) was important for the composer as a symbol of growing up and personal improvement.

In the youth concertos there occurred an interesting melting of tasks of both artistic and pedagogical aspects. M. D. Sabinina reacted at the creation of Kabalevsky’s third piano concerto in the following manner: “An artist referring to childhood and youth should always stay a teacher without losing an ethical goal of his art” [12, p. 68]. Giving characteristics to the concerto analysed, the music researcher states that it corresponds to this demand fully.

If we consider the triad to be an interpretation of the composer’s self-education results, we can try to understand what Kabalevsky worked on developing his personality. Especially if we pay attention to the fact that the triad idea is referred to the 1930s when the author’s artistic motto had just been formed [13, p. 30].

Probably, the main task is continuity and balance. An imagery structure of the three concertos is not internally contradictory despite thematism variety. Development processes are active, goal-oriented but they do not break formation clarity. Light-shade balance is regulated in the direction of light images domination, whereas the middle movement – the Cello Concerto – is more shaded. It means that optimism is the author’s personal development goal. At that, tenderness of gloomy

images bespeaks the importance of empathy for his soul, of ability to feel sorrow for somebody. Solemn character of the piano concerto finale can be seen as a desire to establish such personal traits as conviction, determination and endurance.

Emotional spectrum put innate in the concertos music is vast. Kabalevsky, it seems, found it important to feel full-blooded, rich in his sensations. Judging by all characteristics, the imagery system of the triad embodies an ideal of a “harmoniously developing person”. This ideal appears in other kinds of art, too. It is obvious in pictorial art (S. Adlivankin, A. Kuznetsova, A. Pakhomov), sculpture (S. Konyonkov, A. Golubkina, A. Matveyev, S. Lebedeva). Difference lies only in the fact that in visual art the artistic image estrangement from an author’s personality degree is stronger than in music. Kabalevsky can speak about himself in a much more sincere way.

Referring to the triad music, young performers naturally tune to the imagery system offered by the composer and absorb his personality ideal. As long as in the youth work on a big composition takes much time, it becomes a means of pupils’ personal education.

Most probably, to have a co-creator able to accept his personal experience, D. Kabalevsky offered a concerto genre variant – a concerto for a young performer with “adult” conductor and orchestra. This distinguished D. Kabalevsky’s concertos – not only the triad, but also the Fourth (“Prague”) Piano Concerto – from instructive compositions written “easy” for performers lacking technique abilities. D. Kabalevsky also did not use all the resources of masterful music-making, but it was caused by imagery tasks – not by the worry for soloists’ lack of skills.

Kabalevsky’s concerto triad took a significant place in this genre history, having caused creation of a number of similar compositions (piano ones: T. Nikolaeva, D. Shostakovich, A. Balanchivadze, L. Afanasyeva, G. Gasanova, S. Wolfzon, Yu. Levitin, A. Rzaev, N. Silvansky; violin ones: Yu. Andreyevs, K. Sorokin, V. Tretyachenko), without which it is difficult to imagine nowadays pedagogic repertoire of music schools and colleges.

It is most likely that D. Kabalevsky’s concerto triad appeared to be so successful because it was created not only to broaden pedagogic repertoire but more for the author’s self-expression.

D. Kabalevsky’s music for children is an authentic phenomenon in 20th century history. It is especially noticeable if we compare his heritage with the works

of his contemporaries who also made a significant contribution to music for children – B. Bartok, Z. Kodály, K. Orff, S. Prokofiev, B. Britten, H. Villa-Lobos. I think that analysis of this issue could be a topic of an independent study.

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METHODOLOGY OF MUSICOLOGY IN THE CONTEXT OF HIGHER MUSIC EDUCATION: NOTIONAL MINDSETS

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Abstract. *The article discloses the content of basic notions used in university education of musicologists in the process of mastering knowledge on methodological disciplines: methodology of musicological research, methodology of musicology, methodology of scientific activity. The following is under consideration: musicology, its objects, methodological approach, creative process model, musicological activity, levels and objects of metascientific research. Interchangeability of three cognitive levels has been shown: creative process, musicological analysis, and methodological comprehension. Methodological approach broad capabilities have been disclosed. The work considers two levels of musicological problems methodological analysis: metascientific and special scientific; four objects are determined that have certain differences on each level: musicology as science, musicological activity, including methodological one, methodological apparatus of science, and musicological theory (musicological activity product and result). It is stated that students of musicology are to master the mechanism of logical-methodological analysis of a theory worked out, to comprehend its place, role, functions in the general picture of scientific evolution.*

Keywords: *music education, musicology, methodology of musicology, methodological approach, levels of metascientific research, methodological apparatus of science, musical arts model, musicological activity, objects and functions of cognition.*

Methodology as pointed A. N. Sochor is the most important aspect in any science, its foundation. The objective of science is to search for the truth, while the method is a means of this search. Therefore, correct methodology (the system of methods applied by this science) is a guarantee and a prerequisite of any research [1, p. 8].

The aim of this article is to disclose the content and meaning of notional apparatus key constituents used in professional education of musicologists in the process of their mastering methodological knowledge foundations. This includes: musicology (synonyms: music studies, musicological science, science of music) and its main objects, methodological approach to learning musicological problems, a creative process model (of musical arts), musicological activity, levels of metascientific research and its objects.

The fact itself that research in the field of any scientific knowledge branch pertains to the sphere of education, including the methodology of musicology – a metascience in all diversity of its aspects, has consistently acquired an axiomatical meaning. Such aspects comprise a totality of objects and subjects, structure and content, objectives and tasks, problems and perspectives, components of musicology methodological apparatus (categories and principles, approaches and levels, methods and cognition means), various kinds of specific activity and its product – musicological theory (development of methodological value criterion among them [2]). The outlined spectrum of evolving knowledge not deprived of “teaching paradigm change” (in A. M. Novikov’s terminology) is accumulated in the programmes of musicology educational disciplines that are interrelated: methodology of musicological research (specialist programme), methodology of musicology (bachelor programme), methodology of scientific activity (master programme).

Musicology is a multi-faceted notion. N. S. Gulyanitskaya puts forward a rather broad interpretation of music science: it is “a sphere of knowledge which object is research of musical arts as a physical, psychological, aesthetic, and culturological phenomenon” [4, p. 4]. In principle, such definition does not contradict the established understanding of musicology as a developed, complex, integral *system* of humanitarian and social knowledge on musical arts in its concrete manifestations [5, p. 49], which can be supplemented by evidence on the past, present and future of musical arts as a science, their essence, functions, specificity, logic of development, and organisation. At the same time, this is a science on the artistic-aesthetic phenomenon that reflects reality and is able to influence a person, his feelings and emotions, thoughts and acts.

Undoubtedly, the research of musical arts, their artistic foundations comprehension assume the main (profound) object – a music piece, which is

the result of artistic-creative process (compositions, music-making). It is via this product where a composer's creative thinking individuality manifests, as well as his worldview and opinions, emotions and experiences, image structure, etc. In a broader aspect, this has to do with all social sphere surrounding music author's world. This sphere components are interrelated and develop: a performer, a listener, a musicologist. Functionality, as well as effectuality in these components interrelation, is natural, obvious, and in a sense regularised.

Methodological approach to learning musicological science, being equivalent to *a researcher's methodological position*, allows to determine the complex of issues and problems, research objects and subjects, to work out concrete objectives, tasks, and methods required for such cognitive process. Back in the 1970s, Ye. V. Nazaykinsky noted: entering the methodological position is necessary "in order to fuller characterise a musicologist's role, to understand for which purpose he – the musicologist – exists" [6, p. 80].

In principle, methodological approach is inseparable from any kind of scientific work, so it is common as regards any scientific cognition manifestation, including the one in the framework of educational activity" [7]. Its general formula is a correlation in which the analytical stage differs from the resulting stage that has exits inside and outside science (into the society):

(subject – method – object) → result.

However, the content of this schematic model itself and its essential concept, certainly, differ. For example, purely scientific examination of a certain object already assumes an altered formula serving the interests of scientific cognition methodology:

researcher – means of research – object of research.

In the process of teaching students, the model of musicological activity that embodies the process of cognising the science of music can be represented in the form of a scheme (scheme 1 on p. 143).

The thesis that a creative process is related in any art with reality reflection is the original one in students-musicologists' methodological training, provided that a work of art functions as a model of the real (in rare cases, unreal) world. Laying this thesis down as an axiom, let me outline the picture of creative process which constituents correspond to a structural model "key players":

reality (object) – artists (subject) – art (model).

**Model of musicological activity
that embodies the process of cognizing the science of music**

1. Analytical stage: examination of an artistic-aesthetic object		2. Resulting stage: exit vector, analytical stage direction
(subject – method – object) →		result
MUSICOLOGIST	Methodological apparatus of science	<p>music (art), a composer’s creative work, A music piece – result of a composer’s creative work</p> <p><i>Exit “outside”</i> – into the society: politics and ideology, sociology and culture, science and art (composer – performer – listener – musicologist)</p> <p><i>Exit “inside”</i> – into musical arts and science, their concrete branches; kinds of a musicologist’s activities</p>

The thesis that a creative process is related in any art with reality reflection is the original one in students-musicologists’ methodological training, provided that a work of art functions as a model of the real (in rare cases, unreal) world. Laying this thesis down as an axiom, let me outline the picture of creative process which constituents correspond to a structural model “key players”:

reality (object) – artists (subject) – art (model).

In its turn, the activities of a theoretical fine art expert, creative in their character, reflect the kind of art examined (to be more exact, its product) as a model approximated to the original. That is, the established art theory – such reflection result – is “the model of a model”. This can be expressed in the following formula:

art (object¹) – fine art expert (theoretician) (subject¹) – art theory (model¹).

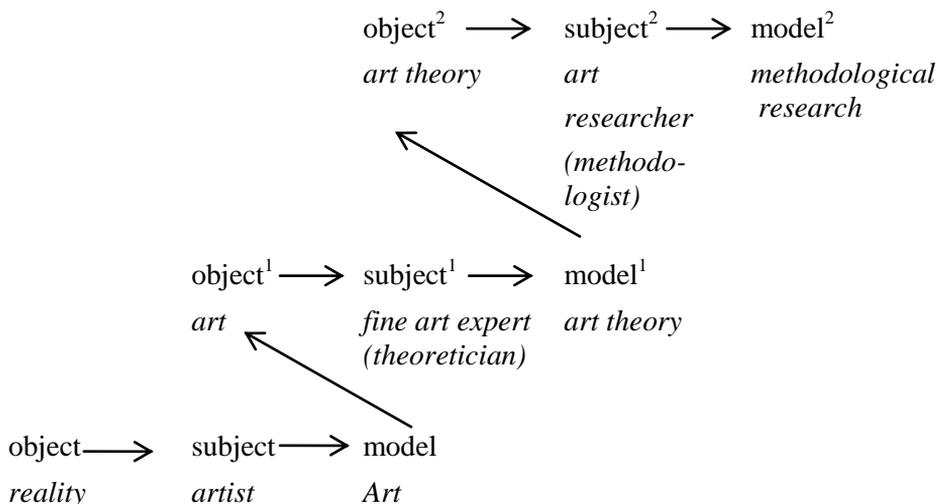
The research of a methodological profile (theory reflection) is aimed mainly at the study of the established art theory (“the theory of a theory”). According to the established analogy, methodological research is a model of art theory. This can be shown in the formula:

*art theory (object²) –
researcher (methodologist) (subject²) –
methodological research (model²)*

In general, the correlation between an artist’s creative work product, a theoretical fine art expert’s work result, and a researcher-methodologist’s activities result can be represented in the form of a three-level construction (scheme 2).

Scheme 2

Correlation between an artist’s creative work product, a theoretical fine art expert’s work result, and a researcher-methodologist’s activities result

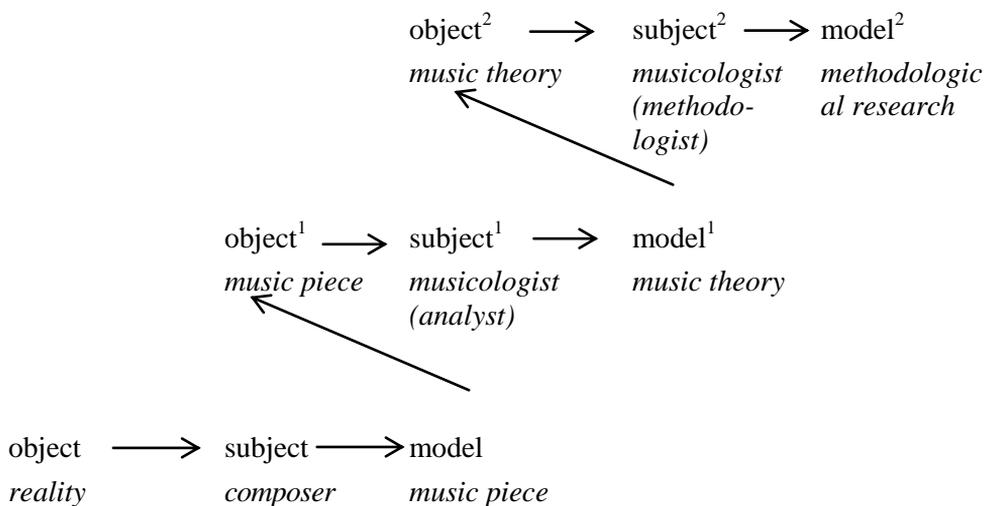


Every grade of the above hierarchy includes different kinds of creativity, cognition, activities, which correspond in music art and in science (musicology) to certain methodological levels of scientific research (scheme 3, see below).

Thus, in the process of professional university education in the course of methodology students can rely on the idea of every level specificity of the scheme in question:

1. Creative process: music-making related with composer worldview – creation of a music piece;
2. Music-theoretical (analytical) work of a musicologist: composer creativity product examination – a music piece;
3. Methodological activities of a musicologist: analytical work result examination – a music theory.

Methodological levels of scientific research



This scheme makes it possible to show students-musicologists the correlation between a composer's creative work and two kinds of musicological work: music-theoretical or analytical (on the level of scientific cognition), and purely methodological (metascientific), in this case – metatheoretical (on the level of scientific reflection).

While the first kind of work is aimed at comprehending a concrete manifestation of musical arts (creativity, a piece, music life, etc.), the second one is related to the study of final results of analytical musicological activities (different kinds of theoretical research).

These types can function on the level of scientific cognition: a music-theoretical analysis is capable of reflecting the development of artistic creativity, being combined with a guiding vector of scientific analysis – methodological examination of cognition process itself, its self-analysis. A prospective musicologist views his research implemented in the framework of the curriculum from the point of view of its problematics topicality, content value, its system-structure organisation, and practical exits. Hence, the concordance of such research implemented on the material of concrete musicological studies with the *metascientific* level of methodology of musicology.

I believe that not only educational works, but any musicologist's research as it is being prepared should be given such insight. Authors ought to be equipped with the mechanism of logical-methodological analysis of a theory developed, which includes one's ability to clearly comprehend its objectives and tasks, importance of the problem investigated, understanding of further development perspectives, i. e. comprehension of music theory place, role, functions in the general picture of scientific evolution.

All this corresponds to the metascientific (philosophical) level of methodological research that has general scientific significance and is implemented in a philosophical discipline – the methodology of scientific cognition. According to outstanding philosophers and methodologists V. A. Lektorsky and B. S. Shvyryov who were actually at the origin of this discipline, alongside with the indicated vector, the issues of the greatest priority consist in “correlation between knowledge and reality, subject and object in cognition, place and role of these forms of knowledge, or research methods in the system of man's cognitive attitude to the world” [8, p. 28].

This cognitive process in a way includes a metatheory creation (“the theory of a theory”) which is inter alia purely practically oriented. The metatheory is closely related to the *methodology* of writing a student's scientific work: how to carry out musicological research in different genres and styles that are of different purpose and specificity. This vector envisages teaching students to be able to carry out their research correctly, accurately, and smoothly. This includes: topic choice and development; plan generation; use of material, including notation, and literary sources; writing and formatting a library-research paper, a dissertation, a diploma work, and a master's thesis.

It is important for novice musicologists to understand that research in methodology of musicology can be carried out not only on the general scientific, but also on *special scientific* level. While on the general scientific level most general consistencies of certain scientific knowledge can be investigated, like political, ideological, social, sociological, culturological, logical-methodological, scientific, psychological, on the special scientific level they learn most characteristic, concrete consistencies that express the specificity of a certain branch of science. For example, in theoretical musicology these are the consistencies of music-theoretical disciplines development that belong to musicology as its subject

content. There are also obvious discrepancies in objects investigated on different levels of methodological cognition.

For instance, the research on the metascientific level is aimed at cognising the following objects: 1. Musicology as a system: the process of science development, its basic trends, consistencies, etc. 2. Musicological activity, its specificity, character, types. 3. Methodological apparatus of musicology: categories, principles, research methods, which a musicologist uses in the process of his activities. 4. Musicological theory as a product of art scientific cognition.

The objects investigated on the special scientific level of methodology of musicology are completely on a par with the objects of concrete musicological disciplines. It is first and foremost musical arts in all their manifestations: composer creativity, performance art, listening activity, as well as the root object of musicological cognition – musicological piece.

On the special scientific level the following objects can be considered: 1. Concrete musicological disciplines (same as subject sciences), their structure, features of development, problematics. 2. Musicological, mostly analytical, type of activity that has its own specificity, character, and types. 3. Methodology of subject disciplines: categories, principles, means, methods of scientific cognition aimed at learning the objects and subjects of these sciences (harmony, polyphony, music form analysis, etc.). 4. Concrete musicological research that most fully reflects the specificity of the whole subject.

Conclusions

Methodological approach is reflection of scientific cognition in the sphere of musical arts. It is aimed at investigating four objects (musicology as science, musicological activity, methodological apparatus of musicology, and scientific knowledge on music, i. e. musicological theory) that can be realised on general scientific and specific scientific levels of cognition.

By means of this approach the following elements are included in the content of prospective musicologists' professional education:

a) investigation of subject, objectives, tasks, structure, and functions of musicological theory;

b) disclosure of specificity of its development and method contributing to its establishment;

c) examination of knowledge continuity laid down in this theory and concrete research trends that excel in problematics topicality, effectiveness, availability of practical exits.

This kind of methodological analysis aimed in the system of higher education at investigating the essence, structure, functions, and methods of musicology, its consistencies, development perspectives is necessary not only for eaching musicologists and music pedagogues of different profiles, but also for satisfying practical demands of musicology as a science itself.

Thus, there is implementation of the process of *comprehending* musicological activity here as a model of rather specific thinking – music one in all multi-faceted aspects of its manifestation. Investigating the essence of methodological approach in the framework of a certain educational methodological discipline should bring students to the idea of specific “capabilities” of this approach expressed in the form of “leading” and “prognostic” functions: to control the system of special musicological knowledge both in historical-theoretical and pedagogical aspects and to foresee their development, i. e. to see the perspectives of further growth.

According to outstanding Russian philosopher and methodologist P. V. Kopnin whose methodological teaching is still up to date, it is “the development of thinking [that] involves the fact that man starts cognising not only the outer world and its consistencies, but also the process of cognition and thinking itself. Selfconsciousness, recognition of thinking results... is not a goal in itself, but a means of thinking development and perfection that grasps objective consistencies of nature ad society” [9, p. 167].

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**METHOD OF VISUAL PRESENTATION OF ALL SHORTEST
MODULATION PATHS FROM ANY KEY TO ANY KEY:
LEARNING OF MODULATION SYSTEMS IN THE CONTEXT
OF PROFESSIONAL MUSIC-THEORETICAL EDUCATION**

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Abstract. *The article considers important for pedagogy of music education the solution to the problem of finding all possible shortest modulation paths from any key to any key in conformity with all possible modulation systems. It presupposes a modulation via a chord serving as a common one for neighboring keys in the process of modulation and/or via a sequence of two chords with the same tonal center, but of the different tonal types (major vs. minor). A concept of mutual relations between both close and distant keys is set out in the article in terms of the psychology of aesthetic perception. A method to solve the problem of finding modulation paths is also provided. The method is based on visual presentation using a “graphic induction”.*

Keywords: *harmony, modulation, modulation plans, visual presentations, pedagogy of music education.*

This article was written in 1974 in Russian, and for reasons beyond my control, it was only published in Russian 40 years later. The article therefore only has references to the sources from the Russian music theory literature. After extensive research in analogues of the English- and German languages, I have been unable to find anything similar which solves the problem to the same extent.

The article concerns the problems of both theoretical musicology and music education pedagogy. The method of mastering a most chronophageous section of the harmony course can be applied in the system of professional music education.

The logic of relations between keys in connection with the building of all possible shortest modulation paths was scrutinized both in scientific research and in the sources on methodology of teaching music-theoretical disciplines. Russian musicology views this problem as the problem of “kinship” (or “relationship”)

between the various keys. Though I do not agree with this term, I will use it for a while, due to its traditional use in Russian music-theoretical literature and in Russian harmony textbooks. A detailed analysis of this problem can be found in the monograph by L. Mazel [1, pp. 344–410]. A faultless mathematical solution as applied to the modulation system by Rimsky-Korsakov was proposed by M. Iglitsky [2, pp. 190–205].

The problem in question is of interest not only from the academic point of view. Since the probability of a certain modulation in a certain harmonic style has a particular meaning, the meaning of modulation remains vague unless this probability is evaluated. For the sake of comprehending meanings borne by the means of music expressiveness, music-theoretical disciplines are studied. I propose the following:

a) the conception of relations between various keys from the point of view of aesthetic perception psychology;

b) the method of mastering these relations in music education on the basis of graphic presentation of *all possible modulation* systems which cater for modulation via a common chord and/or via a sequence of two chords with the same tonal center, but of the different tonal types (“eponymous juxtaposition”), and of disclosing in them *all possible shortest modulation paths*.

The logical apparatus I am going to use can be easily understood not only by university students, but also by students from secondary professional education institutions. It is evident from my experience of utilizing it at the music college of Tiraspol (Moldova), and in Moscow at a Secondary specialized music school for highly gifted children named after Gnessins (for students of 10 years of age).

First and foremost, let me note that the issue of degree of relationship between various tonal centers is often formulated erroneously for the fact that the eponymous juxtaposition as well as modulation itself can perform different functions has been ignored in a special literature. I will call them developing and restraining for convention’s sake.

Transition from major to eponymous minor followed by active modulation movement is an example of a developing juxtaposition. Transition from minor to eponymous major usually followed by a caesura of a certain depth is an example of a restraining juxtaposition. The latter can be explained by

a special acoustic role of major (hence “Picardy thirds” in minor cadences of baroque composers).

Modulations that form a chain of keys leading to a culmination refer to the developing modulations. In classical music they are typically inclined towards a subdominant key. The restraining modulation, on the contrary, leads to a caesura and is dominant-oriented.

The reasons for this are the following. The idea of a certain modulation from the point of view of harmony (irrespective of form) consists of interrupting “harmonic inertia” at the level of text, but of preservation “harmonic inertia” at the level of language. I have published a special investigation devoted to this theme [3, pp. 212–231]. Herewith I will only note that perception inertia interruption at the level of text is inertia interruption at the level of inner relationship between language signs, while perception inertia interruption at the level of language occurs at the level of external relationship between language signs. Here the external relationship assumes the relationship between signs from different texts, while their functions in these texts are the same.

In particular, I would like to put forward the supposition that, in relation to the aesthetic perception, the interruption of inertia of perception at the level of text should be accompanied by inertia manifestation at the level of language, and vice versa.

As far as harmonic inertia interruption at the level of text is concerned, it is confirmed by any kind of modulation. Inertia retention at the level of language means that, of two possible trends (subdominant-oriented or dominant-oriented), the one involving a lesser inertia interruption is opted for. Let me explain this through the so-called complete harmonic cadence and distribution of keys in classical compositions. I will return to comparing different types of modulations.

Subdominant (further S) is used in Russian tradition with reference to a family of chords which include the 6th scale degree, and keys with these chords as tonal centers. Eg. when in C major, this family consists of D minor/D flat major, F major/F minor, and A minor/A flat major. Dominant (further D) refers to a family of chords which include the 7th scale degree, and keys with these chords as tonal centers. Eg. when in C major, this family consists of E minor, and G major. When

in C minor, the subdominant family of keys consists of D flat major, F minor, and A flat major. The dominant family of C minor consists of E flat major, G minor/G major, and B flat major.

A complete harmonic cadence is T-S-D-T (tonic-subdominant-dominant-tonic), while a distribution of keys in classical compositions is T-D-S-T. The difference is that in the harmonic cadence, first and foremost, melodic relations can be heard (due to tight temporal proximity of harmonic means), whereas in the distribution of keys acoustic relations are primary (due to remoteness of tonal centers of different keys within a composition).

In a cadence, transition from T to S interrupts the melodic inertia of the tonal center to a lesser extent than transition from T to D (the fifth degree of the subdominant is the same as a root of the tonic chord while in the dominant, a root of the tonic chord is replaced by the leading note). Besides which, at least in a major, the extent of tonic-to-subdominant melodic inclination (of 6th scale degree to 5th) is evidently lower than that of dominant-to-tonic melodic inclination (of 7th scale degree to 1st).

On the contrary, the extent of tonic-to-subdominant melodic inclination (availability of a leading note to the subdominant-root in the form of the 3rd degree of the scale) is higher than that of melodic inclination of a tonic chord to a dominant.

It is more complicated in minor. Its detailed analysis is a separate issue. Here I will concentrate on the methodology of explaining main trends to learners. More details on the topic can be found in a different work of mine [4, pp. 62–75]. With regard to the distribution of keys in a tonal composition, the transition from the main key to a dominant, realized far from the initial tonic within a composition, actually interrupts the acoustic inertia to a lesser extent than the transition to the subdominant key.

The reason for this phenomenon is that the roots of the tonic of both keys (T and D) are neighbors in a harmonic series as the 1st and the 2nd overtones (for example the root of the tonic of C major as the main key and of G major as a dominant key in relation to C major). The 1st overtone belongs to the same pitch class as a basic pitch, that is to say that the dominant root is generated by the basic pitch. On the other hand, the root of F major tonic (as a subdominant key for C major) is situated at the 11th place within a harmonic series from C and has no

acoustic relationship to C. In this way, the leading relations in restraining modulation are acoustic. In developing modulation the acoustic relations do not work. However, functionally mixed modulations are also possible. For example, the appearance of the second theme in Beethoven's "Sonata Pathétique" is concurrently a restraining modulation in a relative key and a developing juxtaposition (C minor – E flat minor). All these should be kept in mind when examining the systems of relationship between keys.

Thus, it can be said that the keys of first degree relationship in relation to the given one are the ones that interrupt the inertia of the given tonal center to the least extent from the point of view of a certain style (or even a certain work). The hallmark of minimum inertia interruption for developing modulations is the frequency of their utilization interiorly to the static parts of form (for example, in the first subject group of sonata-allegro form if any modulation takes place in it).

The hallmark of restraining modulations that marginally interrupt tonal inertia is the frequency of their utilization in transitions "via caesura" to secondary static form sections (for example in transition from the first subject group to the second subject group in sonata-allegro form).

In this sense, dynamic form sections are not exemplary. They are not only classical developments, but also contrastive juxtapositions "via caesura", like, for instance, between the first and the second movements of a sonata or a symphony. We can see that this definition is very conventional and it is to be specified in every particular case.

As for other kinship relations, they are, on the contrary, to be determined clearly. The second degree is the first one as related to the first degree; the third degree is the first as related to the second degree; and so on.

The condition for kinship reciprocity put forward by L. Mazel is believed to be logically correct, but practically unnecessary. I mean that as long as a certain X is in the first degree of kinship to a certain Y, this Y is not necessarily in the first degree of kinship to X. The analogy with kinship relationship between people does not seem to be convincing.

Strictly speaking, L. Mazel is absolutely right when stating that the term "kinship" itself assumes reciprocity. I use this term here due to tradition. In fact, it would be more correct to say: first degree modulation, second degree modulation,

etc. A modulation is not a static relation between keys, but a dynamic one. Movement in a music flow is unidirectional: from the past to the future.

When L. Mazel says that, in principle, it is possible to return to the original key via the same intermediate keys within which the modulation occurred, it is a progressing modulation. In the case of modulation “via caesura”, it is invariably different. In the classical sonata-allegro form, there is no modulation from the major to the relative key or from the major to a subdominant key, in the course of transition from the first subject group to the second one, while backward movement is typical. Apparently, a different analogy is appropriate here: movement along a river flow or against a river flow (L. Mazel proposed it as well). The difference in the metabolic cost arising in this case is similar to the difference in sensations from the extent of tonal inertia interruption. The same concerns the progressing modulation, though to a lesser extent.

For better comprehension of the arising abundance of modulation systems, I propose the method of building up visual schemes of relationship between various keys with indication of all possible shortest modulation paths. Conventionally, I call it graphic induction.

It should be noted that in logic inductive reasoning is a reasoning that derives general principles from specific premises. In mathematic induction is a way of proving that verifies a given statement for all natural numbers on the basis of an argument that equals the first natural number; then a supposition is made that a function is valid if the argument is n ; then it is proved that it is also valid if the argument is $n+1$. This is sufficient to consider the function valid at any argument value.

In the case in question I will put forward the method of visual presentation of the first unit in a modulation chain, as well as the method of visual presentation of any n -plus-one unit. Equal temperament makes this chain finite.

Let me demonstrate two models as examples: a symmetrical modulation system (satisfying the requirement of kinship reciprocity) and non-symmetrical one. The system by Rimsky-Korsakov [5, pp. 69–90] will represent the symmetrical system (though, of course, different systems may well substitute it). The non-symmetrical system will be represented by major-minor system of the following type: in the course of a modulation from a major, the keys eponymous to an initial key (as for instance C major and C minor) and to

a dominant key (except for the ones utilized by Rimsky-Korsakov) will be considered of closely related, as well as a key of the 6th lower scale degree; in the course of a modulation from minor, the keys (except for the ones utilized by Rimsky-Korsakov) eponymous to major keys of diatonic kinship (a developing juxtaposition) will be considered, as well as the key eponymous to an initial one (a restraining juxtaposition). The diatonic kinship means the kinship between the main key and the keys, which tonic triads consist of the diatonic scale degrees of the main key.

The key eponymous to a subdominant is not to be considered closely related for the reason of controversies between the development (a subdominant) and the restraining (major).

Such a system more or less corresponds to the modulation in music of conventional-romantic stylistics. Not every impact of development and restraining is controversial.

If the restraining comes psychologically ahead of the development (development takes place where restraining is expected), such combination promotes modulation movements towards further keys (inertia interruption as manifestation of inertia of a higher level). Reverse combination tends to stop the modulation process (inertia interruption at the same level without recovery at another level, but all this, naturally, is limited by a certain conditional language), hence to be avoided.

A field of keys will be used as a graphic billet (scheme 1). Let us imagine all keys oriented along the Cartesian coordinate system in the way in which X-line (x) indicates the difference of one key signature between neighboring keys, and the Y-line (y) indicates the difference of three key signatures.

One might optionally select another function, for example $y=x\pm 4$, in which there is even more logic: both on the X-line and on the Y-line, keys would have been in relations of fifths (plus 4 sharps = major dominant in minor; minus 4 flats = minor subdominant in major). However, I preferred $y=x\pm 3$ as a more demonstrative one (on the Y-line, keys happen to be in eponymous relations: C major – C minor, etc.).

The tonal field shown in scheme 1 is a visual presentation of such a function, provided that it is envisaged that every key may be the center of a new coordinate system with the function $f(x)=x\pm 3$.

Major scales are indicated by the capital letters, minor keys are indicated by the lowercase letters (eg. “Eb” means E flat major, “c#” means C sharp minor).

Scheme 1:

b	f#	c#	g#	d#	a#	e#	b#	f _x
D	A	E	B	F#	C#	G#	D#	A#
d	a	e	b	f#	c#	g#	d#	a#
F	C	G	D	A	E	B	F#	C#
f	c	g	d	a	e	b	f#	c#
A _b	E _b	B _b	F	C	G	D	A	E
a _b	e _b	b _b	f	c	g	d	a	e
C _b	G _b	D _b	A _b	E _b	B _b	F	C	G
c _b	g _b	d _b	a _b	e _b	b _b	f	c	g
E _{bb}	B _{bb}	F _b	C _b	G _b	D _b	A _b	E _b	B _b
e _{bb}	b _{bb}	f _b	c _b	g _b	d _b	a _b	e _b	b _b
G _{bb}	D _{bb}	A _{bb}	E _{bb}	B _{bb}	F _b	C _b	G _b	D _b

Also, I propose a numerical variant of the field of keys, where numbers indicate not the amount of key signatures in a certain key, as might appear at first sight, but the difference in key signatures between the box with naughts and the rest (in particular cases, when there is C major and A minor in the box with naughts,

numbers also indicate the amount of key signatures in a certain box, major key being always below, and minor relative key being always above).

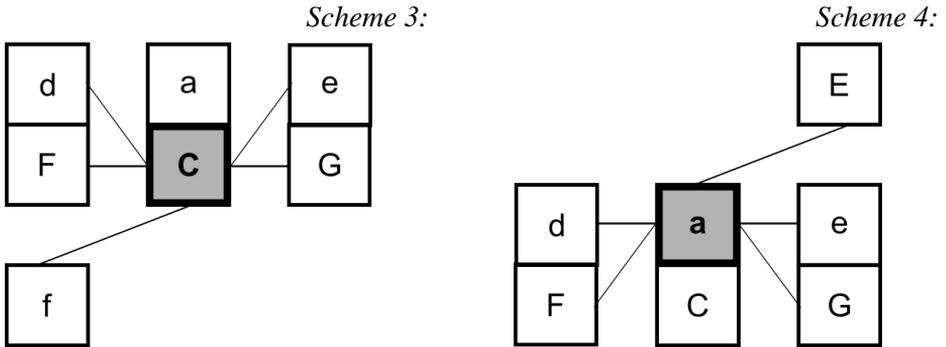
Scheme 2 shows the numerical variant of the field of keys (in concise form).

Scheme 2:

+3	+4	+5	+6	+7	+8	+9
+3	+4	+5	+6	+7	+8	+9
0	+1	+2	+3	+4	+5	+6
0	+1	+2	+3	+4	+5	+6
-3	-2	-1	0	+1	+2	+3
-3	-2	-1	0	+1	+2	+3
-6	-5	-4	-3	-2	-1	0
-6	-5	-4	-3	-2	-1	0
-9	-8	-7	-6	-5	-4	-3
-9	-8	-7	-6	-5	-4	-3

Let us turn to the practical utilization of the graphic induction. If we choose from the field of keys (see scheme 1) a certain key as the initial one in the modulation process and draw lines from it to intended keys of the first degree of relationship and then draw lines from each of these closely related keys to the keys of the same first degree of relationship but this time towards each of those of closely related, we will get the shortest paths leading to the second degree of relationship. To get the shortest paths to the third degree of relationship, we are to act in the same manner but with the keys of the second degree of relationship. How can it be performed in practice?

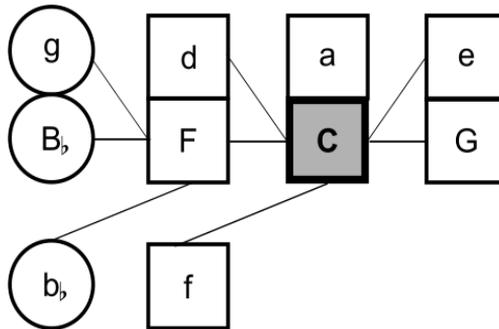
Let us take the system by Rimsky-Korsakov and, for the sake of demonstrativeness, start from C major (scheme 3). Then we cut out from the chart obtained rectangles with the names of keys and a stencil remains that symbolizes movement towards closely related keys. We do not need here a separate stencil for movement from the initial minor, for the system by Rimsky-Korsakov is symmetric and the minor stencil is the major one inverted upside down (scheme 4).



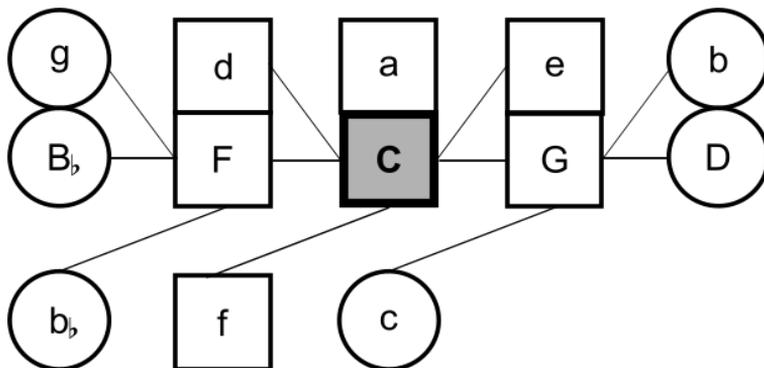
Applying these de facto two stencils on the parts of the field of keys that correspond to the keys F major (scheme 5), G major (scheme 6), D minor (scheme 7), A minor (scheme 8), E minor (scheme 9), and F minor (scheme 10) and transferring the result into a separate chart, we get a group of keys of the second degree with all shortest modulation paths that lead there from the initial key.

The cases of cut-out windows fitting closely related keys (first degree) are ignored (to avoid being at a stop or moving backward), and all new keys are symbolized by circles.

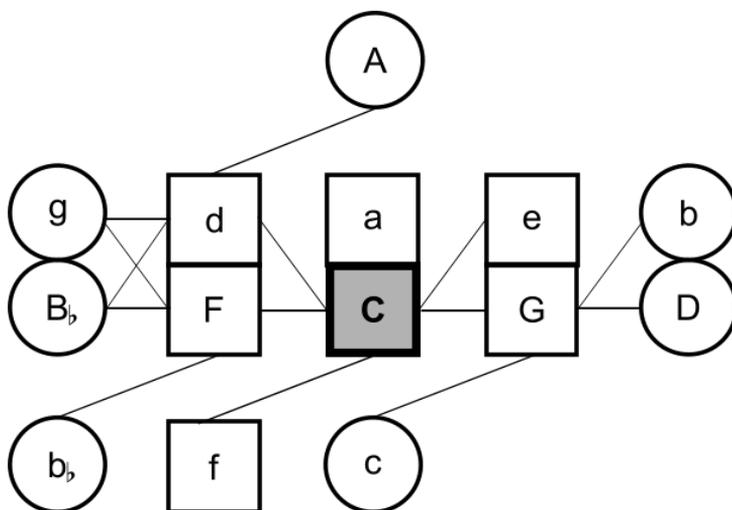
Scheme 5:



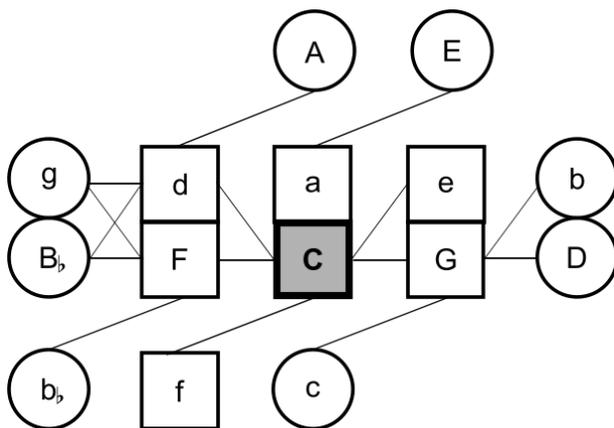
Scheme 6:



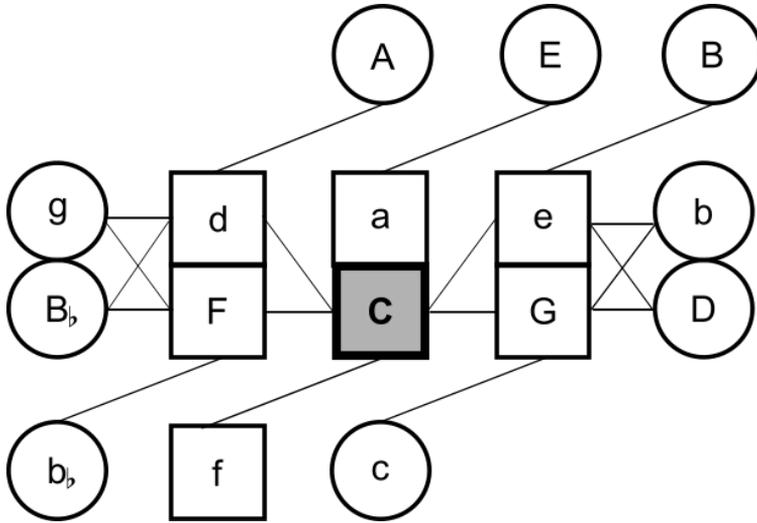
Scheme 7:



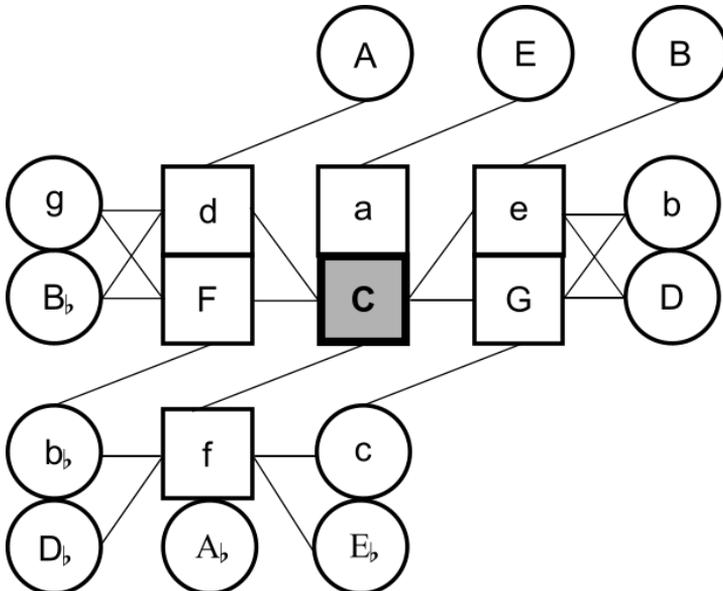
Scheme 8:



Scheme 9:



Scheme 10:

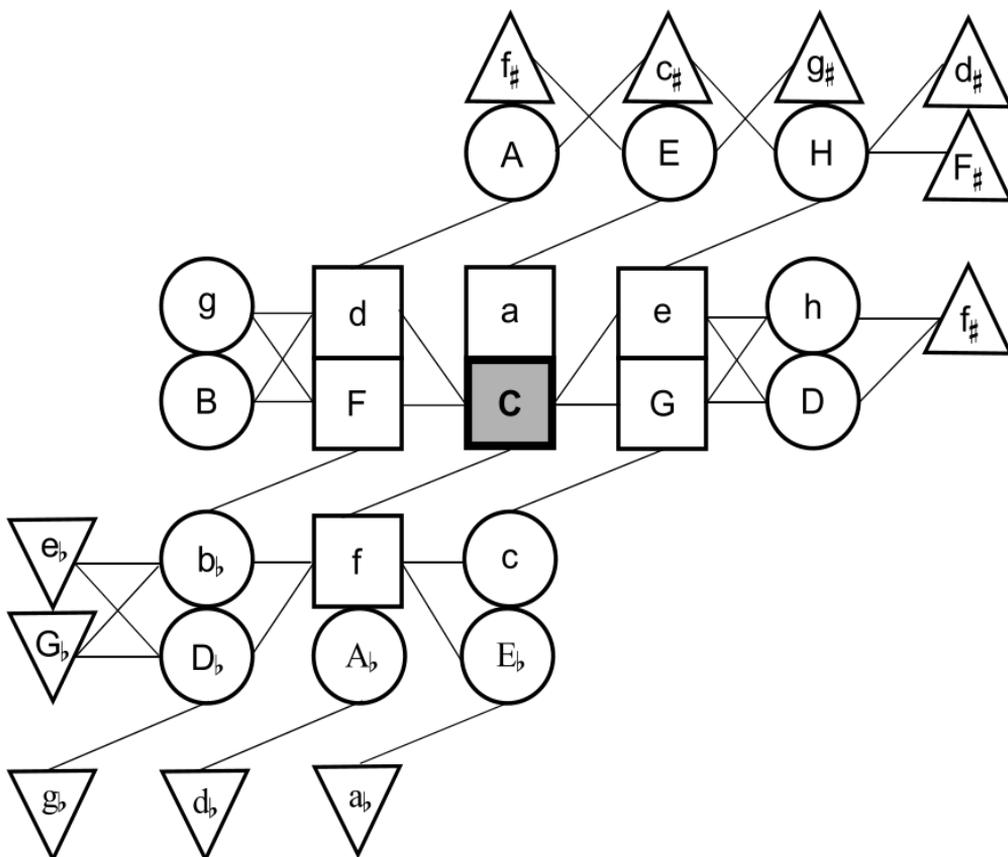


Having assumed that n is valid, we reproduce the whole modulation system that will be more generally symbolized by the difference in key signatures between the initial key and the rest of them.

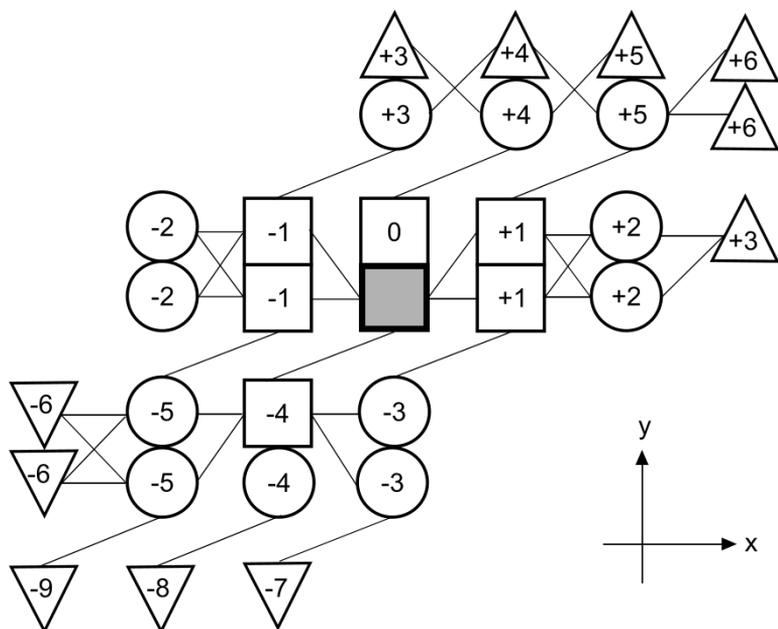
In case of initial minor, a chart is built up separately. As for the system by Rimsky-Korsakov, we will not go further than the third degree, the fourth one being movement backward.

Enharmonically equal keys of the third degree can be symbolized by triangles with differently directed apices that would symbolize sharp and flat trends of modulation (schemes 11–14). Rimsky-Korsakov provides a different definition of the 2nd degree of relationship between the keys; however the end result (the list of appropriate keys) is the same as that given in my table. He defines the next degree not as the 3rd, but as a "modulation into distant keys". [5, pp. 81– 82, 86–87]

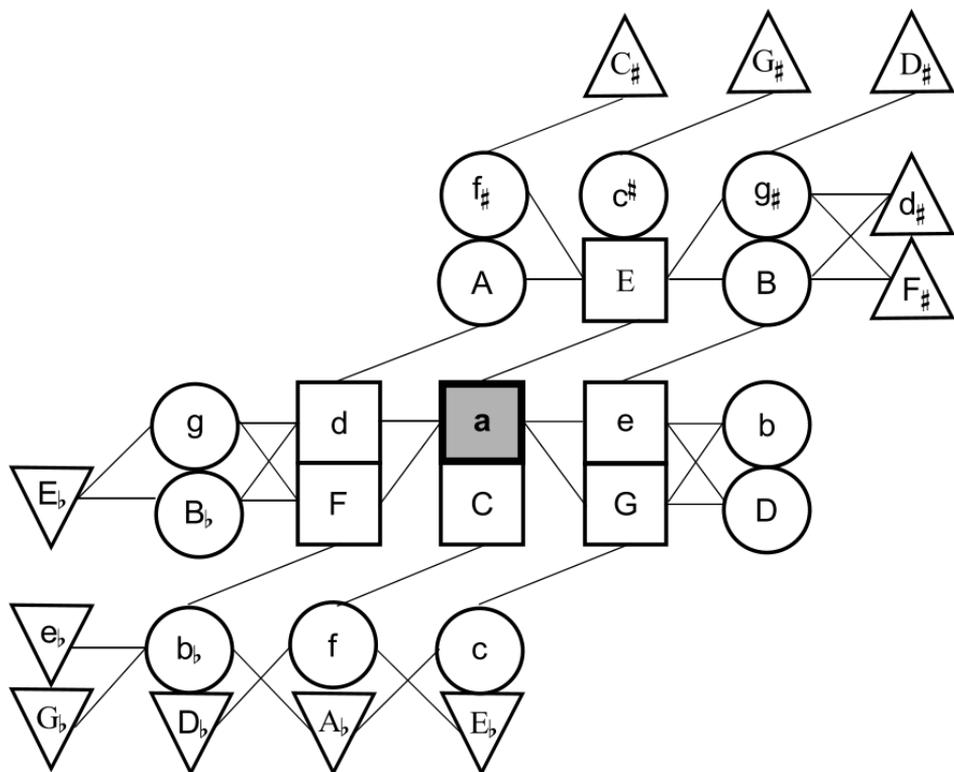
Scheme 11:



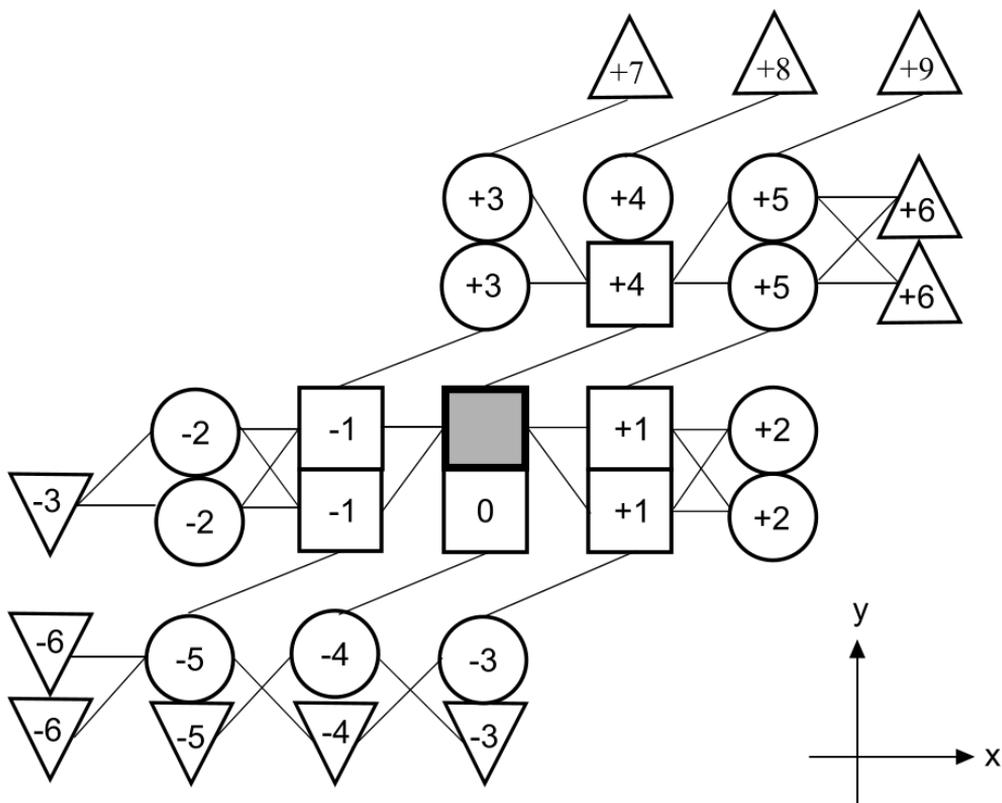
Scheme 12:



Scheme 13:



Scheme 14:



Modulation paths are symbolized by the lines leading from the initial point to rectangles, from them – to circles, and from the circles – to triangles. Scheme 15 shows the system by Rimsky-Korsakov both for major and minor in two reference variants: there are common coordinates for minor (rightward and upward – plus, leftward and downward – minus) and mirror symmetrical coordinates for major (rightward and upward – minus, leftward and downward – plus).

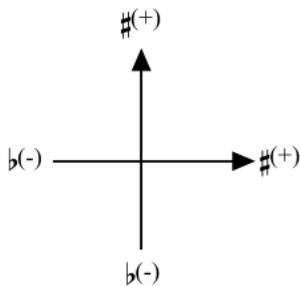
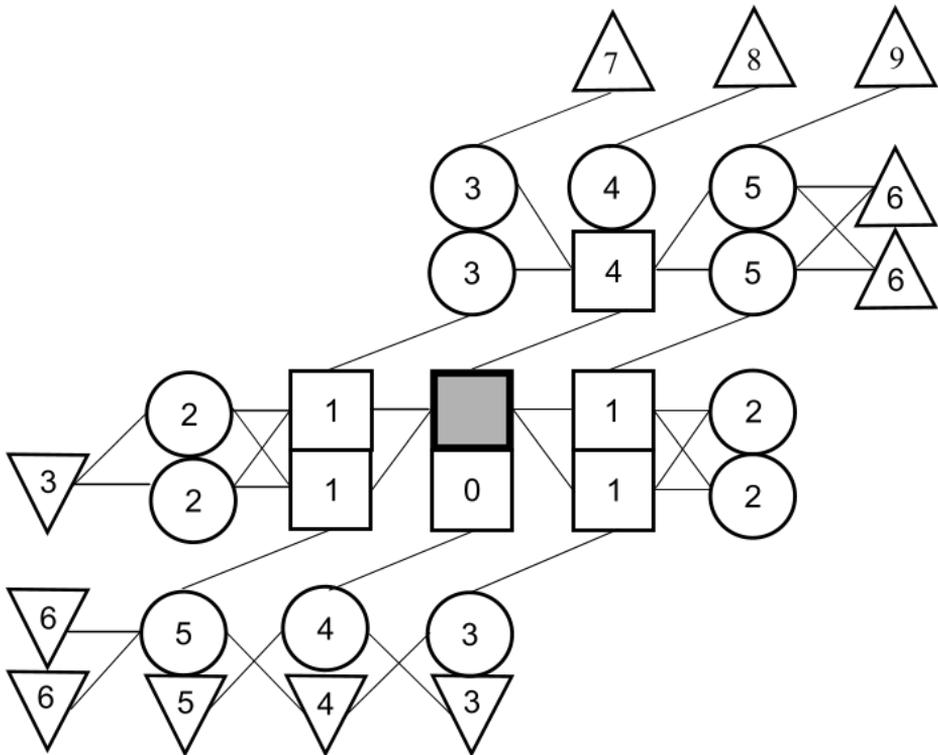
The variant of non-symmetrical major-minor system (see its description above) is given here in its finished appearance (schemes 16 and 17). It is suggested that readers take the initiative to do further creative work.

The pictures of modulation systems obtained are objects studied in mathematics by the graph theory (“shortest path problem”). For practical use, the whole graph can be turned into a stencil which is later applied to different parts of the field of keys, depending on from which key the modulation process is to start.

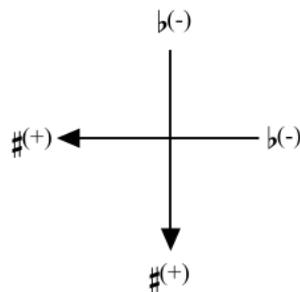
This is not a must, but is very demonstrative. Modulation graph numerical variant is enough to represent the whole system with any initial key.

In case of the symmetrical modulation system, it is not obligatory to have two different graphs to visually represent modulations from a major and from a minor. It will be sufficient to use one of these graphs (any), but with altered x and y axis direction from plus to minus and vice versa (see scheme 15).

Scheme 15:



Minor

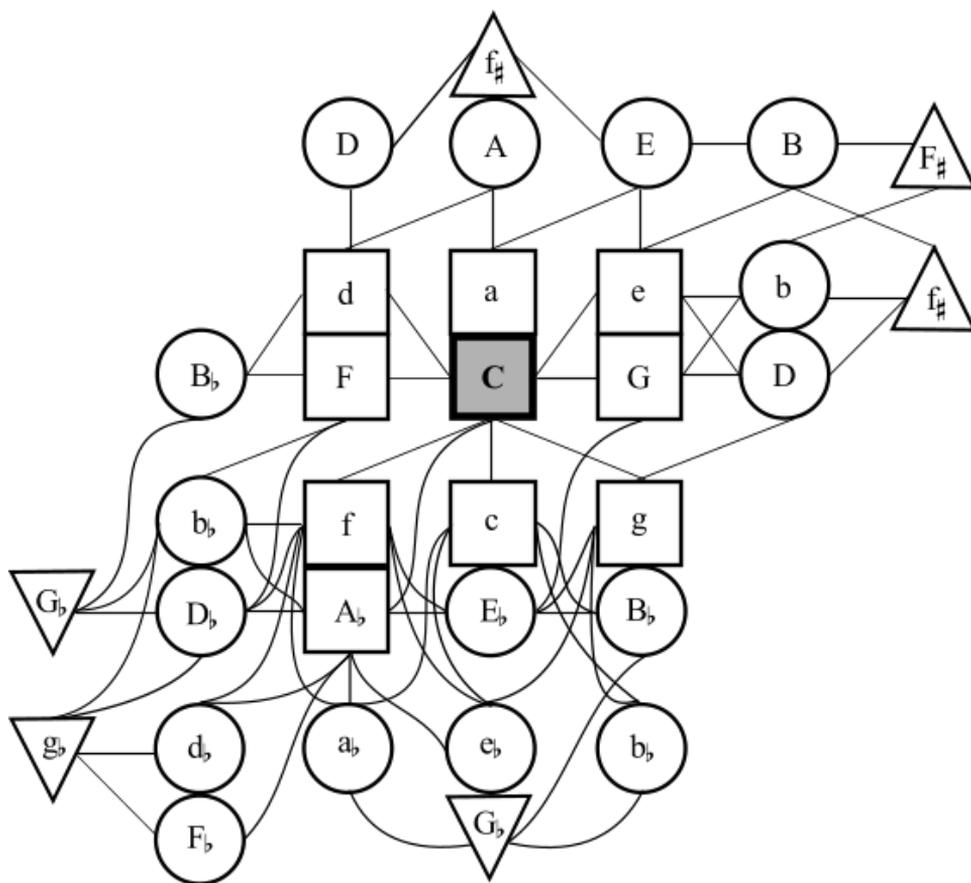


Major

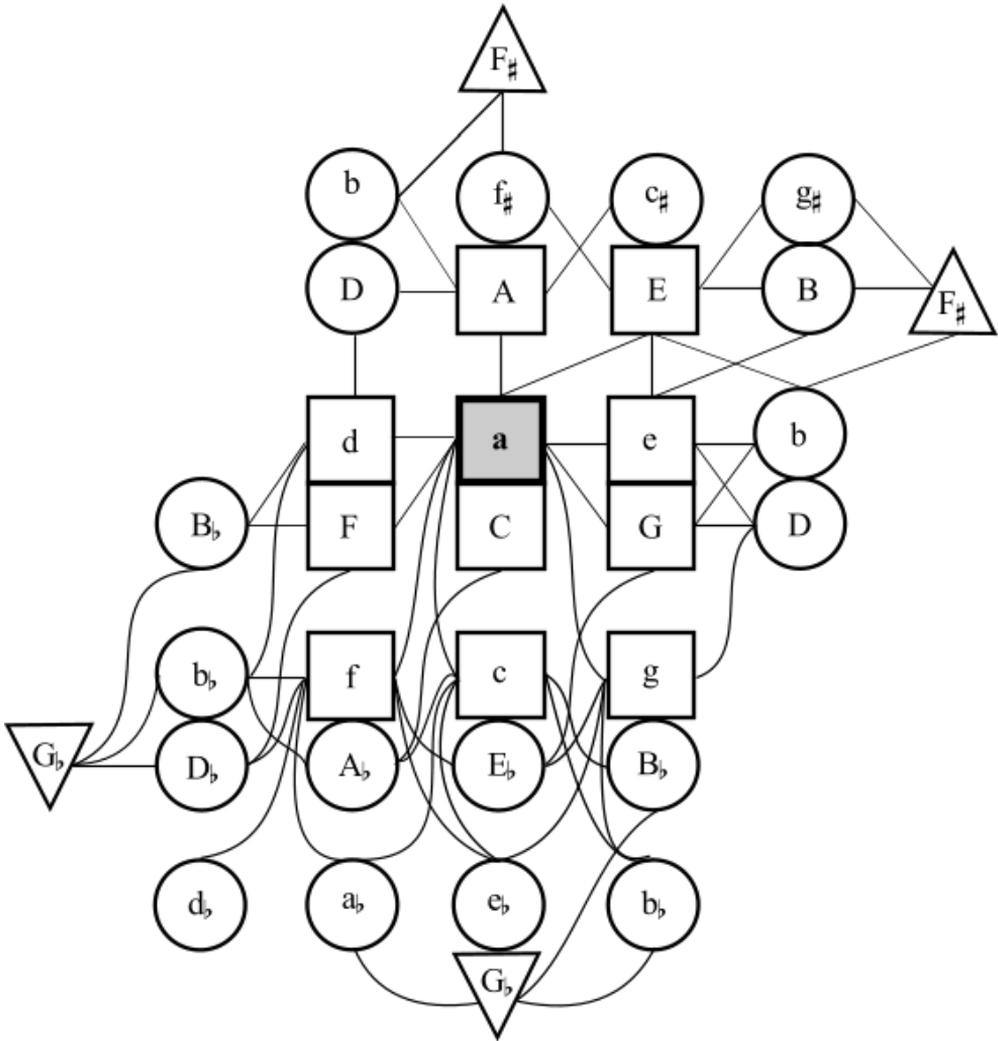
In the case of practical usage of a numerical graph, one should keep in mind the possibility of modulation into one and the same key in both directions – towards sharps and towards flats, provided that the index of modulation (difference in key signatures with indication of modulation direction in the form of sharp plus or flat minus) is not always obvious.

For example, the modulation index E major – F minor is not only –8, but +4 as well (E major – E sharp minor or F flat major – F minor). Therefore, it is necessary either to replace one of the keys to an enharmonically equal one or to remember that the sum of absolute values of both indices always equals 12, or else part of shortest modulation paths can be lost. This is true not for all modulations but only for the ones where the number of modulation steps either side is the same.

Scheme 16:



Scheme 17:



On the basis of the above, the minimum number of modulation steps in the system by Rimsky-Korsakov equals three both in F minor and E sharp minor, while in the proposed major-minor system in scheme 16 there were two steps from E major (which is to be placed into the initial point instead of C major) to F minor and three steps from E major to E sharp minor, that is the second path is not the shortest and should not be taken into consideration.

The practical task of finding all shortest paths from the key X to the key Y in this modulation system is solved in the following manner:

1) key signatures difference and modulation direction are determined (I call it modulation index here); there can be two indices of this kind, for example, +5 and -7; the sum of absolute values of both indices equals 12 (see above);

2) a box with the given indices is found in the numerical scheme, while keeping in mind that the upper square in a box symbolizes minor and the lower symbolizes major;

3) all paths leading from the initial point to the final one are examined, provided that the numbers in intermediate points indicate the difference in the key signatures between the final and intermediate keys.

Let me consider a modulation from B flat major to B minor in the system by Rimsky-Korsakov (see scheme 12):

1) a modulation index (difference in key signatures) from -2 (that is, two flats) to +2 (that is, two sharps) = +4 (but also -8);

2) the squares sought will be the triangle in the upper row (second from the left) and the triangle in the lower row (second from the left as well);

3) the shortest paths leading from the initial point to the final one will be the following:

- 0+4 (via a relative key and its major dominant, that is **B flat major–G minor–D minor–B minor**),
- -1+3 (via a relative key of a subdominant and its major dominant, that is **B flat major–C minor–G major–B minor**),
- +1+5 (via a relative key of a dominant and its major dominant, that is **B flat major–D minor–A major–B minor**),
- -4-4 (via a minor subdominant and its relative key, that is **B flat major–E flat minor–G flat major–B minor**).

The method proposed allows students to represent visually and cohesively different modulation systems that are subject to a modulation condition via a common accord and/or via an eponymous juxtaposition. In a real modulation process, movement does not have to follow the shortest paths. On the contrary, “supertonic” assumes a kind of a stroll around. But this is already a matter of an artistic task. Visual presentation of all real opportunities of the fastest withdrawal from the initial key may significantly facilitate the process of teaching this section of harmony, making knowledge more substantial.

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IDEA OF ARTS INTERACTION IN COMPOSER, PERFORMANCE AND PEDAGOGICAL CREATIVE WORK OF FERENCZ LISZT

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Abstract. *The article analyses different aspects of arts interaction in F. Liszt's creative work. Details of his approach to implementing the idea of programme-orientedness in musical arts are examined; main methodological know-hows are singled out that F. Liszt utilised to implement the idea of arts interaction in composer, performance and pedagogical activities; possible ways are indicated to perfect the methodology of instrumental education on the basis of creative acquisition of F. Liszt's musical-pedagogical heritage.*

Keywords: *F. Liszt's composer, performance and pedagogical activities, arts interaction in F. Liszt's creative work, programme music, programme music pieces interpretation, music education pedagogy.*

The art of performance interpretation is known to be comprised of a lot of components. Creative reproduction of music image aesthetic essence sets a broad range of tasks related with penetration into the content of a music piece, performance content coverage, musical expressiveness means mastery, technological problems solution, etc. The depth of penetration into the world of authored ideas is largely determined by the level of a performer's abstract thinking development, his/her associations fund breadth, and his/her ability to establish contextual culturological liaisons with different arts and life collisions in the process of a music phenomenon mastery. This situation has been confirmed by the experience of many famous performing musicians, pedagogues and researchers of music activities psychology who discovered beneficial influence on the process of performance conception establishment exerted by an interpreter's inner world affluence, his/her thesaurus maturity, his/her need for interaction with neighbouring fields of reality artistic representation [1–4].

Advanced development of the above-mentioned individual-psychological features of a musician's personality have a positive impact on the process

of performance mastery of pieces belonging to different styles and genres. These features are of particular importance for interpreting the pieces of programme music that appeared as a result of ongoing integration of different artistic spheres and reached its heights in 19th century.

An interpreter of programme music patterns performance mastery faces certain requirements related with the necessity to disclose music content through *special* “*artistic-poetic second-guessing*” resulting from impressions on literature works and other non-musical kinds of reality artistic representation. Learning programme pieces assumes that a performer surpasses the boundaries of purely music content for the sake of the artistic sphere of other, extra-music systems by establishing with them numerous connections and parallels, which is possible only in case a musician has a substantial artistic-aesthetic experience, serious training in the sphere of culture, of commanding a synthetic deductive method in mastering music content. As crucial prerequisites of full-fledged disclosure of programme music image idea, they enable a performer to overcome “only the limits of sonic notation incarnation and to create the broadest multi-coloured world to which originally the work interpreted belongs” [5, p. 46].

Meanwhile, the modern practice of students-musicians’ instrumental training tends to simplify methodological know-hows of interpreting programme music works. The process of mastering the programme repertory is often limited by solely music-language specificity and is carried out without learning the artistic (pictorial, literary and architectural) sources of programme works. At individual main instrument lessons, proper attention is not attributed to specific features of a programme sound image as a *synthetic* multi-faceted phenomenon that emerged as a result of *interaction between music and other arts*. Its “*poliartistic*” integrative basis is the key source of disclosing music content, ensuing on the levelling of a programme piece “*poetical idea*” and leading an interpreter to formal, superficial reading of an author’s conception.

In this connection, I am going to examine F. Liszt’s innovative methods that, in my view, have not lost their topicality for modern music education pedagogy. F. Liszt perfectly incarnated the idea of *programme-orientedness* as “*conscious relationship*” between instrumental music and literature, instrumental music and other arts in composer, performance and pedagogical activities. The analysis of viewpoints, mindsets and recommendations of this greatest

romanticist of 19th century is extremely important, for it sheds light on Liszt's attitude to programme method potential capabilities for prospective pedagogues-musicians' professional growth. The method is based on the idea of arts interaction.

Programme-orientedness phenomenon golden age in musical arts is closely related with the epoch of romanticism suffused, in E. Kurt's opinion, by the "consciousness" of arts synthesis demonstrating "aspiration for this feature intensification" and disclosing it "in a highlighted manner" [6, p. 49]. "Romanticism aesthetics opened up ways for direct art-to-art mutual influence. It promoted the percepts of in-depth unity of all cultures streamlined to solve certain paramount, ideal tasks; of relativity, unsteadiness, agile boundaries between the phenomena of reality in general, and of culture in particular; of intermixture of different creativity kinds and genres as manifestation of a genius's freedom, his unrestrained fancy self-will" [7, pp. 45–46]. These percepts had a significant influence on the development of musical arts. In search of new means of narration, they led music "along the path of modelling", allowed it to "break beyond the limits of its own capabilities... into the sphere of non-musical phenomena", thus having laid the basis for the rapprochement of musical arts and other spheres of artistic representation of reality [8, p. 19].

Romanticists, in their aspiration to expand the capabilities of music content expression, were first to put forward the *artistic idea of music incarnation of visual images belonging to different arts* (literature, painting, architecture, sculpture). They proposed to make them music pieces programme sui generic. This idea was actively supported and propagated by Ferencz Liszt in his creative work.

Throughout his life, Liszt was attracted by the idea of programme-orientedness as the expression of romantic ideals of interaction of different spheres of reality artistic representation. Learning Italian masters' oeuvre contributed to the formation of the composer's aesthetic views on the problem of arts synthesis. According to Liszt, it was during his journey in Italy when art broke upon him "open in all its universality, in all its unity" [9, p. 150]. Conviction in arts growing from one and the same root can be found in Liszt's letter to G. Berlioz, where the composer raved about complementarity and concealed kinship of all ingenious works. Liszt found artistic parallels between the Collosseum and the Eroica Symphony, Dante's verses and Orcagna's paintings; he called Titian and Rossini "the constellations of equal rays refraction" on the concave of arts. He wrote to

Berlioz that the oeuvre of Italian architects (John of Pisa, Fra Beato, Francia) allowed him to better comprehend the music of Allegri, Marcello and Palestrina, and his impressions from the masterpieces of Rafael and Michelangelo were beneficial for his interpreting the works of Mozart and Beethoven [Ibid.].

Captivated by the idea of programme-orientedness, the composer looked for his own way to incarnate it in musical arts. This gradually led him to cristallisation of the main principle of his oeuvre: **music renewal through inner connection with poetry**. Liszt consistently and persistently implemented this principle in various aspects of his creative activities – those of a composer, a performer, and a pedagogue. Let us examine in more details how the idea of programme-orientedness was carried out in each of these trends.

Liszt the composer's dream was to enrich different genres with the idea of programme-orientedness, like symphony, opera, oratorio, and instrumental music. His reform plans were related with the incarnation of "a romantic epos" in music. They were aimed at creating fundamental music "philosophical epopoeias". With the idea of programme-orientedness (arts interaction), Liszt wanted to reproduce "world history" in music, intended to show the retrospective of its "dramatic events" in pictures and sounds [10, p.477]. Liszt understood a programme as "a plainly enounced preface to purely instrumental music, due to which a composer tends to protect his listeners from voluntary poetic interpretation and indicate in advance the poetic idea of the whole, to underpin its most important aspects" [11, pp. 285–286].

Programme-orientedness as a special artistic principle in musical arts was not considered by Liszt to be a revelation of his time. Among the founders of the idea of interaction between instrumental music and literature and other kinds of artistic creativity, he mentioned Bach, Couperin, Kuhnau, Jannequin, and Haydn, who represented the programme of their works in titles disclosing music character and author's intentions, as well as Beethoven, who laid the foundation of the plot drama. Rendering homage to the contribution from the great predecessors in terms of promoting the idea of programme-orientedness in musical arts, Liszt was likewise convinced that only the modern stage of art development triggered the above idea and transformed the programme into a new music "hemisphere".

Liszt believed that the programme as an essential non-music conception was to specificate music images. It aided music text signs to obtain a certain sense,

a steady meaning. The programme contributed to plot formation in music, i. e. established connection between events and the order of their development. Considering the plot as a programme function, Liszt concluded: “In programme music... motives repetition, interchange and modulation are determined by their interrelation with a poetic intention. One theme here does not involve another, as rules require; motives are determined not by the order of stereotype rapprochements or timbre oppositions, and the colouring as it is does not determine ideas grouping. All purely musical ideas... are subjugated to the selected plot development” [11, pp. 323–324].

Liszt reckoned that a plot purport was in bringing certainty into “uncertain impressions of our souls” caused by music irrelevant to orientation in space. Certainty was to be achieved through a plan proposed by the composer. The plan was perceived by ear like a cycle of pictures by sight. A composer who creates programme music works, according to Liszt, “uses the advantage of being able to adjoin poetic preannouncement to all emotions so powerfully expressed by an orchestra” [Ibid.].

Creativity main principle implementation was incarnated in Liszt’s numerous works that had a programme title. Natural phenomena, works of pictorial art and literature, portrait characteristics, and social events formed their “artistic real cause”. Among Liszt’s creative plans, was, for example, the creation of a grand social-oriented synthetic music canvas with the usage of pictures and frescoes by artist F. Kaulbach and literary texts by a contemporary poet. Regretfully, this idea failed to be put in practice in the way the composer had devised. Liszt limited himself with the creation of the large-scale symphonic work “The Battle of the Huns”, which was music interpretation of his impressions from F. Kaulbach’s fresco of the same name.

The principle of arts interaction was implemented by the composer to a larger extent in the conceptions of music pieces that reconstruct the images of Goethe’s and Dante’s characters, which Liszt used as specific “lighthouses” that served life perception and inspired him to create his best masterpieces. According to Ya. I. Milshteyn, it was in “Faust Symphony” and “Dante Symphony” where Liszt managed to fulfill his long-cherished dream to achieve singular convergence of “two powerful torrents of human thinking and feeling – poetic and musical – and, thus, to streamline musical arts into a new trend” [10, p. 483].

Definitely, the fulfillment of such large-scale artistic tasks that implement the idea of arts interaction in the symphony genre was possible only due to the composer's incessant spiritual perfection, his cognition horizons expansion. Literary sources testify to the fact that Liszt's interest were extremely diverse [12; 13]. He was fond of the oeuvre of W. Shakespeare, G. Byron, A. Chénier, V. Hugo, A. de Lamartine, J. de La Fontaine, F. de Chateaubriand, F. Rabelais, H. Heine, G. von Goethe and studied geographical and historical atlases. His Bible analysis was accompanied by the mastery of philosophical treatises of Plutarch, Ch. Montesquieu, and French moralists. He studied Italian painting and researched architecture regularities. This knowledge contributed to Liszt's artistic thinking growth, expanded its boundaries, filled it with new content, allowed a higher level of reality aesthetic comprehension.

It should be noted that the experience of promoting the idea of programme-orientedness on the basis of arts integration was reflected in the composer's piano legacy. Such were his works "Traveller's Album", numerous transcriptions, plays from the second volume of the cycle "The Pilgrimage Years". Most of Liszt's piano works had programme names, bright imagery, literary-poetical or pictorial-poetical analogues, which the composer himself clearly indicated in titles and introductions to plays. For instance, A. Orcagna's fresco "Death Triumph" was a poetic prototype of the famous "Dance of Death", and one of N. Lenau's "Faust" episodes lay into the basis of "Mephisto Waltz". Very often, Liszt's piano works were introduced by epigraphs, noting "which image... scene... landscape the composer fancied, which feeling overwhelmed him in the course of creation, which source brought about grief and joy that he expressed in sounds" [14, p. 72]. The composer used as epigraphs the lines from his favourite poets – G. Byron, A. de Lamartine, F. von Schiller and famous aphorisms of the past.

Introductions and epigraphs formed a certain quintessence of a music piece idea. They allowed Liszt to appeal to an interpreter's imagery thinking, to activate his perception, emotions, imagination and fantasy. Liszt "tended to draw the performer closer to the ideas underlying a piece and, thus, to simplify the reconstruction of an artistic image" [Ibid., p. 73]. Interpreting epigraphs and introductions as keys to open up music content, Liszt proposed the interpreter to view them as a route towards the decisive vector of performance.

Liszt considered programme creative reconstruction the composer established in a music piece to be an indefeasible law of performance art. Liszt believed that a work poetic idea incarnation was possible on the basis of total integration of a performer's different types of perception (music perception being the leading one). "One cannot scrutinise the matter of three... cardinal kinds of art – callisthenics, painting, and music, without simultaneous research of the history of three... cardinal senses – tactile perception, eyesight, and hearing", he wrote. "Such juxtaposition immediately... leads to well-known parallels between these feelings development in the animated world of planets and the development of the above-mentioned forces in the history of mankind" [11, p. 300].

Trying to assist a performer in discovering a music piece poetic idea, Liszt the composer searched for a way to explicate artistic content through the integration of different kinds of performance perception. He attempted to relate a music image with several kinds of reality artistic representation. A good example is the decoration of the second volume of the piano cycle "The Pilgrimage Years", which plays represented in music images Liszt's impressions of classical Italian art concrete works (painting, sculpture, poetry).

Alongside with an epigraph Liszt selected for every play of the volume analysed, the cover pages of the works included into the cycle were decorated with illustrations by German artist I. Kretschmer who worked on the composer's special order. Liszt was convinced that pictures to certain plays allowed a performer to better understand special images, like Raphael's paintings or Michelangelo's sculptures. Such thematic paintings (visual sets) served as a singular addition to music-expressive means and, like the latter, were to satisfy more serious "programme tasks" [10, p. 798–799].

Liszt's aspiration to activate an interpreter's music perception by introducing poetic (epigraphs) and visual (pictures) artistic parallels resulted, in Ya. I. Milshteyn's opinion, from the specific "eye-mindedness of the composer who operated both with the data of direct listening and various poetic-pictorial associations" [14, p. 74].

Liszt's peculiarity of artistic consciousness that, I believe, manifested in music-imagery percepts *polymodality* allowed him as a composer to go beyond musical arts: to research different aesthetic schools and artistic trends, to solve global issues, and then to extrapolate the knowledge and percepts obtained into

the sphere of composing programme music, attaining here the level of philosophical generalisation.

Modern researcher of the composer's creative work S. Ya. Vartanov argues that in the basis of various spheres of Liszt's creative process "there is a universal principle of thinking imagery followed by the primacy of imagination, the heuristic search for Gestalt, a work holistic image. This principle requires fine elaboration of details in the course of both creating a work and penetrating into the works of other authors in terms of comprehending their images. The prerequisite of all these kinds of creativity is to hear, understand, feel in order to give life to a new piece or accumulate somebody else's work" [15, p. 48]. S. Ya. Vartanov is convinced that it is the principle of imagery, being the basis of Liszt the artist's consciousness, that enables him to implement the principle of programme-orientedness in musical arts. Different kinds of reality artistic representation (poetry, drama, spatial-plastic arts), in the scientist's opinion, were considered by Liszt as potential music "allies" in the creation of a certain "music-scenic narration – drama narrative", which was a certain incarnation of the idea of "the music of the future" he had formulated; it was the idea of arts synthesis [15, p. 48].

Liszt the composer's eye-mindedness analysed clearly manifested in Liszt the interpreter's work of consciousness. His manner of performance was an astonishing example of practical incarnation of his idea of programme-orientedness in music based on different arts interaction. Liszt the performer built his interpretation on the basis of artistic-poetic idea development, the plot being of primary importance. He streamlined a music piece performance into a certain conception – "inner programme" that helped him to actualise music dramaturgy. His approach to interpretation was based on interpreting a sound image as "a music-scenic narration" governing all mental and physical abilities of a performing musician's personality, including his visage and the plasticity of touching the keys. Let us consider the way Liszt implemented this approach in his own performance practice.

Liszt the interpreter was convinced that programme-plot relationship placed the onus on a performer and required special "designation" of all sense elements of a composition. He believed that the performance of every author's notation remark must be subject to the imagery principle. In this connection, Liszt insisted on the revision of the traditional approach to the art of performance interpretation. He

insisted that it was necessary to strengthen its theatrical-directorial basis and proposed to extrapolate into piano performance the methods borrowed from drama. Looking for a maximum impact on the audience exerted by the translated idea of a programme piece, Liszt encouraged piano interpreters to perfect their artistic skills by turning to the experience of famous theatre actors. In the process of a composition actualisation, he personally demonstrated his flexibility in applying the arsenal of means going beyond the immanent and the musical.

According to his contemporaries, Liszt the interpreter, alongside with boundless piano skills, had unique artistic skills arising from his brightest drama talent. The scenic image of his “ingenious, passionate, demonic nature... that either blew like a hurricane or flowed in the torrents of tender beauty and grace” [16, p. 413–414]. In the process of music performance, Liszt made an impression of “emitting a continual flow of poetic ideas that firmly captured listeners’ imagination” [17, p. 217].

The disclosure of music content as an *artistic-poetic picture* full of magic, colours, brightness, exaltation, mystery, dramatism commenced as soon as Liszt appeared on the stage. The artist’s exalted face, dignified walk, proud port testified to his exceptionalism and the solemnity of his intentions, the importance of the forthcoming creative event related with music interpretation. Equally, Liszt the performer was endowed with the talent of a director. Also, he utilised the techniques of music-performance rhetoric. His director’s talent helped him to line up music narration along the laws of dramaturgy, to achieve the level of philosophical generalisation in interpretation. The rhetor’s gift that manifested in his ability “to narrate – not to play the piano” allowed Liszt, like an inspired orator-tribune, to make an “ardent speech with people” by means of musical arts, to turn the performance process into a living, substantial and logical narration [18, p. 26].

Liszt’s artistic skills reflected his aesthetic views regarding art, aims and tasks of an artist the creator. Considering art to be the most important social fact capable of “purifying and enriching man’s feelings... to awaken his best ‘Me’”; Liszt posed to artists (and, first and foremost, to oneself) extremely elevated and serious tasks. Liszt was convinced that a genuine artist is “a herald entrusted with the mysteries of the future”, entrusted with teaching and educating people, leading them, inspiring “enthusiasm towards the beautiful” [19, p. 372]. Liszt believed that to fulfill these paramount tasks, “only special training, monodirectional skills and

monodirectional science” are not enough for an artist. Alongside with developing one’s professional qualities, one ought to develop as a Personality, “man ought to rise and be educated together with the artist”. In this connection, Liszt appealed to creative professions representatives “to educate their mind, to learn to think and judge... so that the strings of their lyres would sound in accordance with the times” [Ibid., p. 373].

Likewise, he attributed these words to practising musicians who also should not limit themselves with solving solely professional tasks or leave their mind in “perilous inaction” isolating it from “other spheres of human activities”. Liszt was convinced that a musician ought to attain a high degree of spiritual development “in order to group his arts manifestations in pictures united by means of a poetic or philosophical thread: it is only in this case that the great word of ‘music of the future’ will be pronounced” [Ibid., p. 802]. This is when a subtext, a back burner would be felt in its interpretation, and the performance would touch people’s souls. As an innovative pedagogue, Liszt actively transformed these principles into performance art and extrapolated them into the sphere of his own music-pedagogical activities.

A key pedagogical credo of Liszt consisted in his conviction that a learner’s professional (piano) success is not possible without all-encompassing music development, without constant expansion of music horizon. Liszt cautioned his class students against excessive involvement into banausic artfulness, mechanical many-hour exercise at the expense of personal growth. Alongside with serious instrumental work, he did his best to enable his students’ emotional and intellectual development in the classroom. Liszt viewed music as “the language of heart”, “the language of passions”, a bright and expressive speech relating man’s varied feelings and thoughts. Liszt taught his students the depth and pregnancy of performance. He insisted on “almost psychological” examination of the material that ought to be incarnated, accentuated the incessant performance search for necessary expressive means, and trained young pianists to let them master the technique of profound, contemplative analytical work at the piano. He held to it that self-cultivation (perfection of one’s own artistic nature) should precede a music piece mastery.

Liszt developed in his students “the ability of creative reproduction” of music content [14, p. 219] and taught to find starting points for music-performance decisions both in the meticulous piano activity at the instrument and in contacts with different arts, which was specifically topical in the process

of mastering programme music samples. In this process, Liszt absorbedly told students about the potential of different artistic spheres interaction, about these arts belonging to one and the same root. When talking with his disciples, he analysed in details the idea of programme-orientedness in music, dwelt on the issues of history, genesis, developmental stages of this most important philosophical ideologeme of the Romantic in musical arts, and taught performance techniques that would incarnate it in a concrete music piece.

Liszt attached particular importance to young pianists' interaction with literature, reckoning it to be a safe foundation for a person's spiritual growth that would fully disclose programme pieces music content. At piano lessons, Liszt passionately recited fragments from his favourite writers – Pascal, Chateaubriand, discovered culturological relations between literature and music, and taught “to understand the former through the latter” [19, p. 66]. Using literature capabilities as a kind of artistic creative work, Liszt formed in his students' consciousness the notions on the logic of organising artistic ideas in music, introduced the concept of plot-orientedness in musical arts, and developed the ability to set music content in accordance with the laws of dramaturgy.

Depending on the artistic context of the works examined, Liszt constructed analogies between the art of sound and spatial-plastic kinds of reality artistic reflection, compared music with religion, philosophy, and theatre. For instance, the techniques borrowed from the theatrical art had a positive impact on the process of prospective pianists' mastering music declamation technique, stimulated at piano lessons the *speech* process of expressive pronouncement of music content in poetic-imagery aspect. Using the experience of great drama actors, Liszt demanded from his students to liberate their music speech from measure bonds, taught them to be able to subjugate mechanical measuring to a phrase periodical rhythm. The training of rhythmic period sensation as a time unit, with disclosure of sense tones in phrasing and specific rounding of melodic and rhythmic nuances, allowed young pianists to reproduce on the piano the effect of spontaneity, spirituality and expressiveness of “music utterance”, to achieve “sincerity, veracity and complete naturalness” of incarnating the programme content of the pieces studied.

On the basis of allied arts potential, Liszt's students' percepts of a musician-interpreter's visage were formed and the plasticity of touching keys

was perfected, which allowed students to freely execute necessary artistic intentions. In the piano classroom, Liszt convinced his students that in the process of interpreting a programme music piece a pianist's movements and mimics, his manner of touching a music instrument should be adequate to the idea rooted in a programme sound image. He encouraged his disciples to carefully analyse the experience utilised by the representatives of plastic arts (dance, ballet) in order to achieve naturalness and expediency of movements in representing the artistic content. Learning such experience allowed students to come to an important conclusion: music image external incarnation must be a natural expression of its inner content. Going on stage, a pianist's facial expression in the process of music actualisation, the character and plastic of his movements, the manner of touching keys, are most important components in creative reproduction of programme music content. They directly influence the transformation of a programme sound image "into a music picture", "into a music-scenic narration".

Such parallels not only attracted students' attention to the problems of a musician-interpreter's scenic image, but also formed their special, elevated-poetic attitude to the instrument. Analogies from plastic arts influenced the enhancement of students' sound culture level, allowed them to conceive the profound meaning of Liszt's words representing his personal attitude to a music instrument as a performer's co-author: "My grand piano... is myself, my speech, my life, spiritual guard of everything that excited my mind during the most passionate days of my youth; there are all my wishes here, all my dreams, joys and woes" [20, p. 82].

The formation of a special attitude to a music instrument enabled learners to realise the specificity of Liszt's innovative approach to the expansion of piano sound capabilities, allowed young musicians to comprehend the peculiarities of his "symphonic" interpretation, to master the sound palette necessary to incarnate the key idea of a programme piece. Methodological techniques based on the idea of programme-orientedness used by Liszt in the piano classroom brought about astonishing results. They contributed to the expansion of horizons of young pianists' creative consciousness, intensified their emotional feedback to music, facilitated the formation of artistic qualities, the development of a philosophical attitude to the artistic content. This made it possible to eventually attain a high level of performance proficiency not only regarding programme music pieces, but also the works of different style and genre orientation.

Concluding the analysis of F. Liszt's approaches to the development of programme-orientedness idea in musical arts, let me pinpoint that this research allowed me to come to important inferences: 1) I ascertained the impact of the idea in question on the formation of Liszt's creative work main principle, i. e. the principle of music renewal by means of its inner relations with poetry; 2) I singled out the peculiarities of its incarnation in three most important spheres of his creative activities: composer, performance, and pedagogical.

In the creative activities of Liszt the composer, the idea of programme-orientedness contributed to his innovative conceptions related with incarnation of an ideal, i. e. with creation of "music of the future" based on the idea of arts integration. Liszt was convinced that allied arts capabilities exerted substantial influence on the creative process of music-making: they fill it with fresh impressions, enrich with new ideas teach a composer to have a more sensitive ear, to better understand and feel the environment. They let an author's consciousness unify many artistic impressions that underwent strict selection into a universal, multi-dimensional, lively and picturesque music organism – programme sound image. The substantial extra-music conception of the programme contributes to music image materialisation, attributing a certain sense to a music text. The programme also contributes to the establishment of plot-orientedness in music, creates connections between music events, and determines the order of their development in time.

In Liszt's performance art, the idea of programme-orientedness was expressed in interpretation on the basis of artistic poetic idea development subject to the plot. Liszt interpreted a music piece following a certain conception – "the inner programme", facilitating music dramaturgy actualisation. In Liszt's interpretation, a sound image became spatially gibbose, volumetric, and visible. It seemed to obtain material features, turning into a bright "music-scenic narration" implemented in the whole mental and physical potential of a performer's personality. Liszt was convinced that programme-plot relations require an interpreter's special approach that consisted in disclosing the meaning of semantic elements of a work. This assumed certain requirements regarding a musician's thesaurus. He ought to have "a broad cultural basis" and established artistic qualities.

Finally, pedagogical interpretation of programme-orientedness idea based on arts integration was put into practice in Liszt's active implementation of an *artistic-associative method* in the piano classroom. The method was based on

utilising extra-music factors from allied arts. Liszt used this method as a means of education that activated young pianists' creative endeavor. It was seen as a most important factor of expanding their artistic-intellectual potential, which was the mechanism contributing to the achievement of greater performance expressiveness and a pedagogical technique enabling students to achieve the brightness of performance decisions.

Liszt's methodology ultimately altered students' attitude to the art of performance interpretation, educated their ethics of responsibility to a music piece, a composer, listeners, art, and allowed young pianists to rise to a more perfect stage of professional development. The methods of programme-orientedness idea implementation designed by Liszt exerted a substantial influence on the development of musical arts not only in 20th century, but of modern pedagogy of music education, too. Nowadays, the pedagogical practice of teaching learners-instrumentalists knows examples of mastering programme repertory pieces notwithstanding extra-music factors addressed to the strategy of associative thinking. Regretfully, learning information of an artistic source laid by a composer in the foundation of programme music content becomes an unobliging part of working on a sound image in the instrumental classroom.

Liszt's methodological recommendations revival at a new level, their creative extrapolation into the process of music students' instrumental teaching can be of great help to the teachers who – in the process of mastering programme music works – do not pay proper attention to the issues of forming students' "broad cultural foundation", of activating their emotional sphere, artistic-associative thinking, artistry training, and stage behaviour culture.

Following Liszt's methodological recommendations will inspire modern pedagogues-instrumentalists to organise a systematic and goal-oriented work in terms of enriching and expanding students' thesaurus, of forming their ability to feel fully confident in the multitude of material and spiritual culture layers.

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INTERPRETATION AS MANIFESTATION OF PROSPECTIVE MUSIC TEACHERS' CREATIVE SELF-EXPRESSION

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Abstract. *The author examines the theme of music teacher's interpretational culture formation. This theme is important for modern music-pedagogical education. Practical recommendations are provided that are aimed at efficient formation of this professional and personal quality in the instrumental classroom. Particularly, it discloses the content of "Interpretation Expertise" role play. Above that, the author correlates certain up-to-date scientific developments in pedagogy and psychology with the process of learners' building up their own interpretation model of a music piece.*

Keywords: *interpretational culture formation, music teacher, artistic creative work, instrumental classroom.*

The current situation in music education, my own long-lasting pedagogical activity, and out-of-the-classroom interaction with students make me increasingly concerned about music teachers' professional training, its weak and strong points, and obvious paradoxes of this system. It seems weird that music pieces are often dissected in the education process as if it were a hospital dissecting room. If a prospective pedagogue studies diligently, he/she firmly masters numerous set phrases that characterise music masterpieces: genre-common, song-dancing, mournful-lamenting, etc. One's own music vision and hearing become in a way secondary, or even not compulsory. When discussing different concerts with students – from educational to philharmonic ones – in terms of music pieces performance interpretations, one discovers in most cases almost total banality of prospective specialists' individual viewpoints, while the task itself is generally simple and ordinary: to listen to music and to be able to dwell on it and on concrete performance in a professional and easy-to-understand manner on the basis of one's own viewpoints. Why does it present problems? Why do we most often hear a banal story which has little difference from the level of "cheerfully-sadly"?

Naturally, this is often related with trite unawareness of the subject of discussion. Or, at least, with its superficial examination. But in many cases it is not like that. I also happen to face the situation when a student has enough fantasy, imagination, music intuition, good theoretical knowledge but is still unable to formulate clearly, to utilise a set of criteria and estimates (for example, stylistic, technological, form control, etc.). That is, the problem is not in just having one's own opinion, but in being able to encompass it into a final verbal form, to defend it, to reinforce, and often to correct judging from, for instance, additional information, arguments coming from oppositional viewpoints, etc.

All this, I believe, testifies to an insufficient level of a prospective music pedagogue's interpretational culture. Although modern Humanities declare creative component intensification, education of a bright and many-sided personality with rich artistic potential and non-standard thinking, in reality we often use the word "universal": a universal textbook, a universal exam, universal requirements. This is within a stone throw from the only correct solution and opinion. We have already gone through this situation. Regretfully, the process of music teachers' training is also not always organised along the priority of independent thinking, necessary share of discussion and creative experiment.

In his professional activities, a music teacher actualises learners' interpretation qualities and thus influences their personality as well. Education process stipulated by constructing a separate lesson as interpretation of a certain theme, event, fact is specifically organised with due regard to the development of learners' need of self-analysis, juxtaposition, and reasoning of different viewpoints, ability to music thinking, reflection, interpretation hypothesising, associative percepts expansion, and creative fantasy. Let me clarify this thesis using concrete examples.

Practical classes take a significant place in forming prospective music teachers' interpretational culture. They can be, for example, in the form of:

- *artistic-communication workshops*, with a situation of music piece interpretation model creation constructed;
- *role plays* aimed at the formation of the ability to interpret both on the microlevel (different notation components) and in general phenomena and facts from the world of art and music-pedagogical activities;

- *special exercises and tasks* enabling development and perfection of students' creative abilities.

In the course of practical classes, a basis is established for prospective specialists' experience in applying obtained knowledge and skills in their personal professional activities.

Let me characterise in this aspect role plays aimed at the formation of special skills related with enhancing the level of music interpretation. Such plays significantly enhance students' cognitive activity and guide their independent mastery of future profession cum-savvies. This educational form integrates different education methods and special knowledge resulting in enrichment of this knowledge, enhancement of its quality (actualisation of knowledge from the courses of theory and methodology of music education, forms analysis, harmony, music history, special instrument, etc.), and, respectively, in independent thinking development.

Let me indicate the terms of **“Interpretation Expertise” role play**:

- availability of the problem participants are to solve;
- availability of roles to be performed both individually and in groups;
- a uniform aim set for the participants;
- difference in participants' interests stipulated by role functions;
- stage-by-stage approach (certain sequence) to solving the problem;
- availability of activity motivation; a substantive level of interpretation creation process is a quality of a logically justified analysis;
- objectivity of each participant's activities evaluation.

The objective of this role play consists not in creating music piece interpretation but in comprehending the creative principles of performance interpretation creation, which is of great significance for the formation of prospective music teachers' interpretational culture. Besides, discussions in the course of the play develop students' abilities of judgements, critical juxtapositions, generalisations, conclusions, and the ability to substantiate one's own performance decision.

Participants' judgments compulsory reasoning helps to avoid authoritarianism and non-objectivity in evaluating any play actions. Discussion is applied here as a basic game technique, as a specially organised procedure aimed at disclosing the level of a specialist's interpretation knowledge and skills manifested in the resultative phase – the cultural level of his performance interpretation.

The play involves three participants: Interpreter, Expert (critic), Jury. A pedagogue does not take an active part in the play. He only summarises results, analyses correct and wrong judgments, and determines most successful actions. In the course of the play, participants swap roles. This results in three rounds followed by conclusions.

Evaluations criteria: performance artistic pregnancy, logical sequence and utterances structural determinancy, reasoning and argumentativeness, analysis criticality, eggheadsism, narration brevity and clarity, accuracy and imagery of music characteristics in performance, judgments singularity, lecturing mastery, artistism, dialogue culture.

In the course of every round, the Interpreter performs a music piece and the Expert listens to its performance holding a music sheet; after that he carries out interpretation critical analysis. Such analysis assumes evaluation along different notation parameters: temporal, tactile, dynamic, intonational, textural, stylistic, genre, etc.

The next part of the round is discussion, retorts exchange. The Interpreter responds to the Expert's critical feedback, defends, substantiates his performance interpretation. Participants' additional questions and answers are possible. If necessary, regulations are established in this part of the round.

The third participant of the role play, the one of the Jury, evaluates the actions of the Interpreter and the Experts along the criteria indicated.

The second and the third rounds run along the same scheme, where the participants swap roles. At the end of the play, the pedagogue summarises conclusions and selects the best critical analysis, performance interpretation substantiation, jury objectivity and adequacy.

Discussion as the key essential attribute and way of acquiring not only music knowledge, but also constructing certain technological models of performance interpretation is a new and largely unfamiliar to students education form, which is significantly different from the traditional pedagogical process in the instrumental classroom.

“Interpretation Expertise” role play develops and stabilises the level of students' performance interpretational culture. They develop the need of further perfection of their profession interpretation. Accomplishment of different roles-functions, training alignment form itself manifested in participants polemic

communication can also serve an example of a prospective music pedagogue's objective-interpretational creative work.

Considering the performance component not simply as one of interpretational culture constituents, but as a foundational and dominating one, we develop in the prospective pedagogue the ability to reject stereotyped techniques in performance and thinking stereotypes, the ability to apply new creative approaches to mastering the technology of performance interpretation creation, artistic behaviour flexibility. Such activity assumes, on the one hand, the acceptance of others' interpretations and, on the other hand, actualisation of reflection, self-analysis, need of professional perfection, creative qualities development.

The key task of interpretational culture formation consists in developing prospective music teachers' special personal-interpretational abilities and skills that allow their professional activity to become a genuinely creative act resulting from the specificity of musical arts and the profession of a music teacher.

The content of such activity includes different kinds and forms of motivation related with the experience of emotional-axiological, creative attitude to the interpretational component of future professional activity. In particular, they model educational process situations in which this music pedagogue's quality can perform important educational, artistic, artistical and communicative functions. In these situations a student, using concrete examples, tends to express the ability to both motivate oneself and organise constitutive discussion of different (often controversial) manifestations of interpretation phenomenon as personal self-expression and needs to streamline the educational-creative process into comprehension of author's individuality in its actual music manifestations.

At the same time, it is erroneous to limit oneself with the examples of interpretational creative work in performance or in the music classroom. They ought to be found in life situations familiar to students or in works from other arts. In this sense, the film of famous Japanese film director A. Kurosawa "Rashomon" can serve a model. It is known to be based on antagonistic interpretations of one and the same event by its participants. Another example is interpretation of certain political news by different media structures and information agencies. It is appropriate here, for instance, to address the situation in Ukraine – a bright example of interpretation phenomenon as a universal and contradictory method of reality cognition, historical events, and not only works of art.

I believe that letting students understand the multi-faceted and contradictory character of interpretation processes manifestations in a society provides a firm methodological foundation involving philosophical, general scientific and specific scientific levels of their interpretational culture completeness. In the process of cognising actual, artistic and modulated situations, a prospective teacher masters – by comparing different judgments and opinions – a whole set of methods to create individual personal interpretational viewpoint. These methods are necessary to form personal axiological criteria and indications, in particular, by means of the method of contrasts, the method of discovering “general” and “specific”, the heuristic method, the imagery-dramaturgical method, etc.

It has already been mentioned that interpretational studies of pieces from other kinds of art play an important role in the development of personal-axiological attitude of students to the examined aspect of professional activity. It is primarily necessary to stimulate their visiting theatrical productions, art exhibitions, watching movies (in particular, screen adaptations of classical works), studying special literature, utilising free research forms of students’ work, like preparing a seminar report on the basis of a certain work (or works), writing reviews on concert programmes they listened to.

Above that, prospective teachers’ concert practice should be used to the utmost. If possible, small joint music programmes are to be prepared with them. These programmes should be united by a common artistic conception where young musicians would not only act as performers, but would annotate sound pieces. The process of creating such programmes itself – from discussing technical details, quality and conclusiveness of performance interpretations to artistism level perfection, artistic presentation, correction of verbal comments to the music performed – is of great significance. Besides, the programmes should have their logical public completion at open concerts, including those in music and general education schools for children.

Possible and preferable participation of prospective pedagogues in these programmes is noteworthy not only in the capacity of solo performers, but also in an ensemble, piano playing a quatre mains and accompanied by other instruments, and as vocal items accompaniers. This always endows a concert programme with diversity, accessibility and at the same time enlightenment and artistic brightness. Such genre-instrumental diversity allows using students’ qualities to the full

in other aspects as well. For example, their vocal abilities, narration gift could be utilised. Students with originally low instrumental abilities can take part in simple ensembles programmes or accompany, these compositions general artistic level remaining on the level.

Let me add that all programmes participants should listen to each other and collectively discuss performances advantages and drawbacks. In the course of performing artistic-practical, essentially interpretational tasks, a student himself is stimulated to largely rethink a certain phenomenon, to contemplate about the order of things that are “hard to plumb”, i. e. to re-discover them, which may serve an example of subjective-interpretational creativity of a prospective music pedagogue.

A student’s discovery of new senses or, to be more exact, enrichment, augmentation of original semantic constructions is manifested in any interpretational process constituent – from a specialist’s “store of music knowledge” to his performance activities. Let me briefly exemplify this using widespread stereotypes: Haydn is a merry fellow and a hedonist, while Bach is serious and important; modern piano pedalling in pieces written for a clavecin is undesirable and stylistically wrong, etc. In the process of such classes one can trace the development of students’ ability to reject clichés in their performance, to select a certain technological method more consciously and critically in their performance model of music pieces.

Certainly, alongside with the above-mentioned tasks, mastery and incarnation of knowledge on intuition, associations, imagination, other creative qualities that are the basis of any artistic activity belong to the formation of students’ interpretational culture. They are to know basic ideas, viewpoints, theories and conceptions from psychology, pedagogy, musicology, performance theory. This refers, for example, to imagination transformative intentity (S. L. Rubinstein), acoustic imagination and inner acoustic images (G. M. Tsypin), music thinking structure (M. K. Mikhaylov), music memory as an “imagination reservoir” (G. M. Kogan), accumulation of “intonation stock” (B. D. Asafyev) by a prospective musician, music intuition (N. I. Golubovskaya).

On the basis of such knowledge one can further learn and adapt methodologically different conceptions of typological and functional interpretation structures that have been developed in recent years in pedagogical science. These are, in particular, the level system of sense-making organisation units researched by D. N. Uskova [1]; the methods of works of art cognition in the pedagogical process

by I. I. Silantyeva [2]; the structure and functionality of interpretation as a subject of psychology in the subjective approach by A. N. Slavskaya [3]; the determination of sense-making context as a system of directed sense formation in L. Ts. Kagermazova's conception [4], etc.

Let me explain it drawing on several examples.

In A. N. Slavskaya's conception [3], the indicators of interpretation process personal features manifest in dichotomy links: abstractedness – concreteness, subjectivism – objectivism, contextuality – fragmentarity, prolongation – discretisation, convergence – divergence. These pairs can be used as technological models of building music pieces performance interpretations.

For example, I refer the correlation of abstractedness and concreteness to the determination of music-performance terminology “zonal” meanings, the pair of prolongation – discretisation has direct determination with lexical structures of a piece performance, the dichotomy of subjectivism – objectivism determines the extent of a learner the interpreter's “performance introduction” into an author's artistic conception.

The usage of such models allows students to handle their playing an instrument more correctly from the methodological point of view: not to select from a multitude of their own performances the most acceptable one, but to carry out a purposeful interpretational work in clear-cut borders in terms of creating a music piece personal performance conception. This leads to the best result manifested in a high level of performance interpretational culture well-formedness.

Besides, projecting these dichotomies on concrete interpretation models of pieces studied, we not only obtain necessary information related with the level of indication of students' interpretational knowledge, skills and cum-savvies, but also develop their subjective-creative abilities for performance interpretation.

Another example of this kind also related to enhancing performance interpretation cultural level is the actualisation of interpretational activities functionality. Speaking about interpreting as a conscious ability to ensure personal understanding, apprehension and re-apprehension of the changing world, A. N. Slavskaya [3] scrutinises the problem of implementing different dynamic functions within such process. Student-oriented analysis of a certain phenomenon, event, historical fact, human act, work of art in the frame of ten functions indicated by

the psychologist also allows us to diagnose correctly and precisely the level of a prospective music pedagogue's interpretational culture.

It is extremely useful and insightful to use for practical tasks the five-level system of sense-making organisation units worked out by D. N. Uskova [1]: 1. Element (attribute). 2. Image (symbol). 3. Event line (plot, fable). 4. Text (subtext). 5. Non-textual structures (concept).

I consider this conception as a topical psychological-pedagogical paradigm aimed at sense-making mechanisms optimisation. Practical implementation of this methodology showed that its mastery by prospective specialists is rather individualised. A student can show good results in understanding and analysis of one or several levels, and at the same time he might have bad comprehension and focus as regards other levels of this system.

Regretfully, even the first level is often poorly mastered, whereas it is related with external traces of interpretation objects (in the music-pedagogical process, it is most frequently a music piece or the phenomena of culture and art). I mean here first and foremost dynamic, beat, metric-rhythmic, register characteristics of music. The second level is the emotional-intonational side of a piece. The third level is conditional "programme-orientedness", a concrete form and measure of its manifestation. The fourth level is related with determining the measure of various levels meanings correlations, as well as apprehension of individual, author's psychological characteristics of a music piece. The fifth level is to ensure the resultful phase of sense-making – the acoustic form of incarnation of a music piece artistic content – characterising the piece interpreted primarily as "the Text of culture".

Of special significance are the theses of A. V. Toropova's music-pedagogical anthropology regarding the creative work as the essence, aim and means of Homo Musicus development [5]. Artistic interpretation is, as a rule, creative activity, while prospective music pedagogue's interpretational culture formation in the process of his professional training is related with the problem of his music consciousness formation and in general – with the formation of a creative personality (of "the interpreting Subject").

Knowing A. V. Toropova's music-pedagogical conception [Ibid.], as well as most important theses in research works of other above-mentioned scientists, allows students not only to project interpretation processes psychological model "within themselves", as if to look (or, at least, to try to do it) inside their own music

consciousness, but, even having reached the subjective-creative level in their interpretation activity, to feel the need to further communicate this activity to others. Thus, prospective pedagogues' interpretational culture can rise to the subjective-creative level.

It is noteworthy that the *procedural* aspect of learning any artistic (not only music) material, its creative re-thinking in one's performance should be no less important in music teachers' training process. In this case the process itself – not only the result – should be individualised for each and every student. The educational process in the instrumental classroom is essentially like that. In this process, not only methodological-pedagogical, but also interpretational-transforming, creative, personal qualities of a specialist are formed. It is in the instrumental classroom where a prospective music teacher becomes a sole creator, a doer, for genuine creativity is possible only on behalf of oneself, in first person.

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FACTORS OF PEDAGOGICAL IMPACT ON SINGING VOICE TIMBRE

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Abstract. *To investigate the mechanisms of voice formation, I used a complex of objective research methods: laryngoscopy, stroboscopy, electroglotography, laminography, etc. Research of voice formation in primary school age children with evident uttermost types of register sounding disclosed their definite acoustic and biomechanic characteristics. The following characteristics of voice register patterns in children were discovered. The falsetto type of voice formation in the process of phonation is evidenced by incomplete closing of glottis, only free sides of vocal folds taking part in vibrations, the folds surface being flat and strongly stretched, vocal folds working as passing uvulae, the larynx being relatively high. Voice falsetto sound acoustic picture is characterised by quite a weakened spectrum consisting of 2–3 harmonic constituents. The chest type of voice formation in the process of formation, on the contrary, is evidenced by complete closing of glottis, vocal folds vibrating fully and working as striking uvulae, larynx being relatively low. Chest sounding acoustic picture in primary school age children is characterised by a richer set of spectrum overtones – 10 – 15 and, in some cases, a greater number of harmonic constituents. The article examines the relation between voice timbre sounding character and the type of register biomechanism. I assert that voice registers can be voluntarily controlled, thus influencing a singer's voice timbre sounding by using certain factors of pedagogical impact in terms of structural-functional mechanisms of voice formation.*

Keywords: *voice, singer, voice registers: chest and falsetto, tessitura, sound range, lung-power, type of sound attack, method of sound-leading, type of vowel, method of articulation, singer's emotional tuning, artistic image, teaching to sing.*

A singer's voice timbre sounding is determined primarily by the type of register biomechanism. A pedagogue is able to voluntarily tune singers' voices to

the register biomechanism utilising such factors as: *tessitura*, *lung-power*, *type of sound attack and method of sound-leading*, *type of vowel and method of articulation*, *as well as learners' emotional tuning related with the content of the artistic image of a piece performed*. Let us go into more details about the impact of each of these factors on a certain type of timbre sounding from the point of view of structural-functional mechanisms of voice registers formation.

Tessitura. It is known from the history of vocal pedagogy [1] that after an appropriate training the greater part of singers' voice range can be sung with any register: falsetto, chest, and mixed. Over 100 years ago, already M. Garcia's disciples were able to do it. However, in this research work it was proven theoretically and experimentally that the higher a tone is, the easier it is for a child to sing it with falsetto using the edge oscillation regime of vocal folds. Only falsetto is possible in edge upper sounds of voice, though chest voice sounds most naturally. This phenomenon corresponds to the natural essence of singers' voice, which particularly manifests in aspiring singers, both children and adults, and is used in folk singing.

In case of ascending scales spontaneous singing, there is always the following regularity: the higher the tone is, the more falsetto-like the voice is. Such spontaneous singing register alteration occurs involuntarily. It is nature itself that organised this in the process of man's larynx evolution, when, upon tone ascension, vocal folds oscillations mechanism automatically alters and eases their functioning by excluding from the oscillation process the greater part of the main mass of vocal folds cricovocal membrane, thus approaching to the edge type of oscillations. Therefore, the higher the sound is, the smaller mass of phonatory muscles takes part in the oscillation process, for it is easier for them to perform more frequent movements with a smaller mass. Such sensible adaptability of a living organism is its natural property as of "a self-regulating system" [2, p. 13]. Therefore, the higher the sound is, the thinner vocal folds become, and vice versa. Phonation biomechanism change upon pitch height alternation takes place predominantly on the subconscious level. However, in the process of teaching to sing phonation biomechanism can be controlled voluntarily. A pedagogue should be able to do it in the process of solving the tasks of vocal methodology – the formation of a singer's voice flat timbre sounding along the whole working range. From the point of view of voice formation physiology, this means to teach a person to sing the sounds of varied pitch retaining one and the same larynx register.

However, it is impossible to retain one and the same larynx register when singing varied pitch sounds. One can only aspire for their retention. When they say about flattening voice timbre sounding along the whole range, it is, essentially, a matter of flattening register crossfades, for it is not possible to obtain absolutely the same timbre in sounds of varied pitch. It is even not necessary in view of the search for timbre colouring diversity in the process of vocal performance.

Judging from the analysis of sound formation biomechanisms in different voice registers and practical observations, one can say that it is easier to retain the same larynx position in singing conjunct scales within a limited range rather than melodies with big-interval leaps. Therefore, the task of flattening voice timbre sounding falls into *two stages*: in the process of singing exercises based on conjunct scales; in the process of singing descending and ascending intervals and melodies of multi-directed leaps, leap breadth gradually increasing.

To achieve relaxed voice timbre sounding, exercises are to be used that are based on *descending* scales, as long as higher sounds, if performed without forcing and extra tension, easefully and naturally, inevitably involve sounding relaxed in terms of timbre and close to falsetto. To retain timbre sounding flatness in the course of singing descending scales, the following rule is to be observed: *the lower a sound is, the easier it ought to be.*

If it is necessary to obtain voice timbre sounding more filled with overtones, exercises based on *ascending* scales are to be used. However, one should not allow extra register overload at lower tones, so as to avoid extra voice tension as a result of muscles suppression upon sound rise.

In the basis of broad-interval leaps performance technique, which sounds are in different tessitura conditions, there is the same principle: inclination for sounding flatness through retaining a common register biomechanism.

To retain voice sounding falsetto flatness when singing *ascending* intervals, a low sound should be eased to the utmost, “touched” gently, while when performing a high sound, more active diaphragm-based sound support is necessary. In other words, the low sound requires conditions for upper high sound formation. Easing voice timbre at the low sound provokes vocal folds localisation in the edge oscillation regime, which is necessary for performing the high sound that inevitably requires larynx working regime alteration towards approaching this kind of sound formation biomechanism.

The technique of performing descending intervals by a falsetto sound is similar to the previous case regarding the low sound easing. However, when singing the descending scale, it is easier to retain vocal folds localisation in the edge oscillation regime at the low sounds, which was involuntarily obtained when singing the high sound.

When choosing the sequence of using vocal exercises and song repertory in the teaching process, a pedagogue should take into account the following *conclusions*: *descending* intervals and scales for singers turn out to be simpler as compared with *ascending* ones; it is easier to achieve voice timbre sounding flattening on the basis of conjunct scales rather than on the basis of leap singing; to tune a child's voice to *falsetto* sounding, it is necessary to use voice range high sounds, where larynx adjustment involuntarily occurs to the edge biomechanism of sound formation; *chest* sounding is formed easier at voice low sounds.

Thus, tessitura is one of the main factors of adjusting larynx to a certain register biomechanism, which determines the character of voice *timbre* sounding.

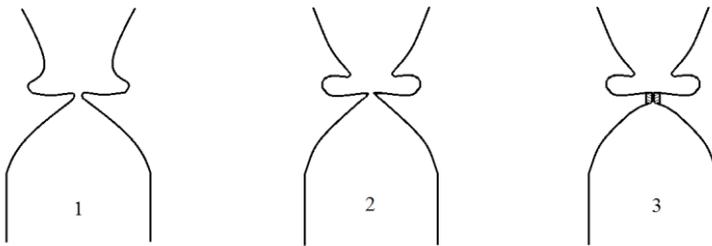
Lung-power. Almost one and a half centuries ago (1877), I. Muller in his experiments on a dead larynx noticed that the reason of chest and falsetto sounds origin is not only in different vocal cords stretch. It turned out that in case of one and the same stretch, one can, with strong exhalation, get the chest sound, but with weak exhalation – the falsetto sound. This means that to form a certain type of voice register sounding, phonatory exhalation air flow volume and speed matter. Exhalation is determined by the volume of subglottic pressure.

Research of a number of other authors [R. Husson, 1961; Van den Berg, 1969; et al.] has shown that lung-power is directly proportional to subglottic pressure volume. This involves a certain consistency: the higher the pressure of subglottic air is, the denser and deeper vocal folds interlock to resist the air that tries to break outside from lungs. Such body reaction is always reflectory, on a subconscious level, in order to balance subglottic and epiglottic pressure.

Practical observations testify that in case of one and the same larynx tuning (assuming deep or edge oscillation of a sound source) vocal folds interlock tighter on condition of stronger thrust. As a result, they start oscillating with their greater mass, which gives birth to voice richer timbre sounding, and vice versa.

Let us assume that a singer is ready to sing a relatively high sound in falsetto. His larynx is automatically, on the basis of intraaural imagery, tuned to

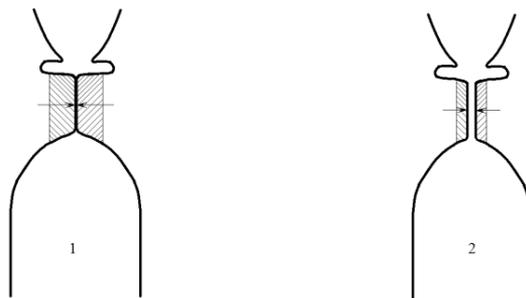
perform the sound selected: vocal folds become thin and strongly stretched. The singer is requested to sing this sound piano. Under a small amount of subglottic pressure, vocal folds start to oscillate only in place of their thinned edges. At this time voice timbre is weakened in accordance with the falsetto sound type. If the same sound is sung forte with the same larynx tuning, vocal folds, owing to strong subglottic pressure, will interlock tighter. Hitting each other with their thinned edges, they somewhat deflate, though not so deeply as in chest sound formation. Voice sounding type reminds a slight mixed one, tension heard in the voice. Larynx outlook for the cited cases is shown schematically in pic. 1 in profile drawing.



Pic. 1. Larynx configuration in falsetto singing of varied dynamics: 1 – preliminary work tuning in the edge oscillation regime; 2 – in the course of falsetto singing at high piano tessitura; 3 – in the course of falsetto singing at high forte tessitura.

Now let us assume that a singer is ready to sing a low sound in a chest voice. Vocal cords are prepared for deep interlocking, while remaining short and thick. The singer is requested to sing this low forte sound. As a result of big air thrust, vocal folds interlock tightly, to the full depth, oscillating with all their mass. Voice timbre is rich in overtones, which is characteristic of typically chest sounding.

If the singer is requested to sing a piano sound, larynx tuning being the same, the picture will be different. Under small subglottic pressure, vocal folds do not interlock tightly in the process of oscillations, but only move towards and from each other. Not all vocal folds are involved into oscillations, but only their edges, though not laterally, as is the case with falsetto, but transversally, along the whole glottis that goes deep inside. Both latter cases of voice formation are represented in pic. 2.



Pic. 2. Larynx configuration in chest register singing:

1 – forte singing involves tight interlocking and vocal fold complete oscillation; 2 – piano singing, on the contrary, involves incomplete interlocking and vocal folds partial oscillation.

Voice timbre sounding happens to be weakened in this case: three-four harmonic constituents, which is typical for falsetto, but only in uncommonly low tessitura. Some choreguses in their work with children accepted this sounding as a voice formation basis calling it chest or mixed. But if, when classifying register sounding types, we consider evaluation acoustic criterion, the concept of *low tessitura falsetto* must be introduced. All attributes of this kind of voice formation point to that:

- 1) glottis availability in the process of phonation;
- 2) vocal folds edge oscillation;
- 3) small subglottic pressure;
- 4) weakened harmonic spectrum of voice sound.

In stroboscopic research of vocal folds work, nobody witnessed that voice falsetto sounding would occur under their complete interlocking. It is generally accepted that a chest sound involves complete sound source interlocking, while in case of a falsetto sound there remains a glottis. Therefore, doctor I. I. Levidov believed that there was some mistake in observations that in certain cases failed to discover complete glottis interlocking in low tessitura singing [3]. However, these very observations indicate that with no complete glottis interlocking not only high sounds can be sung, but long sounds as well. And this is a convincing proof that one can sing in falsetto in low tessitura, too.

It is owing to the opportunity of using phonation falsetto mechanism in low tessitura, subglottic pressure being low, that it is possible to sing in falsetto almost the whole voice range starting from the highest sounds, although larynx

configuration will alter. However, it turns out to be impossible to sing the whole voice range (starting from the lowest sounds) in a chest voice, subglottic pressure being rather big, since a singer can sing the highest sounds of his range only in clear falsetto.

Thus, lung-power is a mighty regulator of the register mechanism and, therefore, of voice timbre. With one and the same larynx tuning, forte singing results in sounding that approaches the chest type, while piano sounding witnesses a shift to the falsetto type. Respectively, the number of voice spectrum harmonic constituents alters.

Type of sound attack and method of sound-leading. There are two main kinds of sound attack: hard and soft. But it is known that the understanding of hardness and softness may have different comparisons. So conditionally, four types of the attack can be singled out: 1) very hard (explosive); 2) optimally hard; 3) optimally soft; 4) very soft (aspirate).

Each of them is determined by a varied level of adjusting vocal folds to each other before starting phonation and by lung-power which can be controlled voluntarily. Every type of attack corresponds to a certain level of vocal tension in voice formation:

1) overtension (vocal folds work as striking uvulae in the re-interlocking regime accomplishing complete oscillations);

2) hard tension (vocal folds work as well as striking uvulae do, but their mutual strikes are less rigid, glottis interlocking is tight, though less tense, oscillation being complete);

3) soft tension (vocal folds incomplete interlocking or slight touch is possible at the point of sound apparition and in the further process of phonation, a greater or smaller part of vocal folds taking part in oscillation);

4) undertension (absence of complete vocal folds interlocking, voice formation being relaxed, oscillation being edge or close to the edge type).

All four kinds of vocal folds interlocking are possible under any larynx register tuning. However, in case of one and the same larynx tuning, attack type may alter its configuration and influence the further method of vocal folds oscillation. Therefore, one and the same larynx register tuning voluntarily regulating the degree of vocal folds arrangement prior to the sound attack can result in varied acoustic effect in relation to voice timbre sounding.

The type of sound attack used by a singer and, therefore, the degree of vocal folds arrangement is closely related with lung-power at the moment of its apparition. A harder sound attack that results from a strong subglottic air thrust makes vocal folds reflectively interlock tighter and deeper. In case of sound hard attack, subglottic air influenced by excessive pressure breaks through the tightly interlocked vocal folds and makes their greater mass oscillate, which contributes to brighter chest sounding. Sound soft attack, all other conditions of voice formation and larynx tuning being the same, results in an opposite effect.

Therefore, to make a pupil sound closer to falsetto, it is necessary to propose him to sing using the sound soft attack by means of light reciprocal arrangement of vocal folds. Voice sounding approaching the chest type will be possible in case of loud singing with a hard attack.

After the attack, the sound may be short or lengthy. Several short sounds interchange, which performance assumes attack renewal every time, lies in the basis of staccato method of sound-leading, unlike legato which characterises conjunct singing of sounds that follow one another. However, it should be kept in mind that both these methods of sound-leading may be of different degrees of lightness or density and length. Light and short staccato may grow into a harsh and accentuated one or remain soft but lengthier, which is usually called non legato. Light legato may grow into denser sounding with different degrees of sound accentuation. Such sound-leading is usually called marcato. Therefore, the character of sound-leading is closely related with the type of sound attack. Solely the intention to sing staccato, legato, or marcato subconsciously sets a singer's larynx to a certain regime of work by means of an appropriate method of vocal folds arrangement.

Light staccato is related with the percept of sound cautious beginning and continuation. On the contrary, accentuation, marcato singing and tight legato arouses a singer's percept of braver approach to sound and transferring it from one note to another. Thus, a singer's percept on a certain method of sound-leading that reflects the content of vocal pieces artistic image also gives birth to a relevant type of sound attack, which influences larynx register tuning and determines the character of voice timbre sounding.

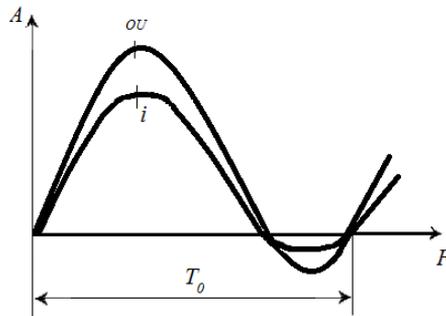
Type of vowel and method of articulation. My research on voice formation in singing with the usage of analysis-by-synthesis method touches upon the issue of various vowels influence on voice register sounding as it exits one's mouth. However,

a question arises: is this phenomenon related only with vocal tract filtration function or does it refer to vocal folds work as well which is specific for every phoneme?

To answer this question, it was necessary to turn to glotographic research by R. Husson [4], Sugimoto and Hake [5] who investigated the influence of a vowel type on the form of glotogramme curve. On the basis of a glotogramme form, these scientists judged about the character of vocal folds oscillations in reproduction of different phonemes by adult singers. My research where the same equipment methodology was used dealt with this issue in the process of children's sound formation.

Raul Husson clearly showed that the form of glotogramme curve which, essentially, reflects impedance¹ change on the level of vocal folds is influenced by vocal tract configuration specific for every phoneme. Gradual vocal tract elongation causes gradual impedance growth on vocal folds. This elongation occurs in case of phonetically determined pronunciation of vowels in the following sequence: i – e – a – o – u, by means of gradual larynx descent, voice sound altering from a brighter to a darker one.

The form of glotogramme curve alters in accordance with one and the same law: the phase of glottis opening gradually shortens, the phase of closing elongates, and the phase of maximum withdrawal increases (pic. 3).

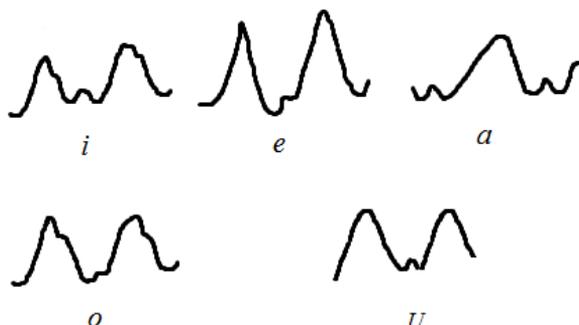


Pic. 3. Glotogrammes of vowels *i – u* sung in baritone at the height c^1 with an equal effort (R. Husson's data)

Thus, R. Husson comes to a conclusion that, *when singing* different vowels, a glotogramme form alters depending on vocal tract configuration [4, p. 33]. Sugimoto and Hake, investigating this problem for speech vowels, assert that

¹ *Impedance* in singing is acoustic resistance on the level of vocal folds (R. Husson).

“glotogramme period form is not influenced by articulation when different phonemes are pronounced” [5, p. 103] (pic. 4).



Pic. 4. Glotogrammes examples of speech English vowels pronounced by a man in a speech range at one height with identic intensity (Sugimoto's and Hake's data)

However, these examples do not prove the appropriateness of conclusions made by the authors. Having compared the above glotogrammes, one cannot say that the form of the curves obtained upon different phonemes pronunciation remains completely unchanged. It should be reminded that Japanese authors' conclusions refer to speech vowels – not singing ones as is the case of R. Husson's data. Might it be the reason why there is no contradiction here? To answer this question, let us turn to acoustic research results in the sphere of experimental phonetics.

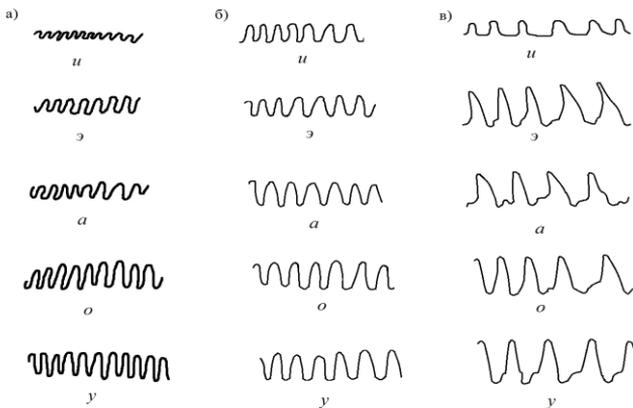
Spectral analysis results show that a speech signal in terms of its acoustic nature is complex as compared with a singing signal. When turning from speech pronunciation to singing pronunciation, vowels level out. Therefore, if there are differences in glotogrammes form in singing different phonemes, these differences must take place in their speech pronunciation, too. Besides, it is known from physiological acoustics that, alongside with two- and three-formant vowels, there are one-formant vowels as well. Then a question arises: how does the speech apparatus form one-formant sounds if it is known that the minimum number of vocal tract resonance cavities equals two? Not going into the details of this phenomenon, one can conclude that, as long as there are one-formant vowels, the work of vocal folds correlates with the type of vowel sound both in singing and speech pronunciation. Any artificial violation of this relationship may lead only to certain pathology of vocal apparatus.

All these bring us to a conclusion that different vowel sounds sung at one height influence differently the extent of vocal folds interlocking and, therefore,

contribute to the formation of different variants of register biomechanism, which is reflected in voice timbre sounding. For instance, M. Husson's research results show that the vowel "i" in the glotogramme (see pic. 3) contributes to tighter vocal folds interlocking and, consequently, to a brighter chest trait in an adult singer's voice sounding as compared with the vowel "u", all other conditions being equal in terms of their performance. However, it should be noted that in this case a professional singer, a baritone was a testee who obviously sang with a trained voice in an academic manner retaining a constantly reduced larynx tuning. Therefore, we can speak about their influence on voice timbre sounding only with this circumstance in mind. Does this relationship between a vowel type and sound formation biomechanism refer to children? To answer this question, I conducted glotographic research of the process of phonation in primary school age children – pupils of a choir studio. 13 boys and girls with the singing experience of 1 to 2 years and with natural voice sounding and clear intonation took part in the experiment.

Requested by a pedagogue, they took turns in singing vowel sounds in different range parts with the same lung-power, the order of the vowels being the following: **i – e – a – o – u**.

Every sound lasted 2–3 seconds. After that breathing iterated. Articulation method was characterised by a smile. Glotogrammes obtained were filmed directly from an oscillograph screen. Examples of typical glotogrammes for different range parts: $e^2 - a_1 - c_1$, are available in pic. 5.



Pic. 5. Examples of typical glotogrammes obtained from children's singing vowel sounds in different range parts: a – in the upper part of the range; б – in the middle part of the range; в – in the lower part of the range

As a result of the research conducted, it was discovered that in case of children, similarly to adults, different vowels were characterised by a relevant glotogramme form that also depended on pitch. In the upper part of the range, falsetto voice sounding produced differences, though not in form but in amplitude (pic. 5, *a*). In the middle part of the range where voice sounding is closer to mixed, glotogrammes structure differentiation manifested clearer depending on a vowel type in terms of both amplitude and form (pic. 5, *b*). In the lower part of the range, curves form helps to determine that voice mixed sounding prevails here, but in some cases it is closer to falsetto, while in others – to the chest type (pic. 5, *c*). In the first case, glotogramme form is closer to a sinusoid, in the second – to a rectangle. This means that every phoneme individually determines the character of vocal folds interlocking, i. e. influences vocal registers biomechanism, which impacts the timbre sounding of children's voices.

The form of glotogrammes shown in pic. 5 implies that – all other conditions being equal – in terms of sound pitch and intensity the vowel “i” stimulates children to manifest a clearer chest trait in their voice sounding as compared with the vowel “u”.

This conclusion coincides with R. Husson's data on the influence of a vowel type on the character of glottis interlocking and, therefore, on the timbre of adult singers' singing voice as well.

As the above examples show, glotogrammes differently reflect voice register sounding dependence on the type of a vowel. On condition of articulating all vowels with a smile and all other conditions in relation to the pitch and lung-power being equal, the vowels “u”, “o”, “a” greater contribute to the formation of voice lighter sounding, which is closer to falsetto, as compared with the vowels “i” and “e”. These observations coincide with experimental results I obtained by the method of synthesis along singing vowels spectrogrammes of children's voice falsetto sounding.

Thus, to tune children's voice to falsetto sounding, one should use the vowels “u”, “o”, and “a”, while it is easier to obtain chest sounding with the vowels “i” and “e”.

However, a different interpretation of vowels influence on glottis interlocking character can be found in literature. Contradictory judgments on this issue can perplex unless we take into account articulation manner in singing.

In vocal tract configuration which is specific for every phoneme they usually single out two basic sections that correspond to the *front* layout of articulation organs (the position of lips and a tongue tip) and *rear* layout (the position of larynx, pharynx, soft palate, and root of the tongue).

In vocal practice a pedagogue tends to flatten a pupil's vowels sounding by retaining their articulation universal manner.

Until now, specialists have been often arguing on how a mouth should be positioned in singing: with a smile or well-roundedly. Solution of this question follows a general tendency depending on voice type. The singers with high and naturally light voices typically use smile-style lips, a mouth opening rather moderately, while singers with low voices, on the contrary, keep lips well-rounded, a mouth opening wider.

Each method of articulation influences in its own way larynx configuration, creating different conditions for vocal folds oscillations.

The method of laminography proved that vocal folds position is in a way related with a mouth shape. If all vowels articulation in singing is with a smile, vocal folds become thinner reflexively and tune to the edge oscillation regime. And the other way round, if lips in singing remain well-rounded and the lower jaw drops down to the end, the larynx attached flexibly to the jaw moves down together with it and in a way deflates. Vocal folds at this time reflexively become thick and tune to deeper interlocking.

As a result of a certain articulation method, voice sounding will be brighter and lighter in the first case, close to falsetto, and in the second case there appears a denser timbre approaching to the chest type of phonation. It should be noted that, in a sense, one and the same method of articulation can result in different register tunings, but it will be compensated by other factors or will require certain muscle tension in larynx, while a basic criterion for the correctness of sound formation is ease and freedom of voice-formation muscles in singing.

Voice best qualities manifest in singing in an *approximate vocal position* which characterises the correctness of sound formation. The approximate vocal position is a singer's subjective feeling of a sound acoustic point at the inner basement of upper teeth where the singing sound gathers as if in a focus, mask resonance intensified. This position can be easily found in falsetto singing with relatively low voice sounds, all other vowels being articulated with a smile.

Afterwards, the feeling discovered is to be retained in singing with a chest or mixed voice, too, regardless of pitch.

If purely falsetto singing is accompanied by natural head resonating holes sounding, any non-falsetto method of sound formation inevitably involves chest resonating, too. The closer a sound is to the chest type, the more chest resonating holes sound. But at the same time the feeling of mask resonating should not subside.

Even in the purely chest type of sound formation this feeling is to be consciously controlled and retained. If it has disappeared, it means the approximate vocal position in singing has been lost.

So, voice timbre sounding influences not only a certain phoneme type, but also the method of articulation organs work and tessitura conditions of singing.

Articulation of all vowels with a smile in high tessitura helps to find the *approximate vocal position* which is controlled by the feeling of mask resonating.

Retention of a certain type of articulation by means of lips in singing different vowels results in their phonetic balancing, whereas larynx position stabilisation results in flattening their timbre sounding.

The method of vowels articulation in singing significantly impacts larynx position. When singing with a smile, larynx reflexively goes up, while in case of singing with well-rounded lips and a mouth wide open, it goes down.

In the first case vocal folds reflexively become thinner, the voice sounds lighter and brighter, closer to the falsetto type.

In the second case, on the contrary, it is closer to the chest type. Larynx position may also vary in pronouncing different vowels. For instance, in case of *phonetically determined pronunciation* of the vowels “i” and “e”, the larynx reflexively goes up, and when pronouncing “o” and “u”, it goes down, while when pronouncing “a”, it takes a neutral position. This regularity is in the basis of the phonetic method of teaching to sing. Taking this into account, a pedagogue can discover a pupil’s best voice timbre sounding, which depends on larynx position in the process of phonation. Optimal larynx position is individual for every pupil.

In the process of voice training, larynx position stabilisation in singing takes place gradually. Searching for the flatness of voice timbre sounding, a pedagogue

recommends his/her pupil to sing all vowels in the position of one of them which sounds best of all, provided that the universal method of articulation is retained.

Thus, the type of a vowel and the method of articulation, and, therefore, larynx position and articulation organs emplacement in the process of phonation create certain conditions for voluntary control of singers' voice timbre sounding.

Singers' emotional tuning. The practice of vocal work with learners has shown that their emotional state is related first and foremost with the content of an artistic image of a piece performed.

It is reflected in the character of their voices timbre sounding. A merry and tender mood of a song subconsciously tunes a singer's voice to brighter sounding, closer to the falsetto type, and, on the contrary, a song which character is sad or rigorous will contribute to the manifestation of darker voice timbre sounding, closer to the chest type.

To make it certain, experimental group children were asked to sing two songs that were opposite in terms of their emotional content: "*How fine it is all around*", music by I. Dunaevsky, and "*A song about a frontier guard*", music by S. Boguslavsky.

Both songs were laid in the same tessitura conditions. An integral spectrum analyser enabled a comparative analysis of obtained results. The total spectral voice characteristics in the first song were closer to falsetto, and in the second song – to chest ones, which was completely in accord with specialists' auditorial evaluation.

Thus, to tune a child's voice to lighter timbre sounding, closer to the falsetto type, it is necessary to use the songs filled with the emotions of joy, fun, caress, tranquility, and the like. Songs that are opposite in their character and artistic image content will contribute to timbre sounding voice tuning, closer to the chest type.

A singer's emotional state in connection with translation of the content of a certain artistic image makes a singer subconsciously articulate differently every time, to use a certain method of sound-leading, lung-power, etc., that is alters the whole complex of factors investigated here, which eventually determines the main qualitative characteristics of voice sounding.

Apparently, *the emotional factor is the regulator of larynx tuning to a certain working regime that subconsciously and coherently influences the character of a singer's voice sounding.*

Combinations of factors contributing to the formation of different types of voice register sounding

No. in order	Factors contributing to the formation of different types of voice register sounding	Voice falsetto register	Voice chest register
1	Tessitura	High	Low
2	Lung-power	<i>piano</i>	<i>forte</i>
3	Type of sound attack	Soft	Hard
4	Method of sound-leading	Light <i>staccato</i> or <i>legato</i>	<i>marcato</i> or dense <i>legato</i>
5	Type of vowel	u – o – a	i – e
6	Method of articulation	Lips with a smile, soft palate is slightly raised, mouth is moderately open, larynx is in neutral or high position	Lips are well-rounded, soft palate is more raised, mouth opens widely, larynx is lowered
7	Sound resonating	Head	Chest
8	Singers' emotional tuning in connection with the content of an artistic image of a piece performed	Joyful, merry, tender, surprised, etc.	Solemn, sad, worried, pompous, wrathful, frightened, gloomy, etc.

All the above factors contributing to larynx tuning to a certain register biomechanism and, therefore, to voice timbre sounding are closely interrelated and interchangeable. A singer may produce one and the same sound with different combinations of these factors achieving necessary traits in his/her voice timbre sounding by means of register alterations in larynx work. However, edge types of voice register sounding can be obtained only in the totality of absolutely beneficial conditions for each of them, as the shown table demonstrates.

All types of voice mixed sounding can be obtained through various combinations of these factors in their different correlations.

I can conclude on the basis of this research that the character of a children's singing voice sounding can be controlled consciously, purposefully, and using the above-mentioned factors, for the main qualitative voice characteristics are determined by a certain type of register biomechanism. These methods of vocal registers voluntary control are of great significance for the optimisation of the process of teaching children to sing.

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G. V. SVIRIDOV THE ACCOMPANIER: LESSONS OF CONCERTMASTERSHIP

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Abstract. *The author of the article who dedicated his research activity to the history of concertmastership attempts to analyse the accompaniment practice of a most outstanding Russia's 20th century composer G. V. Sviridov. The analysis of this side of the composer's activities can be a vivid example of positive and negative aspects of a concertmaster's work. From this point of view, this research is useful for prospective concertmasters.*

Keywords: *G. V. Sviridov, accompanier, vocalists' tutor, concertmaster's work methodology.*

The one who genuinely likes and values chamber signing is sure to know that a solo vocalist largely owes his success to his constant and faithful friend and partner – the accompanier. The longer they work together, the more artistic results can be expected from this ensemble.

S. Ya. Lemeshev

From an interview to "Vechernyaya Moskva" [1]

It took time for a concertmaster's profession to acquire its right for existence as a special kind of musician's activity. This was a complex and long historical process resulting (mostly in 20th century already) in the understanding that both a pianist-accompanier and a solo vocalist have their own work specificity. Although both aspects are involved into the sphere of professional pianist's activities as its constituent parts, the task the soloist and the accompanier face differ.

However, practice shows that in most cases, having gone through the process of education (where all kinds of a pianist's activities are represented equally), a musician chooses (or has to choose) his professional path related either with a solo practice or with pedagogical activity or he enters an ensemble. History

has witnessed the cases when one and the same pianist was both an outstanding soloist and accompanier. They are, for example, A. G. Rubinstein, S. V. Rakhmaninov, and in 20th century – S. T. Richter, D. Barenboim. M. L. Rastropovich's case is unique in this sense, for he was an outstanding cello soloist and an outstanding piano accompanier.

A pianist-soloist is an independent and full-fledged master of all his music ideas, as well as of the process of their incarnation on stage. Moreover, if we do not take into consideration concerts with an orchestra, he is the sole performer who is physically alone on stage. As a most famous pianism historian of 20th century Leonid Yevgenyevich Gakkel aptly remarked, a pianist is awaited on stage by “public loneliness” (from lectures on “History of piano art” the cycle of which I attended). An accompanier's activity is contrary to that. One of his most important tasks is “assistance” to a singer or an instrumentalist in implementing their music intentions. In this connection, it is an exceptional case when not simply a pianist, but a composer and even the author of the piece performed appears at the grand piano!

Several years ago, I published a work elucidating part of Russian concertmaster history of 19th – early 20th century [2]. Development and general trend of that time processes were largely determined by the activities of great Russian composers most of whom took active part in accompanying both in saloons and on concert stage. It was in the creative work (both composer's and directly concertmaster's) of these great musicians that basic tendencies characteristic of a certain period of accompanying development manifested to the fullest extent possible.

In my new works I would like to try to understand and analyse further development of accompaniment art in 20th century, i. e. to concentrate on the research of the historical period when a pianist-accompanier's profession finally acquired its official status. In this case attention will again be attracted to the great names and great creators who determined the course of music history development of the previous century. A brightest representative of accompaniment history of the previous century is great Russian composer Georgy Vasilyevich Sviridov. He will be the protagonist of this article.

G. V. Sviridov (1915 – 1998) was reckoned among classical composers in his lifetime. But his name stands out even in the list of outstanding composers of 19 – 20 centuries. This is primarily because almost all his creative work was

in a way related with vocal music. These are poems by A. S. Pushkin set to music, songs to R. Burns' lyrics (translated by S. Marshak), the poems "The Land of Fathers" (A. Issakyan's lyrics), "Rus That Swanned off" (S. Yesenin's lyrics), the oratorio "Decembrists" (to the lyrics of A. Pushkin and poets-Decembrists), as well as many other pieces of vocal music, including chamber-vocal music.

All his life Georgy Vasilyevich communicated with singers. He justly considered human voice to be the most perfect musical instrument. Besides, the composer played the piano brilliantly. This was not surprising, provided that his piano tutor in the 1930s was Isaiah Alexandrovich Braudo (1896 – 1970), a unique pianist, organist, pedagogue, and musicologist. Braudo was a truly legendary person. The greater part of his scientific interests had to do with J. S. Bach's music performance. I. A. Braudo's books [3; 4] are still in demand among many pianists and music historians. Elderly piano pedagogues told me that Braudo's seminars were hard to access because of the great number of those who wished to listen to the Master. Thus, although G. V. Sviridov continued his education in the Leningrad Conservatory and generally learnt composition, his piano mastery by the time had already been substantial. It is obvious that this very fact contributed to the composer's performance (accompanying) activity which stood out in his concertmaster's history.

The singers who performed with G. V. Sviridov wrote many pages in their memoirs dedicated to the work with the composer. Definitely, they mostly dwelt on Sviridov's own pieces. It is quite natural. A composer the performer, as a rule, aims first and foremost at popularisation of his own music. This is always of special interest to a researcher, for in this case a musician acts in three guises at once: as a composer, as a pianist the accompanier and as an interpreter of his own pieces (for more details, see [2, pp. 79–120]; chapters dedicated to S. V. Rakhmaninov and N. K. Metner). Also, among singers he looked for those who could perform his music. But G. V. Sviridov the accompanier never limited himself with performing his own pieces and allotted a considerable time to the vocal music of his favourite composers, with M. I. Glinka and M. P. Musorgsky among them.

Newspapers and magazines of the time that gave coverage to concerts where Sviridov performed as an accompanier would write in the following manner:

"One can seldom listen to such perfect piano performance" [5];

“In his performance one can keenly feel the role of the piano as a most important component of a music image. It became clear that his every note, every interval, every chord had tremendous semantic force either disclosing the character’s psychology, reproducing a genre scene, or ‘drawing’ Russian nature picture” [6];

“...One cannot withhold the role of Sviridov the accompanier. In some places he imperatively guided the vocalist, in other places he placidly and invisibly led him, tactfully supporting him and keenly proportionating the sonority” [7, p. 71].

One more extract: “Sviridov takes his place at the grand piano as if he is an ordinary accompanier and accompanies not only his own pieces, but also romances by Glinka and Musorgsky. I said ‘as if’ not by chance. The accompaniment is not a simple one. Of course, Sviridov is not eager to transcribe classicists. Moderate Vedernikov and very precise Sviridov interpreted Musorgsky in Musorgsky style and Glinka in Glinka style. And again both of them in accordance with the spirit of our times. Sviridov looks at the music heritage of great predecessors through the prism of his creative experience” (on a record of “Melodiya” firm where Sviridov accompanied A. Vedernikov) [8].

It is only a small part of enthusiastic critical reviews of that time. During his numerous concerts the composer seldom refrained from sitting at the grand piano as an accompnier. Meanwhile, such attention of criticism to the concertmaster is a unique phenomenon. Of course, it was primarily due to the fact that the accompanier was not just a pianist but a renowned composer. But it should be understood, too, that it became possible only in the period of Russia’s concert life history when an accompanier got attention, his concertmaster’s skill being considered as a special kind of artistic activity.

Before going to the analysis of singers’ memoirs who worked directly with the composer, let me put forward several general ideas that occurred to me during my work on this article.

The problem of creative and personal relations between a soloist and a pianist the accompanier is complex and multi-faceted. In this connection, a researcher faces several complicated problems of different types – from narrow professional tasks performers have to do with to the issues of psychological compatibility, two musicians’ personal communication in the process of co-creation. When examining

the sources related with G. V. Sviridov's personality and creative work, peculiarities of his interaction with soloists, when familiarising oneself with his judgments (in particular, recently published composer's diaries are of great interest [9]) and analysing his contemporaries' memoirs, it becomes evident that Sviridov was a nonsimple and largely contradictory person. His addressing soloists was often rude. In some issues concerning music interpretation of a certain music piece fragment he was illiberal, sometimes would not listen to a soloist. I am not going to justify such behaviour, but I can suppose that to some extent it was due to the following significant circumstance.

The point is that in everyday practice a pianist the accompanier often has to face a serious problem when working with singers. It is stipulated by the fact that, as a rule (with natural exceptions), the general level of a pianist's music education is higher than that of a soloist. The complex of knowledge acquired by a performer in the process of the whole education period is a proof for that. This involves both the complex of general theory and a practical complex.

Indeed, a pianist starts his professional career in his early childhood in most cases. Alongside with psychological, physiological formation and growth, musical development of a prospective performer gradually takes place under pedagogues' guidance. A vocalist's career is often different, which is not surprising, for the "birth" of a real singing voice takes place at the age of 17–18 after all mutational transformations. Often a 20-year-old singer starts his professional career from a "zero point". Thus, a pianist finds himself in a difficult psychological situation: he often knows better how to perform a music piece correctly but is unable – and does not have to – sing. His duty is to be by default dependent due to the function of the piano in this ensemble! There is only one way out of such situation: to use the rehearsal process in order to explain a soloist one's point of view as precisely as possible (however, no dictate is allowed here!!!) and try to achieve with reason the performance devoid of obvious grammar mistakes and artistic drawbacks.

I wish the ideas above were not treated erroneously. One should not think that singers are illiterate. On the contrary, very often I met in my practice knowledgeable and educated vocalists. But it is worthwhile in this part of the article to attract attention to the fact that an accompanier in his work happens to deal with such kind of problems as well.

One more conspicuous remark has to do directly with the problem of an accompanier and a soloist relationship. To clarify this point, I will cite the ideas once worded by an expert of authority (this very fact necessitates such a lengthy quotation):

“Certainly, it cannot be said that Schumann in his songs was the first to attribute such a significant role to the so-called accompaniment. It was Schubert’s case who, as no one of his predecessors, depicted all moods in a piano part. But Schumann extended what had been started by Schubert. And shame on the singer who dares to perform Schumann without detailed agreement with the piano part. The singer who does not understand that the piano part requires the same focused attention and study as the vocal part, I believe, cannot perform Schumann. That is true! I would even dare say that the one who is totally unable to play Schumann, cannot sing him as well. Schumann was the first in interpreting the piano part who solved the issue of relationship between voice and accompaniment modernly. Later, Wagner followed the same path – and even further. Thus, he attributed great significance to this issue. I mean passing a melody to a piano or an orchestra, while a singer’s voice is to handle a recitative” [10, p. 154–155].

This extract clearly formulates the attitude of the outstanding composer to a rather complicated problem of music relationship between a soloist and an accompanier. On the one hand, everything seems easy: a singer performs his part and dominates in this music tandem, while a pianist accompanies remaining under-parted. But let us remember the piano part in romances by Rakhmaninov, Tchaikovsky, Metner, Schubert, Schumann, Grieg. Can a pianist always and everywhere stay in the shadow of the vocal part? Moreover, some accompaniments are written in the way that they cannot fully remain under-parted. But the difficulty is in the fact that an accompaniment at the same time must remain an accompaniment...

Grieg perceived a soloist and an accompanier as equal partners. He stressed it even in his expression (“...to the so-called accompaniment”). Discussing Schumann’s vocal music, he preferred the term “piano part”. Strictly speaking, this was right, for it is not always that a pianist would accompany; often his music “utterance” in a certain section of a music form becomes more important than a soloist’s part (not to mention the fact that in the process of a music piece

preparation a pianist's role is usually equal in significance to a soloist's creative work, and often it has even greater significance). Moreover, music history knows examples of the works listening to which one gets an impression that first a composer made a full-fledged piano part and then overlapped it with vocal lines (for example, such phenomena can be easily traced in the oeuvre of N. K. Metner, S. V. Rakhmaninov et al.). And if we discuss stage music accompaniment, a pianist performs one more function: he creates an author's accompaniment on the basis of his individual aural experience. Thus, following Grieg, I may repeat that not only detailed vocal part study, but also thorough knowledge of all nuances and details is a most important condition for performing a romance or a song by a singer.

It is doubtless that Sviridov demanded from his soloists thorough knowledge and understanding of all music contexture of a piece. It was especially important when his own music was performed. It is not surprising that composers the accompaniers always pay great attention to the issue, for any music work is permeated by a universal conception and it seems absolutely impossible to be able to perceive only a part of it.

In general, when studying documents on Sviridov's accompanying activities, one gets dual impression. On the one hand, requirements the composer put forward to singers and pianists were totally justified. They were a natural result of the composer's general music intentions and percepts. The requirements consisted in rigorous compliance with the author's instructions, attention to the words pronounced, honesty and sincerity in communicating a certain emotion, thorough knowledge of the partner's part. (Sviridov considered a singer and an accompanier to be equal participants of artistic performance.) Besides, this involved respectable attitude towards one another assuming commitment and punctuality.

On the other hand, many expressions of the composer clearly indicated that, acting as a concertmaster, he did not allow freedom to soloists in interpreting a certain piece. At all events there was constant and invariable pressure on performers. Often this referred even to behaviour on stage. Brilliant Russian singer Irina Arkhipova (1925 – 2010) recalled that at one of concerts run together with Sviridov she muddled words and tried to find a way out in a least noticeable manner for the audience. Meanwhile, Sviridov who was at the grand piano did not let her do that: he simply stopped playing and whispered correct words in the silence

of the hall, having added: "... you muddled words" [11, p. 180–181]. It was hard to imagine the soloist's state when instead of naturally (even instinctively) expected assistance she got "tripped" by the accompanier.

Definitely, attention to the word is the most important part of a concertmaster's work. G. V. Sviridov himself perfectly understood it and wrote about it in his diaries: "I am preoccupied with the word as with the beginning of the beginnings, as with a cryptic essence of life and the world" [9, p. 58]. When working with vocalists, all great Russian composers always paid much attention to the exactness and correctness of the words sung (pronounced). But in this case the composer acted as an accompanier and had no professional right to behave in that manner. Obviously, a pianist who works with singers (or other soloists) has unwritten professional rules, including ethical ones. A most important rule says that all accompanier's activities must be aimed at assisting a soloist in implementing his/her music intentions and complete unconditional support on stage. If during pre-concert work debates and controversies are possible, they are totally inadmissible during music piece stage performance. I believe that had it not been a renowned composer in the situation cited but an ordinary pianist the accompanier, Arkhipova would most likely discontinue her concert activities with such a partner.

Brilliant singer Vladislav Pyavko (born 1941) who also happened to perform many times with the composer recollected, in particular, that during a concert different unexpected things could occur in the piano part: "all of a sudden there would be different concinnous modulations or a new tonality" [11, p. 182]. It is thought possible that in the state of active emotional excitement on stage the singer took certain minor changes introduced by the composer into the music material for modulations and tonalities. The singer remarked, I believe, with irony: "he is a wonderful pianist, though constantly improvising" [Ibid.]. It is obvious that any singer would feel uncomfortable in such a situation and, undoubtedly, this would harm the performed piece artistic level. It is needless to say that such "improvisationism" is absolutely impertinent on stage.

Here we face a rather complicated problem of relationship between a composer the accompanier and a singer on different issues. If, for example, it is a composer's unwillingness to perform a certain romance of his own in a different, non-original tonality, it can be explained and justified by either creative conception or commitment to principles. Some composers (and performers as well) are known

to assert that they have a so-called “coloured ear for music” which allegedly reacts to a tonality change. For example, it is not known whether E. Grieg had the “coloured ear for music”, but he expressed his attitude to transcribing his romances in his diary: “I do not understand Brahms who did not object to such (romances transcribing. – *A. Yu.*): for me, it is a plague. The worst of all is when I have to play myself” [12, p. 126].

It should be noted as regards this issue that “jealous” author’s perception of his own means of music expressiveness, including those of the tonal plan, has deep psychological roots. Therefore, it is easy to understand the challenging attitude of composers to possible notation alternations.

Perhaps, there cannot be anything worse in soloist-accompanier relationship than the situation on stage in which the pianist teaches the soloist demonstrating him/her and the audience how a music piece should be performed. There seem to be two ways out of such a situation: the pianist may refuse to perform with the singer with whose performance he is dissatisfied, or he may do his best on stage to help the singer disclose his/her strengths and – as much as it is possible – to “retouch” weaknesses. In other words, in the course of the performance the accompanier should “foster” the soloist with all possible means – not to prove him/her how erroneous his/her music intentions are.

Let me continue to analyse the evidence related to G. V. Sviridov’s concertmaster practice. It should be noted that all this evidence to a certain extent witnesses to the composer’s despotism. Some singers said openly about it, others – somewhat covertly (an since it is a matter of a renowned Russian composer and an outstanding musician, it is very likely that in this case there is simply some psychological fear of objective criticism).

For example, Vladislav Pyavko said that Sviridov, despite his significant requirements to vocalists, did not know in essence how a singing voice functions [11, p. 181]. Such an outstanding singer as Irina Arkhipova confirmed this information. She witnessed that Sviridov “sang in a coarse, stifled voice, inhaling in the middle of a word, like singing children do” [13, p. 31]. They said it about the composer who devoted almost all his oeuvre to various vocal genres, i. e. who wrote almost exclusively for voice! I believe the singers formed their opinion upon analysing the requirements of the composer. Most likely, the singers, in particular V. Pyavko, physically felt that some of those requirements were

inexecutable. Still, at the same time he believed that Sviridov “knew by intuition... how to write for voice” [11, p. 181].

It will be topical here to put forward the following question: has an accompanier (even if he is a composer) any right to give a singer advice concerning vocal technique? If he has, then to what extent? On the one hand, an accompanier is not a vocal teacher and is not a singer at all. On the other hand, he cannot but have exposure to a particular “vocal school” and – be it even in theory – knows, feels and understands the principles of vocal technique, so he is capable of giving pithy advice.

Besides, it often happens that a pianist is much older and more experienced than a singer. This issue is rather complicated. I believe it should be solved individually in every case. I should admit that during my almost-20-year work with singers I seldom give technical advice to soloists. Despite all diversity of my profession constituents, I think that such recommendations are in the competence of professional vocal pedagogues. This does not mean that pianists are not to give such advice at all. This issue must be handled carefully; recommendations should be given as a *pis aller* or when a singer solicits for the advice. Nevertheless, I believe that this matter does not have a conclusive and clear-cut solution.

Outstanding opera singer (bass) Alexander Vedernikov (born 1927) left exalted memoirs about Sviridov the accompanier. He witnessed that not a single concert ran without the composer’s music. In this case spiritual kinship of the two musicians is evident.

Vedernikov’s memoirs about his work with Sviridov are filled with warmth and sincerity. In them, besides bright everyday life episodes that translate the atmosphere of friendship of two talented people, we find descriptions of most interesting details of their joint work. Not only the composer’s music is dwelt on, but also the work on the pieces of Russian 19th century composers, with M. Glinka, A. Dargomyzhsky, M. Musorgsky and A. Borodin among them. Such choice is, certainly, not occasional. Sviridov believed these very composers to be his predecessors. I believe that he was most fond of Musorgsky who had much in common with Sviridov. First of all, both of them made much of vocal music (human voice). Besides, both in composer work and at classes with singers Musorgsky and Sviridov followed common principles. The most important of them was heightened attention to intonationally correct pronunciation of every word.

I have all reasons to state that these composers were united by a common “root system”, common music origins.

A. Vedernikov recalled how he performed Musorgsky’s “Songs and Dances of Death” accompanied by Sviridov. This ingenious vocal cycle (as is the case of all Musorgsky’s songs) has complicated performance history. It is no secret that the composer’s vocal pieces were not popular among concert musicians. There is a simple explanation behind it: vocal and piano parts complexity was too high and required not only singer’s and musician’s technical mastery, but also what is called music maturity. Besides, another important reason is that this music assumed a prepared listener, at least “professional” music lover. It was much easier to achieve success with the audience by performing the romances by Tchaikovsky, Glinka, Rakhmaninov. Only a few would dare perform Musorgsky’s songs on stage. Incidentally, it was the composer’s music misunderstanding by singers and audience that back then became a reason why Musorgsky started to accompany his pieces at concerts himself (definitely, at the time the number of people who understood and liked the composer’s music was even smaller). A. Vedernikov testified that he had been singing Musorgsky’s cycle for many years and he was every time impressed by the grand piano sounding. Sviridov perfectly coped with the complicated, heavily sense-loaded piano part [11, p .115].

Nevertheless, even in these almost “cloudless” memoirs one can find mentioning that the composer always “imposed his understanding of music and did not trust anyone: “Do this way and that’s all!” The composer “could [even] raise his voice or offend at a rehearsal” [Ibid., p. 113].

The singer did not ignore the following fact: many performers were afraid to work with Sviridov, for they knew about his tough character. Moreover, according to the singer, he always left when Sviridov practised with someone because “it was hard to look at it”. However, at all events, the composer’s attitude to A. Vedernikov was a special one and assumed a different level of a musician’s trust. Perhaps, as long as the singer understood, respected and highly valued Sviridov as a composer and a pianist, he might ignore some issues. In general, it is necessary to note that singers’ memoirs on their work with the composer are filled with limitless gratitude and respect.

It will be apt here to make a digression. When studying materials related to the accompaniers of 20th century great singers, one cannot but notice a most

important feature that characterises soloists' attitude to "their" pianists. A common thread running through all the sources (personal correspondence, articles, memoirs) is the concept that a singer's performance success largely depends on a pianist, that a vocalist in his work owes a lot to an accompanier. This problem is rather important and complicated. It is no secret that many soloists look down upon concertmasters considering their presence to be a matter of course. Probably, this attitude is rooted in certain "star arrogance", which some singers, regretfully, have acquired (for various reasons).

It is noteworthy that even great singers were subject to such ailment. For example, F. I. Shalyapin was known to often leave stage to an ovation before a pianist finished his piano conclusion that bore important dramaturgical and semantic load! Why wait if the top note has already sounded splendidly? Naturally, such behaviour has nothing to do with professional attitude to the music piece performed, even if we set aside the ethic aspect. To the credit of singers who worked with Sviridov, it should be underpinned that all of them understood and valued the very chance of music interaction with the Master. Besides, in the course of such cooperation, they acquired a chance to learn new music pieces under the author's guidance.

Another outstanding singer who worked with the composer, Alexei Dmitrievich Maslennikov (born 1929) wrote in his memoirs as follows: "Introducing someone to his music, Sviridov always plays it himself and necessarily sings... <...> ...demands a performer to be totally subject to the author's conception. It is very interesting and extremely difficult to work with him" [14, p. 32]. And further: "He is an excellent pianist. He makes a performer catch him up on stage, leads him. Even in the period of performance – not the first one and even not the tenth – he may all of a sudden change something in nuancing or even in images interpretation" [Ibid.].

All this again points to the fact that the composer was in the category of the accompaniers who demanded absolute submission. Taking into consideration the author's genius and certain traits of his character, it is certain that by far not all his requirements were easy to fulfill. Besides, they might change, often in the course of scenic performance. In such cases a singer would listen to and adjust himself to the pianist. The same fact was witnessed by A. Maslennikov who stated that G. V. Sviridov "makes a performer (i. e. a soloist. – *A. Yu.*) catch him up

on stage, leads him” [Ibid., p. 32]. This is also a complicated problem and it cannot be left non-analysed.

Pianists who happened to accompany at least once in their life are familiar with such notions as “a pianist leads a soloist” or “a soloist leads a pianist”. Apparently, these words in a way express the idea that in this ensemble one of its participants takes the lead. Often, against expectations, it is not the soloist who becomes the leader. What may be the cause of it? I believe there are several reasons for that. Often a singer himself prefers to be led. It may be related with little music experience of the latter as compared with his partner. Besides, such situation is possible when a renowned master is at the piano who takes up the functions of a “leader” and one way or another (perhaps, even against one’s will, subconsciously) continues to control the singer on stage as well.

Not long ago I happened to listen to a recording of famous singer Tatyana Ivanovna Melentyeva (born 1937) in an ensemble with unequalled accompanier Sofya Borisovna (Bentsionovna) Vakman (1911 – 2000, for more details about her, see [15]). M. I. Glinka’s “Farewell to Petersburg” cycle was performed. The singer and the pianist were marvelous, but even here a professional ear could trace some particle of “artistic pressure” from the accompanier. Perhaps, extra piety to a pianist may sometimes harm the course of things. This does not mean that an accompanier cannot in certain cases take up the leading role in an ensemble. I only mean that up to a point this should remain performers’ internal business, without attracting listeners’ attention. Obviously, it is most natural when a pianist is totally subject to a soloist’s will and follows the slightest nuances of his performance. But practice shows that this is not always the case.

Everything witnesses to the fact that Sviridov was not only an undisputable leader during pre-concert work with a singer, but remained the one on stage. Moreover, he used his “leader’s” position to the extent that he could alter “images interpretation” right in the course of performance. Probably, he reckoned it possible to act like that because he felt at the time to be a creator to the full extent, the author of a music piece performed and perceived a singer only as a necessary mediator between himself and the audience. In other words, a composer in him prevailed over a performer. We should also keep in mind that Sviridov’s attitude to the piano part assumed no submission at all. He repeatedly said: “There is no accompaniment; there is voice; there is a grand piano; there are very difficult independent parts”

[13, p. 34]. Of course, such statement is not to be perceived literally. The composer was unlikely to consider the vocal and piano parts independent from one another. Here first and foremost the fact of their music equality in an ensemble is underpinned, as well as the important circumstance that each performer is to know perfectly not only his own part, but also his partner's part.

Sound producer I. P. Veprintsev who was privileged to record records with Sviridov's vocal works accompanied by the author also testified that Sviridov the accompanier was predominantly composer-minded. I. Veprintsev noted: when recording, there was an impression that the composer made *clavier* new edition exactly in the course of performance. One cannot help recalling singers' stories about the "surprises" Sviridov made up at concerts! However, studio work always involves a possibility to introduce changes into notation and take a double, while such "surprises" on stage are much more dangerous. Meanwhile, I. Veprintsev underscored that when recording Musorgsky's and Glinka's pieces, Sviridov was no less fastidious and, so to say, "acted on behalf of those composers" [11, p. 645]. Besides, it is mentioned in his memoirs that there were always "timbres of orchestra instruments and even orchestra layers" in the accompaniment [Ibid., p. 643]. And this is definitely a feature of composer thinking that stands to any performer's credit.

G. V. Sviridov's accompaniment practice is a bright and original page in concertmaster history. There is no doubt that it was continuation of traditions established back in 19th century by classical composers. Thus, it is certain that such great musicians as M. Glinka, A. Dargomyzhsky, M. Musorgsky not only stood at the origins of great Russian music, but with their profound creative activities laid foundations of performance (in particular, accompanying) history. Obviously, the silhouette of concertmaster practice of every great composer of the past is unique in itself, but general principles of working with singers always remain unchanged. This creates the tradition continuity.

G. Sviridov's character and traits of personality introduced many particular features in his "accompanier portrait". Each of these features had a positive and a negative side. To the latter, definitely, belonged the absence of necessary flexibility when working in an ensemble and extreme commitment to principles that often suppressed a soloist's individuality. At the same time, all these resulted from the fact that G. V. Sviridov's concertmaster activities were directly related with his

composer creative work, being its continuation. They were connected with universal creative percepts and laws and Sviridov wholeheartedly believed in their correctness and inviolability.

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TRADITIONAL MUSIC CULTURE LEARNING PECULIARITIES ON THE INITIAL STAGE OF NATIONAL PEOPLE-ORIENTED MUSIC EDUCATION DEVELOPMENT

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Abstract. *The article attempts to characterise the peculiarities of pagan age traditional music culture learning; define the background for the music activity professionalisation and, consequently, for defining the general and professional folk music education that were aimed at learning the most ancient layer of Russia's music culture. The term "adaptation" is disclosed, which more accurately reflects the process of mastering music knowledge and music skills in the practice of folk music-making. Two main education forms are characterised relevant to the period in question: self-education and individual-selective education. Analysing incantation songs in two folk tales where archaic beliefs of our ancestors in music magic power are reflected, the inclusion of the creative element into the process of remembering and adaptation to certain concrete situations is shown. The supposition is made about the oral and early forms of written tradition of music culture in the times of paganism.*

Keywords: *traditional musical culture; music education of the folklore orientation orientation; pagan beliefs; self-education; individually selective education; song incantation formula; non-literate tradition; written tradition.*

The origin and establishment source of national music education are to be looked for in ancient times when the basis for our ancestors' traditional music culture was established. During the following historical development took place full and multi-faceted – first empirical and then theoretical – perception of music essence, its educative and training capabilities, experience of music experience transmission from one generation to another. Simultaneously, in accordance with periodisation accepted in recent decades in the history of national music education, to its initial development stage belongs music education from the ancient period to the Christianisation of Rus at the end of 10th century [1,pp.61, 68–69].

It is to be specified that the usage of “music education” term at this stage is quite relative. It was not defined as a separate educational sphere. At the same time, in the depth of traditional music culture formed ways of transmitting music experience from one generation to another and that was a proof of the **rise and establishment of folk-oriented music education.**

Characterising the study of the oldest layer of national music culture in times so far from us, one should primarily understand that the circle of music knowledge, skills and abilities acquired were defined by traditions accepted in a certain community, and many of them included music activity as one of their elements. As well as in other spheres of life, they were divided into those “for children” that were learnt by children before reaching initiation age and those “for adults” that were acquired during the initiation process and depended on their sex.

After a certain community’s transition from natural age-gender to social division of labour, the background for *professional music activity* was formed, as well as for *separation of common and professional people-oriented music education*. The appearance of this background contributed to the development of hunting, cattle breeding and also warfare, inseparable part of which is signal music.

Trumpet and bugle hunters’ signals, shepherd’s music on simple instruments became the necessary part of *hunters and cattle breeders’ activities*. Gradually, in their music experience different calling-melodies were formed that had some fixed meaning. For instance, with time a special music language was formed, its learning was an important condition for everyone who participated in this kind of activity.

Special music symbolism was approached in *warfare* sphere as well. It is known, for example, that from ancient times Slavic warfare instruments included trumpets [2, p. 14]. And this means that such activity required skills and abilities corresponding to this signal music.

Most vividly the tendency for professionalisation could be seen in pagan priests’ activities and that is proven by the accomplished analysis of ethnographic research data that characterise pagan beliefs of the North, Siberian and Far East people, whose mode of life still preserves clear rudiments of pagan worldview [3–8]. Taking into account the fact that music component was an organic part of many rites and rituals, priests had to master all types of music activities that they

were to carry out according to the traditions of the community to which they belonged. It could be singing (and not only with the help of natural voice but with “different” voices as well [3, p. 190]), playing a traditional for a certain ethnos ritual music instrument, and ritual dances.

It is significant that some peoples, like, for example, the Nanais, the Ulchis, the Orochis and the Negidals, used the term *yaya* to define a pagan rite, that also means singing during *kamlanie*¹ (performance of shamanistic rituals) [Ibid., p. 56]. Moreover, the Nanais and the Ulchis made difference between such terms as *yaya* – “to *kamlat* (perform a ritual) sitting and sing” and *meu* – “to *kamlat* standing and dancing” [Ibid., p. 57].

The content and the volume of knowledge and skills that priests and a rite ordinary participants mastered differed but these differences, according to ethnographic evidence known to science, were mostly in the *quality of sacred knowledge possession* and also in one’s *ability to use them*. For example, it is known that the Nanais had a special song for every spirit [Ibid., pp. 88–89, 187]. And during the whole ritual *kamlanie* participants were ready to “help their shaman at any moment, especially if he suddenly lost consciousness or dropped the tambourine” [4, p. 133]. Such help of a rite participants in the form of their inclusion into a certain practical “music” activity² was observed among other peoples of this country.

In this light the question whether pagan priests can be considered professionals is still open. On the one hand, it is determined that, as a rule, priests led the same life as their tribesmen. They could not live without the usual for their community types of labour and that is why they cannot be referred to as professionals. On the other hand, though pagan priests mastered a high level of their voice possession and in case of many peoples they also mastered playing musical instruments, which certainly testified to their professionalism that was not accessible to everyone [3–6].

For example, M. V. Shatilov described art of shaman-khant in 1920s–1930s in the following way: “The first thing we heard was a cuckoo’s singing – this

¹ *Kamlanie*: shaman’s ritual actions during which he reaches an ecstatic state and communicates with spirits.

² Under “music activity” here and further on I understand music activity that is an inseparable part of a certain pagan rite.

“prophetic” bird: ‘Cu-ckoo’. Its soft melodic singing was heard for quite a long time in different corners of the yurt. Then a sad soft cuckoo’s melody was replaced by something like rustle of a big bird’s wings, and we were dazzled by the skillful imitation of an owl’s ‘laughter’ ‘Ho, ho, ho, ho’. This ominous laughter literally filled the yurt and made a deeper impression on those present taking into account certain atmosphere, this happening in total darkness. Afterwards, a hoopoe cried: ‘Hu-do, hu-do’. <...> ...this sinister picture was ruined by a defiant and happy cry of a duck as if frightened off its place: ‘Quack-quack’. <...> Then high in the sky a crane flew crying as if calling everybody to follow it and suddenly from above... someone fell and a characteristic whistle of a chipmunk could be heard. Then there came a squirrel’s tut-tut. It seemed it was jumping from one tree to another. <...> Suddenly someone big and clumsy entered the yurt. It fusses, pants, grunts. It is a bear... <...>. The bear greeted those present and then pretended to have caught a woman and start struggling with her. <...> Suddenly a girl’s beautiful singing was heard, as if she was approaching slowly from afar. She approached and went away several times” [5, p. 161].

As it is clear from this excerpt, the shaman created a vivid multitimbral space-temporal sound picture, attracted the attention of those present to the development of emotionally-imaginative content of the show using among everything else such means as onomatopoeia, copying voices of birds and animals, timbre change from male voice to female one.

One can get an impression of pagan priests’ music side mastery with the help of ethnographic description of *shamans’ playing the tambourine*. In expert hands, according to the researchers who studied shamanistic rites, the tambourine ‘answered to the beating with a stick with very different sounds – from thunderlike sounds with sharp iron clank to the gentle rustle’, ‘continuous soft clear boom followed by soft jingling’ that were made by the tambourine pendants and bells on shaman’s clothes. And this “magic world of sounds captivated those present” [4, p3. 121–122].

The following fact attracts attention: in the process of *kamlanie* a shaman could skillfully use his tambourine as a resonator deflecting with its help sound waves in the direction shaman needed. Thus an impression was created that his voice “moved from one corner to another, upwards and downwards” [Ibid., p. 122]. Consequently, pagan priests used special performance tricks that allowed to use not

only natural sound capabilities of voice and/or musical instrument – pitch, rhythmic-intonational, dynamic or timbre ones, but also “put” their sounding into space, taking into account the trajectory of sonic flow movement and its spatial-temporal characteristics.

It is quite obvious that not all adult representatives of this community could master this and it proves right the supposition about “musical” professionalisation in this sphere of activity.

One more proof that it is right to view pagan priests’ activities as professional is a widely spread among many peoples of this country belief about close connection between a shaman and his tambourine. Let me give the description of only one example from the plentitude of ethnographic sources.

The Shors’ shaman’s life span was “measured in the number of tambourines”. In the process of the rite “tambourine animation” shaman’s guardian spirit told him how many tambourines in his life “he should have (no less than three and no more than nine)” and how many years he can “use each of them (from one to nine years)”. And after the end of the last tambourine term, he “was to die” [Ibid., pp. 82–83].

Both for pagan priests themselves and their tribesmen such predictions were perceived as fateful. It is known, for example, that during one of prominent ethnographers dealing with pagan beliefs studies L. P. Potapov’s meeting with one of the Shors’ shaman the latter said that the term of his using the last tambourine came to an end and that was why he was to die soon. Later the researcher learnt that the shaman died the next day after his departure and everyone found this death not only natural but also inevitable [6, p. 180].

Social status of pagan priests, according to evidence provided by ethnographic research, differed and depended mainly on their personal qualities and results of their activities. Those who did not cope with their duties could hear quite caustic statements in their address as, for example, the following: “Stop it! You sing no better than a hungry dog; let go your spirits – don’t you see they can hardly carry you?” [4, pp. 119–120]. Such address was considered quite acceptable because singing did not meet its purpose and, thus, did not have right to exist.

The process of traditional music culture learning itself at the initial stage of national music education was carried out in keeping with **oral tradition**. At the same time, special meaning in succession of musical and cultural traditions

had man's practical musical activity that from the very childhood was oriented on adopting the experience of their more experienced compatriots.

The term "adopting" most accurately reflects the essence of the process of mastering music knowledge and music skills and cum-savvies in the practice of folk music-making because a learner's active position played a significant role in their acquisition. It was stipulated by the fact that such knowledge, skills and cum-savvies were vitally important. Without them, children could not become rightful members of the community to which they belonged.

An eloquent proof of this statement is the fact that in Slavic tradition deaf people were not allowed to carry out ritual and social functions and in some exceptional cases they could suffer nearly total isolation [9, p. 133].

Due to the traditionalism of national culture, the main orienting point in the process of music experience adaptation was the *orientation on precise reproduction of traditions and customs made sacred in the past and kept in the memory of people*.

To music-cultural tradition succession contributed the fact that children's introduction into the world of sounds was regulated by the mode of life of a concrete community, its traditions and customs. From childhood, they were included into the system of accepted there mythological ideas, pagan rituals and the intonational sphere into which they were immersed.

The participation of children of different age in ritual activities was strictly regulated in accordance with concrete ethnos' ideas about age periodisation and traditionally established in their mode of life forms of children's access to different rituals. The Kets' children, for example, from very early childhood observed kamlanie before the beginning of fishing season and at the age of 8–9 they already participated in some rites [10, p. 28].

Taking part in music activity, listening to songs or music instruments played by their tribesmen, all children gradually learnt aurally intonational structure of this or that musical material, principles and manner of its intoning, vocal and/or instrumental methods necessary for performance. With time in their intonational-auditory reserve formed a row of well-known for them intonations that were in the basis of musical activities to which children were admitted only in accordance with accepted in this community traditions that they were capable of performing.

Thus, the basic education form at this stage according to modern terminology is *self-education*.

Evidence of this are the results of scientists' research on the ways European North, Siberian and Far East peoples' shamans received their gift. The results show that one of them since ancient times was the *election of a shaman due to council from above*. It consisted in spirits' coming to a future shaman in a dream, as a rule, and encouraging him to become a shaman. The person who saw such a dream began to believe in his vocation and checking if he really possessed abilities necessary for it.

In the Buryats' traditions, for example, people chosen by spirits went to a forest, in mountains and near fire they made began performing shamanistic rituals [4, p. 163]. Isolation gave them opportunity to acquire experience of entering the state needed for that, master the actions necessary for pagan rites and feel the corresponding to them intonational sphere.

In the traditions of the Khanty that lived on the river Vakh, people chosen by spirits some time after seeing the dream kept silent about them being chosen. For two-three years they were checking themselves, their ability for shamanistic activity, always estimating the correctness of their actions that a shaman was to master to the highest level. And only having believed in their abilities they began performing shamanistic rituals [7, p. 65].

In the traditions of the Khanty that lived in the Vasyugan river basin, those who wanted to master the play on panan-juh¹ went to a special "musical" cape situated far from yurts. There, according to folk beliefs, they had to live in total isolation for 12 days, for during this period of time the communication with spirits took place, spirits of special category – those who gave musical gift. If a person did not survive this communication, he died on the third day [Ibid., p. 52].

Nowadays traditional ways of people's independent acquisition of gift to imitate voices of nature continue to live in children's folk games. Let me give as an example one of the Nanais 10–15 years old girls' games called "Akolanchi". Players stand before each other or behind. Then they squat. One of the girls in her turn imitates voice of some beast, bird, etc. and others (under attentive observation of their peers) try to depict them. Those who did not manage it leave the game. The game continues until there is only one player left. That one is the winner [11, p. 125].

¹ Stringed musical instrument, especially loved by representatives of this ethnos.

Self-education could be thus carried out in the process of self-preparation to the activity predetermined to a person by supreme forces, as well as in children's participation in collective musical activity included into the community's mode of life to which the children belonged. At the same time, the determinative meaning for the learner were: observing more experienced tribesmen; imitating them; constantly repeating music activities with orientation on the built image of the sounding that was to be embodied in their singing, musical instrument playing, in this or that concrete life situation; independent search for entrance to the state of mind that was necessary for a ritual, as well as music performances.

At the same time, already at the initial stage of traditional music culture development, according to the ethnographic research results, a process of rising and establishing so-called *individually-elective education* took place. Unlike self-education, it took place under the guidance of more experienced tribesmen and was carried out in the spheres of music activity where professional knowledge, skills and cum-savvies were required.

One of such spheres was, as it was noted before, the work of pagan priests. In many ethnic groups *to become a shaman one had to have a shaman ancestor*. Besides, the future shaman was to have a special "mark" that would differ him from other tribesmen. Having noticed a child's special mark, patriarchs addressed a shaman so that he learnt from a local spirit if this child was really to become a shaman. If a spirit confirmed it, the child *since childhood was taught that he is a future kam*¹ [4, p. 144]. Consequently the child began to believe that he was chosen by spirits to serve them and with their help protect the tribesmen from all possible disasters.

In individually-elective education a special meaning was attributed to an experienced shaman's practical showing of ways and methods of musical instrument playing, singing, ritual movements and the most important – *revelation of the essence and the design of the carried out action*.

The preparation started in the early childhood. Significant in this sense is V. N. Basilov's description of such education of G. N. Gracheva among the Nganasans in the 1970s. "Before our eyes", writes the researcher, "initial "education" took place in the form of a little boy's games who at his four years had a small tambourine and a small shaman hat. Being five years old, he surprisingly

¹ Kam is a synonym to "shaman".

well repeated grandfather's shamanistic singing. At six he tied himself to a pole in the chum, putting on his shaman's hat and hitting the stick on the hook for hanging the cauldron jumped around imitating the grandfather" [Ibid.].

Such way of needed in this sphere mastery acquisition was traditional for many peoples. A beginner's education with an experienced shaman continued, according to ethnographers, during a long period of time. Among some peoples, such as the Nenets, this education could go on "from nine to thirty" [8, p. 242]. After a shaman acquired traditional techniques, he could independently choose his pupils, but at the same time always stayed the pupil of his mentor. And this evidenced shaman succession of generations, as O. Dickson pointed it out [Ibid.].

Such forms of education as self-education and individually-elective education established at the initial stage of traditional culture development showed that they corresponded to each person's abilities, on the one hand, and the necessities of the community to which he belonged – on the other.

Thus, being one of pagan beliefs types, shamanism brought us those relict forms of self-education and individually-elective education that in the process of further historical development either lost their meaning or were transformed into other more developed types. In connection with this, one should note that nowadays the process of their intensive development and adaptation to new socio-cultural realities is observed. Evidence to this is, in particular, the appearance of special teaching materials that disclose not only the essence of shamanistic technologies, but also practical recommendations on their acquisition [8].

Characterising the music culture ancient layer peculiarities, it should be mentioned that when memorising something it is common knowledge that only "some basis of the perceived and emotional tone connected with it is kept in memory. Everything else undergoes remaking to simplify it, schematise, reduce number of details. No memory stays isolated but is included into the common system and as a result it will never be just a copy of original impression but it certainly includes a communication element based on past experience. <...> ...the essence of memory processes appears to be, from this point of view, the closest to *creative imagination*" [12, p. 111] (italics are mine. – E. N.)

A vivid example that confirms the inclusion of creative origin into memorising process are music motives in folk art pieces where archaic beliefs in magic power of sound/ sounding in very different manifestations are reflected

in so-called *incantation formulae*. Such formulae are often seen in different folk tales and, as a rule, are given in a form of a song. With the help of incantations, a fairy tale hero manages to put to sleep vigilance of the enemies, fool them or frighten them, etc.

Let me give as an example a text from the folk tale “Kolobok” and from the Evenks’ folk fairy-tale “The Orphan Boy” that differ not only in their content, structure peculiarities, but also in resulting efficiency, performance of some magical function.

Kolobok’s song is an example of incantation formula based on hypnosis. With its help Kolobok persuades those who want to eat it that it is totally senseless. It will inevitably escape them as it has already escaped many of its pursuers, even those who could not even imagine it could escape.

The incantation formula Kolobok uses has quite a simple structure. Its main text does not change and with every repetition becomes more and more significant because more and more “proofs” add to it that speak about supernatural abilities of Kolobok. Depending on whom the song is addressed to, only the last phrase changes.

Let us recall this formula and its development line:

I am Kolobok, Kolobok,

I was scraped from the cupboard,

Swept from the bin,

Kneaded with sour cream,

Fried in butter,

And cooled on the sill.

I got away from Grandpa,

I got away from Grandma

*And I’ll get away from you, hare!*¹ (and then from wolf, bear. – E. N.)

But when meeting a fox, Kolobok seems to digress from the formula just a bit. Instead of strictly following the incantation rules, it utters words fatal for it: “And I’ll *easily* get away from you, fox!” [13]². These words already lack that power that could protect Kolobok the Bun. Instead of full conviction of inevitability

¹ In the original text there are no italics.

² From many variants of this folk tale the one that better reflects the studied problematics is given.

of escaping and making the other feel the same, the very process of leaving is accentuated that is not completed yet. The changes are trifles but the meaning of the incantation is ruined. The fox at once uses the means she has to distract Kolobok from the incantation, to make it change the mode of actions that accompany it. She succeeds and the result of their meeting is predetermined.

In the Evenks' folk tale "The Orphan Boy" an incantation is included into another dramatic collision [14]. Running away from man-eaters, a young man calls to guardian spirits with a plea to turn him into one, then another animal. The changes in incantation form when repeated explain the plea and specify the need of this or that transformation. Not violating the incantation they only specify the course of events, underline why the youth can not keep his appearance.

Let us cite the text of this incantation without description of those events that are present between the youths' repetitive appeals to supreme forces. To make the essence of what is happening clear, let me specify that his plea in the form of a song was heard by spirits. All pleas of the young man were fulfilled and he managed to escape trouble. And his appeals to the spirits were the following:

1. Hot sun! Sun-mother!

Don't let man-eaters catch me!

Turn my footprints into elk's ones,

Save me, help me to avoid trouble!

Devordybgin! Devordybgin! ¹

2. Powerful sun! Sun-mother!

Don't let the cruel catch me!

Turn my footprints into bear's ones,

Save me from trouble, save me from trouble!

Devordybgin! Devordybgin!

3. High sun! Sun-mother!

Don't let the insatiable catch me!

Turn my footprints into wolf's ones,

Save me, save me from trouble!

Devordybgin! Devordybgin!

¹ Devordybgin – a word of incantation.

4. Omnipotent sun! Sun-mother!
Don't let the sharp-toothed catch me!
Turn my footprints into lynx's ones,
Let me hide, save me from trouble!
Devordybgin! Devordybgin!

5. Magic sun! Sun-mother!
Don't let the strong-toothed catch me!
Turn my footprints into fox's ones,
Let me deceive, let me avoid trouble!
Devordybgin! Devordybgin!

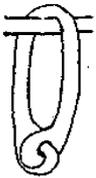
If we compare the given examples, it becomes clear that in those cases when a fairy-tale hero diligently follows the incantation rules (like the Evenk youth) this incantation works, but if one digresses from them just a bit (like Kolobok did), the incantation loses its power. The fact is noteworthy that in both incantation formulae there are invariant and variant parts. The variant part allows the hero to “adjust” some variant of the incantation formula to the situation he got into.

Thus, the comparison of two examples shows that the learning of incantation formulae in folk traditions *was based on memorising the main formula and its way of unfolding* (repetition with some additions, explanations, specifications caused by concrete action development) and it took place directly in the process *of practical experience of adopting these formulae to different life situations acquisition*.

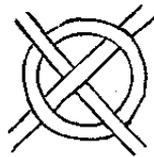
To understand the essence of the process of music experience adaptation, it is necessary to note the usual for traditional music culture *syncretism*. Disclosure, as well as transmission in sound/sounding of its intonational meaning, took place in organic unity with the current action as a whole, where music and word, music and movement were inseparable. That is why the main process of adopting experience *was a person's attunement to the activity content*: from the meaning of the accomplished action to its concrete embodiment that found its expression in music sounding as well.

Speaking about oral tradition in the way of which the adaptation of folk music culture during times of paganism took place, it would have been wrong to deny the possibility of using the **oldest types of written language** in the education process of pagan priests first and foremost.

As it is known, the first ground for memorisation were things to be remembered as they were. Later sticks and tablets with nicks, knots, etc. were used for this purpose and they were represented as stimuli-means for memorising. Our far ancestors having such types of stimuli-means in the form of “lines and cuts” is confirmed by many historical pieces of evidence. According to A. Barashkov’s supposition, one of the most ancient written language types is the so-called “*knot language*”. Its differentiating feature was the fact that symbols used in this “language” were “not written down but transmitted with the help of knots that were made on threads wound into ball-books” [15, p.28]. In appearance these knots reminded of those that are nowadays used in weaving art that is called macrame. To explain his point of view, the researcher gives the example of several knot language symbols, some of them can be seen on the pictures given below with their symbolic meaning stated.



Rod



Khors



Dazhdbog



Svarog



Svarozhich

A. Barashkov notes that the memory of the knot language is preserved in our language. Even today we say “to tie a knot in handkerchief” or “to connect thought with something”, “tangle of problems”, “plot thread”, “entanglement”, etc. [15, p. 28].

The proof of such language existence among Eastern Slavs, according to the researcher, is archeological finds. This is evidenced by nonsymmetrical knot images that can be seen on many objects found in pagan burial grounds. The complexity of these images that remind us of Eastern peoples’ hieroglyphic

script, according to A. Barashkov, “makes well-grounded the conclusion that they could have been used to communicate words” [Ibid.].

Making a supposition about the existence of the Old Slavic knot language, the researcher pays attention to the fact that the same language had the Karelians and the Finns that from ancient times had lived in Northern regions of this country together with Slavs, which is already accepted as a historical undeniable fact.

According to the scientist, the knot language was a holy one and due to its complicity is comprehensible only for the chosen ones: priests and nobles. That is why the author believes that with the spread of Christianity across Rus and paganism fading the knot language was also forgotten.

Researchers’ attitude towards Old Slavic people having the “knot language” is ambiguous. But the essence of disputes is not whether such system of symbols existed or not but whether one can see it as a language. Even academician D. S. Likhachev (whose opinion was cited in work [15] and who considered A. Barashkov’s supposition to be a “complete fantasy”) did not deny the possibility of some symbols being transmitted with the help of knots: “What can one express with the help of threads and knots? Except for only a short prayer – nothing. <...> With the help of knots one could express most likely numbers. In any case a “knot language” is not a letter language or a sound language but it is a language of *symbols*” [15, p. 3] (italics are mine. – E. N.). “If some of them”, the researcher continues, “have the meaning of pagan gods, still it is not a written language. Because simple “human” things cannot be expressed with this kind of “language” <...> It is not even a language after all but some *pagan signs*” [Ibid.] (italics are mine. – E. N.).

But if knots can be signs and D. S. Likhachev allows this supposition it seems, then they can be viewed as signs of some kind of a written language, where knots perform the function of stimuli-means for memorising. Besides, if we address A. Barashkov’s conception, the researcher does not state that such “language” can express simple “human” things. Vice versa: elevating it to the rank of a “holy script”, he defines the activity sphere within the frames of which it could be used. Academician B. A. Rybakov agrees with his point of view and argues that knot language could have existed in Old Slavic traditions, putting this type of language among *incantation or pictographic writings*. “From ancient times and to the Middle Ages”, notes the researcher, “on engravings, on silver, different objects knots were

depicted, totally different knots. These knots are not classified but they have meaning of course” [15, p. 32].

B. A. Rybakov connects the appearance of developed writing language forms with the appearance of state. According to him, proto-images of the written language could have existed “long before this, especially during the prime of savage life (for example, during skolotsk-proto-Slavic times) when the priests layer was already distinguished. Priests invented and improved knot symbols, created intricate forms, compositions. But later these symbols became national. So that was a national written language that maybe could not transmit news about an event but transmitted *incantations, pleas addressed to the forces of nature*” [Ibid.] (italics are mine. – E. N.)

Accepting this point of view, there is ground to think that such *signs-symbols* that could transmit incantations, pleas addressed to forces of nature kept in them information not only about sense-bearing content of pagan rites. They also encouraged memorisation and keeping in memory the intonational structure inherent to a certain rite and the melody formulae that were accepted in a concrete community to address supreme forces.

Thus, domestic written language research sphere allows to conclude that the mastery of pagan rituals and traditions, including music knowledge and skills necessary for carrying out rituals, was accomplished in the period of pagan beliefs dominance not only through oral tradition, but also by using the oldest types of a written language.

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**NATIONAL MUSIC EDUCATION AT THE END OF 17TH CENTURY
AND IN THE FIRST QUARTER OF 18TH CENTURY
AS A HISTORICAL-PEDAGOGICAL PHENOMENON**

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Abstract. *The article analyses different viewpoints on music education during the reign of Peter the Great as a specific phase in the national music education development; it is found relevant to study it as a climax and concluding phase of the transitory phase from old Russian culture to Modern culture. Special attention is paid to traditions and innovations correlation in secular-, religious-spiritual-, and folk-oriented music education. However, in secular-oriented music education we differentiate two kinds – traditional and Western European ones. Orthodox music education is viewed as a totality of three compounds: part music education of changeable vocal polyphony orientation, part music education of constant vocal polyphony orientation, and traditional music education.*

Keywords: *music culture, music education, traditions, innovations, orientations.*

One of the central issues in researching national music education of the end of 17th century and the first quarter of 18th century is the analysis of the specific historical period in question as a specific phase in national music education development. Music-educational research works studies where one way or another music education of Peter's epoch is presented showed that there exist different, sometimes even opposite views. Such situation can be easily explained: while studying this issue, scientists were oriented at different methodological approaches.

In most research works (S. I. Doroshenko [1], T. P. Samsonova [2], N. A. Terentyeva [3], E. G. Sharova [4], etc.) classifications into periods of historical-pedagogical process in music education sphere traditional for culturology, musicology or general pedagogy were used as a basis. According to this division, Old Russian stage in the national culture development and music education in particular terminates at the end of 17th century and at the beginning

of 18th century there begins a new stage. Peter's epoch in this case is represented as *a transitional period in the national music education development when Modern views system replaced music-pedagogical ideas of Ancient Russia*. Moreover, the dominance of Western European ideas in music education sphere during that epoch gives scientists a reason to view it mainly in the context of 18th century, thus influencing it with the Enlightenment characteristic features.

However, referring the transitional process from music-pedagogical ideas of Ancient Russia to Modern music education completely to the end of 17th century and the first quarter of 18th century, researchers, as a rule, leave without attention the successive connection of Peter's epoch and the preceding time period. As a consequence, in music education of Peter's reign period its innovative character is outlined but its connection to Old Russian music-pedagogical heritage is not determined.

Another approach to national music education historical-pedagogical process classification into periods from 16th to 18th centuries inclusively is available in L. V. Kiknadze's research [5]. In the basis of this approach there is a change of music-historical styles, as a result of which Peter's epoch is analysed from the viewpoint of further development of barocco tendencies in Russian art, including music education. As it is known, such tendencies were clear already in the middle of 17th century and were still determining music art and education development till the second part of 18th century.

Barocco is traditionally characterised as a phenomenon terminating and replacing the Middle Ages, and therefore transitional process in this case widens the borders of Peter's time. Under this approach, Peter's epoch is studied mostly as *a period in national music education when traditions established before got their development*. Preparedness of Peter's reforms, including those in music education sphere, by the preceding historical development course becomes the focus of attention.

E. V. Nikolaeva offered a totally different approach to music education history period classification. It is based upon revealing the changes of main music-pedagogical paradigms in the historical-pedagogical process [6]. According to this approach, Peter's time is studied within the frames of national music education development third stage that encompasses the second part of 17th and one third of 19th century. The researcher notes that this stage is characterised by orientation

of Russian music-pedagogical ideas and music-educational practice at studying Western European music, its typical music-making forms and also Western European music-pedagogical conceptions” [Ibid., p. 14].

Thus, in contrast to periods classifications according to which transition from Old Russian music-pedagogical traditions to Modern music education is entirely referred to Peter’s epoch and its succession from the previous period is not considered, in this periods classification the transitional period beginning falls not on the end of 17th century, but on the second part of that century. At that not only preparedness of Peter’s reforms is underpinned, but also a logical reason for their establishment and development of historical-pedagogical process in the sphere of music education.

For instance, E. V. Nikolaeva notes that in the second half of 17th century in consequence of more and more intensifying Western European influence on Russian music culture development there arose profound changes of the Russian society’s views on the essence of “music” notion. At that a previously existing opposition of liturgic singing and music fades further into past.

Such changes, as the researcher shows, led to official recognition by the Russian Orthodox Church in 1688 of a possibility of part many-voiced singing admission in church service. It stimulated the establishment of a new music-pedagogical views system and thus a birth and establishment of a new music-pedagogical paradigm that “let itself be known in 1660s–1670s” [Ibid., p. 33] and in which “for the first time in music education the very music basis was moved to the foreground” [7, p. 85].

Within the frames of this new music-pedagogical paradigm, contents and structure of national music education typical for the second stage of its development (end of 10th – the first half of 17th century), underwent significant changes. Along with previously established spiritual and folk orientations there took place segregation of secular-oriented music education that was not only identified as an independent orientation, but also gradually took priority positions. Moreover, in this very orientation Western European influence on national music education development is most vivid.

Serious changes, as the scientist noticed, began to take shape in Orthodox music education that was divided into two directions – traditional and part ones. At that “adherents of “traditional” viewpoint preserved and developed the system

of ideas typical for Old Russian church singing masters. Adherents of the new “part” orientation viewed church service singing as a specific kind of music. They acknowledged the leading role of spiritual and religious basis in music education, but at the same time attributed more significance to the very music side of church service” [6, p. 34]. Folk-oriented music education found itself in that period in quite propitious conditions for it got an opportunity to evolve free of pressure from the state, according to mentioned research.

The periods classification offered by E. V. Nikolaeva based on the consistent patterns of the very music education historical development is first and foremost aimed at discovering national music education main establishment and development stages. At that a task to characterise Peter’s epoch as a specific historical period in the third stage development of national music education did not make part of the issues studied by the author.

To define the specificity of the outlined period as an element of national music education development third stage we, need to refer to the philosophical-anthropological approach to culture history study developed by L. A. Chernaya [8]. In the researcher’s focus of attention there were transitional periods viewed as “most important pivotal central stages in culture history” [Ibid., p. 8]. In such periods, according to the author, “fundamental bases of a passing away culture are generalised with ultimate force and break out into the future far ahead of their time” [Ibid.].

According to this approach, the reason for culture evolution is a search for a new solution of “man’s problem”. According to L. A. Chernaya, “when a solution of man’s problem in general satisfies the society, when answers for the questions ‘what is a human’, ‘what is his/her place in this world?’, etc. are accepted as true knowledge about man, then culture is in relevant stability. But when man’s idea is in crisis and man is in an active search for a new answer to questions about himself/herself, search for his/her essence, there appears another type of relationship between the Absolute and man [Ibid., pp. 40–41].

This very new solution of man’s problem from the philosophical-anthropological point of view served as basis for transition from the Middle Ages nominally defined as “a Soul period” to the Modern period – “a Mind period”. That is why this approach gives a totally different idea about transitional process chronological frames from Old Russian culture to Modern culture where the researcher distinguishes four stages.

Transitional period beginning, according to the author, falls on the first quarter of 17th century and is connected with finding the previous man's conception and corresponding culture invalid. "The most important impetus for this process", the researcher states, "is the Time of Troubles events" [Ibid., p. 52] that led Russia almost to the loss of national independence. They showed underdevelopment of the state in comparison with Western countries both in technical and humanitarian sphere that "made Russian society have a look at itself from the perspective and think about its state critically" [8, p. 52]. Factual material analysis allowed the scientist to make a conclusion that all changes of transitional nature could already be traced at that stage.

The second stage comprises 1630s–1650s and is characterised by the "balance", co-existence of the Middle Ages culture paradigm and a new culture idea taking shape. "Russian culture of the middle of 17th century", L. A. Chernaya writes, "lacked the antagonism of the 'old' and the 'modern' because, as we see it, in that time Russian society had not yet understood it and thus allowed new features to appear in all cultural spheres if they did not interfere with church teachings" [Ibid., p. 67].

The third stage began from the church dissent (1660s) and ended with the first reforms of Peter the Great (1690s) and is characterised by the author as a sharp opposition of two culture systems. At this stage we find not just differences but an irreconcilable discord between them. At that the dissent, according to the scientist, transferred religious opposition to culture as a whole for "under 'the old religion' the Middle Ages are understood and under 'the modern religion' – not only an offered by Nikon 'novinas', but the whole complex of 'carnal sense' of new culture epoch" [Ibid.].

This stage is a specific culmination of the transitional period. Its saturation with non-ordinary personalities, theoretical works and polemic essays, as well as bright architecture, figurative and music art memorials made it obvious for some modern researchers that the transitional period began in the second half of 17th century. "It is obvious", says L. A. Chernaya, "and it misleads because the beginning of the confrontation was preceded by a long way of establishment of new ideas in culture [Ibid., p. 68].

At the final, fourth stage that encompasses the first quarter of 18th century and is connected with Peter the Great's reforming activity, a special role

in the new man's conception and produced by it culture system establishment was played by the state. It "interfered with free movement of culture... terminating the process of arguments and doubts of the third part of 17th century and having sharply defined orientation at the West and priorities of the created cultural system" [Ibid., p. 245]. Peter's very reforms and not the fact of his ascension to power itself, according to the author, were the beginning of the final stage of the transitional process for "before the 1690s, cultural situation in the country did not change radically" [Ibid., p. 67]. Only "Peter the Great's orders of 1698–1701 dealing with culture issues... became a natural landmark that terminated the previous stage in Russian culture transitional process and started the 'state' stage" [Ibid.].

Thus, according to the philosophical-anthropological approach, Peter the Great's epoch traditionally considered to be the beginning of the transitional period is in fact *the climax and the final phase of the transitional process from Old Russian culture to Modern culture*.

Transitory stages mentioned found in Russian culture of 17th – early 18th centuries can be also defined in music education pedagogy. According to historical-pedagogical researchers, in the first half of 17th century in Orthodox-oriented music education music factor role was significantly enhanced. This was evidenced by, "first of all, the introduction of red marks into musical notation that brought not only spiritual-religious, but also musical basis into the focus of a singer's attention. Secondly, for the first time defined in music-pedagogical works variability and complementarity of music education methods oriented at students' learning one and the same music event. Under such approach, spiritual basis in music education faded into the background that illustrated an arising crisis in the sign chant system. However, in the analysed period, such violations had not yet been decisive in Orthodox music education general system" [9, p. 33-34].

Transitional process climax moment in national music education of 17th – first quarter of 18th century occurred in the second half of 17th century. On the one hand, the proof of this statement is the fact that in this very period of time music-pedagogical works connected with new for Russia part style appear. On the other hand, such statement is evidenced by the presence of polemic music-theoretical works some of which try to prove the necessity of conservation of sign singing and education system connected with it and others support advantages of the new five-

line system. To such works I can refer “The Story of Agreeable Marks” by A. Mezenets, “Musikia” by I. Korenev, “Musikian Grammar” by N. Diletsky, etc.

V. V. Protopopov’s [10; 11], G. A. Nikishova’s [12], and D. S. Shabalina’s [13] research results show that the first quarter of 18th century saw some kind of transition from Old Russian music-pedagogical traditions to Modern music education pedagogy. They show that at the beginning of 18th century there were not any new music-pedagogical manuals made or any significant guideworks. Vice versa, there was active introduction of textbooks written earlier and reworked to meet changing conditions.

The above-said gives me reason to think that in historical-pedagogical research, Peter’s epoch should be studied as an element of transitional period that defines its special place within the frames of national music education development third stage. Due to this very transitional character of the epoch, music education pedagogy distinguishing feature of that period is co-existence of Old Russian and Western European music-pedagogical views with clearly outlined priority of the latter, especially by the end of the period.

In this connection, special significance in music education historical-pedagogical research at the end of 17th – first quarter of 18th century receives *the correlation of traditions and innovations in every orientation issue*.

As it has already been mentioned, music education at the third stage and, thus, in the period in question developed in three main directions – secular, spiritual, and folk ones. State policy orientation at Europeanisation of Russian culture could not but manifest itself in the hierarchy of these music education orientations that was expressed in more intensive and then final advancement to the foreground of secular-oriented music education.

At that spiritual-oriented music education did not oppose secular education if it corresponded to new officially accepted in the church circle music understanding when it was not anymore viewed as an anti-God art. That is why the mentioned orientations in the period in question differentiated mainly in aims and contents while their methods and forms had many things in common.

It is necessary to take into account that attitude towards Western European traditions was ambiguous. There are reasons to believe that depending on the correlation of Old Russian and Western European traditions in music education within the framework of spiritual education there took place a segregation

of several kinds: Western European orientation, moderate Western European orientation traditions, and traditional orientation preserving adherence to Old Russian music-pedagogical ideas. Moreover, Western European orientation music education occupied the primary place.

An indirect proof of the existence in Peter the Great's reign epoch of Western European and Old Russian music-pedagogical ideas (that in their turn led to segregation of several kinds of spiritual orientation) was the existence of two style orientations in part vocal polyphony. These are part concert and part harmonisation. In part concert there ruled mostly Western European traditions. Part harmonisations suggested combination of sign chants and part vocal polyphony, thus being specific synthesis of Old Russian and Western European singing systems.

In music studies, these orientations are as a rule referred to as changeable and constant vocal polyphony (V. V. Protopopov's terms). At that style of changeable or concert vocal polyphony is characterised by alternation of the whole choir singing (*tutti*) and a group of voices (*trio*) at pauses of other voices and also imitations of short melodic themes causing asynchronical singing of the text. In opposition to it, the constant vocal polyphony style known as melody part harmonisation of sign and other chants is marked by constant moving of all voices without pauses and imitations and simultaneous pronouncement of text syllables.

According to research intonational method which is "aimed at finding in the historical-pedagogical process a totality of its composing orientations, types kinds, branches, determined by intonational music nature, on the one hand, and peculiarities of its intonational understanding, on the other hand" [9, p. 18], "in every music style there are in a way "hidden" those pedagogical settings corresponding to its nature" [7, p. 88]. In other words, every style direction presumes a reasonable pedagogical system. From this point of view, within the framework of part-oriented music education (the term by E. V. Nikolaeva) there are reasons to define two kinds.

Thus, music education corresponding to part concert style peculiarities can be defined as *changeable vocal polyphony-oriented music education* and music education aimed at learning part harmonisation can be defined as *constant vocal polyphony-oriented music education*.

It is necessary to underpin that in Peter's epoch there continued to develop *traditionally oriented music education* cherished in old believer-environment of Old Russian song traditions. At the same time, as Yu. V. Keldysh notes, "sign vocal monophony and its kinds (road, Demestvenny and other chants) were not completely forced out from church services practice by official 'Nikon's' church. It was preserved mainly in village and small provincial temples that did not have big enough choirs to perform vocal polyphonic songs, but not only there. Old and new singing traditions co-existed peacefully" [14, p. 59].

In fact, as S. B. Butskaya's [15] and V. V. Protopopov's [10; 11] studies show, in the services created in the part constant vocal polyphony style, "vocal polyphony of 'constant' type is used... only to harmonise a sticherion chant melody. Creating chants of other genres (troparion, contakion, blazhenna, canon hirmos, hymn of light, sedalen) *monophonic* form of recording and consequently of performance is traditionally preserved" [15, p. 17] (italics are mine. – V. A.), though the chants data were written down already not by hooks (kryuki), but notes. It testifies to the fact that spiritual music education music-pedagogical traditions of traditional and constant vocal polyphony orientation were close.

Thus, at the end of 17th – first quarter of 18th century, Orthodox music education represented a totality of three directions: part changeable vocal polyphony music education, part constant vocal polyphony music education, and traditional music education. The latter tended to conserve music-pedagogical experience accumulated in Old Russia to the maximum and it was studied in details in historical-pedagogical works [1; 5; 6]. In contrast to it, two other part-oriented music education types require accurate and detailed study for in these very types there appear totally new music-pedagogical ideas.

Taking into consideration the fact that secular music education as an independent branch of national culture appeared only in the second half of 17th century and did not have many-centuries long traditions originating from Old Russia, we can clearly trace only two types. One of them based on oral traditions of experience transfer close to folk ones existed at the times of Alexei Mikhailovich's rule and even before it and that is why there are all reasons to define it as *secular music education of traditional orientation*. In the basis of the other one there lie Western European written traditions of music education and that is why it can be defined as *secular music education of Western European orientation*.

It is necessary to mention that during the investigated period due to reconstruction of the state to match European standards, national music education faced a difficult task of different specialisation professionals' education. In the music education system as a whole *professional* music education got a priority place. Its development was influenced by state patronage that was interested first and foremost in education of Russian professional musicians.

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FIRST FOURTEEN YEARS OF SERGEI RACHMANINOV'S LIFE: YEARS OF TRAINING

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Abstract. *The article analyses childhood and youth of S. V. Rachmaninov, the period of his education in St. Petersburg conservatory and the beginning of his sojourn at N. S. Zverev's in Moscow, the principles of teaching children and teenagers in Russian noble families of the late 19th century, the conditions of Rachmaninov's rise as a pianist and composer. Tragic events in his family are studied, a brief characterisation of his three-years education in St. Petersburg conservatory and his move to Moscow is given. In the centre of attention are also training and education methods at N. S. Zverev's that combined a set of conditions protecting pupils from outside influence on the educational process making them develop in the direction right for the teacher, which provided a unique result that cannot be compared to other methods.*

Keywords: *Rachmaninov, mother Lyubov Petrovna, bell-ringing, Novgorod, St. Petersburg conservatory, Nikolai Zverev, "zveryata", Moscow conservatory, discipline, fixed daily schedule.*

Rachmaninov's music gift can not be called anything but phenomenal.

His ear for music and memory were really fantastic.

A. Goldenweiser

The story of Rachmaninov's school years is educative for the formation of modern pedagogic principles in music education sphere. As a child Rachmaninov was not an obedient A student but he was a person with whom only an outstanding teacher could deal. Beside that, extremely interesting were general principles of teaching and educating children in Russian noble families in the last quarter of 19th century because this educational system gave Russia many people that made it famous and left their trace in world science and culture.

In 20–21 centuries, before teaching children music, their natural abilities are determined: ear for music and music memory, their inclination to study music,

performance apparatus, diligence, desire to study in a general sense. Music requires not only natural feeling but also serious erudition, and that is why parents and teachers face an important task either to awaken children's natural desire for knowledge or force this desire upon them or, in the worst case, make them study under the lash so to say. Even lessons forced upon children will give positive results – make a person more or less good craftsman, give him or her profession. But genuinely good result only natural abilities can give in combination with right educational system and diligence; natural abilities alone do not ensure success.

In this article on first years of S. V. Rachmaninov's life and education published data are gathered from memoirs and letters of his friends and relatives, school and conservatory comrades, his own letters and also memoirs told by him to Oskar von Riesenmann and approved before publishing; no less important is the material found by Novgorod researcher V. V. Demidov: two music notebooks with songs, lyrical songs, chorus from the library of Rachmaninov's grandmother through female lineage S. A. Butakova (born Litvinova) that was meant for home music-making. I consciously do not use the memoirs, authors of which were not witnesses to the described events and were just citing family legends.

Sergei (born in 1873) was the fourth child in the family after Yelena (born in 1868), Sofya (born in 1870), and Vladimir (born in 1872); the fifth was Varvara who died young, and the last was Arkady born in 1880. Two were gifted with bright music talent – Yelena and Sergei.

The Rachmaninovs' children grew in a typical for Russian noble families music environment: lessons with governesses – German, French, Swiss; home music-making, basically singing to the accompaniment of the piano; servants and peasants' folk songs; church bell-ringing, choral liturgical singing. The Rachmaninovs did not take children to capitals or principal towns of provinces to hear professional artists or to Znamenskoye to their grandfather through parental lineage Arkady Alexandrovich Rachmaninov who was an outstanding musician. Rachmaninov's mother during thirty years of marriage gave birth to six children and managed four manors that she received as dowry; his father led careless life. In other words, he was a frequenter in friends' and acquaintances' houses, going from tables with champagne to the gambling table. Performing salon music on the piano excellently, he never concerned himself with his children. Chekhov's characters, who don't know with what to occupy themselves, in reality not wishing

to do it at all, give quite a definite image of a psychological type to which Vasily Arkadyevich belonged. The youngest son in the family, with no hopes for heritage, a hussar that took no part in battles, “constellation of mazurkas and maneuvers”, successful with women and who was looking for and found a beneficial match: Lyubov Petrovna brought him dowry in the form of four manors. The tasks between spouses were easily defined. She managed the household and gave birth to children; the husband lived on the income, mainly in the salons of his friends and acquaintances. The spouses often argued.

Sergei Rachmaninov memoirs authors write that in his early years he was unusually sensitive. Children, especially sensitive ones, acutely suffer because of parents’ rows. Rachmaninov’s life and art research authors dwell on grim Novgorod nature that brought up his worldview. Under grimness of nature we mean cold, sparse plants, monotonous landscape, sombre stone where there is nothing for a tree root to cling to... In reality, Novgorod nature is not different from that of the Moscow region but in thick tall grass there are boulders – memory of prehistoric ice age past. A wall of thick forest covers humans from willfulness of winds, in the deep wide river Volkhov a blue sky is reflected, grass smells sweet, trees rustle. It is Russia, colours and smells of its forests and meadows, the taste of water in its rivers and wells, summer heat and snowy winter cold. Peasants sing – at field work and in the evenings. Over the Volkhov floats the ringing of Novgorod churches and cathedrals which Sergei could listen for hours... These are the main tutors of human soul if one is able to hear and comprehend, let the outer world inside and absorb it.

Rachmaninov remembered himself only in the Oneg, grandfather’s and grandmother’s manor. No one told him that he was born in Smyonovo, near Staraya Russa, at the village Stariye Degtyary, where his family lived in 1873, and that he was baptised in the church of Stariye Degtyary, 150 kilometer away from Novgorod. V. Bryantseva [1] found in archives a note from a vestry book. Smyonovo, as well as other manors of his mother, was also sold for his father’s debts and this obviously was a sore subject for discussions. One should pay attention to the names of the manor: locals pronounce it as “Smyonovo”, on the pre-revolutionary maps it is called the same; a Soviet clerk who made the note, made a mistake, having written “Semyonovo”.

The Rachmaninovs’ children since 4 years old received domestic education. It was not entertaining but really educative. Governesses taught them French and

German, reading and writing. The girls, Yelena and Sofya, were taught music and Seryozha hid nearby to hear the lesson. Having noticed it, mother Lyubov Petrovna began to teach him herself causing son's great displeasure. The future great musician who when three years old liked to listen to music did not want to study it. For a child of four-five, laziness is natural. His mother was not a smiley woman, she was strict: "From our first days we were taught that "there is right time for everything". Apart from a detailed lessons schedule, there were strictly determined hours for playing the piano, going for a walk, reading, and only extreme circumstances could violate this fixed schedule" [2, p. 16].

Probably, Rachmaninov's mother was not a very good teacher but she made her son play the piano when he was barely four years old. Her instinct told her that one couldn't lose time precious for music training. And necessity for "fixed schedule" taught in early childhood by his mother was with Sergei throughout all of his life: "Since then I have learnt these rules and now adhere to my daily schedule and, besides, I find this habitude more and more useful. But in those far gone years I could not understand it" [Ibid.].

One of Rachmaninov's earliest musical reminiscences is connected with the arrival to Oneg of his grandfather through paternal line – Arkady Alexandrovich Rachmaninov with whom he played a quatre mains "something like music plays based on "Sobachiy Vals" or "Tati-tati"", recalled Rachmaninov. "Probably, I was making visible progress in piano playing for I remember that already at the age of 4 I was asked to perform before some guests" [Ibid., p. 15]. A. A. Trubnikova [3] wrote in her memoirs that Sergei performed Beethoven's sonata with his grandfather, but it was only a family fable. There are many of such fables and most often they are disclaimed by other memoir authors, but are conserved in readers' memory as irrevocably true.

V. Bryantseva refers to an interesting incident that happened in 1880. It was retold to Rachmaninov in the 1930s by mademoiselle Defer working in the Rachmaninovs' household as a governess [1, 21]. Seven year old Seryozha refused to go with his family to a picnic claiming to be ill. Mademoiselle Defer stayed with him. He begged her to sing his mother's beloved sing – Schubert's "The girl's lament" and to her utter surprise accompanied her without a single mistake. (It should be noticed that he did not know Schubert's song score.) The boy cajoled mademoiselle Defer to repeat this song thrice. The governess claimed that

after that case Lyobov Petrovna invited a music teacher for him – Anna Ornatskaya, the Saint-Petersburg State Conservatory professor G. G. Kross' pupil.

The boy's natural comprehension of music as a phenomenon of human spirit was mostly and significantly influenced not by his mother or teacher (father should not be taken into account at all), but his grandmother through maternal lineage Sofya Alexandrovna Butakova and his elder sister Yelena.

His sister possessed a beautiful voice and despite her youth – just seventeen years old – after an audition she joined an opera theatre troupe. S. A. Satina writes: “She was brought to Moscow at the age of eighteen and after her voice audition in The Bolshoi Theatre she was immediately accepted into the opera” [4, p. 16], but she had died before the season even began. Rachmaninov himself referred to the Mariinsky Theatre¹: he was still in St. Petersburg when his sister fell ill: “I remember this horrible feeling when she pricked her finger and water flowed instead of blood. She did not see her eighteenth spring. Half a year before her death (in 1885. – *T. P.*) she began to take singing lessons from a famous at that time in Petersburg teacher Pryashnikov... He insisted that she should take part in audition that was held in the Mariinsky Theatre – her voice and performance created quite a stir there” [Ibid., p. 22]. Yelena sometimes allowed Sergei to accompany her. Rachmaninov recalled: “The result used to be quite pathetic because I used to get too immersed into my part and did not pay attention to the singer... My sister used to exclaim ‘Get out!’ and pull me down from the chair by my ear” [Ibid.]. What would have modern developmental psychologists said about such a method!

Sergei's grandmother, Sofya Alexandrovna loved him dearly and genuinely and he repaid her with the same tender and deep love. Sofia Aleksandrovna organised music evenings and she had a big music score library, mostly vocal and choral music. In Novgorod Governorate she was known as a connoisseur of orthodox chants and bell-ringing, famous Novgorod bell ringer were her frequent guests and Novgorod cloisters and churches priors discussed church chants and bell-ringing issues with her. She constantly took Sergei with her to cloisters and churches in Novgorod and later in Saint Petersburg: “We used to spend many hours in amazing Petersburg cathedrals – Saint Isaac's Cathedral, Kazan Cathedral and others... Because of my youth, I was less interested in God and faith than in choral singing of incredible beauty... I had always tried to find a place under a gallery and caught every sound” [Ibid.].

¹ In the memoirs of Rachmaninov's Tambov relatives contradictory evidence often appears.

Later, music impressions he got during church services played an important role in the formation of Rachmaninov the musician. Church bell-ringing entered his flesh and blood. In the Novgorod Kremlin he in his childhood and later came to one and the same place, which nowadays is shown by guides, and listened to the sound of the Cathedral of St. Sofia. “Four ringing notes” – this expression can be often seen in the composer’s letters, thus he called the sound of four cathedral bells. Bell sound became one of his work attributes. Bells were already heard in his third opus, in C-sharp minor key prelude that launched his international fame. Second piano concerto begins with bells and this piece had been ending “A moment of silence” on our television for many decades – funeral bell-ringing for all the perished in the Patriotic War. In the previous variant a fine balance of reconciliation of those who survived was preserved: music of Russian Rachmaninov and German Schumann. The modern variant has preserved neither this nor that, only some unclear chords.

Sergei Rachmaninov’s happy childhood ended in 1882 when his mother’s last estate, the Oneg, was sold for his father’s card and billiard debts. Sergei was only nine years old. Even for an adult it is difficult to break with an established life and leave for good, and for a little man it is ten times more difficult. New owners of the Oneg cut down an enormous spruce tree that stood in front of the house even before the Rachmaninovs’ departure. Sergei mourned it. In 1893, he wrote a lyrical song “A dream” based on Pleshcheyev’s poem (op. 8, No. 5):

And I had a motherland –
So beautiful was she!
There spruce trees swayed above ...
But it was a dream!
There our family friends still lived.
From every side about me
Were heard sweet words of love...
But it was a dream!

Some authors refer the text of this lyrical song to Ivanovka as the composer’s homeland and the Satins family, but it does not correspond to the reality; it is one of many myths about Rachmaninov. In the Oneg he was surrounded by his family: mother, even strict and unsmiling, but beloved, the dearest creature for a little child – thus nature created us! Dearly loved father, friendly and cheerful; tenderly loved grandmother, his friend and protector; five

sisters and brothers, nurse, household members, local peasants, Novgorod, the Volkhov – dear, cozy world, safe... And then it tumbled down just like that spruce, incarnation of that world... Rachmaninov was a family man, he needed a family; the Satins became his second family, but he also had his first real family!

In 1882, the Rachmaninovs moved to Saint Petersburg where Vasily Arkadyevich rented a flat. Lyubov Petrovna and Anna Ornatskaya managed to convince him of the necessity to teach Sergei music and he applied to the Saint-Petersburg State Conservatory. Sergei was accepted into teacher V. V. Demyansky's class free of charge.

The family did not have time to get used to their new state and place when another drama hit their life: Vasily Arkadyevich left for another woman who bore him a son, Nikolay. As it appeared it was only a beginning of Rachmaninov's hard, poor, full of problems and illnesses childhood and youth. His family was quickly falling apart. His elder sister Yelena was sent to a boarding house and Vladimir was sent to a Cadet college and it all was funded by the state. After Vasily Arkadyevich had left them, diphtheria epidemic broke out in Saint Petersburg. In the Rachmaninovs' family three children fell ill – Vladimir, Sergei and Sofya. The boys survived and Sofya died. Vladimir went to the cadet college and Sergei was sent in 1884 to live in his aunt's family, Maria Arkadyevna Trubnikova was Vasily Arkadyevich's younger sister; Yelena lived in the boarding house and in 1885 she was gone. How many misfortunes fell on the heads of this family during just three years! When he was nine, Sergei Rachmaninov was left homeless, almost right after that without family, and his mother with a two-year-old son was living in misery.

Saint Petersburg period in Rachmaninov's life lasted for three years and it seems it was the most difficult time in his childhood and youth period. All biographers unanimously repeat stories about Seryozha Rachmaninov's laziness and latitude, about his truanting lessons in the Conservatory, riding running boards of horsetrams (they write "trams", but trams appeared in Saint Petersburg only in 1907), going to a skating-rink, not preparing his homework, getting bad marks and then changing them – 1s into 4s and 2s into 5s. A. A. Trubnikova finished her tale about Seryozha's antics in her parents' house with the following words: "Fortunately, in 1885, Seryozha was transferred to The Moscow Conservatory and N. S. Zverev took him on full board basis" [3, p. 122].

From the pedagogical point of view, Saint Petersburg period gives a lot of food for thoughts: why did the child who had been quite normally developing in the village turned into a lazybone?

A. A. Trubnikova explained that Sergei's behavior was accounted for by his parents' being kind and soft people; other memoirs authors refer to pedagogical mistakes of his teacher Demyansky. S. Rachmaninov's niece Zoya Pribytkova noted that family tragedy "with no doubts could not but badly influence a painfully sensible soul of the reserved and difficult child" [5, p. 39]. When he was nine years old, Rachmaninov found himself in conditions unbearable for his nature; in a big unknown city no one cared for him: his mother was preoccupied with her own grief; his father gave children to be brought up by others and he did not care for their fate; his grandmother who lived in St. Petersburg came only from time to time; the Trubnikovs gave him shelter and food but they could not give and, it seems, did not want to give him anything more than that, namely love and warmth. One can understand them. Only in summer did Sofya Alexandrovna take him to Novgorod, and it was the happiest time of his childhood. Specially for Sergei, the grandmother bought a little manor Borisovo on the Volkhov bank.

The English have a proverb: spleen is cured by work. But with work it was no better than with anything else. Lessons in the St. Petersburg conservatory were to Rachmaninov of no noticeable use and only weaned him away from habit of discipline taught by mother. V. V. Demyansky who mostly taught his dull pupils practically did not take care of Sergei thinking that he would cope himself. The repertoire was primitive and bored Sergei. One cannot but agree with O. Riesenmann who thought that Demyansky was a narrow-minded person! Demyansky finished his thirty-year career in the conservatory by disgraceful retirement when to the disadvantage of talented pupils he worked to complete exhaustion with four dull female students who failed their final exam. Solfege teacher A. I. Rubets impressed by Sergei's natural gift sent him at once to the next course – to the harmony teacher, but he did not trust textbooks and ordered his study method to be written down.

The nine-year-old boy was not yet able to write down lectures and did not understand anything from a harmony course; then he was returned to Rubets' class, but everything there was too simple and incredibly boring. Teachers came to a conclusion that a junior school pupil Rachmaninov was a pathologic idler no one

could manage, and this opinion had almost destroyed the great Russian musician's future.

A teacher should remember that, firstly, little children cannot be pathologic idlers, they always want to do something; they are lively, have a lot of energy, their organism is developing in motion; secondly, these children positively do not want to obey any system, they need freedom. Education can never mean freedom, it is always abuse of freedom; adults guided by their own experience impose their system upon a child. Birds teach their offspring to fly, otherwise new generation will die during migration. A peasant early in the morning takes his son to a field to teach him to till; a knight has armour made for his five-year-old son, puts him on a horse and takes to a battle with him so that he learns not to fear enemies and death. A system is imposed upon a child.

Sergei, left to himself in Saint Petersburg, did not have a proper tutor, was not taught to work systematically, occupied himself with anything available and thus he became lazy. In the Saint Petersburg State Conservatory Rachmaninov did not feel any pedagogical control, exigence or any interest on teachers' part to make him understand the material.

The current generation of parents are sure that children get very tired after school lessons and they always need time to rest. In music professional education, desire to make breaks for the sake of rest during lessons leads to unjustified overwork during emergence mode lessons and consequently to strained apparatus. It has been known for ages that the best rest is change of activities while I-do-nothing rest is insatiable, it corrupts and generates desire to get immersed into it profoundly.

Everywhere in memoirs about Rachmaninov one can find information about summer leisure of the youth and children and teenagers: every day they had lessons – music, languages, literature, and history. M. Presman wrote about his life at N. S. Zverev's: "Zverev always took instruments for our lessons to his summer house and there taught us and demanded *that we worked just like in winter*" [6, p. 158]. There is a difficult flight ahead – a whole life, and one should be really prepared for it.

By the end of the third years of studies in the Saint Petersburg Conservatory, there arose a risk of losing state support, and A. D. Ornatskaya informed Rachmaninova about it. Lyubov Petrovna whom her Tambov relatives treated with quite understandable class prejudice addressed one of these relatives,

cousin of her children Aleksander Ziloti, who was beginning his brilliant concert career. After a Moscow Conservatory course under N. G. Rubinsteins, he studied for some time under F. Liszt and then arrived in Saint Petersburg for some time; Lyubov Petrovna asked him to audition Sergei. Ziloti visited the Saint Petersburg State Conservatory director and made inquiries and received a very uncomplimentary characterisation of pupil Sergei Rachmaninov (not unable, but real rogue) and wanted to turn down his Novgorod relative's request. "Only persevering pleas of the mother made Ziloti visit the Rachmaninovs just before his departure" [Ibid., p. 154]. One can only guess what all these "persevering pleas" to a member of her Tambov relatives cost proud and clever Lyubov Petrovna!

Ziloti visited Lyubov Petrovna the day before his departure to Moscow – and appraised his cousin's outstanding talent; he at once offered to send Sergei to study and train under N. S. Zverev.

Last summer before his departure to Moscow twelve-year-old Sergei spent in Borisov. He recalled that his grandmother "counted how much money he needed for his trip, sewed him a grey jacket, put one hundred roubles into his amulet, bought him a ticket to Moscow... How sad it was for him to go and he burst into tears in the carriage before the train began to move" [2, p. 21]. After his departure to Moscow, Rachmaninov met her again only once.

The first period in Sergei Rachmaninov's education came to an end – first three years of the Conservatory. They neither improved his elementary piano knowledge nor taught him elementary music theory. M. Presman, who heard Sergei in his first days after arrival at Zverev's, recollected: "Rachmaninov was not prepared technically especially well, but what he played then was already incredible" [6, p. 155].

Nikolai Sergeyevich Zverev was an outstanding figure in Moscow music world, the best teacher, a "supplier of gold" for the Moscow Conservatory: twelve out of nineteen piano players that graduated from the conservatory before 1900 with a gold medal were his pupils and further still, six pupils completed the course with silver medals. During twenty three years of his training activity he taught two hundred and fifty pupils, in conservatories and private houses. He was a person dedicated to his profession, with high spiritual principles, intolerant to lies and treachery, ready to help anyone in need; he was known for his another extraordinary

trait – he took several boys from his conservatory classes to his household on full board-basis. Ziloti spent eight years with him. Rachmaninov spent four years there. S. V. Rachmaninov said about Zverev: “All the best I have in me I owe to him” [7, p. 156].

In 1885, two boys lived in Zverev’s house – Leonid Maksimov and Matvey Presman. Since 1886, cadet corpus pupil A. Skryabin frequented him for lessons on Sundays. Nikolai Sergeyevich was not married and his family consisted of his sister and the boys – “zveryata”. In Moscow he was famous for his temper and “a free hand”: he could throw anything at his pupil or even slap him. However, in those days conservatory teachers expressed their approval or disapproval quite emotionally; V. Safonov, for example, shouted: “You are pedalling like a pig! You are pedalling like a swine herd!” [6, p. 191].

A member of gentry, Nikolai Zverev gave his estate to peasants and began to earn his living on his own, working for ten–twelve hours a day. He had a moral right to demand same fair and persevering labour from his pupils. For him there were no backstage circumstances, intrigues; he did not accept apologies for laziness or failure to do something. There were only two variants of working with him: do or leave. Rachmaninov was in need of such a personality – strong, goal-oriented, just; he eagerly obeyed and trusted only such a man.

Zverev did not let his pupils visit relatives neither on Sunday nor during holidays, believing probably that home, joy of relatives about children’s talent could only make pupils relax. That is why Rachmaninov was not acquainted with his Tambov relatives that lived in Moscow – the Satins family, and stayed with Ziloti’s family only for three days right after his arrival from Saint Petersburg. Only in 1890, when Rachmaninov was seventeen, he visited Ivanovka, that is now considered by many, including Tambov dwellers, to be the birth place of Rachmaninov.

In Nikolai Sergeyevich Zverev’s house there was a “beastly” discipline. The teacher gave professional lessons to “zveryata” only in the conservatory. He made such time-table for boys so that they had time for reading. Every minute of lessons were according to schedule. Pupils were to play the piano three hours every day. Two times a week each of them had to play the piano at six in the morning and not a minute later. They couldn’t stop the lesson five minutes earlier either. Any violation of the schedule meant a serious punishment

for the perpetrator. Even if the day before a whole company returned after some concert at two at night, lessons at 6 in the morning were not shifted to later time.

The day was structured in the following way: from 6 in the morning lessons at home, then the road from Ruzheyny Pereulok to conservatory (on foot), a full school day in conservatory, road back to Ruzheyny Pereulok, piano lessons for those who did not have them at 6 in the morning, homework, then obligatory reading, including the works of Dostoyevsky, Tolstoy, Pushkin or a trip to concert or theatre. And there are no recollections of “zveryata” going into the yard and playing with friends as any children would do. Presman reported that Zverev forbade them to go skating and riding because he was afraid they could fall down and hurt their hands. Their children society included only their conservatory comrades.

“Zveryata” had no time to be bored. How strange will the amusements of Zverev’s pupils seem to modern pupils and their parents: “One evening sitting at a table under a lit lamp shade one of them (“zveryata”. – *T. P.*) – not Rachmaninov – addressed his friends: “What if we compose something?” The suggestion sounded childish not being different from, for instance, the appeal: “Let’s play Old maid!” They took a sheet each and composed their own music piece” [2, p. 39].

In conservatory Zverev gave lessons only in junior school and, besides, he gave private lessons in quite a half of Moscow families. His private lessons were expensive but everything he earned he spent (after his death no savings were left) on his “zveryata” in particular. He ordered them clothes of best material at Moscow tailors’ – black trousers and jackets with starched collar, boxes in theatres and concert halls, gave them money for little spendings before they were allowed to give private lessons. Pupils had access to the big library of their teacher and he attentively observed them reading, discussing with each of them what he had just read.

Zverev was a rare example of a pedagogue who passionately forced upon pupils his system and who in the same passionate way loved his pupils. He was feared, obeyed – and he was also tenderly and deeply loved. Presman wrote: “Zverev’s attention towards us boarded on poignancy. A well-done lesson, our good performance at students’ gathering made him just happy” [6, p. 181].

On Sundays, Moscow’s most sophisticated music, theatre and literary society gathered at Zverev’s: “Who didn’t visit him! Nearly all conservatory professors! P. I. Tchaikovsky often came, and during his historic concerts in Moscow came Anton Grigoryevich Rubinstein” [Ibid., p. 184]. The boys were

always invited to the table – it was also school. They grew up in the atmosphere charged with electricity of the beautiful, sophisticated, spiritual, and sincere. Rachmaninov recalled: “As a reward for ‘a good play’, I was allowed to take great Rubinstein to table in the morning, carrying the coat-tails – honour that made me proud. Afterwards I sat quietly showing no interest for food and caught Rubinstein’s every word” [2, p. 34]. Pupils lived in constant artistic responsibility pressure, they knew that on Sunday evening they would perform before demanding audience: “After a carefully planned dinner... we were to entertain guests by playing the piano” [Ibid., p.33].

Zverev took his pupils to all without exception significant events in music-theatrical life of Moscow: tours of famous performers, new shows in drama theatres (he was a frequenter of the Maly Theatre), new concert programmes. Rachmaninov recalled “historic concerts” of Anton Rubinstein as follows: “Dazed not just by his great techniques but by his deep spiritual sophisticated musicality that filled every note, every bar-line, he played and it made him unique, the most original piano player that can be compared to no one” [2, p. 36]. One should not forget that these are recollections of a thirteen-year-old boy.

Thus, Rachmaninov who played the piano for eight years but who possessed only what was given by God and had lost all fruit of mother’s upbringing, one day suddenly got into the atmosphere of tense artistic life that itself showed pupils ways of development – both moral and professional. Zverev’s influence on Sergei manifested itself very soon: the boy changed completely, his desire for mischief, his laziness and disobedience – all disappeared. His behavior changed: exactly from the first year at Zverev’s formed the Richmaninov known to the world: patient, reserved and serious.

Zverev’s pedagogical method was unique. One should remember that Russian nobles’ children were taught exclusively by foreigners – both ordinary governesses in landowners’ families and popular celebrities that, having made a carrier in Europe, moved to Russia. For instance, Glinka, was taught piano playing by Field, Tchaikovsky was taught by L. Piccioli and R. Kunderling, Rubinstein brothers – by the Frenchman A. Villoing, Rimsky-Korsakov – by F. Kanille, Zverev – by A. Dubuque. Nikolai Sergeyeovich was one of the first in Russia (if not the first!) outstanding Russian music teachers. He learnt European mastery and applied it to his pupils, acutely feeling their Russian psychology.

Zverev accepted children into his family based on the abilities given to them by God, namely their intellect and music skills. He undertook to develop their morality and teach them the mastery himself. Nikolai Sergeyeovich understood perfectly psychology of his pupils, outstanding abilities given to them by nature, great power, sense of the beautiful in the environment, balanced by laziness and some slovenliness typical for the Russians. And obviously knowing very well himself Russian inclination to indulge human weaknesses, he could strictly suppress these weaknesses at the age when the bases of human personality are formed.

Zverev's task was not just to make pupils learn as much information as it was possible, not just to teach their performance apparatus technique strategies but most important he taught them to creatively comprehend the preserved information. One of his most important pedagogical methods was to arouse and maintain boys' interest for the subject they studied. Modern parents admire the way their children's fingers fly swiftly over a computer keyboard but do not understand that the computer steals time from knowledge memorisation process and creative comprehension process. Creative initiative is inherent to human nature if one does not give it weakly to a machine. When a computer, which speed people cannot match, creates instead of us, then this powerful rival of creative activity leads to cognition standardisation and creates just an illusion of engagement that is controlled by nothing and no one.

Zverev understood very well that it was useless to send his pupils to conservatory because they fell behind measured elementary music theory conservatory courses for about three years, knew music literature badly and were not ready as piano players. All three were musically gifted children that could cope with big academic workload. He calculated everything right: first of all, he needed to teach them not for a year but two to acquire "Zverev's training"; secondly, solfege, elementary music theory they would learn in two and a half summer months of exhausting work; thirdly, to study music literature they needed a whole academic year. Nikolai Sergeyeovich solved this problem easily: he made an agreement with the conservatory that in 1885/1886 academic year his pupils would attend only to piano lessons, and he hired private teachers. It gave formal opportunity to hold boys in junior school for a year longer.

One should stop here to understand the system of education in a Russian conservatory at that time. Conservatories usually accepted children of nine–twelve

years old. Specialisation education cycle consisted of junior and senior school. Apart from the specialisation programme, there were general education subjects – languages, history, literature, and also music-theoretical disciplines – solfege, music literature, elementary music theory, and harmony. At the fifth year children passed to a new specialisation teacher and undertook more serious music theory study.

Rachmaninov began his education in the Moscow conservatory practically from the very beginning, as if there was no studying in St. Petersburg. Unfortunately, I have to mention that 1885–1889 period of Rachmaninov's life is represented in memoir and research literature in a slightly blurred way in respect of dates and other events. For example, Rachmaninov himself referred the famous story about mark “5” surrounded by four pluses at the harmony exam to 1887, most researchers and some memoir authors refer it to 1888, and Keldysh – to 1889. In these notes the record is not put straight yet and I believe it wrong to voice out presumptions and present logical conclusions as a historically accurate fact.

Zverev prepared his pupils for theoretical music subjects exams according to their creative abilities and his own strict requirements. “Zveryata” studied music literature in a very surprising for modern pedagogy way: “Zverev invited an elderly respected lady, madame Belopolskaya, a piano player who came to his house once a week for several hours and played with each of three boys on two pianos... This is how they played through score and symphonies of Haydn, Mozart, Schubert and Schumann” [2, p. 36]. Belopolskaya was young Zverev's nearly first music teacher. Matvey Presman spoke about this part of the education process in Zverev's house in a bit different way than O. Riesemann: “We also had a music teacher paid by Zverev. This teacher's duty was to play eight-hand with us on two pianos two times a week for two hours. Eight-hand playing two pianos undoubtedly developed us, broadened our outlook” [6, p. 160]. It is difficult to say whose idea that was – Zverev's, his old teacher's or this method was widespread in domestic music education, but it is impossible not to admire it.

Zverev relied on his pupils' outstanding abilities and postponed music theory to summer and was right to do that. The summer when Nikolai Sergejevich took his pupils to the Crimea, he hired a teacher for his boys – a conservatory professor M. N. Ladukhin. Two and a half months were enough to prepare “zveryata” for the conservatory programme third year elementary music theory exam that was passed brilliantly by all three boys and they were admitted to

a harmony class. A. B. Goldenweiser recalled that: “Rachmaninov completed a conservatory course with incredible ease” [8, p. 6].

There is no need to go into professional details of N. S. Zverev’s piano playing education methodology in a general review. In summary it came down to an absolute performing competence. M. Presmann wrote: “Zverev did not allow to play without rhythm, without punctuation marks, and that is where resides the whole music basis... The most valuable thing he taught us was the position of hands. Zverev was positively merciless if a pupil played with his hands strained and, therefore, rudely and crudely” [6, p. 154].

Judging by recollections of those who knew Zverev, one can construct an image of a unique teacher that taught his pupils to love, listen and understand real music. Reasonable system of lesson construction, six-day workweek, strict discipline, exigence, development of abstract cognition and information comprehension accuracy – all these things are far from making a full list of Zverev’s educational and training system principles. The teacher did not tolerate homework undone. Zverev demanded that his pupils should comprehend information thoughtfully – a book or somebody’s music piece performance, a play in the Maly Theatre... What did they like and why?

Zverev really put his very soul into his pupils and he especially distinguished Rachmaninov foreseeing his great piano player future. Student Rachmaninov’s piano talent was marked by all memoir authors who heard his performance: “Rachmaninov, still a conservatory student, played the piano with amazing perfection” [7, p. 8].

But not only piano skills of this young pupil astonished his friends and acquaintances. A. Goldenweiser wrote: “Rachmaninov’s ability to save in memory a whole tissue of music piece and play it with his piano perfection was really amazing. <...> Whatever music piece (piano, symphonic, opera or of other kind) of a classic musician or a modern one was discussed, if Rachmaninov had ever heard it before and moreover if he liked it, he played it as if he had learnt that piece. I have never met such phenomenal abilities again in my life, and I only read about something like that concerning W. Mozart’s skills” [8, p. 5].

Rachmaninov’s memoir authors disagree about his first composition experience. Presman reckoned he was a witness to Rachmaninov’s first attempts in the Crimea, but the materials conserved in the archives disprove this opinion.

Sergei Vasilyevich began to improvise in his early childhood. He recalled that at his grandmother Sofya Alexandrovna's who liked to demonstrate her grandchild's music talents to her guests; he often played his own improvisations that he presented to his audience as Schumann's or Chopin's music. The audience did not know much about music literature and that is why Sergei's deception was not revealed.

If we trust Presman (?!), Rachmaninov the composer was born in summer 1886 in the Crimea. M. Presmann wrote that for several days Rachmaninov was "very thoughtful, even gloomy, looked for solitude, walked with head hung low and his glance directed into space, and he whistled silently, waved his hands as if conducting" [6, p. 159]. In several weeks, he showed Presman a play and asked if he liked it and, having received a positive answer, told him that it was his own work. Rachmaninov used to say that music played in his head. It did, it seems, from his very birth. There are no doubts that when M. N. Ladukhin, whose music theory works are still used in the Moscow Conservatory, showed the beauty of theoretical music thought to Rachmaninov, his "primeval" music found its exit, a way to follow.

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MUSIC EDUCATIONAL APPROACH TO STUDYING COMPOSER'S EPISTOLARY HERITAGE USING THE EXAMPLE OF ALEXANDER GRETCHANINOV'S LETTERS

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Abstract. *The importance of archive materials study as valid and genial evidence of the bygone era is shown using the example of A. T. Gretchaninov's epistolary heritage unknown in its full volume until 19th century. There are letters of Gretchaninov containing information about compositions of the composer's latest life and work period. Recognition of his music abroad image is recreated on the basis of Gretchaninov's letters. Eight letters to R. Glière of 1939–1951 period are published as one text in chronological sequence. Attempt was undertaken to follow the most important creation and performing life of Gretchaninov's opera "The wedding". Performers' letters to the author of the opera are published for the first time, as well as Paris and New York stage play reviews.*

Key words: *epistolary heritage, composer, A. T. Gretchaninov's letters, studying, opera "The wedding".*

Pushkin wrote: "...great writer's every line becomes precious for descendants. We examine with curiosity autographs even if they are nothing but a piece of some copy-book or an indulgence note to a tailor. We are unconsciously astonished by the idea that the hand that wrote these modest numbers, in the same handwriting and probably with the same quill had written great works, subject of our studies and ecstasy" [1, p. 142]. Invocation of composer's words (in the modern understanding – composing music studies) is important as a tool allowing us "to explain as much as possible in order to understand as much as possible" [2, p. 7]. Study of some prominent personalities' lives reveals much about composers and artistic evolution of their age.

Letters that unfortunately play less and less important role in the communication of contemporary artists were at the turn of 19–20 centuries a necessary and natural way of communication. Like-minded respondents, true

friends confided the innermost to each other in these letters. Correspondence of the greatest masters is special: it is totally devoid of everyday life details and is irrevocably connected with the main work of their lives – art, composing, as well as performing.

Nowadays, letters of greatest local musicians, first of all composers and performers, are true chronicles, genuine evidence of the music culture of 19th and early 20th centuries important processes. Such are, for example, the letters of P. Tchaikovsky and S. Taneyev, N. Myaskovsky and S. Prokofiev, S. Rachmaninoff and N. Metner, and also F. Chaliapin, A. Goldenweiser or L. Konus.

Time separates us from great masters and that is why epistolary and composing word study plays a significant role in the pedagogical practice and in the methodological culture formation of a music teacher.

In recent decades, profession-oriented historic-pedagogical training of prospective music teachers improvement problem has been in the centre of many local scientists' attention. Composers' epistolary heritage studies will undoubtedly contribute to the activation of education process and future music teachers' cognition.

Using the example of Gretchaninov's epistolary heritage unknown in its full volume until 19th century, I will show the importance of archive materials study as valid and genial evidence of the bygone era.

In April 2009, The Moscow State Opera and Ballet Theatre for Young Audience named after Natalia Sats staged for the first time in Russia Alexander Gretchaninov's opera "The wedding". Its world premiere took place in Paris over 60 years ago in 1950. The opera itself was written in New York in the middle of 20th century. It was revealed to its Russian audience only half a century later.

The reason of its remaining unknown for such a long period attracts interest. An answer to this question should be looked for in the archive materials connected with A. Gretchaninov's life and work. Collection of manuscripts in the composer's bequests (The Glinka National Museum Consortium of Musical Culture, The Russian State Archive of Literature and Arts, Ye. F. Gnesina's memorial apartment museum) contained a lot of important information unknown before. The composer's letters to different correspondents were available as sources. Among the latter are L. L. Sabaneyev, Ye. F. Gnesina, R. M. Glier, D. R. Rogal-Levitsky, V. A. Ziring, T. A. Makushina, V. A. Lamm.

Musicology has begun nowadays to pay special attention to Gretchaninov's correspondence publication, at least in those samples that remain in the composer's motherland¹. In search for answers to the question about the writing history squalls, concert and stage version of "The wedding", I faced a special task: to study with the help of letters the most important phases of opera birth and performance life. In connection with this, I publish for the first time performers' letters written to the author of "The wedding", and also reviews of the performances in Paris, New York sent by Gretchaninov in his letters to friends and relatives.

Not less important was the research of information of another kind, in particular the information that concerned the works of the composer's latest period of life. The opera "The wedding" is one of them. Therefore, it seemed necessary to recall in brief the main stages of Maestro's artistic path.

Long and interesting was the life of Alexander Tikhonovitch Gretchaninov. Though probably it is better to speak about his "three lives". Having left Russia in 1925, the composer could not imagine that he left the motherland for good. Thus began the second period of his life, the French one, and after the Second World War broke out – the third, American period of his artistic path. Gretchaninov settled in America when he was 76 years old. One can think that it was difficult to expect from him new creative revelations. But he not only did not lose himself in the new music flow but managed to retain his artistic image, purely Russian.

By a twist of fate, Alexander Gretchaninov's music life in Russia wasn't cloudless. Forced to become an emigrant (as well as many other important native artists), Gretchaninov got in his motherland into the list of artists in disfavour. And if in Russia before the revolution he was in demand and performed, after his departure abroad he was nearly fully forgotten for a long time in his Motherland. At the same time, the composer had got public recognition in Russia already in the 90s

¹ The Glinka National Museum Consortium of Musical Culture published in three almanacs A. Gretchaninov's correspondance with V. A. Lamm and D. R. Rogal-Levitsky. Ye. F. Gnesina's memorial apartment museum partially published Gretchaninov's correspondence with Ye. F. Gnesina and Yevg. F. Gnesin. Separate parts of letters were used in their articles and monographies about Gretchaninov by Yu. Paisov (Aleksandr Gretchaninov. Zhizn i tvorchestvo. – M.: Kompositor, 2004.) and by O. Tompakov (Pevets russkoy temy Aleksandr Tikhonovitch Grechaninov. – SPb.: Kompositor, 2007).

of 19th century. It is no wonder that by 1924 (when he was sixty years old) in his homeland music circles he was viewed as an outstanding and reputable composer. Having emigrated in the following 1925, Gretchaninov quite quickly became popular in the West. Probably because of that the works of the venerable composer were hardly at all performed or published in his homeland.

The fates of the first wave of Russian emigrants were as it is known different. Some artists returned (Prokofiev), others only in the end of their lives got the opportunity to visit their motherland (Stravinsky) and some never had such perspectives. Gretchaninov did not have such opportunity either. Nearly all his letters of his life abroad period are pierced through with notes of home-sickness. Naturally, the similar tonality has the nostalgic tune of Rachmaninov and Medtner, Prokofiev and Gretchaninov: “I miss Russia much as well as all of you, my dear loyal friends and friends of my music, I miss the Russian language and nature. The Volga... Eh!... I miss so much my dear Volga on the banks of which I spent nearly every summer – from late April till early September. There I wrote most of my greatest works. It is sad.... I’m not forgotten in my Motherland, I’m so happy to know it. And if you manage all that with “The wedding”, then I don’t know how to thank you for this” [4–6].

Correspondence with different native artists inevitably points out the important fact – the live connection to Russia in the form of letters that were sent from there was important for Gretchaninov. Despite the repeated propositions of his friends to visit homeland, Gretchaninov viewed as the main obstacle his devotion to spiritual music that accompanied him through all his artistic periods.

“I often miss my dear ones very much, but it is so good that I am here. In Moscow for my spiritual music I would have been bereaved of everything and instead of helping someone I would have needed help myself”. His apprehension is disturbing: “...I’m being tempted into returning to Russia. But I will be at once put there to a whipping post as a spiritual music composer and I cherish this title so much...” [7].

In his letters to his friends Gretchaninov showed different sides of his personality. Thus, along with sad reflections on the impossibility to return home, there are also lines full of sarcasm and humour: “Despite everything I stay an optimist and I believe in different miracles, even in Russian people overthrowing at last their Kremlin devils and that I will lay my mortal remains to rest in my

beloved Motherland. ... Let at least one of my symphonies stay in my homeland and so it can be performed on the birthday or after death. It remains to be seen” [8; 9].

In other correspondence with singer T. Makushina, Gretchaninov shared his bitterness in connection to the fact that his works were not performed (or faced difficulties) abroad: “I have no news and I compose trifles: for some reason I am not in the mood to undertake something significant. I have always created something significant easily and could do it still, but when I think about the difficulty of finding a place for it the desire to create fades at once. “The wedding” scene 3 had such a great success but I still can’t find place for the whole opera. Of course, were I at home, in my Motherland, it would have been very easy for me but here...” [10].

Gretchaninov naively hoped and believed till the last moment that it was much easier (?!) to bring his dream of staging “The wedding” to life in his motherland than where he lived then: “Will I manage to stage this opera here? I really doubt it... It can be of interest only to Russians, but where can Russians find money for the staging” [11; 12]. In reality, it happened just the other way round: the opera was performed in America and in France. But in the composer’s motherland the author did not live to see a premiere.

Words written in the letter to Ziring about “The wedding” remaining unknown in Russia seem to be a sad prophecy: “So sad that in my homeland it will stay unknown for a long time” [13]. And this “long time” was up to 2009...

Along with the motives of longing for motherland, we see letters full of author’s feeling his music to be needless and unappreciated in his own homeland: “Musical Russia (not the people as a whole) has always been a stepmother to me. On this way I always feel ill at ease in Russia. Abroad the attitude towards me is completely different. Every year I observe my popularity growing. And Russian musicians I meet treat me differently: they praise my works that were kept silent about before, offer collective performances, etc.” [14].

Gretchaninov’s attitude towards America was quite objective. The composer was grateful to the country for his well-being, for the attention paid to his art and even for the different attitude from the one in Russia towards himself (especially on the part of Russian emigrants). The composer wrote on July 28, 1948, to Yel. F. Gnesina: “America saved my life and I’m deeply grateful for

everything I got here in the sense of material well-being and different freedoms. But do not think that I became a renegade and forgot my motherland: I am faithful to it, maybe even more than when I was there. I pray to God to let it happen that I could return “home” to my beloved Moscow and there at Novodevichy Cemetery lay my mortal remains to rest” [3, p. 186].

Gretchaninov quickly became quite a popular composer in the West. In his letters to V. Ziring and T. Makushina he gave very similar information. In particular, about success of the Third and Fifth symphonies, “The wedding” third tableau, Litany of Supplication, and spiritual concerts that were played in different cities. “I am glad to inform you that both symphonies (3d and 5th) are played here this season: one in Pittsburgh, another in Boston (not at Koussevitzky’s). In Boston they’ll also perform the third tableau of “The wedding” (in English). In February, there will be a big concert dedicated to my spiritual and secular music where I will participate... At the moment I have a row of music success: the 3rd and the 5th symphonies (Pittsburgh and Boston), the third tableau of “The wedding” (Boston), two spiritual concerts (Jrie and Santh River)... I send you programmes of four latest concerts. All had a grand success and elevated my artistic spirits. Recently I have finished a small, about 12 minutes long, orchestral play Poeme Lyriqua. As always, I composed it enthusiastically and it seems it is not bad... In general, my stocks cost much here and it is my pleasure to tell you that” [15–17].

Reception abroad was obvious, but it did not hide Gretchaninov’s worried interest: was he remembered back home: “I often get from my sisters in Moscow radio programme clippings and I am so happy when I see my name there. It was especially pleasant to find out that even such a substantial composition as the first Symphony is performed. And about the way Moscow honoured me as a prodigal son at my 80th anniversary I cannot recall without tears. America is also paying me much attention and recently *I even got a title of Honoris causa. Of all Russians only Tchaikovsky and Glazunov had it*” [3, p. 188] (italics are mine. – S. M.)

Highly valued and honoured abroad, Gretchaninov had never lost a feeling of being unacknowledged at home, where he felt himself to be a “second row” composer. This definition is used to describe maestros that appeared in the shadow of 20th century music culture giants. For fairness sake, it is right to state that all these artists in their time were very popular and left their mark in the native life and culture. And that is why Gretchaninov saw publication of the article to his

anniversary as a very significant event. “Dear Leonid Fedorovich, I cannot express what a surprising and full of joy event your article for my 90th anniversary was to me. *You put me among the greatest Russian composers for the first time.* I would like to tell you that throughout my long music activity I have never received such recognition and it is the greatest joy to receive it from you” [18] (italics are mine. – S. M.).

The main theme of Gretchaninov’s letters to V. Ziring was a wish to have “The wedding” staged at home. Not once he asked to show the opera piano score to Yelena Fabianovna Gnesina and complained that she still did not stage his new work. We learn the reason from her letter: “I want to get acquainted with your opera “The wedding” very much and study it at our opera lessons, but V. Ziring gave it to an opera studio at the Conservatory and, of course, they will not give it to me” [3, p. 189]. Obviously, there has always been clandestine rivalry between Gnesina and Conservatory adherents.

Letters give evidence that Gretchaninov followed the stage fate of “The wedding” closely. This is shown by newspaper clippings and performers’ reviews that the composer not only collected but also sent to his friends and family in abundance. His correspondence with D. Rogal-Levitsky (The Glinka National Museum Consortium of Musical Culture, bequest 351) was as confiding as with V. Ziring.

The composer asked respondents which of his works had already been performed at home and was immensely happy about every performance. Moreover, he proudly told his Moscow friends about his music success abroad. With this in mind he put newspaper clippings into certain envelopes. These texts were not published in the Russian media. Meanwhile, they contain very valuable information, in particular about “The wedding” first performers, their opinions on the master’s other works. “My “Wedding” was being prepared in Paris and they wanted to stage it in June but because of two performers’ illness they had to postpone it till October and I am glad because it is much more profitable to open a new season with it. I enclose the performers’ letters to mine; I want to share with you the enthusiasm with which the opera is being rehearsed. It is so sad that it will stay unknown at home for still a very long time” [13].

I will give here published for the first time fragments of letters of foreign artists of Russian culture: of N. Korganov, director of the Russian chamber opera

in Paris, where “The wedding” was staged, and of leading roles performers – singers N. Kashuk and N. Annenkova.

N. Korganov testified that he had taken part in the staging of Gretchaninov’s musical comedy and in the preparation to his 90th Anniversary: “Dear Alexander Tikhonovich, I am afraid that you do not remember me. I had the pleasure of talking to you only 2 or 3 times during your stay in Paris and now being the head of the Russian theatre I have the honour to prepare your music pearl “The wedding” for staging. Alexander Tikhonovich, I am glad to notice that 1) performers (full of energy) have undertaken this work not just readily but enthusiastically, charmed by music, and were really saddened by the cancellation and 2) that big Russian-French honouring committee consisting of outstanding French and Russian composers and critics has been at once formed with unanimous response”.¹

Natalia Kashuk, performer of Agafya Tikhonovna’s part, gives an excellent characterisation of the new work: “Music is wonderful and full of humour. The bride’s theme is beautiful – and how wonderful is the place where Ariana Panteleymonovna begins “and what is the reason”, etc. – this Russian ritualism in music – it is so marvelous! And dynamic Kochkaryov and “crawling” theme of sluggish Podkolyosin and Yaichnitsa the matchmaker – and this funny conversation. “Miss, do you like go boating?” ...Performers get real satisfaction at the rehearsals and what an accompaniment... I hope that the play will measure up to our great composer” [Ibid.].

Natalia Annenkova was entrusted with the matchmaker’s part. An experienced singer compares Gogol-based operas of Gretchaninov and Mussorgsky (not in favour of the latter): “I am so much fascinated by your opera “The wedding” where I will perform the part of Fyokla that I cannot but write to you. I am stunned by the way you drew types of people with your music as if with a quill. Each part describes its character’ traits. Fyokla is a sly narrator, fascinated by her own lies, melodious and grumpy, but not wicked – it is written wonderfully, “Stone house in the Moscow part” – it is written by the greatest artist in the world! That place where after Kochkaryov’s words: “They come, they come!” women enter – orchestra music – beauty – it bring tears to one’s eyes! For me, this Fyokla is such joy, for it is a “Picture”! Every motion, every expression is guided by music. You must have

¹ This letter was enclosed with a letter of A. Gretchaninov to V. Ziring [13].

written it with your very “soul”. It is impossible to do it just with your mind. Myssorgsky’s “Wedding” has dry music – it is written with “head” [13].

The production which was written about by the performers got a full review: ““The wedding” in the Russian chamber opera house”, published in one of Paris newspapers (the source was not mentioned in the clippings). It is easy to notice that “The Wedding” reviewers always combined their impressions with general ideas on Gretchaninov’s opera style. The mentioned text analyses difficulties of performing Gogol’s non-opera text in a vocal sphere. The correspondent signed as “A. Sh.” wrote the following on this subject: “It is not easy, of course, to write Gogol-based “comic” opera that is preserved with all its peculiarities and rich in everyday phrases and words, e. g. “Did you go to the tailor then? – Is he working on my dress suit?”, “Did you buy the shoe-blackening?” or “It’s also nasty if you have callouses” and “Clear out, you fools!”. The great composer managed to find that right music line keeping to which he could musically illustrate grotesque century-old proposal of marriage pictures in the provincial corner of our motherland displayed on the stage in an amusing way and without turning to caricature or grotesque” [19].

Due to the fact that information about stage life of Gretchaninov’s opera abroad is scarce, I will give extracts from a very informative review: “The directors – N. Agrov and V. Reznikov who took up the difficult task with precision and thoughtfully managed to recreate living and amazing period of our past despite their limits. I will say more, the scene in the second act when all the grooms meet in the merchant’s house of quite old according to those times ideas bride was wonderfully staged and brilliantly performed by all participants. It is only fair to mention separately bright and real character created by Mr. Tory in the role of retired naval lieutenant Zhevakin.

But the composer also managed to give most characteristic music validation of the events and give the relief to characters: how charming are some French intonations in the speech of infantry officer Mr. Lintvarev who is fond of the French language, how playful are music staves vividly describing the frivolity and “bon ton” of sailor Zhevakin, how reputable and heavily comic are the phrases that are used by “serious” executor Yaichnitsa – Mr. Agrov. As a whole, the score not insisting on anything and not claiming anything new and unheard-of is very pleasant due to its airiness and simplicity that quite corresponds to

the understanding of the play that is laid as a basis by the composer himself. Obviously, he does not want to present it as a satire or he does not want to deepen its content in some “philosophical” sense: for retchaninov it is an “unbelievable event”, an incident that is not foreseen in peaceful life of sleepy region that is excited by not so much the flight of the fiancé at the last crucial moment: it happened, “if he had run out of the door, at least, it would have been a different matter!” summarizes the matchmaker, but it is excited by his “jump out of the window” that in our days is frequently met, though under a bit different conditions” [19].

The composer also enclosed O. Shtimer’s review of the third scene of “The wedding” performed in New York with the letter to D. Rogal-Levitsky. The final scene that is the most extended and important in the opera was broadcast on the radio and with the same cast (leading singers and orchestra were the students of New York College of Music). The third scene was staged in Town Hall. The reviewer wrote about the concert performance (conducted in English): “The score of “The wedding” is bright with precise witty characteristics of all characters, their mood, state, every word and gesture. All this in combination with skilful orchestra, whose fresh paints are rich and fall in bright spangles evoke in the audience genuine admiration. This is already the result of the dynamics, that precise pulsation that inherent to Gretchaninov’s art with his purely youthful impulse and inspiration in combination with huge composer’s mastership”¹.

Gretchaninov’s eight letters to R. Glière comprise more than a decade-long period (1939-1951) [20]. The information in the scrolls presented for the first time predetermined this publication of all of them in the form of one text set in chronological order². In Gretchaninov’s letter there are often present bitter thoughts about the loss of terminated relations; there are notes about new music pieces created in the years of war and, of course, about “The wedding”.

22 January, 1939, Paris. “My dear Reinhold Morisovitch, once when you were abroad and I was in Moscow, we corresponded quite often. Not now though. It is sad that now we nearly do not correspond at all. You tell me: return to Moscow, but how can I do this if I have to kill a good part of “me” to do this. The favourite sphere of my artistic work is spiritual music and it is not needed in Russia now. During my

¹ From a New York newspaper (Probably, “Novoye russkoye slovo”) as of November 9, 1950. The clipping was enclosed with Gretchaninov’s letter to D. Rogal-Levitsky [19].

² Appears this way in original.

stay here I have created a lot of works that are performed in Europe, America, and also orthodox and two catholic masses. One is 45 minutes long for 4 soloists, choir, big orchestra and organ. The other is short, only for choir and organ”.

5 March, 1943, New York. “...enraptured by the success of the Russian army, just like many of my colleagues in Russia, I composed a small heroic poem for orchestra and choir (ad libitum) under title “To Victory!”. I dedicated it to the valiant heroes of the Second Patriotic War”.

12 November, 1933, New York. “...I send to you enclosed with this letter the score of my new poem “Symphonic elegy” that is dedicated to the heroes who died for freedom. It is 10–11 minutes long... Orchestrating is not complicated. And I send one of my catholic masses as well. Do not think that all emigrants here are renegades that betrayed the Motherland: there are many reasons why people deeply faithful to their Motherland due to the present situation cannot return; some of them cannot return at all and some “for the time being”...”.

23 December, 1945, New York. “...you made me really happy by your telegram: it means my Motherland has not totally forgotten me, her prodigal son. Now I am enthusiastic about composing my new opera or it is better to say musical comedy based on Gogol’s “The wedding”. Mussorgsky’s experience was not successful, maybe I would be more lucky”.

14 July, 1946, New York. “In March, I finished “The wedding” and sent it to V. A. Ziring to give it to you so that you both could look through it and maybe make some steps towards having it performed in Moscow. Now I work on its orchestrating. This piece is a chamber one. Orchestra: 5 wooden instruments, 2 French horns and 2 trumpets, strings and percussions. To stage it, we need a small theatre. I do not know if I manage to stage it in America”.

22 November, 1946, New York. “I wrote Gogol-based opera “The wedding”. Having lost contact with you, I sent it to Ziring and asked him to tell you about this. Did he do it? He received the opera and he wants to try to have it staged in Moscow – or in conservative opera class or in the Art theatre school. We need a chamber orchestra: 5 wood instruments, 4 brass instruments, 1 percussion, and a quintet. The opera is easy to stage. There is “The wedding” English translation published. I need to find the author of translation and get his permission to use his translation. Maybe the opera can be staged in Boston where not so long ago an opera theatre was opened”.

4 December, 1948, New York. “Not so long I celebrated my 84th birthday. I am old but don’t feel like it: healthy, I love life and enjoy it not losing ability to work. My last joy was the success of “The wedding” part staged in Tanglewood. Tanglewood is the creation of Koussevitzky, American Salzburg where *festspiele* are held during six weeks in summer. There was the third scene of my opera performed and it was successful. During 42 minutes there was non-stopping laughter in the audience. After the performance the audience, led by Koussevitzky, loudly applauded by me. “Voice of America” interviewed me the next morning and the speaker (composer Nabokov) announced that the opera was “a great success”. Have you ever heard this radio? Maybe one day this opera will be heard in my Motherland, but when? After my death? For I cannot go there, when a half of my own “self” – spiritual music is out of favour...”.

16 January, 1951, New York. “My last “feat” is “The wedding” opera”. Extracts from it (3d scene) were performed in Koussevitzky’s Tanglewood, in New York on the radio and in Townhall in English; in Russian it will be staged in full in Paris this season. Who knows, maybe one day it will reach my beloved Motherland”.

In all probability the correspondence between A. Gretchaninov and R. Glière was interrupted because of the general situation in culture sphere in the USSR at the end of 1940s. The famous Ordinance of the Central Committee of the All-Union Communist Party of the Bolsheviks was published as of 10 February, 1948, where the activity of the Organising committee of the USSR Investigation Committee was criticised. Its chairman was Glière. The “influence of modern decadent West European and American music” was criticised. In this situation, the correspondence with a composer-emigrant was not safe for Glière. Not receiving replies, Gretchaninov wrote to Glière’s wife: “How is Reinhold Morisovitch? Is he angry with me for something? He didn’t reply to my two last letters (one was written after receiving his new quartet) and now when I’m in such sorrow¹ he did not find time to send to me two comforting words? And this happens after our semicentenary friendship? What has happened? It is very sad. Having lost connection with him, I the sent piano score of the recently written opera “The wedding” to V. A. Ziring asking them to look through it together. I don’t know if they did it” [21]. This is how had

¹ The death of Gretchaninov’s wife Maria Grigorievna.

to end personal correspondence of Gretchaninov and Glière that lasted for about 50 years.

In a way of conclusion, I offer Gretchaninov's letters to T. Makushina dated 1947–1949 that are published for the first time. Their main topic is the staging of "The wedding". It is enlarged by information about other composer's works and, in particular, his first epic historical opera. But not only that. The composer told the singer about his new vocal compositions, one of which just like "The wedding" was prose-based and took priority of work on the score. The opera "Dobrynya Nikitich" composed during his life in Russia was praised by Rimsky-Korsakov and successfully staged in the Bolshoi Theatre. The composer had been keeping a constant eye on the staging of his beloved creation. For example, he was very happy about its folk orchestration: "In Moscow, "Dobrynya" is being performed with great success, orchestrated, can you imagine it! with folk orchestra: dombras, zhaleykas, etc.; it makes me so happy" [16]. "You have made me so happy with your news about "Dobrynya". Let opera houses boycott me but "Dobrynya" lives and it seems will leave on for a long time" [22]. Already at the end of his life (12 June, 1949), the composer wrote that he had the text of "Dobrynya" before his eyes and that he was composing an orchestral suite: "I am very busy at the moment with the suite to "Dobrynya Nikitich" for the orchestra. There are 10 days left till I finish it".

Gretchaninov was a vocal composer with God-given talent. He had been writing vocal music pieces (solo) during his whole life. The master sensed and knew human voice nature well and was very attentive to poetic text. An normous layer in Gretchaninov's work is dedicated to Pushkin's poetry, whose texts he used for more than 20 songs. The composer loved and valued the poet's works infinitely: "At the moment I am reading Tyrkova-Williams' "Pushkin's life" with great interest. This book is written with such talent, with such infectious enthusiasm that it is difficult to tear myself from reading it; I am so grateful to the writer for it that I'd like to thank her by sending my Pushkin-based songs, but unfortunately I do not have spare copies. And you, it seems, know her? Please tell her that I have not written music to any author's works with such enthusiasm like to Pushkin's. After all, I have about 20 songs based on his texts. You, my dear, don't know "I've raised a monument" – it is not published yet, but I'd like you to have it" [23].

As we can see, Gretchaninov preserved interest to chamber art during the period of creating "The wedding". He wrote two lyrical songs op. 179, that are

prior to his Gogol-based opera marked as op. 180. Gretchaninov informed T. Makushina, his beloved singer, first performer of many of his works, about vocal cycle creation and about his opinion: “Dear Tatyana Alexandrovna, I send to you enclosed with this letter two songs that I wrote for you. Will you like them? “In a strange land” is experience of prose-based composition. I like the author of the text and I’d like to please him. I sent him the song to Paris, where he lives, and got a letter of gratitude from him, but... I can’t say that a very warm one. “The will” is not a very well known Lermontov’s poem and not very typical and good for him, but I wanted to sing about will. I have three more folk songs that I find successful, but at the moment I cannot send them to you: I need to make copies” [12].

I have presented only some of Gretchaninov’s numerous letters unpublished here in his motherland. The search is to go on, for the composer’s word is of primary value.

Acquaintance with such sources is very important for future music teachers. For it is letters that as well as diaries or note-books give us an opportunity to look inside the artistic laboratory – the container of innermost thoughts and self-evaluations of an outstanding artist. They can help to expand significantly further education activity opportunities. Combination of traditions and innovations in music teacher’s work makes it possible not only to solve existing problems but also to predict plausible appearance of new ones.

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¹ The author of the article was given the permission to publish the letter.

ACADEMIC MUSIC EDUCATION IN THE CONTEXT THE GNESINS SCHOOL TRADITIONS

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Abstract. *The author examines the notion “academic music education”, as well as the status, educational specificity, objectives and tasks of higher music education institutions referred to as “academy”. These issues are scrutinised through the example of music-educational traditions, experience of professional musicians’ training, including music teachers, formed in the process of establishment and development of the Gnesins educational institutions of all stages – from children’s music school to State music-pedagogical institution / The Gnesins Russian Academy of Music. The author understands the Gnesins school as both a “family” of four successive educational institutions and a unique for the world history cultural-educational phenomenon that accumulated the experience of over a century in training professional musicians and rich creative achievements of the Gnesins family and the collectives of teachers they supervised. The author characterises the personality, life and creative work of the Gnesins’ House founder Yelena Fabianovna Gnesina, dwells on the history of the institute opened in 1944, on the traditions of academic music education formed in this institute, and particularly accentuates the importance that the Gnesins attached to students’ pedagogical training.*

Keywords: *academic music education, experience, the Gnesins school, students’ pedagogical training.*

In 2014, two jubileations significant for Russian music education coincided: 140th anniversary since the birth of Yelena Fabianovna Gnesina, an outstanding figure in Russian musical arts and music education, the founder of the school in question, and 70th anniversary of State Music-Pedagogical Institute / The Gnesins Russian Academy of Music. It was an auspicious historical coincidence. However, I want to be sure that the combination of the Gnesins’ name and the word “academy” in the name of my institute is no coincidence.

In 1992, when The Gnesins State Music-Pedagogical Institute (SMPI) was renamed into The Gnesins Russian Academy of Music, I was commissioned to make a report dedicated to that event. In this report with the words “Vivat, Academia!” I welcomed the new, though with an ancient and glorious tradition, name of the institute. But the main content of the report consisted in the attempt to comprehend what exactly determined the then society aspiration for mass renaming of educational institutions (schools became gymnasia, cadet corps, vocational schools became colleges, institutes became academies and universities). Was this somewhat euphoric, somewhat naïve and imitative “nominalism” a tribute to the desire to re-build all aspects of social life and, respectively, resulted in “labels change”, or was the new name actually to determine the divide stage in the life of an educational institution, to announce new targets, objectives and tasks of their development (as the ancient used to say: “Nomen atque Omen” – “A name bespeaks”)?

Here I discovered two seemingly divergent tendencies – reformative and retrospective (even nostalgic). However, they were quite compatible, for they meant a historical convolution of the spiral: return to forgotten or forcefully revived values and traditions in new social-historical environment, rehabilitation of social memory endangered by cultural amnesia. Are these not regularities of any renaissance? If modernity can be fertilised by enduring values of the past, it is more correct to speak not about “old and new”, but about the eternal, the classical, moving in time and coming to life in consciousness and activities of epoch-making generations. In this respect A. Malraux’s phrase comes to mind: “We need classic to live and it needs us to come to life”. Historical turns similar to the ones that occurred in Russia in the years and decades discussed give a new lease of life to many social institutions, including educational ones. Stimuli arise for the breakthrough of potential accumulated, for entering higher levels of development.

In the course of contemplations on The Gnesins Academy’s perspectives, I had to elucidate different aspects of this problem. In particular, I had to point out that the *key* word “*pedagogical*” from the previous name of the institute was lost in the new name. However, the article asserted, this in no way meant refusal from educational specificity, the institution’s pedagogical profile, determining its place and purport in the system of Russian music education, for it was the commitment to train music pedagogues that became Yelena Fabianovna

Gnesina's basic argument when she resolutely struggled to open the Institute in the 1940s.

Naturally, in the epoch-making 1992, in the period of perestroika it was necessary to think of the correlation between the objectives of the Russian Academy of Music, academic music education as it is and the tradition of *music-pedagogical education* that formed historically in the Gnesins' educational institutions. It is noteworthy that the Gnesins Institute, having taken its stand in its educational mission, marked the start of establishing many other similar institutions in the country. I believe that nowadays, in the period of permanent and intricate reforms of education (including music education), novelties and projects towards which pedagogical community is, to put it mildly, critical, there are more reasons to return to the above-mentioned problems. Two closely related issues are especially topical:

1. What content is implied in the definition of *academic music education* and, respectively, what does the name *Academy of Music* "bespeak"? What are the specificity, educational objectives and tasks, educational strategies and tactics of an institution with such status, what are its functions in culture and in the society?

2. How does this specificity correlate with the experience and traditions of the Gnesins school? (Here the word "school" means a totality ("family") of educational institutions of all stages: from children's music schools – seven-year and eleven-year education – to an institute, and a unique cultural-educational phenomenon in the history of world music education that accumulates over one hundred years of large-scale collective experience, superb creative achievements.) How were authentic peculiarities of the Gnesins school formed? Is the essence of academic music education embodied in everything created by the Gnesins family and their successors?

Let me note that these issues require, perhaps, a monograph to be elucidated. The idea of this essay is more modest: to indicate certain original viewpoints and trends in discussing the issues formulated.

The first original viewpoint consists in the fact that the notion *academic education* itself is believed to want scientific elaboration, filling it with methodological, theoretical, educational-methodological particularities and so on. I failed to find research publications that would determine the essence of the notions

academy (as a higher education institution) and *academic education*. A well-known approach to this matter is based on traditional distinction between musical arts spheres: academic, folk, spiritual-religious, mass, popular music. In accordance with this definition, all other above-mentioned spheres of music remain beyond *academic music education*. However, further on I will dwell on how in the process of development in the Gnesins school and then in other music educational institutions of the country both folk art and mass music genres and more have found their firm place in the nomination of academic education. Another interpretation of the notion “academic music education” has to do with the hierarchy of institutions statuses. From a lower grade to the upper, they are: *institute – academy – university*, thus indicating differences in objectives, educational potentials, and in the capabilities of educational institutions in question.

Higher education is focused primarily on one sphere of specialists’ training. A university by definition provides education in a broad spectrum of spheres, courses, and trains specialists both in exact sciences and human sciences and types of practical activities. As for academies, previously they were generally attributed to the category of artistic educational institutions training people of art and fine art experts: “The Academy of Fine Arts of Bologna”, Russia’s Academy of Arts, the Academy of Theatrical Art, etc. (let me note that nowadays the situation is far different; there exist medical, police, military, ecclesiastical, financial-juridical academies and the like).

I believe, the most precise interpretation of the notion “academic music education” rooted in the Antiquity originates from the academy established by Plato in 4th century BC, where he and his disciples searched for the ways of developing an integral and virtuous personality that would exist in harmony with oneself and the society. His ideal of teaching and educating consisted in mutual philosophical investigation of the truth in the form of free interviews and discussions. A consequence of that is the understanding of teaching and education as connected with high-flown human thinking and spirit. It was not by chance than in the epoch of Renaissance it became inseparable from the custom to assemble in academies advanced scientists, philosophers, artists seeking progress, liberated from enchaining canons, and honing their creative thinking in disputes.

This resulted in the practice to call academies the educational institutions (as well as scientific institutions, societies) that preserve and hand down from generation to generation historically formed and classical traditions and values. The notion

“academic education” meant that it was based on consciously preserved traditions; it was consecrated by great names and achievements (let us also recall academic music collectives – theatres, choirs, orchestras, music literature academic editions, etc.). With this in mind, we should consider adherence to norms, forms, specimens, as well as principles, methods and means of education historically established in musical arts and culture to be the main attributes of academic music education.

Cultural-preservative function of academic education is clearly traced in the totality of these attributes, that is, one can say that it expresses inner, in-depth educational entelechy¹ and stipulates the essential totality of these attributes, which is able to become a foundation for reproducing experience, knowledge, practical skills in new generations of learners. From this point of view, an institution named *academy* is connected with the notion *school* as an educational institution which is able to realise the unity of the processes of accumulating experience, knowledge, which preserves basic values not turning them into a frozen code of indisputable truths (it was no mere chance when the negatively coloured notion *academism* appeared, which was understood as formal-dogmatic, conservative, scholastic adherence to traditions, inevitably leading to stagnation, content nullification, and absence of development).

Talking about the traditional-preservative objective of academic music education as its original function, it should be taken into account that at all times it has always been in contradiction with changing cultural-historical conditions of its implementation, with new generations’ demands, with what is called a social order. These requirements and stimuli also result from education inner necessity as a civilisational-cultural institution. This contradiction is a truly eternal problem of education, one of the brightest embodiments of its living dialectical essence, a problem that does not allow simplified approaches to its solution. Alternations, innovations, reforms in education should necessarily take into account and solve not only so-called pressing demands that arise in the turbulent flow of social life under the influence of numerous reasons and are often situational, but also long-term development perspectives based on scientific forecasts, should analyse its inner, immanent needs and the stimuli of renewal that grow through education progressive development itself with its complex objective laws.

¹ Aristotle’s term expressing the objective and energy of movement, development, and essences rooted in their primal causes.

In search of a scientifically substantiated approach to interpreting the notion in question, it is worthwhile to accept the postulate that this notion is a pedagogical interpretation of ideals and values, objectives and tasks, musical arts functions in the society in every concrete cultural-historical period of its development. Juxtaposition of views of various researchers – aestheticians, musicologists, methodologists, and pedagogues – on the social significance of art, on its functions in the society reveals their broad spectrum. In particular, such functions as canonic (canonising art norms and forms), public-transforming, cognitive-heuristic, artistic-conceptual (picture of the world analysis through art means), informative and communicative, prognostic, hedonistic, and the like have been singled out [1, pp. 121–137; 2, pp. 6–7; 3, pp. 17–21].

Hence a logical conclusion: academic education, including academic music education, must fully and optimally correlate with musical arts functions, must realise them in culturological, pedagogical models and means. I have already mentioned the dialectical unity of arts categories: *cultural-protective and creatively redefining, renewing, and revising traditions* (V. N. Kholopova determined them as *canonic (canonising) and heuristic functions*). Further I will discuss other attributes of academic music education in their juxtaposition with musical arts functions.

As long as I started discussing main attributes, functions and values of academic music education from the issue of retention and succession of traditions earlier established in this sphere, comprehension of historically formed peculiarities of the Gnesins' educational institutions should commence from late 19th – early 20th century, a historically turning period in the development of Russia's music culture and professional education.

Education process principles and structure in main Russia's conservatories, target educational directives worked out minutely and precisely, and, which is important, extremely creative and democratic of music institutions mirrored the greatest achievements of all domestic culture of the time. Considerable expansion of music-educational space as compared with "home" education two centuries ago, teaching music (as well as other arts) regardless class distinctions, combination of cultural-enlightening, educational aspirations with the tasks of gradual enhancement of musicians' professionalism – these objectives were prescribed by historical necessity. The Gnesins school establishment refers to this very period.

The history of the Gnesins' educational institutions mirrored *all stages of Russia's history of late 19th – early 20th century*: the movement of Russian pre-revolutionary enlightenment; the period of pre-revolutionary reorganisation of culture and education; active development of music education system in the 1920s–1930s; the period of the Great Patriotic War and post-war years.

Among the traditions of the pre-revolutionary Moscow Conservatory imbibed by the sisters – Yevgeniya, Yelena, Mariya, Yelizaveta, and Olga – there was commitment to serious classical repertory, aspiration for academic consistency in elaborating educational plans, careful control over learners' academic progress, including their pedagogical training.

Certainly, the greatest influence on Gnesina sisters' pedagogical views and principles was exerted by outstanding masters of Russian performance and pedagogy, as well as professors of composition and theory, the powerful and attractive vigour of the personalities like V. I. Safonov (a teacher of Yevgeniya and Yelena Gnesinas), S. I. Taneev, A. S. Arensky, G. E. Konyus, junior division teacher N. S. Zverev, as well as their ingenious same-year students S. V. Rachmaninov, A. N. Skryabin, Iosif and Rozina Levins.

For instance, education features in Safonov's class were clearly characterised by the principles of developmental education that later came to stay in Russian pedagogy, including music pedagogy. The objective of Safonov's class consisted not only in mastering certain pieces and programmes, but primarily in comprehensive development of students' piano skills and music intellect, particularly on the basis of learning large style and genre layers of piano literature (all inventions of J. S. Bach, "The Well-Tempered Clavier", Beethoven's sonatas). Of course, this refers not only to the Moscow Conservatory. In S. M. Maykapar's memoirs (who graduated from the Saint-Petersburg Conservatory) "Years of Studies" [4] one can find the description of so-called graduates' programmes that included the pieces of baroque epoch, Vienna classic, romanticists' compositions. They were to be prepared on one's own two months prior to the graduation exam. Diversity of professional musicians' training is also evident from division into two aspects of conservatory students training: concert virtuosos and music teachers, possibility to study at two departments – performance and composer (perfect graduation from both was awarded by a Big golden medal!). Russian music educators learnt a lot from their West European colleagues who taught together

with them in conservatories. They successfully formed the original framework and specificity of academic music education and pedagogy.

Yelena Fabianovna Gnesina with all her life and activities (that were, essentially, inseparable) disclosed profoundly and broadly the meaning and value of professional musicians' pedagogical education. Her life circumstances contributed to her starting to teach very early, at the age of 16 (in 1881, the father of the family died, so it was necessary to earn money), but the main reason to start teaching was in her personal and professional qualities. Elder sisters – Yevgeniya and Yelena, and a bit later Mariya quickly realised that pedagogical activity was their true mission. What prompted Yelena Gnesina who had just graduated from the conservatory, who was a talented pianist giving concerts, who was on the verge of a successful solo carrier, to devote her life to pedagogy? Usually performers come to teaching later, at an older age. I believe that there were several reasons for that. Among them, Yelena Gnesina's personality: her lively interest to people (she was an utter extravert), openness and sociability, some spiritual altruism as inner want to open up, to hand over, to share everything achieved in profession with colleagues, friends, and students. Hence the understanding that pedagogy is not an "appendix" to performance but "communicating vessels". Yelena Fabianovna used to repeat: "*To learn means to teach oneself*", education results from the experience of self-teaching.

Another stimulus was multi-faceted giftedness of Yelena and other Gnesina sisters. The same refers to their brother Mikhail Fabianovich, a composer and a pedagogue. Yelena Fabianovna had a unique composer talent: she was able to make music for teaching. This was not "applied music-making". Her piano (and not only piano) legacy, alongside with special instructive opuses, includes music artistically attractive not only to learners, but to teachers and amateurs as well. It is noteworthy that the composer oeuvre of this talented musician and pedagogue is nurtured from profound, intonationally rich sources, so it develops smoothly, in the unity of artistic and methodological stimuli and is naturally endowed on learners.

Music pedagogues learning Gnesina's compositions – from elementary exercises and etudes to rather complex, pianistically absorbing plays with lively images – come to the understanding that she, like other pedagogically gifted composers, perceived music and performance-pedagogical tasks to be universal in all aspects – from "ABC" elements to utterly complex pieces requiring the highest

mastery (Chopin's expression from his short score of "Piano Methodology" will be in place here: "Art is endless, but there are means to limit the forms of its cognition; art and education should be based on the same laws" [5, p. 5]).

Accomplishment of the twofold objective of academic music education: to continue and preserve earlier established values, to let them "grow into" a new historical and social reality – can be traced throughout all periods of the Gnesins' educational institutions development in the crisis years of post-revolutionary decades that were marked by brave ideas and achievements, during the Great Patriotic War, and in further periods of Soviet cultural construction.

Needless to say that progressive cultural and educational ideals and objectives declared by the Soviet state leadership constantly faced political and ideological "hindrances", officials' narrow-mindedness, tough and "flesh-cutting" red tape decisions. To carry out their cultural-educational projects, Ye. F. Gnesina and all her family members needed utmost moral and professional tenacity, organisational willingness to constantly design and erect new "floors" of the Gnesins' House, its builders enthusiasm both figuratively and literally (Yelena Fabianovna who had been administering the development of educational institutions for 72 years used to joke that construction was her second profession, but this was not just a joke).

In early 1920s, in connection with music education system reform, the Gnesins' State frontmost music school was reorganised: a *junior section* (children's school) was formed and a *secondary* one – a college then named Third frontmost state musical technical college. The task to establish succession between these educational institutions was set. Naturally, it was of great significance that Yelena Fabianovna as the progenitor of the Gnesins' "nest" administered both of them. However, it was not the matter of one-man management in administrative terms. Ye. F. Gnesina and her sisters – Yevgeniya, Yelizaveta, and Olga – were the life and soul of pedagogues' collective of the school and the technical college, they personified enthusiasm, faultless professionalism and self-discipline, high exactingness to themselves, to colleagues, and to learners.

In the book "The History of the Gnesins' Music Educational Institutions" O. L. Skrebkova and M. E. Rittikh noted: "Interaction with Gnesina sisters was a kind of school for the annually growing pedagogues' collective of both educational institutions, nurtured in them high professionalism, commitment, love

for pedagogical labour” [6, p. 20]. At the time, most teachers taught both schoolchildren and secondary section learners. Whether it is always fruitful or not is a matter of discussion, but at that time it helped the collective to think with the perspective in view, to see their disciples’ future, to discover most gifted children and to prepare them for further professional education.

In this connection it is worth to note another peculiarity of school and technical college interaction: they were in a way a testing ground efficiently putting into educational practice universal (though making allowance for different education levels) theoretical and methodological directives, curricula and programmes. Later, when *the Gnesins’ music ten-year school* for gifted children opened, a Statute was worked out on schools of special music education.

Here are several more lines from the book quoted: “The system of education in both sections obtained necessary orderliness, the profile of each of them being determined. New disciplines came to be that were necessary for a musician’s broader education; new classes and divisions opened” [Ibid., p. 21]. All these testify to the fact that such efficient educational sections connection in a united school ensured the system’s “self-movement”, realised the topical needs of music education in the country, established its relationship with the society’s cultural demands. The Gnesins school as a “family” of educational institutions retained “kindred” features acting as an academic educational model. The Gnesins’ cause grew into the history of the Soviet state, and the history, in its turn, grew into personal destinies and the destinies of the Gnesins’ collectives.

One of the most progressive tasks of Soviet music education consisted not only in achieving the flagman level in performance art and preparation of a great number of international competitions winners, but also in educating a mass listener, enlightened musical-cultural environment. As far back as in the 1920s, B. V. Asafyev, when dwelling on the issues of music education, set teachers’ objective to awaken and develop people’s natural musicality. This gave birth to and strengthened on the level of state politics the awareness of the necessity to have polymathic music teachers for all sections of music education system. The Gnesins family pedagogical and educational aspirations not only developed along these objectives, but were the triggers of this process by consistently solving the objectives of preparing professional teachers in performance specialties, composition, history and theory of music.

More should be said about the peculiarities of this cultural-educational construction – from Ye. and M. Gnesinas' Music school opened in 1895 and at the time equipped with a single grand piano and teaching at first the only pupil who entered the school to opening in 1944 a higher education institution of music-pedagogical profile. The uniqueness of the Gnesins school consists in the fact that it was built and developed *naturally and steadily*, like a living growing body. In these latter days, already in the three-section educational process – on the basis of universal pedagogical directives and their implementation principles – pupils' generation changed and traditions were directly inherited. Elder Gnesins graduates from the college and the institute often became teachers in lower sections. There appeared a possibility to construct the pedagogical process, to think and act with a long-term time perspective in mind. The integrity of educational model was formed horizontally (in time) and vertically (between the sections). The school had its own "blood circulation".

I have already mentioned that The Gnesins Music-Pedagogical Institute was once founded not with the purpose to differ from the Moscow Conservatory: it then seemed to some musicians and ministerial officials that this institute would "imitate" the Conservatory and, therefore, become excessive in Moscow, so Ye. F. Gnesina had to enter a serious struggle to have it opened. The institute's establishment by the order of the Council of People's Commissars of March 13, 1944, was due to the artistic-creative, pedagogical, methodological potential accumulated by the school and the college. The institute's name fully corresponded to the educational ideas, objectives and tasks set and being solved by the Gnesins family: preparation of highly qualified music pedagogues. The GMPI became the centre and the flagman of this trend, a new pedagogical institution in the history of music education, with utterly new strategic directives and perspectives. "Essentially, she created an educational institution that was unique in the world", wrote Ye. F. Svetlanov, an outstanding Gnesins graduate, in his memoirs. "How much will-power, courage, persistence, faith one should have to make one's dream come true! And this mighty oak had grown from a single acorn – a music school once established due to the efforts of Gnesina sisters" [7, p. 160].

The Gnesins school – both as a "family" of educational institutions and as a unique collective experience in the sphere of music education – entered a new stage of development. Yelena Fabianovna was destined to have human and creative

longevity. Even when she stopped being a formal head of the institute, till the end of her life did she remain the spiritual backbone of this large collective, a Teacher and an inspirator of all generations of the Gnesins members.

The young Gnesins Institute started headily and gallantly to expand its traditional framework and increase the potential of musicians' academic education. It was already in 1948/1949 academic year when, following the first chairs and departments – piano, vocal, orchestra, historical-theoretical-composer, the chair and department of folk instruments with the classes of bayan, balalaika, and domra started functioning. To give folk instruments performers a higher academic music education meant to provide with cadres intensively growing orchestras, to educate conductors for them, to prepare “folk” teachers who were so much in need at music colleges and schools. Later, there appeared a division training actors, soloists and heads of folk choir collectives that became an academic school of folk singing. In 1946, the department of choir conducting was founded, and in 1953, the chair of opera training and an opera class started their work (the latter was opened in the college as far back as in 1931). In 1958, the laboratory of folk art was created. In the same year, a new Concert Hall named after the Gnesins appeared in Moscow.

The first stone into its foundation was laid by Ye. F. Gnesina personally two years earlier. Another novelty for the Gnesins institute was organisation in 1948–1949 of an evening and an extension divisions. The latter was especially necessary for music pedagogues' training in regional educational institutions of the country. The institute initiated many other innovations (I will stop enumerating them here), accumulating rich and diverse experience – creative, educational-methodological, and organisational, and sharing it with other music institutes and institutions of primary and secondary sections. For example, a great contribution resulted from opening the department of further training which is now the Centre of Professional Development and Further Training affiliated to the academy.

For decades of its existence, The Gnesins Institute has prepared and graduated plenty of highly qualified specialists. Moreover, entire educational institutions became its “graduates” which collectives were formed mainly of the Gnesins graduates, such as Ufa Institute of Art that originally used to be the GMPI branch. Many Gnesins graduates currently work in many countries

of the world. Among the GMPI enrollees, there are many “hereditary” Gnesins members, disciples of former students and postgraduate students of the institute.

In the course of incessant search for the ways to perfect music education, an original Gnesins’ conception of music education and the model of its implementation were elaborated. Their essence was in fundamental training of musicians with creative thinking and a broad spectrum of knowledge and skills who obtained professional mastery and were seriously equipped in the sphere of pedagogy.

In this connection, I am to give more details about the activities of the chair of pedagogy and methodology opened in 1968. It was a natural continuation of the above-mentioned process of ripening and concentration of the Gnesins school pedagogical potential, of its materialisation. This interdepartmental, institute-wide chair of pedagogy and methodology unified the institute’s pedagogical talents and became its scientific-methodological centre and its face in many senses. During 20 years of its activities, the chair established liaisons not only with the institute’s chairs, both performance and theoretical, but also with many institutes of the USSR (some of them started to form similar chairs), as well as with foreign institutes from Germany, Poland, Bulgaria, etc.

The chair of pedagogy and methodology was successively headed by professors O. M. Agarkov, A. D. Alexeev, I. A. Istomin. Among the chair’s numerous tasks there was development of various programme educational-methodological documents (such as a three-section model of a graduate of children’s music school, music college, and institute that rendered the objectives, tasks and succession of educational processes in these sections and represented a graduate of each section as a specialist’s “ideal image”).

Constant and efficient interaction of scientists and teachers belonging to different specialties and profiles contributed to elaboration of music education conception that can be *pleno jure* labelled as *academic*; psychologists and general pedagogy teachers, to mention a few, tried to streamline their courses towards music pedagogues’ training. “Problem groups” organised at the chair were to solve not only the institute’s internal tasks and the issues of perfecting the educational process, but also the problems of state-scale music education. Experimental work was also run: in terms of enhancing intersubject relations, of achieving optimal succession in the system “school – college – institute”, of complex analysis – on the basis

of the Gnesins integrated centre of educational institutions – of the professional preparedness of graduates from children’s music schools, colleges, and institutes.

The chair trained postgraduate students, discussed theses, GMPI teachers’ scientific works, and solved many other tasks, such as institute-wide administration of such an important component of pedagogical training as students’ practical lessons with pupils under the guidance of teachers-consultants. It should be noted that the chair of pedagogy and methodology was opened not upon a “fiat”. It consistently ripened within the institute in the course of developing pedagogical and educational, scientific and practical ideas and plans; it embodied its specificity, strengthened the Gnesins school’s Union-wide and international prestige. Closing the chair in 1987 became a fatal flaw of the institute’s administration that commenced the deterioration of pedagogical trend prestige and value in musicians’ education. I believe it was not by chance that the new name of the institute, as it has already been mentioned, lost the definition “pedagogical” (and as the saying justly goes: “A ship will sail the way you name it”).

Academic music education assumes a considerable role of pedagogical training of students and postgraduate students. The dialectical unity of two social-cultural functions of art – traditional-protecting and searching, heuristic – is thoroughly embodied in the pedagogical component of higher education.

The elaborated, carefully arranged and constantly developing system of educating prospective teachers ensures the connection of times and generations, incremental progress and longevity of the school as a cultural-educational phenomenon with established original experience and traditions. A sophisticated combination of the psychological-pedagogical cycle, specific performance and musicological methodologies, carefully arranged pedagogical practice with basic music-educational disciplines have always been among the tasks of paramount importance solved by the chair of pedagogy and methodology and the institute as a whole.

For the overwhelming majority of The Gnesins Academy graduates, teaching activity has taken the lead in their professional life. One cannot but agree that an actual pedagogue is formed only after graduation from an institute – in mature years and in the course of acquiring necessary experience. However, the foundation for the development of pedagogical mastery should be laid in secondary and higher sections of education.

Negligence in a musician's pedagogical training is a sign of educational ideology degeneration, of the loss of true educational objectives and values. A musician cannot become a real professional without developed pedagogical thinking, motivation, and, to put it better, without understanding that pedagogy, teaching is the essential part of profession – not the “subsidiary product” of performance, of composer creative work.

Pedagogy leads deep inside profession, forms the integrity of musical consciousness, develops analytical and system thinking, and such a necessary quality as empathy, reflective abilities. Modern studentship is aimed at achieving high and the highest levels in performance. This is evident from almost total students' participation in different contests. This is explicable and has a beneficial impact on young musicians' motivation to become professionals.

Performance contests are a wonderful stimulus for development. They bring about a most valuable experience, but not when it becomes the only aim and the only measure of success for a young musician. The directive for large-scale participation in training “competitive” performance (now topical even in children's music schools), as well as the practice of conducting certain contests, regrettably, suggest some devaluation of the title “contest laureate”. Young musicians with excessive contest ambitions often fell ill with “contest fever”, which actually waters down their programmes, standardises interpretations, homogenises performance style and manner of playing.

Professionalism is not a set of *competences* that can be voluntarily augmented and summed; it is a unity, interrelation and interdependence of knowledge and mastery, natural combination of being equipped academically and being individually free in implementing this equipment, being free in personal creative work. Such educational objectives and values were formed in the Gnesins school almost from the very start of its development. The Gnesins members understood a musician's professionalism primarily as his/her involvement in culture, as a social mission.

It is worth mentioning in this regard the ethical aspect and spiritual essence, humanistic atmosphere of academic education. The Gnesins school poses here as a constellation of talents that are individual in every member of the collective and, at the same time, concordantly “assonant”, as creative interaction of teachers and learners on the ethical basis that preserves the spirit of antique academic tradition – the brotherhood of like-minded people, of the initiated.

A lot was transmitted along the chain of generations from the “family” atmosphere of the college on Gagarinsky side street. The Gnesins members had a strong feeling of spiritual and professional solidarity that was maintained owing to all the mode of life and labour in combination with professional strict insistence on high standards regarding oneself and others, with creative exactingness, intolerance to formalism, irresponsibility, hackwork and the like. The Gnesins’ House was permeated by the atmosphere of mutual trust and human warmth, intelligent interaction, an unspoken duty of the older to help the younger. The school as a “family” cultural-educational area constantly expanded and, as the years went by, resulted to be a “family” of educational institutions that gained autonomy but retained “patrimonial” traits. Teachers’ and learners’ generations’ spiritual succession was strengthened due to the fact that graduates themselves became teachers, worked in accordance with the precepts, aesthetic and ethic “code” of the Gnesins school.

Several Words in Conclusion

Let me return to the qualities and attributes of academic education discussed at the beginning of the article. My intention was to particularise them through the example of the history of the Gnesins school development and establishment as a unique phenomenon in the world music education and culture. The Gnesins school’s succession to the best world and domestic music-educational traditions, fidelity to classical specimens, norms, and values have always been combined with the understanding by Ye. F. Gnesina, her family members and educational institutions heads they educated of genuine social and musical arts needs at every historical stage. Art canonical (canonising) and heuristic functions were implemented by the school as a two-fold objective of academic education. Active participation of all school sections in social life served the implementation of *enlightening, social-transforming, and axiological functions* of art. The Gnesins school had a special *potential* for learners’ *aesthetic and spiritual-moral* education.

It seems particularly important to single out the implementation of musical arts *communicative* function. Music-pedagogical communication is “multi-way”: essentially intonational, it interfits intricately and proteanly, consciously and subconsciously with verbal, motive-plastic, mimic and other kinds of communication. This universal of musical arts (V. N. Kholopova determines it as a “superfunction” [2, p. 7]) is not “objectified” as it is in any educational

disciplines, but it should penetrate all components of education process on all its levels, to permeate all kinds and forms of music, music-pedagogical activities. It is minutely embodied in pedagogy of music education.

In this article I have not discussed the importance of higher education science as the most important constituent of academic education, but only for the reason that this topic requires special and patulous analysis.

The general purport, specificity and the main value of music education that are completeness, solidity and integrity of musical arts functions implementation laid down by the Gnesins school should be preserved and should develop creatively by new generations of the Gnesins members at new turns of history.

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