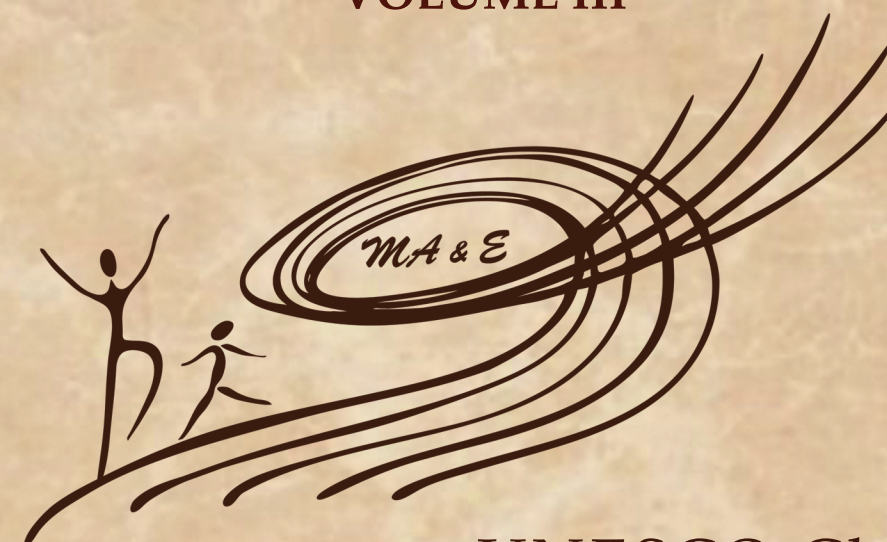




Moscow State
Pedagogical University

SELECTED ARTICLES
ABOUT THE WORLD
OF MUSIC ARTS AND EDUCATION

VOLUME III



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

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Moscow State University of Education**



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



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Reviewers:

V. V. Zaderatsky, Doctor of Arts, Professor of the Tchaikovsky Moscow State Conservatory

M. I. Imhanitsky, Doctor of Arts, Professor of the Gnesin Russian Academy of Music (Moscow)

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

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WHETHER THE FUTUROLOGY OF MUSIC EDUCATION IS NECESSARY?

M. S. Starcheus,

Tchaikovsky Moscow State Conservatory

Abstract. *The need to preserve the integral link between principles of professional training and bases of professional practice of musicians is shown in the article. The boom developing information technology can make deforming impact on the traditional technologies of a professional training and, as consequence, on the level of professionalism and skill of musicians in the future. Forecasts concerning probable scenarios of development of music education are discussed. According to “the pragmatic” scenario, it is to be expected that influence of the person of the Teacher, efficiency of influence of the Master on the pupil are significant decrease, and a compression of the space of education-professional interaction in the musician formation. According to “the guarding” scenario, the bases of training ground by many generations of musicians, will be protected as national-cultural property. On the third, “the cluster” scenario is supposed to find the form of harmonious coexistence of mutually exclusive cultural-educational phenomena.*

Keywords: *professional training, music education, musical futurology, scenarios of education development, the tutor, professionalism, traditions of training, individual educational way, means of virtual training of musicians, a fundamental nature principle in education.*

We live in promptly changing world. Technologies, values, personal requirements of generations, kinds of professions and representation about them are continuously renovated.

All of this is reflected in sphere of the professional training focused on developing practice. It seems that for the first time in history the contradiction between the present and the future is distinctly pointed: high schools prepare experts who should work tomorrow but what it will be? What is necessary to give current students?

Educational processes draw on the experience of last generations, and it is far from clear, what foundations and fragments of this experience will appear useful, and what will be “ballast” in a context of the newest and over new technologies and values. The education system is modernized, as well as other spheres of social life. But the orientation of renovations is subordinated to actual current problems of educational processes.

The described contradiction between the present and the future, according to experts, has two decisions. The first solution is during professional training to form the future expert’s requirement of the continuous self-training, self-education, and to educate them for the corresponding skills. The young man, able to find the necessary trustworthy information, capable actively to develop new skills, and etc., can quickly adapt for any problems and conditions of changing professional work.

The second solution uses the forecasting of key tendencies, working off of possible scenarios of development of professional work, which have improved the professional training in an education system. The young science futurology (from futurum (lat.) – the future and logos (Greek) – the doctrine) possesses tools which are necessary for the second solution. The futurology is concerned with the future modeling; its forecasts are claimed in different social areas so that it becomes an independent new profession [1]. However, some experts believe that both solutions should be realized “in a sheaf”, i.e. combining and simultaneously.

In the field of technical and other kinds of profession training the question is approximately: an efficiency of today profession training depends on probable scenarios of development of professional practice tomorrow. There is a different situation in the field of professional music education.

In work of the musician of radical changes are not expected. As well as centuries ago, musicians will step on the stage, performing the classical masterpieces loved by public and the new opuses of contemporaries; their homework over product, rehearsal, recording on electronic (or others about which we yet do not know) carriers, work in a class with pupils, etc., most likely will keep own features. Paradoxically preserving the base professional practice, an active (and not without contradictions!) transformations of the higher music education system occur. Partially they are caused by the general trend which concerns all areas of higher education. But at the same time the internal requirement

of an increase of training efficiency at all levels pushes us to the transformations. In the field of music education, it begins important to predict, more likely, the development of education to save up accumulated, “accidentally” not to take a basis of the musical-creative practice out.

The musical-educational futurology as the independent field of knowledge for the present does not exist. It is possible to speak about the possible scenarios of development of the higher music education with very big conventionally. In a context of any probable future the discussion of today’s concrete problems will be their certain logic streamlining, rather than search of the best solutions. And yet the sight from the modeled future is not useless at least it opens the latent sense of some today’s tendencies and music education problems.

On the basis of wide range of sources (scientific, scientifically-methodical, public) it is possible to design three probable scenarios of development of professional music education.

The pragmatic scenario is as much as possible focused on practical preparation with the use of all technologies of the future which only can be imagined. Within the limits of this scenario professional training can change radically. And it approximately looks so.

The Russian musical high schools (through the Bologna process) become the links of uniform all-European system of music education where a dialogue international language will inevitably be English. High schools will widely use new and newest technologies of training, first of all, connected with a boom evolution of electronic means of storage and information transfer [2].

Each student is trained on the basis of an individual educational route developed for him by group of experts of high school. It excludes waste of time for disciplines “unnecessary” to him, and raises him competition on a labor market, but mostly it gives him the chance to realize the educational requirements, purposefully to improve individual abilities of the creative professional. Teachers (all disciplines) turn to “designers of the educational environment”. The role of the teacher with a specialty as an instructor-master is limited and/or partially transferred to the special high school worker, i.e. to the tutor, supervising the individual educational process of the student. (In this connection, it is expedient to remind that a concept of “tutor” leaves deep into stories of Oxford and Cambridge, arises during the period before occurrence of chairs and

the uniform curriculum of university when the student chose subjects and courses for study, their total number and sequence of its study.)

This pedagogical specialty before and now is connected with support of educational activity of the student to realize an individual educational program. The tutor is capable to carry out the most different functions: the tutor, the psychologist, the mediator, the jurist, the friend, the adviser, the adviser of remote training in the INTERNET environment and so forth [3].

In the future the student also can choose any online-courses that, by the way, according to the forecasts of researchers, can lead to reduction of number of students of internal training even in large and prestigious high schools. The live dialogue of the student with messmates and teachers in the alma mater walls will be reduced to a minimum. The volume of the educational disciplines required to obtain the diploma one can collect, having connected online-courses of different high schools. The INTERNET will get the increasing value not only in the organization and training control (offsets and examinations to Skype), but in the presentation and selection of experts in the markets of professional work.

The pragmatic scenario of an education development will change the forms of accumulation and acquisition of professional knowledge. The extensive “databases” fixing the expertise with all multi-side and multi-variant approaches become their source. “Database” will keep axiomatic and disputable knowledge, “correct” algorithms of performing work and individual adaptations; typical principles and unique secrets of skill, brilliant lessons of outstanding masters with the presented students and erroneous pedagogical decisions together with their consequences, descriptions of various professional situations, including extreme, etc. Open access to uniform “database” removes contradictions between a theory and practice. Notorious problems of specialization are being addressed through the measure and the volume which is necessary for concrete “user”: to the student or the teacher in a concrete situation of his education or work.

During preparation it is necessary to train students to work with “databases”, as much as possible having narrowed an obligatory classroom educational and their educate-research activity in the field (in the form of abstracts). The training programs, game simulators of typical and rare situations in musical training of pupils of all types and talent levels will be created using the “databases”. The interactive interaction with game simulators “will actually bury” the work

with the textbook and a “tickets” offset. The interactive audiovisual tests will visually show the student a consequence of his incorrect actions (wrong answers). The student of the future can get a fast access to corresponding “databases” of any musical high school of the world. (It is possible, the uniform “database” of professional music education (all-European or over region) will be generated.)

In the realization of the given scenario a huge value will be inevitably got by means of virtual training. For example, the student can be trained in conducting, working with a virtual chorus or orchestra. Art of computer modeling will reach such heights that virtual choristers and orchestral players, as well as “presents”, will respond to a mimicry, gestures, words and, certainly, to the student errors. The instrumentalists can master skill elements in virtual quartets and other ensembles. The vocalists can study opera parties in ensembles with virtual partners, collecting the necessary volume of repertoire. Virtual assistants “will be train” to play or sing in precisely sustained stylistics of outstanding masters and collectives, therefore the student will have a choice: any of virtual actors (more exact, the virtual double of the actor) in what virtual collective it is necessary to play or sing. Developing value such virtual practices is difficult for overestimating.

As it was marked, in the realization of the “pragmatic” scenario there will be absolutely a new problem of deficiency of interpersonal dialogue and interaction in the training course, after all in uniform educational space everyone realizes own purposes, goes the way, at his own pace. The deficiency of interpersonal dialogue can become destructive for the musician profession training in the conditions of so radical modernization.

The professionalism of the musician is got by an individually-personal dialogue with the Master, at his creative workshop school [4], in the professional environment which acts as the carrier of art values, norms of professional etiquette, criteria of professional self-checking and self-estimation and etc. The professionalism with all its subtleties is essentially transferred only from the person to the person and only by an experience of productive creative interaction. But even the most perfect electronic means cannot in any way reproduce, even simply fix this multiple-valued, dynamical, unique in each moment of time dialogue and interaction.

“*The guarding scenario*”. It is conservative way of development of professional music education, both literally and figuratively. Its basis is

the public requirement of as much as possible full savings of system of vocational training of the musicians appreciable today, developed in our country acts. Many teachers and the well-known musicians consider domestic system of musician training not only unique, but the subject of state protection as the national property and the cultural value. It is necessary to notice that, according to the experts, the traditional system of training will necessarily remain in the future, but only for formation of elite experts – scientists, engineers, musicians, etc. However, in a context “gadgets and software”, boom developing and winning all new territories in an education sphere, returning to traditional modes of study can be perceived any more as “preservation”, but as an innovation in formation.

Value of the musician education system which has developed in Russia consists in essentially balanced combination of high professionalism and humanitarian fundamental nature. The development of basic humanitarian knowledge, the enduring cultural and art values (potentially) enables the musician to form the system, complete and critical thinking, an ability to see all riches of contexts and relations of musical art products (philosophical, aesthetic, historical and cultural, musical-historical, musical-psychological, etc.). The realization of a principle of fundamental nature assumes the development of key concepts, the base theories and methodological principles of wide range of the humanities, an obligatory educate-research work of students. In the realization of the given scenario the development of education remains focused on the reference samples of professionalism, art and skill masterpieces, on a heritage of great Masters as bases of live musical practice.

Certainly, the principle of fundamental nature of education has the backs about which all teachers and students know and over which methodologists and researchers break heads. Among them first of all it is necessary to name a problem of integrity of knowledge (notorious “intersubjective relations”, “continuity of courses”, and etc.), and also information redundancy in relation to the requirements of a labour market and even of the student person. Only the part of students feels the need for a fundamental knowledge and possesses a sufficient level of development to learn it. But also not each teacher conducting a humanitarian course is capable to think in an appropriate way and to train the students to such thinking. Thus, “the guarding scenario” lifts old and creates the new problems demanding creative solutions.

“*Cluster scenario*” is possible only in a way of compromises in modernizing education. Cluster as it is known, is a set of any self-sufficient objects (phenomena) which function as a unit, without merging, without uniting, and often without co-operating.

The widespread concept “educational cluster” is understood as set of educational institutions and the enterprises of the certain profile which cumulative efforts raise the professional training level in a concrete city or region [5].

However, in this case it is a question about the cluster relations of educational systems, i.e. on non-material objects, proving as parallel sets of educational relations, creative values, and also representations about them realized in educational processes. Why “cluster”, instead of “system”, integration relations of educational systems are accented in this case? It is possible to offer, at least, two arguments.

1. “Pragmatic” and “guarding” scenarios of an education development contain difficultly compatible systems of values. We will tell, in the first case a heritage of predecessors is a popular “database” which is used with insufficient personal experience; in the second the system of values is the unique results of creative work of outstanding musicians, unsurpassed samples of professionalism and skill.

The treatment of the musician skill can be reduced to set professional “competent” or be appreciated as an over professional property, related to a talent scale and a work fascination in a greater degree, than with a professional training [6]. (Not any professional turn to the Master as not each Master is the professional in narrow exact sense of a word.) While keeping the delimitation “clustering” allows carefully to develop a phenomenon of workshop-school for the musician training without interfering with the radical modernization of the musical-educational processes within the limits of individual educational routes.

2. Any of scenarios cannot separately function from another. “Reserved” existence of traditions of highly professional workshop school will not appear short-lived, and the total modernization of educational processes will be destructive for the level of professionalism of new musician’s generations. “The radical” scenario anyhow will lead to dictatorship of practical knowledge over fundamental in all disciplines and courses. To the special teacher will become the professional adviser, more precisely, one of those... Any student by means of electronic

technologies will receive legal possibility to pass school of professional perfection in a class of any teacher of any musical high school, access to experience of all professional community of his special. Truth, the student thus loses the privilege and happiness to appear “the nominal” pupil of the professional school of the great Teacher.

Apparently, the development of professional music education moves aside the “cluster” scenario though conditions at which it can be carried out as the most productive in respect of preservation of a high professional standard of musicians, while are not clear. The conclusion seems obvious so, how much also trivial: the conceptualization and the decision of musical-educational problems of the future is put today, and on the contrary. Hence, the question which has been taken out in heading of the article, it is necessary to consider rhetorical.

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(Translated by I. Rozgacheva)

FEATURES OF TIME PERCEPTION UNDER THE INFLUENCE OF MUSIC (OR HOW MUSIC PROLONGS LIFE)

I. Gazhim,

Beltsky State University of Alecu Russo (Moldova)

V. Yu. Lakusta,

Moldavian State University of Medicine and Pharmacology

Abstract. *The article is devoted to a problem of music impact on perception of time by the person. Scientists prefer to speak about time sense, but not about time. The hypothesis of research consisted in the assumption that the time sense is not only congenital. It can be created and modified during life under the influence of various factors among which influence of music can carry out an essential role. The age and education influence on subjective time perception: in the childhood time “goes”, at mature age “runs”, and by the end of life – “flies”. Scientific literature indicates the presence of positive correlation between age and perception of time. On the basis of the obtained experimental data the following general conclusion was deduced: influence (perception) of music slows down psychological process of course of time by the person (i.e. “prolongs life”), and more positive results were received at respondents without musical preparation in comparison with respondents with musical preparation.*

Keywords: *time sense, procedurality of music/mentality, physiological/psychological time perception, physiological/psychological influence of music, adaptation ability of an organism.*

Time is in the center of our terrestrial life

Basarab Nikolesku

Theoretical prerequisites

Music is directly connected with a movement, and this movement is developed in time. Music is an art temporary by definition. Still Aristotle defined a movement as the nature of this art. The movement is also general factor which is a cornerstone of the relation of music and our mentality. A rhythm and melody are

the movements; the energy containing in them is generated by internal states, and it, in turn, generates new internal states. [1, pp. 36–37].

This statement remains actual in our time; founders of music speak about it. There are two examples. The composer R. Seyshins notices: “Expressing the movement in the thinnest and in the most delicate manner, music tells us characteristic for this movement and contained in this movement relations: speed, energy, rush or motivation, tension or relaxation, excitement or rest, determination or uncertainty. Music not only expresses the movement, but also outlines, embodies and defines it”. [2, p. 19]. Another composer, A. Yorgulesku, claims: “The temporality of auditory information perceives an internal temporality; activity of consciousness transforms according to phonic (acoustic) meanders and vibrations, tension and contrasts, characterizing them” [3, p. 30].

All elements, from which music is composed, are dynamic in character, beginning from its initial element – a sound, and finishing piece form.

A muscular factor plays the defining role in perception of three from four properties of a musical sound – pitch level, duration and loudness. When the person listens to a piece of music or other soundings, he not only reproduces a rhythm of the sound movement by means of motive system of an organism, but also whispers or sings it soundless. So after hearing of the long speech or vocal performance we can feel some fatigue of a voice. But the reciprocal vocal movement takes place in a compact form [4; 5].

If music is the phenomenon procedural, dynamic, it is because of:

a) tone (lat. tonus – energy) is a movement (any sound is a consequence of a certain movement);

b) music is an expression of our inner world, and the last, as it was mentioned before, realizes its existence also according to movement laws.

If emotion is a movement, and the movement is a sound, on the general “field” of the movement the corresponding two factors – psychological and musical meet.

The movement is the phenomenon not only physical, mechanical, it has “psychology”. The feeling/perception of the movement has primary and fundamental value. Genetically, motive experience precedes auditory one and, especially, – visual. The psychology of the movement is a separate section of psychological science. The root of movement psychologism is hidden

in “emotion” – a basis of mental life. Emotion (emotio) etymologically ascends to lat. “motio”, “motus” or “moveo”. The Latin dictionary states the following interpretation of these concepts:

Motio – the movement in general; soul movement;

Motus – the movement; to move; fluctuation, excitement, vibration; dance, to dance; internal movement; excitement; trouble, concern, trembling; inspiration;

Moveo – to move, shake, excite; to swing/swing; fluctuation; to dance (to do the dancing movements); to make impression; to excite; to amaze/surprise; to pulse.

It is possible to note a certain semantic identity between words: “movement”, “emotion”, “excitement”, “trouble”, “vibration”, “fluctuation”, “swing”, “rhythm”, etc. The majority of them treat both to psychological and musical area.

The psychology of time is born from its philosophy. In mythology and religion, in art and philosophy in the center of attention always there were questions connected with the relation of the person to time problem. It is because they directly belong to that there is a life that there is a meaning of life that there is a secret of death and immortality. Life as the highest value and time are inseparable.

Our course of life comes to the end along with the expiration of time reserved for it. Therefore, tension inherent to the movement in time is stronger, than tension inherent to the movement in space (if to refer to these two known fundamental philosophical categories): mental reaction to reduction of space of accommodation cannot be identified with mental reaction to reduction of time of accommodation. All our terrestrial life, in the basis, is under influence and controlled by temporary measurements – past, real, future. Therefore, time acts as the most dramatized existence factor, bearing with itself the strongest psychological and philosophical sense. Time plays an essential role in processes of internal experience, and experience makes essential impact on the image (way) of accommodation [6].

Since the person perceives a sound not only by means of hearing, but also all body organism (through vibration), influence of music makes direct and profound physiological changes. In spite of the fact that in the scientific plan studying of a problem begins with the end of the 19th century, this phenomenon was known and was applied in practice since Vedic times. At ancient Hindus the sound was the effective instrument of management, tuning, control and

development of organism energy. According to Inaiyat Han [7, pp. 143, 195], antique singers, studying impact of a sound on a human body, intoned the one and only sound about half an hour to define its magic effect on various power centers of an organism. It was revealed that the sound penetrates all system of an organism. Depending on a method of application, it intensifies or slows down the blood circulation, excites or calms nervous system etc. The Chinese tradition appropriates to each internal body a certain sound (own frequency). Therefore, if organic functions proceed according to the rhythms, we receive harmony and health; the illness is the result of rhythmic desynchronization of this body [8, p. 35].

Music is connected with our physiology first of all through a rhythm – an element which gives to an organism physical (through external “pressure” of acoustic vibrations), and, respectively, the physiological movement. In the course of perception of music there are real rhythmic pulsations in all zones of an organism: in muscles of hands, feet, head, neck, trunk, etc. Our “I” is recorded in millions of synapses, in neurochemistry of a brain and in its electro-rhythmic activity. The audio-motive system is difficult system which possesses the whole network of the nervous terminations capable to tuning according to various rhythmic frequencies. A certain rhythm puts in action the whole system of motive feelings and representations [9, p. 87].

The nature of biorhythms is well studied. The mechanism of time calculation by our organism is of special interest as activity of biological clock is impossible without a certain regulating mechanism which makes the account of time. Rhythm of an organism is based on a rhythm of cells. The cellular clock works on the basis of self-oscillatory process. Interestingly, that this rhythm is not added to a cell, and the cell produces and supports it by the vibration. Researches show that the cell cannot exist out of this self-vibrating mechanism which is a condition of its life. This principle, at extrapolation, becomes characteristic for all organism (as the system consisting of cells) as a fundamental condition of its existence. Biorhythmic desynchronization (deharmonization) of system leads to various somatic and mental disorders.

Another source of emergence and expansion of numerous biological rhythms of an organism is the chemical nature. Various chemical reactions also happen according to a strict periodicity, generating certain strictly rhythmic processes. Activity of a brain has vibration character, being the self-oscillatory system consisting

of electric elements (which quantity coincides with quantity of stars in the Galaxy) [10]. Our neurobiological system is guided by a formula “the person does not suffer chaos”. Music is fundamental art as its codes are partially programmed and entered genetically in a human body, partially are a culture fruit.

As a result of the experience of its perception which is saved up at the phylogenetic and ontogenetic levels, music is perceived from external environment and from the internal one when awakening the “orchestra” established at the level of neural and mental system, the “orchestra” which as though only waits to begin to sound in unison with the external heard orchestra [11, pp. 167–170]. Slender aspects of the relation between music and our physiology are studied also by other authors in a bit different plans [12]. The stated data is represented to be sufficient for understanding of physiological and musical aspect of our research.

Experiment

The problem of time perception continues to excite interest of researchers. The presence in a context of modern concepts of various structural levels of time (biological, social and historical, psychological, etc.) allows us to represent time as concrete (certain) reality. Scientists prefer to speak about *time sense* the person, but not about time. Today there is an idea that the certain unit lies in the basis of time perception by the person – a subjective time standard which remains in long-term memory [13; 14].

The relations of temporal character are shown according to the following categories: *chronometry* (calculation of time), *chronology* (reflection of time relatively phenomena rather general for all people – seasons, etc.), *chronognosis* (subjective time, i. e. individual perception of event duration).

In a chronophysiology, when studying perception of a course of time, at estimation of a chronotime by respondents the test of *individual minute* is applied. For perception of time the organism does not possess the special analyzer therefore indicators of individual minute can be considered as expression of sequence of duration and speed of various processes happening in an organism and in surrounding reality.

The hypothesis of our research consists in the assumption that the time sense is not only congenital, but can be created and modified during human life under the influence of various factors among which the influence of music can carry out an essential role.

Fifty people were involved in experimental part of our research, among which 22 with music education (“professional” group) and 28 without music education (“amateur” group).

Two methods were applied to research of perception of time: 1) determination of duration of one minute without account, only on the basis of *time sense*; 2) determination of a minute interval *at the account* of seconds by the respondent in mind. The first method allows to correlate perception of time to an ideatory component (speed of course of representations, associative processes), and the second one – to a motive (motor) component (a verbal motility). Individual minute without account characterizes *time sense* by the examinee, and with the account – *conceptualization of time*. Application of two methods of definition of individual minute is determined by that the subjective perception of time is connected with a functional condition of various zones of a cerebral cortex, in particular verbal and motor and associative zones [16; 17].

Both groups of the respondents included in experiment – “professional” and “amateur” – statistically did not differ: age, 27.4 ± 2.6 years and 26.2 ± 2.4 years respectively; number of years of the general education, 11.2 ± 1.1 years and 12.4 ± 1.5 years respectively). Taking into account these criteria the research of groups is very important as the age and education significantly influence subjective perception of time. “Time is accelerated <...> At the beginning it goes, then runs, then flies –according to our age” [17].

One of possible explanations of this phenomenon consists in fact that people automatically perceive course of the large time periods according to duration of all their life: own age serves as a peculiar comparative scale. For example, for the person of 60-year age one year is perceived as an insignificant segment of life time (1/60 or less than 2%). Therefore, for the person of old age the time, psychologically, proceeds quicker, than for the child. In the corresponding scientific literature there are data confirming the presence of positive correlation between age and time perception [14, pp. 921–935; 18, p. 47].

In our research we divided respondents (from each group) in three categories:

- 1) with perception of the accelerated course of time (type);
- 2) with perception of retarded course of time (bradychronical type);
- 3) with objective perception of time (normochronical type).

As a musical image the piano play of the Moldavian composer Georgy Musti “Melody” was offered listeners. This piece of music was not chosen by us as a result of special musicological, musical and psychological or other aspect of the analysis. We took as a basis the assumption that music of classical type influences, in principle, positively (in “existential” sense) the mental world of the person. However, at this investigation phase of the studied problem it was decided to offer respondents for hearing the play “easier”, “available”, “positive” in every respect. And this play corresponds to these criteria. Its duration is about two minutes, tempo is *Andante con moto e molto rubato*, a form is simple binary, the texture is “barcarole”, accompaniment is in the form of harmonious “guitar” figurations, dynamics is *piano*, *mezzo-forte*, and dramatic art is clear, expressive. This music is “contemplate” character, “pleasant” for hearing and quite “beautiful”. We considered also the fact that the chosen work has to be “clear” even to respondents without musical preparation. The general content of the play can be characterized by words: nostalgia, pensiveness, search, expectation ...

For completeness of ideas, concerning the content of the carried-out experimental work, and possibility of correlation of the used musical material with the results which were received, it is obviously necessary to include the musical text of this little play in article:

George Mustya

Melody

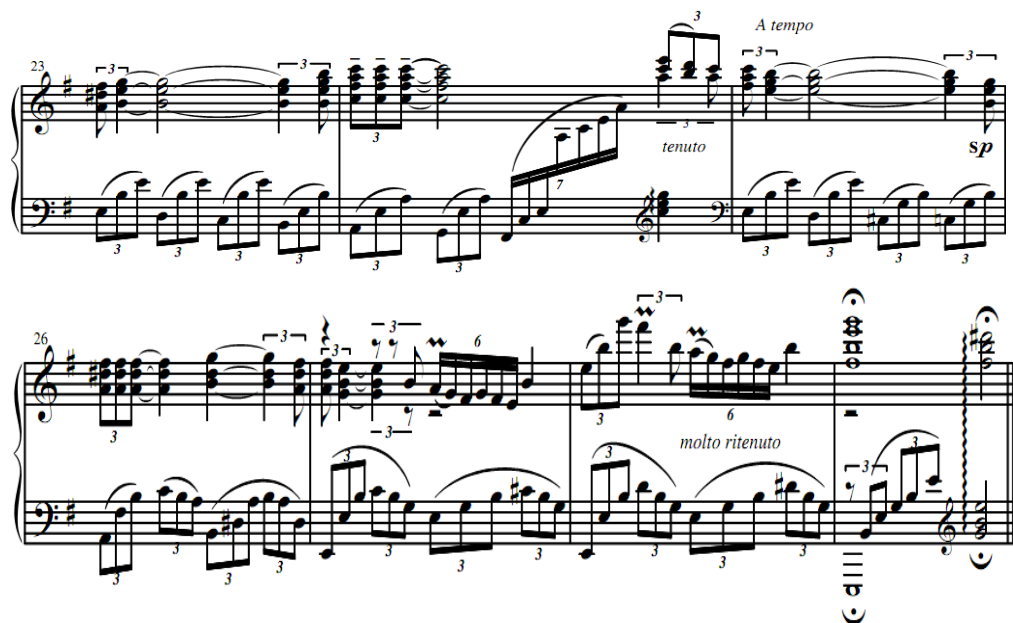
Andante con moto e molto rubato

The musical score for "Melody" is written for piano. It is in 4/4 time and the key of D major (indicated by two sharps). The tempo is marked "Andante con moto e molto rubato". The score consists of two systems, each with three measures. The right hand (treble clef) plays a melodic line with triplets and slurs, while the left hand (bass clef) provides a harmonic accompaniment with triplets and slurs. Dynamics include *p* (piano), *mf* (mezzo-forte), and *dolce*. The piece ends with the instruction "sempre simile".

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is written in a key signature of one sharp (F#) and a common time signature (C). The piece features a variety of musical notations, including triplets, slurs, and dynamic markings.

The first system (measures 7-9) shows a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The second system (measures 10-12) continues the triplet pattern in the bass staff and introduces a triplet of eighth notes in the treble staff. The third system (measures 13-15) includes a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The fourth system (measures 16-18) features a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff. The fifth system (measures 19-21) shows a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

Dynamic markings include *poco a poco rit.* (poco a poco ritardando) and *f* (forte). The tempo marking *A tempo* is present. The piece concludes with a *piu mosso* (faster) marking and a *f* (forte) dynamic.



As we see, the play is written to tonality *mi minor* with known sound structure: mi, fa-sharp, sol, la, si, do, re (re-sharp). In the statistical analysis of the musical sounds making *a subject* of this play, we receive the following results presented in table 1.

Table 1

Statistical data on representation of sounds, making a play subject

Sounds (sequence of their emergence in a melody)	Number of repetitions	Repetitions in %
si	10	25.0 %
la	5	12.5 %
sol	4	10.0 %
fa-sharp	4	10.0 %
mi	7	17.5 %
do	7	17.5 %
re (re-sharp)	3	7.5 %
In total	40	100 %

Thus, by number of repetitions the sound of “si” is on the first place (10 times = 25%), the sounds of “mi” and “do” are on the second place (7 times = 17.5% everyone) and the sound of “la” is on the third place (5 times = 12.5%). The sound of “si”, in this case, represents function of a dominant (V step of a harmony), “mi” –

function of a tonic (I step), “la” and “do” – function of a subdominant (respectively, IV and VI steps of a harmony). So, the sound of “si”, as the representative of a dominant, dominates in statistical (formal) aspect, and in psychological one. It appears often and clearly (in comparison with other sounds), drawing auditory attention as on the duration (1, 4, 6 and 8 steps of a subject), and on the expressional role (as peculiar “reference points” of a melody). Thereby, in the semantic plan the sound of “si” is associated with a question. The first interval with which the melody begins (an octave “si¹” – “si²”), in case of need its “verbalizations”, is also associated with an interrogative connotation – “What for?...”. The same “What for?” it is possible to call the play as its general, on character, sounding makes impression of a question without answer. An additional argument is the end of the play which comes to the end not with a tonic triad, but multifunctional discord chord (sol₁ – si₁ – mi² – fa-sharp² – si² – re-sharp³), in which the functions of tonic and dominant merge in uniform sounding. Music of this play, characterized by melody, “clear” semantics, simplicity of a form, “fluidity” of a musical discourse, consecutive and logical, “natural” formation of an image, balance of consonant and dissonant soundings (harmony), metrological and rhythmic regularity, romantically narrative tempo, etc., causes a ready sincere response in listeners.

The comparative data on indicators of individual minute of respondents received in experiment before and after listening of this musical play are presented in Table 2.

Table 2

Duration of individual minute at respondents before and after hearing
of a piece of music depending on the level of musical preparation

Groups of respondents	Number	Verbal and motor component		P1-2	Ideatory component		P3-4
		Before hearing	After hearing		Before hearing	After hearing	
“professionnals”	22	47.5±0.5	54.5±0.6	<0.001	43.8±0.7	45.8±0.8	>0.05
“amateurs”	28	46.3±0.6	52.8±0.4	<0.001	44.1±0.5	50.4±0.6	<0.001

As show the data provided in Table 2, hearing of music improves process of time perception, but thus some features depending on the level of musical

preparation can be noted: at professionals improvement of process of the subjective time perception happens, mainly, on the basis of a verbal and motor component ($P < 0.001$) while the ideatory component shows only a tendency to improvement without achievement of essential statistical data ($P > 0.05$).

At respondents without musical preparation after hearing of music both the verbal and motor component, and ideatory component of subjective perception of time change significantly – $P < 0.001$.

The obtained data are preliminary, but all of them are of special interest as reflect essential changes of activity of a brain in the course of music education and hearing of music. More in-depth studies of this problem will allow us to reveal features of functional relationship of cortic-cerebral zones under the influence of music.

On the second phase of research the analysis of individual minute duration was carried out in aspect of adaptation opportunities of an organism as ability to estimate (to perceive and reproduce) temporal segments is considered as criterion of adaptation abilities [13; 16; 17; 19].

On the basis of clinic and psychological and neurophysiological researches of the last years we offer working classification of compliance of individual minute duration and a situation of adaptation abilities of an organism (Table 3).

Table 3

<i>Duration of individual minute (sec.)</i>		<i>Adaptation ability</i>
Verbal and motor component	Ideatory component	
55–65	53–62	“Normal” adaptation
45–54	40–52	Weak-defined adaptation
41–44	36–39	Moderate dysadaptation
31–40	29–35	Well-defined dysadaptation
To 30	To 28	Cancelled adaptation

So, from total of respondents (50) “normal” adaptation abilities showed 17 people (34.0%), the weak-defined level of adaptation – 18 (36.0%), moderate

adaptation – 8 (16.0%), well-defined dysadaptation – 5 (10.0%) and cancelled adaptation – 2 (4.0%). The results of impact of music hearing process on adaptation ability of an organism depending on the level of musical preparation are presented in Table 4.

Table 4

Adaptation ability of an organism depending on level
of musical preparation *before and after* hearing of a piece of music

Adaptation ability	“Professionals”		“Amateurs”	
	Before hearing	After hearing	Before hearing	After hearing
“Normal” adaptation	$\frac{7}{31.8\%}$	$\frac{12^*}{54.5\%}$	$\frac{10}{35.7\%}$	$\frac{18^{**}}{64.3\%}$
Weak-defined adaptation	$\frac{6}{27.3\%}$	$\frac{4}{18.2\%}$	$\frac{12}{42.9\%}$	$\frac{7}{25.0\%}$
Moderate dysadaptation	$\frac{5}{22.7\%}$	$\frac{5}{22.7\%}$	$\frac{3}{10.7\%}$	$\frac{2}{7.1\%}$
Well-defined dysadaptation	$\frac{3}{13.6\%}$	$\frac{1}{4.5\%}$	$\frac{2}{7.1\%}$	-
Cancelled adaptation	$\frac{1}{4.5\%}$	-	$\frac{1}{3.6\%}$	$\frac{1}{3.6\%}$
In total	$\frac{22}{100.0\%}$	$\frac{22}{100.0\%}$	$\frac{28}{100.0\%}$	$\frac{28}{100.0\%}$

Note: The numerator indicates number of respondents, and a denominator – expression as a percentage. Additional designations are entered for the data confirming the statistically convincing distinctions (*– $P < 0.05$, **– $P < 0.01$) between the obtained data *before and after* hearing.

Conclusions

The results of experiment show that ***hearing of music significantly improves adaptation abilities of an organism***, increasing number of respondents with “normal” adaptation due to reduction of number of respondents with cancelled adaptation, but in group of “amateurs” these changes are more expressed ($P < 0.001$) in comparison with “professionals” ($P < 0.05$). Thus, the preliminary data show existence of important distinction between a verbal and motor and ideatory component at individual perception

of time under the influence of music hearing depending on the level of musical preparation. But irrespective of the level of this preparation, hearing of music improves adaptation abilities of an organism (according to criterion of individual minute) showing more expressed positive effect at respondents without musical preparation in comparison with respondents with musical preparation.

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(Translated by S. Semenova)

**EDUARD BORISOVICH ABDULLIN:
MUSICIAN, PEDAGOGUE, RESEARCHER**

E. V. Nikolaeva,

Moscow State University of Education

Abstract. *The article presents the historical and biographic data on the main milestones of a career of E. B. Abdullin as the musician, the pedagogue, the researcher, the founder of school of sciences “Methodology of pedagogy of music education”. For the first time, based on Eduard Borisovich’s memories of the childhood and youthful years in conversations with the author of this article, the incentives were revealed which caused his vital choice: to become the music teacher and to find the path in this unique profession. The special attention is paid to the characteristic of the leading directions of his musical and pedagogical, research and public activity. The wide range of the innovations entered by E. B. Abdullin into the musical and pedagogical theory and practice is presented which received a wide public response not only in Russia but also in other countries of the world.*

Keywords: *music education, musical pedagogical education, musical and pedagogical activity, musical and research activity, public activity, methodology, methodological analysis, system of high school musical pedagogical education, school of sciences of E. B. Abdullin.*

In August, 2015 to Eduard Borisovich Abdullin, head of the department of methodology and technologies of pedagogy of music education of the Moscow State University of Education (MSPU), to the head of the department of UNESCO at the Moscow State University of Education “Musical Arts and Education in Life-Long Learning”, to the doctor of pedagogical sciences, professor, the winner of an award of the Government of the Russian Federation in the field of education, to the Chairman of the Commission on assistance to science, culture and art education of the All-Russian association of assistance of science; to the academician-secretary of Office of pedagogy and psychology of music education of the International Academy of Sciences of Pedagogical Education, the vice-president of the Russian national section of the International Society for Music

Education (RussSME), to the member of the Union of Composers of Russia, the member of the New York Academy of Sciences – 75 years are executed.

Today the name of this eminent person of domestic musical culture and education is well known not only in Russia, but also in many countries of the world. It is significant that it is known not only to musicians, teachers, whose professional activity is connected with the sphere of the general and/or professional musical pedagogical education, but even that who only still is going to become teacher-musician or takes the first steps in this field. Such recognition of musicians, teachers quite naturally, after all in numerous publications of Eduard Borisovich pressing problems musical, including musical pedagogical education are put and solved. It is enough to list at least of some of them: reforming of high school training of the teacher-musician and improvement of the professional focused methodological and methodical training of the music teacher as teacher-musician of a wide profile [1–6, etc.]; the address to philosophical [7] and historical [8; 9, etc.] aspects of music education; theoretical and methodical bases of the general music education [10–14, etc.]. Also it is only a little bit of the perspective developed by Eduard Borisovich.

The scientific ideas which are put forward by E. B. Abdullin find an embodiment in programs of the highest musical and pedagogical educational institutions [15; 16, etc.]. According to the textbooks and manuals created by him or under his scientific management the students study today in all higher educational institutions of our country in which training *of musicians-teachers* is carried out [17–23, etc.].

Many years, working with Eduard Borisovich, watching his vigorous, actual and huge activity on the scale of the solved musical and pedagogical tasks, seeing depth and relevancy of his contribution to pedagogy of music education, accepting the scientific bases of research activity of the musician-teacher developed by him as the management to own research activity, it would be desirable to depict at least in several strokes *some features of his creative nature and the main milestones of a career*. A way which allowed it to come to so good results: to become the recognized leader in musical and pedagogical community of the Russian teachers-musicians and to gain wide international recognition.

As it is represented, already in a childhood the destiny was foreordained to become Eduard Borisovich Abdullin *the musician, the teacher, the researcher*.

From mother – Mariam Shagiazamovna Abdullina, the graduate of the Moscow State Conservatory by the name of P. I. Tchaikovsky, the singer, famous in Russia, the soloist of the Moscow State Academic Philharmonic hall, he inherited extraordinary musical abilities and love to music. Since childhood it had opportunity to watch the most difficult process of learning and execution of vocal works by her, work on quality of singing sounding, searches of the expressive, emotionally painted intonation. Intonation which would answer its ideas of the maintenance of an artistic image, to features of its development, opened many-sided communications of the verbal and musical beginning, nature of their interrelation and complementarity. At the father – Boris Matveyevich Levin deserved the lawyer of the Russian Federation, the general counsel of Minmontazhspeystroy of the USSR – he from childhood studied logic of thinking, beauty and a semantic ambiguity of Russian, accuracy of expression of the thoughts, need of their argument.

This precious experience gained in a family, and also bright, indelible impressions of visit in a childhood of philharmonic concerts, musical performances, vocal occupations with pupils of the outstanding singer, the trainee and the soloist of La Scala theater, the drama tenor I. I. Kortov (for many years living in his family), will become the initial base on which the *desire to become the musician-teacher* will declare itself by a bigger force, and also the *initial idea of this profession, difficult, but so attractive to him* will form.

Having arrived in 1959 on musical faculty of the Moscow State Pedagogical Institute of V. I. Lenin (nowadays – the Moscow State University of Education), Eduard Borisovich appeared in very close to him on spirit to the creative musical environment. Here on own practical experience he could estimate as activity *of the Music teacher* which to him should be seized is many-sided. Further in the conversations with pupils and colleagues it often compared it to activity of the athlete all-rounder who is own professionally several sports.

These student's years Eduard Borisovich understood how much can learn at teachers-musicians who regarded as of paramount importance of the pedagogical work the comprehension by pupils of the intonation nature of musical art, acquisition by them practical experience of its embodiment in this or that type of musical activity. Thus their pedagogical activity was combined with own vigorous musical and creative activity.

Such teachers were musicians at whom E. B. Abdullin studied: *professor A. D. Kozhevnikov* – the chorus master, the people’s artist of Russia, A. V. Sveshnikov’s pupil; *professor O. D. Boshnyakovich* – the pianist, the people’s artist of Russia, K. N. Igumnov and G. G. Neygauz’s pupil; *E. N. Artemyev* – the composer, the people’s artist of Russia, the author of music for the majority of A. Tarkovsky’s movies; *M. I. Royterstein* – the composer, the honored worker of arts of the Russian Federation, professor. And ***pedagogical interpretation of the intonation nature of musical art in the context of the considered musical and pedagogical problems*** receives an embodiment as in his musical and pedagogical and research activity subsequently, and in works of his pupils.

Being the student, Eduard Borisovich pays special attention to comprehension of essence of vocal and choral work with children. And in this direction of creative searches huge influence on formation of his ideas of choral sounding, features of work with children’s voices was rendered by two years’ training in chorus of Institute of Art Education (head V. G. Sokolov) under the leadership of Victor Sergeyevich Popov. These years he gains so necessary to him experience of chorus master work with children which in many respects will define further a circle of his musical preferences in the sphere of pedagogical activity.

Meeting in 1963 with the composer, the people’s artist of the USSR, the academician of the Russian Academy of Education, the honourable president of the International Society for Musical Education (ISME) professor D. B. Kabalevsky, Dmitry Borisovich’s proposal to become the research supervisor of his first scientific research which is carried out in the years of training in postgraduate study an appreciation to them creative abilities of the young **teacher-musician** [24], his invitation to collaboration over the program in music for comprehensive school in the status of the assistant manager (D. B. Kabalevsky), and then and the head of the laboratory of music of the Ministry of education of the RSFSR became that a milestone in the creative biography of E. B. Abdullin which in many respects defined his next way as the ***teacher-musician – the researcher***.

From now on he from new positions starts approaching an assessment of the musical and pedagogical knowledge, the abilities received in days of training in higher education institution and also during implementation of the management of children’s choral studio “Melodiya” in Podolsk. In this studio there was his

formation as teacher-musician – the head of choral collective and the chorus master, mastering by it subtleties of chorus master skill. Here he managed to realize the ideas of beauty of vocal sounding in work with children's chorus which with success showed the high level of mastery as in our country, including on the Central television, at the IX ISME international conference in Moscow, and abroad.

However, the main thing during this period of creative formation of E. B. Abdullin as teacher-musician – the researcher was work in the group of authors headed by D. B. Kabalevsky over the program in music for comprehensive school, its educational and methodical equipment and carrying out huge on scale experimental work on its introduction in mass student teaching. In this work Eduard Borisovich acted as the first assistant and D. B. Kabalevsky's colleague, during seven years conducted music lessons at comprehensive school, gained experience of both pedagogical, and research activity. At the initiative of D. B. Kabalevsky he began to direct and was the leader of a cycle of telecasts *"To the teacher – a music lesson"* which for seven years with great success was broadcast on the central channel of All-Union television. From now on ***research activity in the sphere of studying of the general music education problems becomes the integral attribute of his creative biography.***

Having comprehended in the course of collaboration with Dmitry Borisovich Kabalevsky the deep essence of his concept, systemacity and basic pedagogical provisions which are the cornerstone of essentially new program in music Eduard Borisovich acts all next years as the active fighter for preservation and development of ideas of the Teacher.

It initiates carrying out in Russia the international competition *"The Music Teacher of the XXI Century of D. B. Kabalevsky"*. The first of them took place in 2000 in Moscow and students – future the music teacher took part in it only. In process of pedagogical judgment Eduard Borisovich of potential opportunities of this new form of the international cooperation, entered the new nominations of competition. In it began to show the skill and venerable music teachers, each of which opened his own vision of a modern lesson of music, and the teachers-musicians showing new forms of work on out-of-class and out-of-school musical occupations. Moreover, family ensembles which mastery testified to great opportunities for musical education in a family in the course of joint playing music also could take part in several of them.

Eight competitions festivals are so far carried out. Students and the music teacher from 15 countries of the world took part in them. I will notice, however, that the creative thought of Eduard Borisovich was not limited to idea *of so new creation for world practice of the international forum*. Also the record of the conducted open lessons offered him on DVD disks became innovative.

So the new form of synthesis of world experience in the sphere of music education and its promotion, and also a new type of educational and methodical material for system of musical and pedagogical training – *video movies with record of lessons of music* was born. Their emergence caused great public impact, laid the foundation to creation of a databank about a current state of music education in Russia and other countries of the world. The “live” pedagogical experience imprinted in video records taken directly from student teaching allowed him to see not only achievements in this sphere, but also those problems which else wait for the decision.

With pain Eduard Borisovich observes how the program in music developed under the leadership of D. B. Kabalevsky more and more is pushed aside on the periphery of domestic music education. Seeing it, he acts with angry accusation of programs in music which were positioned by authors as development of ideas of D. B. Kabalevsky. Actually ideas of his Teacher received in them the distorted realization [25]. That is why Eduard Borisovich does everything possible for preservation and development of the conceptual ideas put in this program, its interpretation in relation to realities of modern musical life of the country taking into account the latest developments of domestic musical and pedagogical science and practice.

In 2014 work in this direction received new incentive. It was the proposal to E. B. Abdullin from Ministry of Education of the Sakha Republic (Yakutia) to head Scientific and methodical council at the Ministry of Education for implementation of the “Music for All” project in the Sakha Republic and to creation in the context of this project of the new regional program in music. (The idea of creation of the “Music for All” project belongs to the first President of the Sakha Republic (Yakutia), the deputy of the State Duma (National assembly) of the Russian Federation to Mikhail Efimovich Nikolaev.)

Now the group of teachers-musicians of UNESCO lead by Eduard Borisovich “Musical Arts and Education in Life-Long Learning” (E. V. Nikolaeva,

B. R. Iofis, E. P. Krasovskaya, A. V. Varlamova, A. V. Toropova, S. G. Fedotova, O. R. Novokshyonova, I. V. Nartova), leaning on the commonwealth with the music teachers of Yakutia, taking active part in verification of the program, with Television of RS (Yakutia) and the Yakut Philharmonic hall, with Institute of Professional Development of Pedagogical Staff of RS prepared the program in music for elementary school, musical anthologies and phonoanthologies for the first and second classes. In an arsenal of music teachers will be as well the video movies acquainting them with features of the pedagogical management at music lessons of musical and plastic activity of pupils, collective tool playing music, musical staging.

It would be desirable to emphasize that the program [26] created by a group of authors became a model of new approach to development of school programs in music. In this program the ideas put in D. B. Kabalevsky's concept gain further development, and, at the same time, for the first time the conditions for organic unity of a lesson of music and out-of-class musical occupations are not only declared but created. Such unity becomes possible thanks to that within the "Music for All" project teachers are given opportunity of carrying out three musical occupations in a week. Thus for the first time the special attention in the program is paid to development of a regional component, development by pupils of both the Russian, and the Yakut musical culture which is provided in all types of practical musical activities: choral and tool performance, musical hearing activity, musical and plastic intoning, musical improvisation and musical dramatized activity.

The second historically developed but not on the significance, strategic direction in E. B. Abdullin's activity as the teacher, the musician, the researcher became his work in the field of ***improvement of high school training of the teacher-musician***. Right after the termination of postgraduate study along with research activity in the sphere of the general music education Eduard Borisovich accepts the invitation to become *the teacher at the native university to which he remains faithful all next years*.

Today, later nearly half a century of his work in this educational institution, will not be exaggeration to tell that the Moscow State University of Education became for Eduard Borisovich really the second house. Here his creative nature which is eager ***to reconstruct system of high school musical pedagogical***

education was fully shown. On his deep belief it has to be oriented *on training of the teacher-musician, music teacher who is professional to own different types of musical activity ready competently to perform pedagogical management of pupil mastering process and also owning bases of research activity.*

The embodiment of the ideas in life required creation of group of adherents. So in structure of musical faculty of university in 1990 there was a new chair – department of methodology and a technique of teaching music, headed by E. B. Abdullin. Eduard Borisovich saw the main task in modernizing process of professional and subject training of the music teacher, to put it on originally university level as in theoretical, and on the practical level.

In the course of the solution of this task was born *new system vision by Eduard Borisovich of the musician-teacher's profession* who received an embodiment in his doctoral dissertation: “The content and the organization of methodological training in system of the higher pedagogical education” [27].

This research gives the theoretical justification and experimental confirmation *of need for future music teachers of mastering the methodological culture, reveals its essence and structure, formulates the developed characteristic of the methodological analysis of musical and pedagogical problems as tools, technology of the teacher-musician which it is necessary to seize for implementation of research activity in the sphere of music education.*

It is thought that E. B. Abdullin's appeal in the basic research to methodological problems of pedagogy of music education was also not casual and is foreordained by all course of his life. For primordially creative person what Eduard Borisovich is, could not pass completely his communication with the largest Russian musicians and scientists working in different scientific spheres. It was first of all *Dmitry Borisovich Kabalevsky*, with which about the commonwealth was already mentioned earlier; *Alexander Sergeyevich Sokolov* – the musicologist, nowadays the rector of the Moscow State Conservatory of P. I. Tchaikovsky, the department chair of the theory of music, the doctor of art criticism, the Winner of the State award of the Russian Federation in the field of literature and art; *Boris Mikhaylovich Nemensky* – the National artist of RSFSR, the winner of the State awards of the USSR and the Russian Federation, the winner of an award of the Russian President, the full member of the Russian academy of Arts and Russian Academy of Education, professor; *Evgeny Pavlovich Velikhov* – the member of Presidium of the Russian

Academy of Sciences, the President of the National research center “Kurchatov Institute”, the Chairman of the board of ITER, the member of the Presidential Council in the field of science and education, the Winner Leninskoy, the state and international awards, the Chairman of the Russian Association of assistance to science. In the course of such communication qualitatively new ideas of Eduard Borisovich of music as one of art forms to which it is interfaced by numerous bounds, and its specifics were born and approved; about versatility of activity of the teacher-musician; about importance of implementation of musical and pedagogical researches at the methodological level.

This research became conceptual grain of all further research activity of Eduard Borisovich and *school of sciences* “Methodology of pedagogy of music education” created by him. For years of its formation and development Eduard Borisovich managed to grow the whole group of talented pupils. Today under his management six doctoral and twenty four candidate dissertations are protected. Each of them became continuation and development of his scientific and pedagogical concept. Today the school of sciences created by Eduard Borisovich successfully develops already in the third generation [28]. And it is one of confirmations of its vitality and efficiency.

Each school of sciences in the sphere of musical art and education – is unique as the identity of the musician is unique, it heading. Eduard Borisovich’s uniqueness as *leader*, sees, on the one hand, in scale of his scientific talent, ability to expect emergence of the new directions in science which will be able to set the new vector in its development expanding its horizons; on the other hand – special gift – to see creative potential in the pupils and colleagues, to carry away them research activity which would answer their natural abilities and a circle of professional interests.

Uniqueness of the *school of sciences* created by E. B. Abdullin seems that it is oriented on training of the competent teachers-musicians – *researchers*. It unites representatives of the different generations different around of the problems of the general and professional music education considered by them, but uniform on those methodological bases which are developed by Eduard Borisovich and which receive new interpretation in each of the researches which are carried out under his scientific management or consultation. Eduard Borisovich could enclose in the pupils and colleagues – the main thing – understanding of essence of research activity, to arm them with the tool of scientific knowledge. At all variety

of a perspective of the researches which are carried out in the context of this school of sciences they are characterized by unity in variety. This unity is shown in orientation of researchers to the methodological level of consideration of the studied problems in complementarity and mutual interface of specific scientific, general scientific and philosophical levels [29].

It is essentially important that results of scientific activity of Eduard Borisovich and his pupils find broad realization in modern student teaching. So, in the sphere of the highest musical pedagogical education the concept of high school training of future music teachers is theoretically proved and practically realized, the complete system of subject matters which includes professionally focused methodological, theoretical and historical, psychological and pedagogical and methodical training of future music teacher is created. Thus each of these disciplines is provided with curricula, programs and manuals.

It is impossible to ignore also one more – a third – an aspect of Eduard Borisovich's activity. It is **public work**, huge on the importance, in which finds expression its creative nature. I will list at least its some sides:

- preparation and carrying out eight international scientific and practical conferences in which practically all leading domestic experts in the field of pedagogy and psychology of music education took part, including the Russian Academies of Sciences scientific institutes, the Moscow and Saint Petersburg conservatories, teachers-musicians from 32 countries of all continents of Earth. Thus one of the most important problems of conferences was association of musicians-teachers of Russia, preservation and expansion of scientific, creative and pedagogical contacts;

- promotion and distribution by Eduard Borisovich of scientific and pedagogical innovations of department by holding master classes in 17 countries of Europe, America, Asia, Africa;

- creation on the basis of the Moscow State University of Education of the Russian National section (RussSME) of the International Society for Music Education (ISME-UNESCO) which united musicians-teachers of Russia and a number of the countries, first of all the CIS; distribution by RussSME efforts as achievements of domestic musical pedagogical education in the world by means of editions of works of department in English, speeches of teachers of chair on the world musical and pedagogical congresses and forums, and synthesis of world

experience in editions of chair. Active actions of this public organization, speech of its representatives at the highest forums in the different countries got recognition and respect of RussSME in the international musical and pedagogical community;

– creation at the initiative of E. B. Abdullin and with assistance of E. P. Velikhov and the management of MSPU of public all-Russian noncommercial fund “Art Education and Culture” (the chairman of fund E. B. Abdullin) which unites more than 50 regions of Russia today.

In end of this small essay, it would be desirable to quote the musicologist who is highly honored by Eduard Borisovich, professor of the Moscow conservatory Vyacheslav Vyacheslavovich Medushevsky who in one of conversations told: “It is not so important where you study, it is more important – *a t w h o m* you study”. These words can be heard and from lips of pupils and Eduard Borisovich’s colleagues who are proud of the belonging to his school of sciences and which he generously passes on the scientific experience, “infects” with love to scientific creativity and the teacher-musician’s profession, opens the new horizons of research activity.

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(Translated by S. Semenova)

**METHODOLOGY IS “THE MAGIC GLASS” OF THE MUSIC
AND PEDAGOGICAL SCIENCE:
THE REFLECTIONS ON THE SCIENTIFIC SCHOOL
BY EDUARD BORISOVICH ABDULLIN**

A. V. Malinkovskaya,

Gnessin Russian Academy of Music (Moscow)

Abstract. *The article casts the vision of the derivations the generation of the Abdullin’s scientific school “Methodology of pedagogy of the music education” and a wide area of its scientific ideas and concepts and its implement in pedagogic practice. The article stresses an orientation of the school members to an idea entity: intonational and intonation and communicative nature and music specifics as a kind of the art activity, and their ability to project this activity on the pedagogies of the music education. The research credo of the school progenitor is shown. The methodological analysis of music and pedagogical problems is the meta-level of the research vehicle of the music pedagogue. This met level is need for an acquisition of the method competence. The metaphor of “a magic glass” covers the ability of the school members to detect the common properties of different objects, to treat it’s in a novel way, getting the new knowledge including the knowledge on the past, the present, the future, to get to the cause-and-effect relationships between occurrences, to predict the further course of events. The author expresses the conviction that if one can see across the magic glass, then one discovers the world unity by means of the integration of the scientific logic and the imaginative cogitation. The unit perception gives a researcher a new knowledge on studied subject and it keeps not only the specificity of every subject facet, but also does not unite the specificities as a simple sum. The sought truths are discovered in the magic glass not themselves, but by means of an interaction of a personality magic with the magic glass. Moreover, the personality, ideas and activity of the School progenitor have the magnet and become an agency of the unity of activities of the school members.*

Keywords: *methodology, magic glass, scientific school, methodological analysis, music-pedagogical science*

1. Scientific school – how much in this concept...

A scientific school in pedagogy and education as a socio-cultural phenomenon is the broad range of attributes, functions, on the one hand, consistent with the generally valid notions on a scientific school in the science studies, on the other the attributes are jointed with system of the unique scientific and methodological paradigms, being of the specific school ideology. They are formed in the activities of the scientific society for a sufficiently long time and realized in a created array of the basic knowledge, in the principles and methods and technology of the array formation, in providing and developing new directions which expand continually the scientific space of the School for its specific science concept-terminological framework (thesaurus), etc. One of the most importance functions of scientific-pedagogical school is the education practice analysis in historical terms and today's reality, and prediction of methods to improve.

Every scientific school is characterized by distinct factors related to its historical sources, received traditions and ideology. The legacy of the past is creatively developed and enriched in the new time conditions. Undoubtedly the scientific school generated and led by a great scientist has imprint by his person and individual style of his activity. The imprint gives the School “no general expression of face”.

All of this originates from the being principle of alone things, phenomena, process in their interrelation with the whole, the total, and is seen as a dialectic axiom. And then a projection of the whole on the one must be filled up with substantive aspects, characteristics, analysis of modern achievements of this or that scientific school and future projects.

The present section of the journal focuses on a consideration of the characteristics of the scientific school by Eduard Borisovich Abdullin (Doctor of pedagogy, professor, Moscow State University of Education – MSPU) from different perspectives, and the author of this article seeks to do it, too.

Some notions on the scientific school should be validated through questions. The first one seemed the appropriate starting point of reflections to me was posed to himself Eduard Borisovich: “With what the School begins?” He had

immediately answered: “From pupils, collaborators, followers”. And of course, since Socrates and Plato the original academic image of the School is the master in the circle of his present students, adherents and in the contact with several generations of adepts been called to continue the master deal (I would recall a line from a poem by E. Vinokur: “Master, make a learner, so that one to learn from”, in which the thought of eternal movement of truths and their transformation in history and in the consciousness of new generations.)

The Abdullin’s scientific school is branching and continues to grow for decades now. The doctoral thesis by Eduard Borisovich “Content and organization of the methodological training in system of higher pedagogical education” (1992) [1] is a beginning of the School history and the conceptual core of its idea complex. The methodology is a key concept in the formulation of theme of his research. It is a basic scientific principle of an approach to the theoretical analysis and synthesis of phenomena, to process of music education pedagogy, to study of methods of preparation of specialists in the field, to solution of practical problems to improve the national music education pedagogy. *Chair of methodology and methods of music teaching* (1990) is the scientific and administrative center of the School at MSPU. From the 2014 the name of the chair was named *Chair of methodology and technologies of music education pedagogy*. *UNESCO Chair “Musical Arts and Education in Life-Long Learning”* was founded in 2013 on the previous chair. Eduard Borisovich Abdullin directs the UNESCO Chair.

On the scientific “area” of the School, now it consists of Eduard Borisovich students and colleagues, musician-researches and university teachers (many of them are doctors of sciences, and some of them are “twice doctors” of sciences, as shown below). They had, in turn, trained the entire corps of new scientists, these are “grandchildren” of the scientific school. The music teachers implicated in the musical and pedagogical science directly cooperate with them. *The scientific space of the School* extends far beyond the Moscow State University of Education, covering many educational institutions of cities in Russia (Moscow, Great Novgorod, Vladimir, Kazan, Krasnodar, Makhachkala, Nizhnevartovsk, Omsk, Samara, Saransk, Sankt-Petersburg, Tambov, Ufa, etc.) and other countries (Germany, Kazakhstan, Canada, China, USA).

Eduard Borisovich Abdullin’s School has an additional property which may be defined with the ancient metaphor as the cornerstone, whose essence, as known,

is reliability of thrust for future building. Fundamental nature of scientific ideas, concepts and practical projects of the School were realized in impressively scale file of the scientific production created by members of the Chair and scientists prepared by it: in dissertational researches, scientific monographs, textbooks and manuals, in collections of articles, program materials, etc. All of this is the reliable basis for creation of new “floors and cases” of musical-pedagogical science and the music education practice.

The complex of signs of Abdullin’s scientific school characterized above: weightiness of the contribution to a science, rich potential and viability, extend ability of its ideology continuously developed and deepened, a demand of scientific and educational production of the School in is musical-educational practice – will be incomplete if not to notice that circumstance that it functions in sphere of art culture, music education, and its representatives-scientists on “origin” are musicians, i. e. persons with the art (dextrocerebral) habit of thought and an activity kind. In the conversation with Eduard Borisovich this has been mentioned also, seeming to the author of these lines not minor, a question: what status more corresponds to an essence of activity of representatives of the musical-pedagogical practice and the sciences, brought up in E. B. Abdullin’s School – “teacher-musician” or “musician-teacher”? (Accordingly: “musician-researcher” or “researcher-musician”?). After all behind it, at first sight, the linguistic nuance covers a root question of musical-pedagogical science: what are its fundamental principles and initial positions, from what intrinsic centre stimulus and motive forces of its development issue. Eduard Borisovich has answered this question resolutely – *the musician-teacher, the musician-scientist*. It means, as further was found out, and that the teacher of music at school if he is *the musician-teacher*, cannot think of it as soon as “a studying subject” (by analogy, for example, with geography, physics, etc.), i. e., being limited to displaying on it of general-didactic principles and methods. It is necessary for teacher of music to proceed, first of all, from a being comprehended – from the intonation, intonational-communicative nature and specificity of music as kind of art activity, *to project its specificity and laws on methods and tutorials*, to understand, in particular, an importance of a direct creative inclusiveness of pupils in this activity.

From here such feature of scientific community, directed by E. B. Abdullin, as steadfast and constant attention to modern practice of teaching of music

at the regular school, an active participation in improvement of this area of music education, active upholding of value and necessity of mass musical education in this country. E. B. Abdullin and its colleagues not only constantly work in this direction, but also actively form feedback, tracing and studying “empirics”, given rise in a primary link of education, as “soil” value of a science. About necessity to study the innovative ideas arising in practical search of thinking and talented teachers of music at regular schools, Eduard Borisovich spoke, in particular, at one of conferences at the Moscow State University of Culture and Arts (MSUCA), paying attention of that the scientific analysis of these productive approaches, methodical workings out, schoolbook, etc., gives the most valuable and actual material for the development of the musical-pedagogical science, and some teachers become successful researchers. So, in one of the schoolbook created on Chair under Abdullin’s direction, he marks importance of application by teachers-practices of theoretical knowledge, mentioning remarkable achievement of the teacher of music of one of schools of Moscow N. V. Suslova who has developed “the concept of development of musical thinking of the younger schoolboys, consisting of essentially new theoretical representation on musical thinking and a technique of its development” [2, p. 38].

The most interesting E. B. Abdullin’s initiative and its colleagues was the establishment of the All-Russia D. B. Kabalevsky competition “Teacher of music of the 21th century”, passing since 2000. Such eight competitions have revealed many essential tendencies in modern teaching of music at school. Eduard Borisovich has characterised one of such tendencies so: the quantity of the teachers showing high level of skill and creative style of activity, is reduced, but thus prize-winners of competitions of the past years surpass in high indicators the predecessors; the average level of indicators quantitatively remains, without inspiring, however, optimism.

What does that tell us? According to Eduard Borisovich, there are some reasons here, among them steady today falling in representation of a society of value of art education and education, decrease as a whole cultural requirements in comparison with requirements material. One more evidence of it is reduction, here and there to zero, quantity of lessons of music at regular schools, closing of amateur choral collectives (with a usual official excuse “there is no money”). One of pupils and adept of Abdullin’s scientific school, the doctor of pedagogical sciences,

composer B. M. Tselkovnikov (the professor of the Krasnodar State University of Culture and Arts) in article with eloquent heading “Can music and the person to learn each other in a vice of an indifferent pragmatism? (from ‘Sad songs’)” shares with readers thoughts on accruing pressure from “mass culture” and beginning “entropy of soul of the person ... leading ... to consciousness simplification”; that “the potential of music and musical employment according to their main mission – education of spiritually developed person in loved with music and art, thinking on a planetary scale, feeling the participation in everything that occurs in life” is far from being realized [3, p. 17].

Love in music of the nonprofessional listener is undoubtedly a product of corresponding preparation and the subsequent serious and constant spiritual work. It can reach high level inclusion to art (it would be desirable to result a line from Andrey Dementyev’s poem: “Let another ingeniously plays a flute, but you even more ingeniously listened”). As Eduard Borisovich remarks those teachers of music at schools who continues to be improved today in the business are “the original enthusiasts endowing many in life, not afraid really an arduous toil”, developing at itself marks ability of pedagogical interpretation of the art phenomena and processes (not only in the field of music), for “music teaching – the art leaning against a pedagogical science” (from conversation with scientist – A. M).

Essential value for the characteristic of features of Abdullin’s School including its key concept and the main direction has, in my opinion, reflection on sources of the School, history of formation and “components” of its structure.

2. If to address to sources ...

Certainly, it is impossible a way of development of Abdullin’s scientific school is shined in more detail in a small sketch, but in brief to address to its beginnings it is important. How the reader remembers, on a question “With what the School begins?” Eduard Borisovich has answered: “From pupils, collaborators, followers”. But after all the pupil, the doctrine successor was once and he. As it is known to many musicians, in particular, to music-masters at regular schools, the outstanding composer, the figure of domestic musical culture and formation Dmitry Borisovich Kabalevsky who has developed the concept known all over the world of musical education of schoolboys was its instructor. E. B. Abdullin, being the post-graduate student, later the Kabalevsky’s assistant, co-operated

with him in the development of the Program on music for general educational institutions. The work on the Program with Kabalevsky stimulated in further Eduard Borisovich's researches in sphere of the general music education, his teaching activity in high school in which channel has been written mentioned above his thesis for a doctor's degree which has was the conceptual grain of scientific school created by him. From this time a new meaning by Eduard Borisovich begins – with methodological positions – conditions and developments not only high school is musical-pedagogical education and also preparations of the teacher-musician – researcher, but also system of the general music education. In 1983 he has created the notes “the Theory and practice of musical training at regular school”, become by the reference book of school teachers. Whether it is necessary, to mention that D. B. Kabalevsky's influence on all life has remained as vital and professional credo for Eduard Borisovich.

Ability to see professional problem through a prism of life, human relations, influences and on the contrary – to realize, “process” found in personal contact in professional ideas and projects it is necessary for the inspirer and the organizer of a science, the head of scientific personnel. It is known that there are two types of heads: leaders of the first type are guided, first of all, on the purposes and problems, plans and activity prospects, leaders of the second type – first of all count “on people”, on possibilities, the competence, talents and individual qualities of colleagues and potential members of collective.

It is thought, there is also a third way of creation of community of adherents, in particular, scientific school, a way uniting both directions, characterized above, – orientation to the general professional, scientific, educational, public, world outlook values, that's what, it appears, distinguishes style of a management of E. B. Abdullin's collective.

The concept of Kabalevsky's musical education became one of such values which have in many respects defined a direction of musical-educational activity and prospects of development of E. B. Abdullin's scientific school. The ideas put in its basis, were born and grew ripe in consciousness of the great artist, active musical-public figure, attached to pedagogy and thinking as a teacher. The aspiration to reach in the business “to the essence” was peculiar to him. The Kabalevsky's concept has creatively generalized the world experience of musical education and pedagogic interpreted the achievements of domestic musicology – the doctrine

about B. V. Asafyev's intonations, B. L. Yavorsky, L. A. Barenbojm's workings out. The program on music for the regular schools, created by Kabalevsky in cooperation with E. B. Abdullin and other adherents within a decade, with 1974 for 1983, has distinctly and full reflected requirements of mass music education for this country and has defined a corresponding direction of the state educational policy of that time.

The thought, obtained authors from V. A. Suhomlinsky's work became its musical-educational ideal and a motive power: "Musical education is not education of the musician, and first of all the person ... However, it is necessary to aspire to, that each pupil at a music lesson though time so emotionally so has sincerely felt music, as the present musician" [4, p. 10].

For realization of this aim it was necessary to reveal that the general, primary, insight that should unite education of the musician-fan and the professional and that could become one of basic ideas of the Program and reflect in system of didactic principles, in its structure.

The intonation nature and essence of music also were such uniting principle in the approach of authors to the Program construction. Emotionally-semantic comprehension (through "feeling-thought", on Asafyev) by schoolboys of the figurative maintenance of the pieces of music presented at a lesson is organized in the Program thematic distribution of a material, and is based on an acoustical perception and understanding of elements of an intonation structure of music (figurative-intonation "kernel", its subsequent expansion, changes), on well-known genre "three whales" of music – a song, a dance, a march. All it in aggregate gives a basis for formation of style representations of pupils. Thus, in the Program it is logical and in the natural and accessible form, in movement on "filched knowledge", i. e. with returning to leading positions each time at new level of complexity, the pupils are shown the base categories of music such as a maintenance and form, an intonation, a theme, a genre and style reveal. Thus, Program mastering assumes a direct inclusiveness of pupils in musical-informative activity through collective playing music, realized at the school mainly in the course of choral singing.

The next decades the Kabalevsky's program had the versatile development in program workings out of many authors and groups of authors, in textbooks on music for schools.

Characteristic example of realization of one of directions of E. B. Abdullin's scientific school was "the Regional program of a subject 'Music' in a project context 'Music for all' (Yakutsk – Moscow, 2015)" [5].

The history of development and the pedagogical ideas taken as a principle of this project are remarkable. It is carried out in republic Sakha (Yakutia) by teachers-enthusiasts, under the E. B. Abdullin's direction by means of its colleagues, members of headed by him Chair of UNESCO "Musical Arts and Education in Life-Long Learning" – Elena Vladimirovna Nikolaeva, doctors of pedagogic sciences and associate professor, Elena Pavlovna Krasovskaya, candidate of pedagogic sciences and professor, and others. They support a continuous communication with music teachers of Yakutia, pupils and their parents and meet them personally in the summer August courses, which problem of work is an increase of music education and as a whole cultures of the population in the region. It is necessary to notice that this problem successfully dares. This innovative regional experience became a basis of named above the Program created under the direction by E. B. Abdullin, with the appendix of a hrestomatia and phono-hrestomatia for the first and second classes, the video manual for teachers of music.

The ideas put in the Kabalevsky's Program, are developed in this Program taking into account the modern lines of music education development in this country, and also – ethno cultural musical features of the republic: "selection of a musical material of the Yakut national and professional music is carried out with participation by L. V. Varlamova, the Candidate of Art history, assistant professor of the Yakut Higher school of music", – is noted in the Preface [5, p. 2].

Such scientifically well-founded, thought over integration into the Program and in practice of its realization of nation-wide and regional problems of music education, taking into account the folklore traditions, national-specific features of "musical-language consciousness" (A. V. Toropova), was the fruitful and rather perspective innovative project deserving studying and distribution in the Russian Federation. The composers specially notice that the Program "is a basis for realization of experimental check of possibilities and usefulness of cardinal transformations in system of the general music education in a context of realization of the national project of Yakutia "Music for all" in the Explanatory note [ibid, p. 4].

In Program structure the separate sections give the purposes underlining – in development of principles of the Kabalevsky's concept – priority value of the personally focused training to music: “Valuable reference points of the maintenance of a subject “Music”; “Personal, metasubject and subject results of development of a subject “Music” [5, p. 3]. in these purposes one of the major positions of the theory of the music education developed by E. B. Abdullin and members of its scientific collective, a provision about the person of the pupil as central component of musical-educational system was reflected. Naturally that such message has appeared interfaced to definition in the Program of **the maintenance of music education** as experience of “the emotionally-valuable relation of pupils to the music, knowledge of music mastered by them and knowledge of music, musical skills ... is musical-creative activity” [ibid, p. 5].

3. From the sources to the present

“Pedagogy and music education psychology: the past, present, future” – is the name of the collection of materials of the international scientifically-practical conference which was carried out in 2010 to note the 20 anniversary of the basis of Chair, leaded by E. B. Abdullin [3]. “The past, present, future” ... It is remarkable in conference subjects the presence of this temporal triad in which the idea of successive communication of stages of development of the named scientific area and educational practice, with the analysis of results reached and projects of the new purposes, new directions of development is put.

The Regional program of 2015 characterized in the previous section is one of examples of continuity and updating of traditions in the tideway of one of constantly developed lines of activity of E. B. Abdullin's scientific school – perfection on a scientific basis of practice of pedagogy of music education. We will stop on two other major directions closely connected with above characterized and among themselves.

From pedagogical, educational practice to the theory and methodology – such is the way which has affirmed as a pedagogical science, in systematization and structure of process of ascension to scientific knowledge. Research of laws of the “return” way, necessary returnable movement – *from the reached level of methodology, from it to the theory and further– to practical educational activity and to mastering by bases of methodology of scientific research* is not less

important: these are two parties of uniform scientific progress. Both these directions in their interrelation and in the logic of their relations have received profound working out at E. B. Abdullin's scientific school and members of its collective.

From methodology to the theory – an example of working out of the given direction was the textbook by E. B. Abdullin and E. V. Nikolaeva for musical high schools “Music Education Theory” (2004), D. B. Kabalevsky's words are an epigraph to its chapter 1 about necessity “to lift on new, theoretically more realized and practically more productive level all life of regular school and all system of preparation of is musical-pedagogical shots” [6, p. 5].

Methodology of pedagogy of music education as metalevel and a theory basis as set of principles and the methods systematizing and “crystallizing” theoretical positions and aspects, defining in detail-language specificity, the categorical device, the conceptually-terminological thesaurus of the theory – from these positions in this textbook a complex of methodology-theoretical problems of pedagogy of music education is argued. In the book where for the first time the theory of teaching of music reveals and structured as a subject, it is possible to track, as the methodology “sprouts” in the theory, becomes a subject in theoretical aspects, and the theory develops and grows in “methodologically cultivated” space.

In subject sphere of the textbook, a circle of problems and structure it is looked through as basic installation: orientation to personal development of subjects of musical-educational system – not only persons of the pupil, but also and the teacher. It is remarkable that the most part of sections of the textbook is concluded between chapter of 3rd – “Person of the child as epicenter of is musical-educational system” and chapter of 10th – “Person of the teacher of music and its priority professional qualities”. “...the person and activity of the pupil, the teacher of music and their interaction with musical art appear in the attention centre” – marks in G. M. Tsypin's Preface [6, p. 3].

From the theory and methodology to practice of teaching of music: research of essence of methodological culture of the teacher-musician and definition of ways of participation to it of musicians-experts also became the major direction of E. B. Abdullin's scientific school. A term as the scientific school in methodology is quite often relevant to the representation about an elitism, “a high science”, not so accessible and necessary for those whom by old Soviet tradition call “workers”

of culture, education. Representatives of the School to which these thoughts are devoted, profess other belief and values: the methodology as “a multilevel support of musical-pedagogical science” (E. B. Abdullin) as a metatheory is necessary for development of a science and educational practice, it is sphere of a reflection, the analysis, interpretation and transformation-perfection of its theoretical concepts, methods, practical achievements and projects. The methodology, by a feedback principle, should be turned to the musical-educational reality, is accessible and claimed by it. Education of *methodological culture of musicians-teachers, students, young researchers-post-graduate students* is one of paramount installations of E. B. Abdullin’s Chair. The direction focused on the practical educational problems is inseparably linked with the main purpose of the School: *formation of bases and many-sided development of methodology of pedagogy of music education as scientific area*. As the motto on the School “flag” this formulation appears, since mentioned E. B. Abdullin’s thesis for a doctor’s degree and the Chair name, in the name of many published collections of articles, in themes of scientific conferences, on covers of textbooks and manuals, programs of high school courses, in a methodological essence of performances of the head and scientists of School in scientific discussions.

In the first lines of chapter 1 of the manual for students of high schools “Methodological culture of the teacher-musician” (2002), created on Chair under the direction and edition by E. B. Abdullin, Eduard Borisovich, polarizes with the imagined teacher-expert considering that its business “to train, bring up ..., and scientists are engaged in research activity” [2, p. 6]. The author proves further such to “the convinced expert” that between these levels there is no basic barrier, and that everyone thinking, analyzing, critically estimating the activity and searching for ways of its perfection the musician-teacher, on “the internal” plan of the activity already carries out that *reflective work* which becomes an initial stage of finding of methodological culture.

In the preface to left some years later to E. B. Abdullin’s textbook “Methodology of pedagogy of music education” (2010) A. S. Sokolov, the rector of the Moscow Conservatory, the doctor of art history, the professor, marks: “All pathos of the textbook ... turned first of all to the future teachers of music, is directed on showing and proving, including on an example of student’s works that formation is professional-focused ... methodological culture of the expert-

business interesting, necessary and real” [4, p. 3]. “The methodological culture of the teacher-musician, – he speaks further in the Preface, – is a display of ability to think, independently to compare, to compare the various points of view, to reveal own position, scientifically to prove and professionally to defend it”; the special importance of the given textbook, according to A. S. Sokolov, is that it was “the *first* [my italics. – A. M.] serious experience of disclosing of essence of methodology of pedagogy of music education, acquisition of knowledge and the abilities which are necessary for formation of methodological culture” [ibid, p. 5].

In named and followed them numerous for today Eduard Borisovich’s publications and his colleagues the intrinsic foundations of methodology of musical-pedagogical science are defined and considered: its relations with philosophy and adjacent areas of scientific knowledge – the general pedagogy, psychology, cultural science, music knowledge are established; principles of the methodological analysis of musical-pedagogical activity and appeared problems are analyzed and formulated, the analytical and conceptual framework is formed. It is important to notice that editions of the given direction are noted by *practical orientation*, any materials are presented to them for independent judgment by readers-students, teachers of music of the maintenance of this or that work, questions and tasks, appendices with fragments of student’s and postgraduate works students, etc. Guided by them, post-graduate students, teachers-experts should like comprehension of that “there is nothing is more practical the good theory”.

Let’s result one position underlining, as it is represented, the musical-pedagogical specificity of research work of the teacher-expert, the young scientist. In definition of *essence of methodology of pedagogics of music education as branches of a pedagogical science* E. B. Abdullin characterizes process of mastering of historical, philosophical, music and psychological knowledge and methodology-analytical abilities as, in particular, their “over intonation” from professional positions. It is represented essential because for the musician, according to Eduard Borisovich’s belief, “over intonation” means to involve in this process of mastering “figurative musical thinking, intuition, imagination, associations, the deep world unconscious – that is all those properties without which originally creative work in any sphere of human activity is impossible” [4, pp. 8–9].

4. Sides of “the magic crystal” and a branch of E. B. Abdullin’s scientific school

“The magic crystal” ... Whether is correct for putting as though in line with a magic, mysticism and a science? After all “a magic crystal” (or “a crystal sphere”, “a vision stone”) – the most ancient tool of magicians and prophets, after poets (we will remember a line from “Evgeny Onegin”: “... I through a magic crystal / still not clearly distinguished a distance of the free novel /”). But it would be desirable to assure the reader that the next metaphor in our sketch is involved (under condition if an ability of the contemplator of a magic crystal to interpret closely in true symbolical images) to ability to notice a generality of the most different objects, in a new fashion them to comprehend, finding thus new knowledge, including knowledge of the past, the present and the future, to get into cause and effect relations between the phenomena, to predict the further current of events, etc. Finally, able to see through a magic crystal the unity of the world, reigning in it an implicit order” opens (D. Bom). And after all these abilities and competencies are necessary not only to esoteric, but also scientists, and integration of scientific logic and an art-shaped thinking are especially necessary to those who investigates the art processes and phenomena, properties of a creative person and a way of its education. For such scientists it is “*conditio sine qua non*”, since in a magic crystal a logic of beauty is inseparable from a beauty of logic.

Let’s add to the resulted reasons two more. Vision through the magic crystal, due to a harmonious configuration of its sides, is the complete vision giving new knowledge about studying, keeping specificity of each separate “side”, but it not be reduced to their simple sum. And the last, that would be liked to add the told: required truths open in a magic crystal not by themselves, but as Paracelsus considered, due to co-operating with it “*magnus microcosmic*” [7], i.e. a magic of the person. The person, ideas and activity of the founder and the head of the School, as a rule, possess attractive magnetic force that becomes the factor of rallying and a “centripetal” vector in activity of members of the given scientific community. It characterizes almost all large scientific schools, including that about which there is a speech in our sketch.

For years of development of E. B. Abdullin’s scientific school many new research directions, independent areas of musical-pedagogical science and education [8] were generated in the tideway of development of its problems. Their

spectrum is rather wide “beams” of this spectrum, being differently directed, obviously start with one “centre”. These are dissertational researches and monographies of post-graduate students of E. B. Abdullin, nowadays doctors of pedagogical sciences: B. M. Tselkovnikov, professors of the Krasnodar State Institute of Culture and the Art who is going deep into philosophy view and world outlook problems of music education in a context of ideas of orthodox anthropology [9]; T. A. Kolysheva, professors of the Samara State Pedagogical University, is considering a problem of the professional-personal reflection as a condition of steady perfection by the teacher of music “the consciousness, the relation to the world and to himself” [10, p. 3]; books by M. D. Kornoukhov, the giving concerts pianist and the teacher, the winner of the international competitions, the professor of the Novgorod State University by the name of Yaroslav Mudry, considering a phenomenon of is musical-performing interpretation in musical-pedagogical education [11; 12] and a number of others.

I will stop on three *fundamental directions* generated by outstanding scientists, representatives of the E. B. Abdullin’s scientific school and received a wide resonance not only in sphere of musical-pedagogical science, but in modern humanity-scientific space. The historical, history-methodological direction innovatively developed by Elena Vladimirovna Nikolaeva, the doctor of pedagogical sciences, the professor of Chair of methodology and technologies of pedagogy of music education MSPU, became one of them, in monographic research “Features of formation of music education in ancient Russia from the 11th to the middle of 17th century” (1998) [13].

E. V. Nikolaeva has addressed a little investigated period in the history of domestic music education to shine ways of its formation, originality sources, useful ideas for the latest development of traditions. The research using a wide complex of knowledge, – history, philosophy, culture, music and pedagogy – differs, as E. B. Abdullin has underlined in his preface in this book, the methodological approach to a studying subject. The given approach was realized in variety of ideas and monographic positions, in new light presented the music education development in pre-Peter Russia which originality in many respects connected with the orthodox orientation, at all value of overseas influences has appeared the vital importance factor. The innovative approach of the researcher was expressed also in disclosing of deep communications of the purposes,

maintenances, methods of training of musicians of that period with evolution of musical art, with consecutive change of intonation and intonation-style orientations in this society. The revealed law became the major methodological determinant of an investigated problems, in particular, has allowed E. V. Nikolaeva to fall outside the limits the concrete studied period and to offer a periodization of development of the domestic music education, projected on all subsequent stages, up to the 20th century, thereby having designated prospects of her future works in the given direction.

As the combination of theoretical and methodological perspectives, the being of the author, the chorus master and the teacher turned towards young experts – the pupils, the teachers-experts working with any choral collectives, in particular, studying sacred music, is inherent to almost all works created in the community of scientists of E. B. Abdullin's School and to the given book. In the book there are no special methodical sections, thus the style of a statement accessible and fascinating, the clear logic of forming of a material – determinate by E. B. Abdullin in the preface as “arch” when set of conceptual positions as semantic “kernel” of the maintenance, consistently is enriched and goes deep at each new stage of its expansion – is given not only the new systematized knowledge, but also opens to readers the way of the decision of concrete pedagogical problems.

Noted features of the research approach by E. V. Nikolaeva to history of domestic music education: a combination of a civilization principle, the intonational-typological analysis of the maintenance and methods training and education of musicians on each of stages, a gradual branching of its organization into the professional and general branches of orthodox orientation and other innovations, had been crystallized a decade later in the complete harmonious concept in the fundamental monograph “Music education in Russia: history-theoretical and pedagogical aspects” (2009) [14]. “In the set, – writes E. V. Nikolaeva in Introduction, – intonational, paradigm-pedagogical and civilization methods will allow to pass to new *conceptual* level of research of process of formation and music education development, and, hence, and on new level of teaching of music education history in high school preparation of the music teacher” [ibid, p. 7]. We will underline that the triad “History – the Theory – Methodology” has formed a steady methodological design in aggregate works of scientists of E. B. Abdullin's school.

Psychology-pedagogical and musical-anthropological side of the set is richly and originally presented in dissertational researches, monographs, manuals and Alla Vladimirovna Toropova's articles, doctors of pedagogical sciences, professors of Chair of methodology and technologies of pedagogy of music education at MSPU, the head of the science-educational centre "Psychology of Art in the Educational environment" at MSPU, the leading research assistant of Psychological Institute of Russian Academy of Education, the full member of the All-Russian professional psychotherapeutic league. In numerous works the scientist passed a way from studying of specificity of perception of a picture of the world by the person through music, from the analysis of musical-semantic "device" of consciousness of the person, features of development of properties Homo Musicus ("Music Man") to global problematic on coverage of scientific space – sources of origin and laws of formation of musical-language consciousness, characteristics of its universal and ethnic, socio-cultural, confessional, personal typological and individual distinctions.

Consistently developing the given scientific direction, new and extremely perspective, A. V. Toropova systematized and over intonate exclusively extensive and various circle of philosophical and scientific areas, the West European and East spiritual doctrines and practices, the analysis of intonational productions of music of different epoch and other art forms. The intonate phenomenon concluded an intonation-symbolical activity of consciousness, development by the author of analytical psychology K. G. Jung, its doctrines about archetypes of the collective unconscious having played a considerable role in disclosing of its laws, became "an assemblage point" of all this variety.

In each new A. V. Toropova's work not only all new aspects of studying "the intonating nature of mentality" (so her monograph is called, it is published in 2013) [15], and the "pan intonation" picture of Universum are opened, but also new methods of studying of the person, its psycho diagnosis on the basis of research of "an individual style of intonation" are developed and used in a basis of theoretical and methodical models of training to music. "Concept of the intonating nature of mentality, – A. V. Toropova writes in the conclusion of the monograph, – is an explanatory platform for the justification of a relentlessness of deployment of everyone unique I in this world or, if with any luck, in the music eternity through visible and heard *signs on presence as signs of realization of life* produced him" [ibid, p. 302].

In works of one more bright representative of E. B. Abdullin's school – Anna Iosifovna Shcherbakova, doctors of pedagogical sciences, doctors of cultural science, the professor of the Russian State Social University, the author has about two hundreds publications – the scientific direction, which interprets and integrates from socially-philosophical positions the variety of actual areas of musical-pedagogical science and education, was generated and intensively develops. “The art space of culture: music and music education” (2010 [16]) – such is the manual name (simultaneously it is investigation, that characterize, on-being, all A. I. Shcherbakova's books). In the centre of scientific space not only this book, but also all her works – “the Person as creation and the creator of culture”. On “the eternal” question set by each new generation conceiving, looking ahead and aspiring actively to master the world of people, – about an essence of progress in the field of culture, arts, education, about the possibility of such progress – in the named book the author answers: “it is doubtless, the beginning of 3rd millennium is time, promptly and steadily carrying out breaks in new space both in the field of a science and techniques, and in the field of art as original progress is an indefatigable search of answers to constantly arising and multiplied questions” [ibid, p. 5].

So, search of answers to questions and the new questions arising in a channel already, apparently, of given answers, – such *vision* of strategy of the infinite movement to progress develops at reading of this fascinatingly written A. I. Shcherbakova's book. Thus the true is dialogue, the author reminds M. Bakhtin's thought, calling readers-musicians, pupils, young scientists, teachers, for such dialogue, to courageous promotion of new ideas. Finishing the work by mental “dots”, the author addresses them: “As ‘the roll of the musical text’ is infinitely developed in space and time, opening all new and new horizons of knowledge-experience and enriching sounding space of Life with the new worlds of soundings ... so the thought-feeling is infinitely developed also, enriching internal inner world Homo Faber – the Person Creating – in space of culture of 3rd millennium” [ibid, p. 281].

Whether it is necessary to underline, as “Homo Musicus” by A. V. Toropova, and “Homo Faber” by A. I. Shcherbaka, and “Homo Historicus”, whose image opens on pages of books by E. V. Nikolaeva, are born in space of one scientific school, in joint activity of the musicians-teachers-scientists, the most

important task of the School is defined by its founder and head E. B. Abdullin as necessity "... to keep and defend high mission of art education, first of all rising generation and a role art-pedagogical education ..." [3, pp. 6–7].

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(Translated by I. Rozgacheva)

**GENNADY MOISEEVICH TSYPIN:
MUSICIAN, TEACHER, SCIENTIST**

T. G. Mariupolskaya,

Moscow State University of Education

Abstract. *Gennady Moiseevich Tsypin's activity, the Honored worker of the Higher school of the Russian Federation, is considered in the article using his contribution to a modern science about the music education. Being the head of scientific school, G. M. Tsypin has designated ways of developing training of the musician, an all-around development and perfection of his abilities. Gennady Moiseevich's works – monographs, textbooks, manuals, articles, the reviews – are published in Russia and abroad, and are claimed by wide ranges of teachers-musicians. The numerous pupils, the prepared by him shots of highly skilled experts – Candidates and Doctors of Pedagogy – successfully conduct the scientific and teaching activity in various educational institutions. The interview of G. M. Tsypin is reproduced, in which he shares the thoughts concerning a today's state of affairs in the field of work with the post-graduate students on a specialty "Theory and a methodology of training and education (music)" and "Theory and a professional training methodology".*

Keywords: *scientific and pedagogical activity, musical performing, the theory and practice of preparation of the music teacher.*

The professor of Musically-performing Art in Education at the Moscow State University of Education (MSPU), the Honorary Figure of Russian Higher Education of Russian Federation Gennady Moiseevich Tsypin has the anniversary!

The graduate of the Central Music School (CMS), noted by a medal "Glory and pride CMS", the pupil of the Moscow Conservatory, class L. N. Oborina, Gennady Moiseevich Tsypin works at Musical Department at MSPU since 1962, otherwise, from first years of its foundation. The known pianist and the teacher who has brought up a considerable quantity of pupils, he has brought the big contribution to the theory and practice of music education. Gennady Moiseevich Tsypin's thesis of a Doctor of Pedagogy "Problem of developing training in music

teaching”, submitted in 1977 [1], has served some kind of a reference point for many scientific-practical workings out executed by his pupils and adherents the next years.

The creative G. M. Tsypin’s account contains tens works (monographs, manuals, articles, reviews, etc.), taking up from the modern positions the questions of the maintenance, forms and methods of musical training. Among them: “Musician and his work: problems of psychology of creativity” [2], “Musical-performing art: the theory and practice” [3], “Musical-performing art and pedagogy” [4], “Scenic excitement and other aspects of psychology of performing activity” [5]. The monograph “Thesis research in the field of musical culture and pedagogy” [6] has played a prominent role in the science history. It presents in detail the actual questions of a choice of a theme of thesis work, the installations connected with planning and the organization of scientific activity, the problems concerning technology of a writing of the scientific-literary text of research, stylistics of scientific speech, and etc.

A number of works by Gennady Moiseevich Tsypin are published abroad (USA, Japan, Italy, China, etc.). The creative cooperation in its various kinds and forms (seminars, lectures, a guidance the post-graduate students) is regularly carried out by him also with some Russian musical educational institutions.

Throughout a number of years Gennady Moiseevich Tsypin heads scientific school “Development of the general and special (art-creative) abilities in the course of music training”. It is possible to consider 1972 as year of the basis of the school, when the first detailed publications by G. M. Tsypin and his colleagues on the chair, were published. These articles were devoted to a problem of perfection of teaching and educational process at the musical-pedagogical departments, in particular, in the musical-performing classes.

The basic directions of the school, priority as of today, are:

- a) problems of development of the general and special (art-creative) abilities of pupils;
- b) questions of formation of a complex of is musical-performing skills;
- c) introduction of the modern integrative technologies to the teach-educational and educational process.

Being one of organizers (together with the professor Olga Aleksandrovna Apraksina) of the Dissertational Council of Musical Department at MSPU

G. M. Tsy-pin during long time was the Chairman of the Council. Simultaneously he was a participant of the Advisory Council of pedagogy and psychology of Supreme Attestation Commission of the Russian Federation.

Congratulating Gennady Moiseevich Tsy-pin with an anniversary, his pupils, colleagues and fellow workers wish him a health and the continuation of successful creative activity.

On the threshold of an anniversary my interview was conducted with Gennady Moiseevich Tsy-pin which, the text of which are reproduced below.

Gennady Moiseevich! Since when do you count your scientific and pedagogical activity?

I do approximately since the end of the sixtieth years of last century. Then I had the first post-graduate students, and then I have faced all difficulties connected with a guidance of the beginning scientist's activity.

And what of these difficulties did you remember first of all?

It was remembered, and, unfortunately, constantly reminds of itself, it is the unavailability of post-graduate students to the research work.

I find it is difficult to judge, the state of affairs in other kinds of professional spheres, but in my work sphere the basic problem is that all previous activity of post-graduate students has been connected with playing music, with various aspects of musical art, but not with a science itself.

In this area, I mean research activity, the basic part of post-graduate students was and to this day is debutants in direct and authentic sense of this word.

Perhaps, do you exaggerate a little? The exact statistical data confirming about what you speak, in my opinion, does not exist.

The statistics in this case also is not necessary. She will confirm nothing and will not deny. And here that fact that the majority of post-graduate students-first-year students are unfamiliar, as a rule, with the base scientific and pedagogical and psychological works belonging to leading domestic and foreign scientists, speaks for itself.

Yes, but the graduates of musical educational institutions, as a rule, are not bad familiar with works by B. V. Asafyev, S. S. Skrebkov, L. A. Mazel, V. A. Tsukkerman, E. V. Nazajkinsky, A. D. Alekseev, L. A. Barenbojma... and it, whatever you may say, too solid scientific-theoretical base.

I am agreed. But you agree also that the postgraduate study in pedagogical high school is not based on the art criticism, but on pedagogy, near to which (I would tell, on crossing with which) there are such sciences as psychology, cultural science, sociology. And there is the art criticism, certainly too, but it is not the basic, the main subject.

Certainly, it is possible to be glad only if the young man knows B. V. Asafyev, S. S. Skrebkov or L. A. Barenbojma's works. But it is not less important to know L. S. Vygotsky and B. M. Teplov, V. A. Slastenin and M. N. Skatkin, S. L. Rubinshtejn and A. N. Leontyev, V. V. Kraevsky and A. I. Piskunov's fundamental works ...

It is necessary these works must be known in order to there was a base of the further research activity. If to try to put it, being already the post-graduate student of the first year training, then you cannot keep within the put three-four years of stay in postgraduate study.

There is a natural question: how does the insufficiently competent (to put it mildly ...) post-graduate student find a theme of dissertational research approaching for himself?

It, as they say, is a sore point. Some undertake to investigate that, as they say, lies on a surface. Further such "superficial" theme should be changed more often, or at least seriously be corrected. Other post-graduate students (and such the majority) are content with that they are offered by the supervisor of studies. It is quieter, but, nevertheless, too not the best variant. The research theme "basically" should be close to the competitor. He already a priori should have a sensation: "I can tell something, personal on this theme ...".

And if such sensation is not present – work is doomed to failure?

Anyways, the serious creative success is hardly possible.

Your today's wards differ in something from the post-graduate students of last years? I mean the differences with respect of the psychology-pedagogical competence.

Basic differences, perhaps, are not present. Certainly, it became easier to find the necessary scientific literature, the INTERNET helps, and today in bookshops a deficiency of psychology-pedagogical sources is not observed. Other problem, I would not recommend to use some of these sources, but it is other question already.

Though, you understand, of course, that the quantity of books on a table at the post-graduate student does not have a direct effect on quality of his intellectual activity.

More shortly, the pedagogical and general scientific preparation of graduates of the high schools of culture and art is still unsatisfactory. I speak, as you understand of course, not about a preparation for researches in the area of Art Study, there is a different situation. I speak about readiness to work in the field of the general and special pedagogy and psychology. It is a pity, not everybody understands that the named disciplines link to the art including musical in the various degree of relationship, sometimes enough close, and sometimes not.

What does explain this insufficiency special, pedagogical preparation of the future post-graduate students, what are its reasons? Is misunderstanding of the nature and features of the future work, its specificity?

Yes, partly. However, it is more important that the creative youth trained in the high schools of culture and art, is fond first of all of special, as a rule, musical-performing disciplines, i.e. playing this or that musical instrument, a vocal, choral conducting. And only then they, having finished the high school and having arrived in a magistracy or postgraduate study (the receipt reasons can be various, but the main things, as they say, lie on a surface), start to gain scientific height gradually. Naturally, such post-graduate students have far not the best indicators as regards the end of their thesis works by the due date.

What something can change a situation to the best, how do you believe?

Just what I said I'd do. It is necessary to optimize the preliminary and "before post-graduate" preparation of creative youth. We must in due time focus the people having propensity to a science (and that is even more important, the necessary data for this purpose) on it what they should be engaged in the near future.

Hardly somebody begins to argue with it ...

Right! But it is necessary not only to agree, but also really to operate in this direction. The feature of all truth that is easy to agree with them, but it is far not so easily to realize in practice.

Let's go further. The better or worse prepared young man has arrived in the postgraduate study. What is difficulties he guaranteed to face first of all? What problems will appear for him the most difficult?

You have told: better or worse prepared. Much depends on it.

I let myself to edit your question a little. So, the young pianist, the vocalist, the bayan player, the choral conducting, etc., has been accepted by the postgraduate study of a specialty 13. 00. 02 “Theory and a technique of training and education (music)” or 13. 00. 08 “Theory and a vocational training technique”. The basic and main problem for him, as I spoke, to be defined with a theme of the future research. In this case no special, professional-performing skills got and ground throughout a number of years will help. And it is necessary, he must define with a theme in the short enough terms as the statement of this theme (first at the chair, and then at the Department Council) is limited by deadlines.

Typical situation: the young men have been accepted by postgraduate study, hasty and tensely search for the suitable formulation of the future theme, rearrange words, replace one word combinations with others, overcoming the supervisor of studies and other experts with questions: “As such formulation, in your opinion, looks? Whether it is better to take such? And if I replace the term ‘training’ with ‘teaching’, can it improve the formulation?” Etc., etc.

But it is the quite clear situation. What is caused your ironic intonation?

It is because the people search for the formulation, selection of words, instead of a research direction, not a problem demanding the scientific analysis and working out. I want to tell that between a thought orientation on the formulation of a theme and an orientation on search of an actual scientific problem there is some difference.

Anyway, there is no post-graduate student without a research theme. Besides the formulations change subsequently, and it is too natural process. So, we will recognize that a research direction in general it is defined. What’s next?

Further selection of the necessary scientific literature and work with it. It is a little usual employment for those who mainly played the piano till now, was engaged in a vocal, conducting, etc. The matter is that it is impossible to read scientifically-literary materials how read usually Dostoevsky or Tolstoy. The work with the scientific literature is, first of all, search for the necessary information, finding of necessary knowledge. And this information is scattered frequently in different sources, in various sections of one scientifically-reference. To the person, dealing with this or that scientific problem, it is necessary is able

to gain the speed-reading skill. Otherwise he will not keep within any terms taken away to him for work.

Probably, ability quickly to read, productively to work with the primary sources all is not limited. What could you advise to your young colleagues?

First of all, I would advise, working with the literature, to stake not only on memory, but also on thinking. The post-graduate student if he corresponds to the level of problems facing him, has to be internally adjusted on dialogue with the author even rather titled. Certainly, in some cases he can and should agree with this author; over any statements to put a question sign, and in certain cases to confirm the position, probably, different from that which another adheres (or others) experts.

Eventually, if the person has seen a problem represented debatable to him (such problems were in the field of the humanities, and is, and will be) he has the right to try to prove his view on it, his understanding of an essence of the matter. And the status of the post-graduate student does not interfere with it.

Unfortunately, many post-graduate students nearby leave from the school past. The ordinary schoolboy will read some books or manuals on the set theme, will be typed any knowledge (notice, extracted not it!), will show this knowledge on control-verifying actions (at school – at examination, in postgraduate study – on the thesis submission) – and believes all right. Yes, in any part it is right – but in what?

Whether it is possible to count your way that the situation will change for the better in due course?

There is a quite good aphorism: it is difficult to live only in hopes, but to live on what without hoping, it is simply impossible.

And in summary: what problems in modern musical pedagogy are represented personally to you as the most actual?

I throughout several decades work at the musical department at MSPU where we prepare teachers of musicians for the comprehensive school and system of additional music education. My professional interests are in many respects connected with activity of Children's music schools and Children's schools of arts where many my former pupils work. You have asked – what problems seem to me the most actual? In the general plan, what are connected with practices, with educational activity of teachers, representatives of various musical-performing specialities?

You have told – in the general plan, and is it more concrete?

In Russian Children's music schools and Children's schools of arts operate, as you know, two programs – pre-professional and general developing. I can assert with confidence that the first program is realized more successfully, than the second.

Perhaps, because to train easier, than to bring up?

Yes, partly. But a problem not only in it. I am disturbed by the fact of localization of training to music within the limits of narrowly understood technology, better to say, performing craft. In due time L. A. Barenbojm wrote, meaning system of so-called additional education, in particular Children's music schools: "Here it is frequent all – both very presented, and less capable, and weak – learn equally ..., everything, irrespective of their data, train as the future professionals, or, more precisely, as future soloists-virtuosos. 'Let will well play studied plays, of the rest and I do not want to think', such is a chain of reasoning of some teachers-handicraftsmen. Also learn children and adults to an artistry substitute, a virtuosity substitute" [7, p. 259].

Since these words, more than half a century has passed. However, it is possible to confirm, without being afraid to be mistaken that the situation practically has not changed.

The reasons are clear enough. You have fairly noticed what to train much easier, rather than to bring up. It is one of the reasons. Another, traditionally the music teacher work is estimated by the number of artificers prepared by him (pianists, vocalists, string players, etc.) better to say, the winners of "the international competitions" which today in Russia approximately as much, how many areas, edges, the regional centers and so forth

I believe that from these reasons and they proceeded, when installed, along with the program of pre-professional musical training, and general developing, art-educational program.

It is actually not that hard to register and legitimize the program. It is much more difficult to be put into practice. I am not afraid to tell, the preparation of the winner of competition of regional or regional scale it is much easier, than to bring up widely education, aesthetic developed person whom, having finished music school, will find pleasure in dialogue with art, come to the concerts, to listen to records of classical music.

Experience testifies: to bring up the erudite, aesthetically developed music fan (I use this term in its positive value) is more difficult. Far not it is given any teacher. "... The true teacher can become only the one who thinks not only of itself; who is capable to understand another and to worry its excitements and cares; who for pedagogical work perceives the recommendation as high trust, instead of as a penalty, the fallen to lot of the loser" [8, p. 260].

I am ready to subscribe under each word told in due time L. A. Barenbojm. You have asked me: what problems in modern musical pedagogy are represented personally to me by the most actual? What are connected with the theory and practice of preparation of the teacher about which we have a conversation and which, I will notice in summary, is very necessary to modern domestic music school.

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DEVELOPMENT OF THE INTERPRETATION CULTURE FOR THE FUTURE MUSIC TEACHER AS THE COMPONENT OF METHODOLOGY OF MUSIC EDUCATION PEDAGOGY

M. D. Kornoukhov,

Novgorod State University by the name of Yaroslav Mudry

Abstract. *The author addresses important for musical-pedagogical education a problem of the interpretation culture development for the future music teachers, it being considered as necessary component of methodology of music education pedagogy. The bases for such conclusion, according to the author, are given the substantial characteristics of the given quality: the interpretation culture has the valuable nature opening moral, aesthetic, world outlook qualities of interaction of the person with world around in its basis. Besides, for the interpretation culture development in educational process should be created the conditions, actualizing the search activity of the student, its aspiration to creativity. The essence of the interpretation culture is defined by understanding of unity both cognitive activity, and formative creative activity, and also specific features of musical art, “dialogue” mutual relations with which are entered by the future teacher. In article the basic directions of education creative process of formation of the given professional-personal quality, and also the basic substantial principles of the corresponding special course directed on perfection and development of the most significant personal and professional abilities and qualities of the expert reveal.*

Keywords: *formation of interpretation culture, the teacher of music, methodology of music education pedagogy, creativity, “dialogue” mutual relations.*

Probably, for any pedagogical activity the optimum combination of the theory and practice is especially important. Perhaps, we know the well-known teachers have the happy connection-combination of theoretical and practical components when it is valid, these two spheres form a single whole and it is impossible to present one without another (certainly, we do not consider talent and individuality of the teacher, and also specificity of concrete area of pedagogy).

Taking the musical and musical-pedagogical education at all its levels (primary, secondary, high), the certain “plug” between the theory and practice happens enough appreciable. Pertinently to remember enough malicious and unfair, but, nevertheless, the anonymous aphorism which has received wide “circulation” – “the teacher is the unsuccessful performer, and the unsuccessful teacher is the methodologist”. As it usually happens, real life is various enough in the displays. This also applies to above aphorism. But all the same, even from experience of own professional work I should ascertain a parallel current, for example the courses of Russian and foreign music history, harmony etc. with the tool preparation of students. These two rivers, two streams – informational, technological, art, spiritual are seldom enough crossed, and it is not necessary to speak about any convergence. Certainly, I exaggerate and there are very pleasant exceptions, but it is a question of a tendency.

It is clear that it is necessary to change this developed picture and it could not take one year, as positive shifts were outlined in this plan also. So, for example, it is also promoted by the possibility of studying of some elective courses that raises the level of motivation and a practical demand of those or other of them in educational process.

But if to speak about the system approach here the certain general principles are especially important, equally actual as for theoretical disciplines so, let us assume, and for performing, if to mean music education. In our opinion, the requirement of the future expert for the formation of creative qualities without which it is impossible to imagine the music teacher should become one of such principles, certainly. In music education the preparation of the expert of creative level is impossible without actualization of a phenomenon of interpretation as the musical-pedagogical phenomenon, and, accordingly in educational process, the formations of complex and professional-personal quality of the pupil-musician, i.e. his interpretation cultures.

In musical-pedagogical education the interpretation culture is the original fundamental, integrative quality incorporating all complex of necessary knowledge and abilities, concerning not only instrumental-performing preparation, of some adjacent musical disciplines and other art forms, but also the major personal qualities. Proceeding from it, the interpretation culture is capable to act as the special mechanism which focuses the student at first in educational, and later and in professional work, arming with his not only necessary knowledge and

abilities, but also the generated system of values, criteria of selection and an information estimation, various methods and knowledge levels, that is wide enough methodological “toolkit”. Thus, interpretation culture as the synthesizing complex of personal properties, specialized knowledge and abilities, becomes the key professional quality defining level and success of his pedagogical activity for the future expert.

In this sense the methodological equipment of the future teacher-musician is especially important. In the field of modern domestic musically-pedagogical education in the lead role belongs to scientific E. B. Abdullin’s school, to which the author of this article has the honor to belong. I consider the process of formation of the interpretation culture of the future music teachers as a necessary component of methodology of pedagogy of the music education defined as “... the system of activity directed to the gaining of knowledge about principles of construction, forms and ways of the scientific research, musical-pedagogical activity” [1, p. 8].

The bases for such conclusion are given by the intrinsic characteristics of the given quality revealed by us: in own basis the interpretation culture has the valuable nature opening moral, aesthetic, world outlook qualities of the interaction of the person with world around. For the interpretation cultures formation in educational process the conditions should be created to actualize the search activity of the student, its aspiration to creativity.

The essence of the interpretation cultures is defined by understanding of unity both informative, and creative-imaginative activity, and also specific features of musical art, “dialogue” mutual relations with which are entered by the future teacher. We will consider the resulted theses on an example of his performing preparation.

In an instrumental class during studying of the musical text the sprouting of art sense of a piece of music turns in consciousness of the student to his own personal-semantic education, thereby, representing one of the major mechanisms of realization of requirement of creation and defining the level of the professional competence of the music teacher. It is possible to assert with confidence that the formation of interpretation qualities of the future teacher is directly connected with development of its person, its mutual relations with world around in a hermeneutic paradigm.

In her monograph “Philosophy of knowledge” [2] L. A. Mikeskina specially allocates the chapter “Formation of the subject interpreting”. The scientist underlines the determination of the personal sense formation, received by the subject in educational process with a principle of a hermeneutic circle – “Senses which are given to elements of general knowledge and experience, are based on private world of the subject, his previous knowledge and experience. They form ... an individual semantic context. In turn, this individual semantic context is the open, constantly changing system and is generated under the influence of texts, subjects of culture, various forms of knowledge and activity” [2, p. 238].

In an instrumental class the future music teacher becomes the individual creator, an inventor (in difference, say, from the participation in a chorus or an orchestra, where he is only a part of the collective submitting to the conductor will). The same individual inventor of own pedagogical concept-interpretation he subsequently becomes in the professional work. It can be said, that exactly the instrumental class is that creative practical laboratory where the student interpretation qualities should be actualized and realized, and further, be brought up the creative person with all necessary complex of knowledge and abilities.

Thus, a level of studying of the graphic author’s text determines the quality of creation by the student own interpretation model of a piece of music. At the same time, in the instrumental training, **the performing interpretation** is a substantial indicator of the level of interpretation culture development. Influencing the process of construction of this interpretation, the teacher forms a complex of professional knowledge, skills, and also personal abilities and the qualities entering in the interpretation culture of the future expert.

At that a role of the teacher, the original intermediary between the subject-author of musical and acoustic texts of a piece of music and the subject-pupil (performer), trying to recreate an art plan of the composer is extremely high and responsible. With his help a riddle, a hypothesis of the student become knowledge, and a search becomes the abilities, asked questions find the well-founded, given reason answers.

In this sense it is extraordinary important “... a question, which teacher (pupil) sets to himself. It determines all further activity” [3, p. 54]. The level, quality of this question (and sets of questions are more true) of musician-researcher

defines in many respects also the level of his methodological culture. So, for example, the interpretation is the tool of “mutual pollination” (M. S. Kagan) of the philosophy and the pedagogy.

The high-grade interpretation activity of the music teacher is impossible without philosophical understanding of the most different problems and concepts, without mastering by receptions of art knowledge and thinking.

During joint (the pupil and the teacher) activity, the formation of interpretation cultures of the future expert is carried out in following directions of the educate-creative process:

- identification of problems of formation of performing interpretation culture for the purpose of the detection of insufficiency of skills performing interpretation activity of pupils;
- modeling of various pedagogical and performing problems-situations in the given context;
- illustration of various levels of development of culture performing interpretation activity on an example of different interpretations of the same piece of music;
- joint analysis of validity and conformity to a prospective author’s plan of the created during employment performing interpretation of the pupil;
- actualization of understanding, reconsideration, generalization and information transformation as the key operations of musical thinking, which are necessary for the pupils for successful realization by them performing interpretation activity;
- empathic immersing of the performer (pupil) in the person of the author of the composition, in the historical Text of Culture corresponding to a concrete piece of music;
- understanding of the musical text as “the fields of methodological operations” (R. Bart) for an increment of new sense, the mechanism of forming of technological model of performing interpretation of a piece of music;
- comprehension of the values-semantic factors of various parameters of graphic record of the composition, definition “range” an acoustic realization of “performing level” musical text.

The efficiency of process of formation interpretation cultures of pupils-musicians as complex, professional-personal quality is based on following pedagogical conditions:

1. The formation of the pupil-musician as creative person (“the Subject Interpreting”) is connected with an acquisition, development and perfection of certain professional and personal qualities, among which there are the pupil ability to the musical thinking, reflective activity, development of acoustical imagination, intuition; a complex of moral qualities, such as education, culture of dialogue and behavior, motivation and interest to formation of valuable senses, and also the developed outlook and aspiration to creative activity, including performing, comprehension of responsibility for results of this activity;
2. The actualization of search activity of pupils, understanding of unity both informative and inventor-creative activity, and also specific features of performing interpretation of products of musical art;
3. The definition of musical knowledge not as set of the fixed truth, and as problem field, i.e. a dialogue intense polemic space (the system of co-operating extending semantic circles), appearing in the performing as a principle of “plurality of interpretations”;
4. The development of ability of the pupil to the methodological analysis and its practical application in various spheres of the professional work, including the performing.

In this case the level increase of creative-interpretation activity of the future teacher-musician which is the result and the purpose of the methodological analysis is appeared in three basic forms:

1. The subjective-significant and creative-interpretation activity finding the expression in various components of interpretation culture and being important for an expansion of expertise of the concrete pupil;
2. The subjectively-objectively significant interpretation-transforming activity accumulated in the course of a practical training in high school, and also independent work on the performed piece of music, having direct “exit” in the practical activities of the music teacher and expressed in demonstration of the performing creative interpretation with an explanation of essence of creative character of this activity;

3. The objectively-significant research activity of the teacher-musician in all spheres of the professional creativity (level of working out of a musical, thematic material at music lessons, degree of the argument and substantiations of personal concepts etc.).

Developing the ability of the pupil to the methodological analysis and practical application of this ability in educational and professional work, we address to the musical text of a piece of music because it gives the chance the complex studying of “through problems”, connected with formation interpretation culture of the future teachers. “The superficial approximate acquaintance with the text of new product is extended in the wide musical-pedagogical use, unfortunately. It should be noticed, understood, comprehended by the pupil. Only so the art plan coded in the text is deciphered; only through seen it is possible to get in invisible, i.e. the core and main that is hidden between lines and is called as “music”, – the known teacher-musician and scientist G. M. Tsypin [4, p. 81].

The methodological basis of such paradigm is the position formulated by M. M. Bakhtin: “The text is a primary givenness (reality) and a starting point of any humanitarian discipline. Where there is no text, there is no also an object for researching and thinking” [5, p. 105]. The given concept widely developed in the music knowledge and the humanitarian areas of a wide spectrum, in the music education pedagogy (at least, in practical educational process), is, unfortunately, on periphery of the newest pedagogical technologies.

The major preconditions of the given approach are what the text represents a basis for the realization of unity of all forms of humanitarian knowledge, and also an objective tendency of special attention of modern culture to a text phenomenon. In this context *the musical text of a piece of music is considered by us as one of communicative channels which not only carry out the function of broadcasting, the spread of performing interpretations of music, but also create the socially significant and information-interpretation environment (“a cultural code”), connecting the various historical epochs and making essential impact on the formation of value-semantic orientation of the pupil.* In such educational model the culture code in many respects defines “the logic of reconstruction” in an activity of “the Subject Interpreting”. The given approach is used as an original “lever”, the tool of mastering by the pupil high culture of performing interpretation of a piece of music.

Coming back to the article beginning (the theory and practice combination in the educational process), would be desirable shortly to review the maintenance of the developed special training course “Interpretation of pieces of music in performing preparation of the music teacher”, directed on a solution of a problem of formation of the interpretation culture of the pupil-musician in the course of his training in an instrumental class. The special course maintenance includes ten themes, which studying is carried out during the lecture, seminar and practical training. All the special course can be conditionally divided into some blocks.

The first block (themes 1–4) gives representation to the pupil about the theory-methodological preconditions of interpretation display in the musical art and education. The intrinsic characteristics of interpretation concept in the philosophy, psychology, pedagogical process are revealed. The connected with this phenomenon interpretation culture as the integrative professional-personal quality is analyzed in a context of the professional competence of the music teacher. The music education pedagogy and performing as the kinds of art activity determine the interpretation activity of the pupil defined by us as *the interpretation culture creation*.

The following block (themes 5-6) is devoted the educational process of an instrumental class as base professional training of the music teacher, in particular, the formation in this process of interpretation-transformation qualities. In such process the musical text study becomes, according to positions of scientists M. Bakhtin, J. Lotman, D. Derrida, etc., a research starting point.

The final section (themes 7-10) opens the pedagogical conditions of formation of the interpretation culture of the pupil-musician. Here the substantive characteristics of the training text concentric paradigms in an instrumental class, the maintenance and structure of the methodological level of the musical text analysis, the basic analytical vectors of practical work of the pupil to create the interpretation model of a piece of music are presented.

All forms of the special course employments (lectures, seminars, a practical training) put before itself an aim to develop at pupils the requirement for the independent accumulation of knowledge and experience of their application for the performing activity. Each of these forms carries out the certain functions and is connected with the decision of the concrete teaching and educational problems, but has no the strict borders. So, for example, a special course lecture employments

have strongly pronounced lines of the joint dialogue creativity with the use of practical examples from the musical performing, the tasks connected with ability of pupils independently to interpret, etc. In turn, seminar and a practical training are quite often supported with the additional theoretical information as much as possible illustrating the concrete problems, arising during the creation of own performing interpretation.

So, opening the first theme of a special course “Phenomenon of interpretation in philosophy”, addressing known to I. Kanta’s thesis that “we sometimes understand the author better, than he of if he has insufficiently precisely defined concept” [6, p. 330], we extrapolated it on an ability problem of the performing interpretation of music. In particular, pupils got acquainted with a piece of music in various interpretations. On concrete performing examples, together with pupils we analyzed parameters and validity degree, possible motivation of this or that interpretation models. In a practical training on the creation by pupils of performing interpretation, quite often there was a necessity of use of the additional theoretical information. So, for example, basically, pupils appealed to a figurative system of a piece of music and, proceeding from it, created own treatment. Nevertheless, the given vector is not sufficient for the high-grade interpretation. Pupils, comprehending the tactile parties of construction of interpretation of clavier I. S. Bach’s compositions, could not precisely reproduce the necessary touch: they used too soft legato, or excessively exaggerated “instruction” in a pronunciation, or tried to emulate the expected clavecin sounding, etc. The received knowledge on the rhetorical receptions, pronouncing and special power of everyone even the smallest note has allowed pupils to find the necessary stroke and an articulation, and at a following stage to verify the optimal rate defining the speech statement of the performer.

Let’s add that on employment of a special course we were witnesses of two considerably different from each other, but equally convincing interpretations of a Bach’s prelude do minor (from II volume “The Well-Tempered Clavier”). First of all, they differed under the tempo characteristics – in one case, fast enough tempo was combined with a stroke close legato. More reserved movement and much more separate touch to the instrument was inherent in other interpretation. The truthfulness of the speech statement of pupils, informal and the intonated pronouncing of each note by them convinced of both interpretations. Other

participants of a special course who are representing itself as listeners, speaking out an opinion on the sounded interpretations, have agreed in opinion, objectively it is possible to consider both performing equally lawful, though each of them marked the certain lines close to him.

Agreeing with opinion of pupils in essence, we on this example explained as in own performing probably to define a measure of own performing “introduction” in a prospective author’s plan. This example shows, how much important was for us that any knowledge, any problem found “exit” in performing level of the interpretation equipment of the pupil, the level of culture of his performing interpretation. We will underline that it became possible only in joint activity of the teacher and the pupil.

Thus, mastering of the maintenance of a special course “Interpretation of pieces of music in performing preparation of the music teacher” prepares pupils for the successful decision of different problems of their future professional work according to specificity of musical art, its interpretation orientation and own individually-creative possibilities.

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ARTILY-INTERPRETATION COMPETENCE AS PROFESSIONALLY SIGNIFICANT CHARACTERISTIC OF THE MODERN TEACHER-MUSICIAN

I. E. Molostvova,

Mordovian State Pedagogical Institute by the name of M. E. Evsevev
(Saransk)

Abstract. *Article is devoted disclosing of a problem of actualization of professionally significant characteristic of the teacher-musician person as subject of culture: it is a readiness to the multidimensional interpretation interaction with the phenomena of musical art. Necessity of formation of the given quality is proved, on the one hand, by the diversity and a genre variety of products of musical creativity, the rethinking of a specificity of interaction of musical communications participants, with another – the modern scientific data in area of the music knowledge and the music education pedagogy. As a reference point for the construction of musical-educational process is underlined of the formation of the culture creative person which responsibly accumulating, keeping, transforming and broadcasting to new generation the traditional and again created concepts, relations and values of the human culture. According to it, artily-interpretation competence is considered as a target indicator of the social-cultural and results-based professional training of the teacher-musician, which effectively developed under the condition of application of the artily-interpretation approach.*

Keywords: *musical culture of the teacher-musician person, art interpretation of music, professional competence, artily-interpretation approach.*

In the present pedagogy clearly it is importance of humanitarian methods of knowledge; their significant potential in respect of the purposeful formation of the culture creative persons, capable to perceive, reproduce and transform the world around using not only on the rational thinking, but also sensual perception, and also the subjective reproduction of the validity. The value of humanitarian

knowledge, according to B. G. Yudin, is that it “is focused on the understanding of the social and human world, and an expression of its productivity is, first of all, *an interpretation and reinterpretations* (italics – I. M.) of this world so far as these interpretations are recognized. The interpretations which were recognized, can then become the bases defining the acts of man ...” [1, p. 107]. In our opinion, the given statement confirms a relevance of the interpretation activity in cultural life of the person.

Now in the field of musical art and music education pedagogy the interpretation activity has considerably expanded owns functions and a field of application. It is connected with an occurrence of a huge variety of *results of music-art creativity*.

If earlier an interpretation has been traditionally connected with the performing perusal of a piece of music as the note-graphically fixed by the composer art object, now in musical art *other forms* of the musical expressed thought of the person occur and are exposed to art treatment: from the most ancient (among which – a national song as a product of collective oral creativity; certificates of direct creation of music in according to known canons without the material fixing, for example, Indian raga, and also many other the different cultural phenomena) to modern (aleatoric compositions; various embodiments of specific electronic compositions; so-called “one-use” musical actions, the special art projects like “Pop Mechanics” by S. Kuryokhin and much-many other).

Even fluent coverage of all displays of modern musical creativity and performing, essentially *the social-cultural and communicatively focused*, tells about necessity of use the concerning them wider concept rather than “product”. As that the concept of “a product of musical creativity”, which means an active inclusiveness in it both the founder/founders, and performer, and listeners, acts. According to told, the interpretation activity also becomes a subject not only professional work of the performing musician, but also *any* participant of creative musical-communication process in nature.

The analysis of the modern social-cultural situations, creativity arts in the field of musical art designates, in our opinion, the actual for the various level music-education practices following tendency:

- the necessity of formation of the person as subject of culture, i.e. the carrier and inventor of cultural-art values;

- the need for the teacher-musician who is ready the operative thinking on constantly collecting in society and transformed musical-art experience and the creative use of its results in professional work;
- the necessity of realization by the teacher-musician of artily-interpretation activity for the effective decision of problems of music education.

According to stated, there is an objective necessity for rethinking on the purposes and values of the music-pedagogical education and a formation of a new image of the teacher-musician been able professionally, independently, creatively, on the basis of the critical analysis of the various cultural-art phenomena to make the positive impact on the decision of problems of progressive development of a society through the education of a new century people.

A proactive approach of the teacher-musician activity is important for his professional training. It consists in the formation of rising generation's ability to learn the meaning of life recorded for the diversified products of musical creativity. They also become the steady base for comprehension by each individual of own mission, successful realization of abilities, education own requirement for the continuous self-improvement and responsibility for a choice of a trajectory of personal and professional development.

The achievement of the designated installation is not obviously possible without actualization in the course of teacher-musician professional training of readiness for preservation, transfer, reproduction, translation and development concepts, relations and values of the universal culture. It is obvious a basis of process of formation of the teacher-musician professional person is the understanding of the essence of person as "measures of all things"; perhaps, it radically changes representation about an appointment of music education of the 21th century. It should bear in itself as the central element the modern treatment of concept "education" which is clearly expressed by A. I. Arnoldov's words: "education as a social cultural phenomenon represents process of self-creation, development and enrichment of the person spiritual possibilities, his intrinsic forces; it is directed to the formation and perfection of spiritually rich person, the formation of the person *as the creator of culture* (italics – A. M.), the statement of his social value" [2, pp. 9–10].

Thus, it is necessary to connect the understanding of musically-pedagogical education with preparation of the professional, who is able to generate the cultural and creative person. The pedagogical community considers that to form the person means to help him to become *the subject of culture* who possesses set of corresponding knowledge, ways of activity, experience of an emotionally-valuable reflection of the world around objects and their creative transformation. Hence, the reliance on the formation of professional significant competence and responsibilities, connected with readiness to involve the rising generation in the culture world, is established for the future teachers-musicians. And it speaks about necessity of mastering by them the artily-interpretation activity in the field of musical art. The interpretation allows us to understand this or that musical phenomenon as “system of senses and values” (N. A. Ocheretovskaya [3]) resulting in it becomes a part of the personal world, finds an art value for the individual.

The study of the scientific literature in the field of music education pedagogy shows that readiness to organize the artily-interpretation activity of pupils as a component of teacher-musician professional training is considered in rather small amount of researches. Among them the works connected first of all with the performing preparation of the teacher-musician (R. N. Grzhibovskaya [4], M. D. Kornouhov [5], I. A. Hotentseva [6]), with pedagogical interpretation by students of musical and music-educational experience (A. A. Bondarev [7], B. D. Kritsky [8]), with realization of art interpretation of products of various art forms in school educational practice (M. Ju. Borshchevskaya [9], L. A. Yezhova [10], L. N. Zemerova [11], E. V. Lukina [12], K. N. Fedorova [13]). At the same time, it is necessary to consider the works indirectly mentioning a problem considered by us. In particular, it is numerous researches on the study of the phenomenon of interpretation of a piece of music in a context of music knowledge problems: author or art style, a musical language, a genre; specificity of realization of interpretation of a piece of music as cultural-art and music-educational phenomenon (E. I. Kotljarevskaya [14], V. G. Moskalenko [15], M. N. Chernjavskaya [16]); the various aspects of interrelation of music and other art forms (S. V. Kamyshnikova [17], N. V. Pilipenko [18]); the art criticism and methodical characteristics of interpretation within the limits of music-performing activity (L. V. Vahtel [19], T. V. Lymareva [20], G. A. Frantsuzov [21]).

As a whole, the analysis of works shows that two traditions of understanding of the term “music interpretation” co-exist simultaneously and closely intertwine: as *a result* of the done work for thinking of the musical text and, to a lesser degree, as *the activity* covering certain stages of knowledge of music from the direct perception through the analytic-synthetic work to formation of the art concept. It is represented expedient to dissolve these phenomena, having presented art interpretation as activity, and a result of interpretation activity is called a treatment.

In this connection, *the art interpretation of music is defined by us as a creative activity of the person to create author's treatment of cultural senses (aggregate of concepts, relations and values), contained in a product of musical creativity.* The made definition is represented to us as “a forming method” for process of the modern teacher-musician professional training. First of all, it is connected with the actualization of idea of art communications as the central element of musical art life, it assumes the constant account characteristic for the musical art of the 21th century situation of multidimensional interpersonal, intercultural dialogue. As a result, the teacher-musician is understood as the intermediary between (1) founder/founders and the performer/performers of product and (2) pupils, providing the optimum interaction of various civilizations, ethnos, cultures. At that it is important his ability *to interpret* the different phenomena of musical art in context of their semantic, emotionally-sensual and active paradigms. Hence, professionally significant characteristic of the modern teacher-musician is *artily-interpretation competence*. It means *the personal integration of set of professionally significant knowledge, ways of the action, certain relations with attraction of the external resources, expressed in readiness on their basis to treat the concepts, relations and values concluded in products of musical creativity.*

The formation of such complex maintenance quality is possible on the basis of the special approach, which provides not only formation of the teacher-musician's knowledge and ways of activity, but also the ability creatively to realize them, using a deep emotionally-valuable basis, in the multidimensional musical-pedagogical activity. That is *the artily-interpretational approach* which is defined by us as *strategy of realization of musical-educational process in the pedagogical high school, connected with the generalization of social-historical and cultural-art preconditions of creation of a music creativity product, the analysis of an idea-*

conceptual plan of their founder, means of a material embodiment at the account of specificity of actual cultural-art communications and on the basis of the optimum combination of emotional, rational and irrational aspects of knowledge, resulting in the practice-focused educational activity.

The named approach allows us to overcome a number of actual problems remaining so far. One of them is connected with necessity of adequate transferring of rather specific property of musical art – non-verbal property –in conditions of the educational practice of the teacher-musician preparation. Another enough challenge is connected with realization in educational process of the major characteristic of music art interpretation (as integral attribute of musical communications), it is an intersubjective.

These two problems are connected by the property of a bilateral orientation of activity of the teacher-interpreter. On the one hand, the teacher-musician co-operates with the founder of a musical creativity product, which represents the certain message fixed by means of musical language and connected with the social-cultural and art-aesthetic conditions of its creation, with another – it verbally broadcasts to pupils the deciphered and interpreted cultural senses.

As a whole, stated allows to conclude that the generated artily-interpretational competence is important result of preparation of the modern teacher-musician. An introduction of the artily-interpretational approach in musical-educational process of pedagogical high school will promote the understanding by students the essence of art interpretation of the musical art phenomena and its value in professional work of the teacher-musician, the creative use of the named activity in the course of translation of the interpreted cultural senses containing in art creativity products during the real educational-pedagogical interaction.

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DIAGNOSTICS OF INTENTIONS

A. A. Melik-Pashaev,

Psychological Institute the Russian Academy of Education (Moscow)

Abstract. *In article the question on specificity of diagnostics in the field of art-creative development of children is considered. It is argued that it should estimate, first of all, not results of activity of the child, and his aspiration to create an expressive image, and demands not “measuring”, but the expert approach based on understanding. Other important conditions are the statement of a high-grade art problem before the child and minimizing of a role of the special abilities necessary for its decision. Examples of original methods which meet these requirements are provided: “Horizon line”, “Extend a proposal”. The statement is expressed about the necessity of working out of similar diagnostic methods for the music education, supposing both formal performance of the instruction, and the attempt of generation of an expressive musical image “over the instruction”.*

Keywords: *requirement for creativity, “internal energy of soul”, gifts, diagnostics of the art development, “understanding” diagnostics.*

“The talent is a requirement”

Thomas Mann

The bright aphorism which has become by an epigraph of this article, often quote, but, it seems to me, seldom take seriously, as the sober comprehension of real psychological law. Meanwhile that’s what it is in the certain and very significant sense. This is evidenced by the biographies of some outstanding art workers, whose talent was suddenly found out, when there was a requirement for creativity; by both psychological principles and priorities of such systems of teaching of art at the mass school which successfully open the creative potential of “usual” children; by the materials of some psychological researches of creativity and gift. Many thinkers, scientists, teachers (among them K. D. Ushinsky) definitely asserted that the outstanding people differ not so much special intellectual or other abilities, how much the all-consuming and constant interest to one or other area of creativity.

Therefore, by the way, steady and not the situational desire of the child to be engaged in the given activity, most likely, will appear more reliable and prognosis indicator of potential talent than any measurement results of his cash achievements.

Before an obvious objection, I notice: it is necessary to distinguish, in what the person feels requirement. It exists for example, the requirement of graphoman to reproduce already existing forms and ways of creation of literary texts. It happens both steady and insatiable, but of course, it was not identified with talent by Thomas Mann. (I notice that contrary to a term direct sense, the phenomenon of graphomania is possible in all art forms. But more obviously and more often it is shown in “the word creation” as here it is not restrain necessity to seize the difficult skills and encouraged with illusion of free possession by the “same” language by which poets and writers express.)

The requirement which M. M. Prishvin considered as the main secret of literary work: “to translate seriously the life into a word” (into picture or scenic images, into musical accords, etc.) is an entirely different matter.

But the requirement of presentation of the value significant experiences by images is inherent in not only gifted people for whom their art work becomes their calling later in life. Not always realized, it is base of normal, high-grade art development which is accessible and necessary for *each* person, *each* child.

It is necessary its sensual and emotional sphere is developed regardless of the future trade; he grow the sincerely sympathetic person; he gained a creativity experience in the broad sense of the word, that is an experience *of generation and realization of own plan*, a life experience “from within outside” as metropolitan Antony Surozhsky spoke. And it is the major condition of *psychological health* of the person. (It persistently underlines in V. F. Bazarnyj’s works, the whole direction of therapy by creativity [1] uses it, the idea of general art prevention is connected with it [2], etc.)

Revealing, awakening, protection, development of the mentioned requirement should be the main care, on the one hand, the art pedagogy, and with another – the diagnostics in the field of art development. In what such requirement can be expressed? I will afford small deviation and I will address to analogy which will explain an essence of the matter.

Happens so that the research of intellectual activity undertaken by D. B. Bogoyavlenskaya was the first psychological research with which I have got

acquainted as the participant of experiment. Since then, for a long time, Bogoyavlenskaya constantly expands and specifies the concept of “a creative field” [3], but the basic thought was defined from the very beginning.

Slightly by simplifying statement, it consists in the following. Intellectual creativity of the person is shown not in ability to solve the problems put before him, but that he under own initiative goes beyond the set and *he puts before himself an informative problem* (he wants to understand a reason of law which he notices, carrying out a number of experimental tasks). It is important that he does it due to the selfless informative interest because neither the decision, nor statement of the given problem not only is not required and is not provoked by experimental conditions, but also facilitates nothing its work as the examinee.

Obviously, we should create conditions in our area when the child can show other initiative: to set before him *an art-creative problem*, that is a problem what is solved by true artists. It defines the first requirement of a diagnostic method: it should not offer, but “being silent” gives the person *a possibility* to put (or to put not!) a similar problem. A potential art creativity talent of the child begins to appear in such conditions. In this case the illusion would be to pin hopes with a sterile – “universal” methods applying for revealing of creative talent “in the pure state”. (We, in particular, have bases to assert that results of performance of some E. Torrensa’s tests with their criterion of decision originality do not correlate with an art-creative talent of examinees [4].

Here we should concern is short one of principle questions of the modern psychology of talent. Many scientists, empirically allocating the human talent kinds (intellectual, art, “academic”, sports ...) put in the same range a creative talent as a separate kind. If to accept such point of view, really, it is necessary to try to “catch” this creativity by means of the artificial designed methods which have been not connected with a real work of a creative artist, scientist or the person of any other trade.

From my point of view, such approach gives rise to a number of puzzled questions. For example, what are art talents which are not creative? Whether the outstanding thinker is allocated by intellectual or creative talent? Or, may be, it represents a happy coincidence of two different kinds of talents?

However, I suppose that supporters of the given approach have the reasoned answers to the questions and similar to them, and consequently I will simply present

other point of view of a problem of talent which will serve as a substantiation of the idea of “diagnostics of intentions”.

I assume that each person has initially a quality, which V. V. Zenkovsky named “internal energy of soul” [5] is initially. This energy (either “activity” or soul “amateur performance”) during all our life operates using teleology, aspires to actualization and to self-realization, selectively mastering all set of objective factors, impressions, internal and external living conditions. It also is creative potential of the person in the most common understanding that is “life from within outside”. N. O. Lossky named this potential as “without a quality”, that is universal and consequently capable to be shown in different spheres of human life and culture. (Lossky connects “without a quality” of creative force of the person to originality of everyone human “I” in his higher aspect, but this question, far is beyond subjects of given article [6, p. 546].)

It is with this understanding this or that kind of the person talent represents display of his “internal energy of soul” which has selected for itself the given channel and is actualized in the aspect corresponding to the given activity. And we can catch it as forms of this activity, instead of as universal “without a quality” potential state of creative talent. N. O. Lossky was witty expressed: “Platon’s horse”, that is the idea-image of “horses in general”, really exists, but she cannot be found grazing in any meadow.

Coming back to our modest diagnostic problem, I underline once again: to reveal, to diagnose or (it is terrible to think!) to predict the art-creative development of the child, it is necessary in experimental conditions, considering of course his age and possibilities, to model a *comprehensive art problem*.

Now it is time to agree what we consider as such problem? Hardly probable it is possible to disagree that the *art image* (either the description, or product of any other art form) is always *expressive*, that is not simply “reflects” or carries the information on something objectively existing; it is impregnated by the emotionally-valuable maintenance, expresses the author relation to the subject, conveys certain mood and range of emotions, in the art science and pedagogy all those are named *a pathos* of product (G. Gegel, V. Belinsky, etc.), an *intonation* (B. Asafyev. Dm. Kabalevsky), an *atmosphere* (Michael Chekhov).

It is important to underline: the told concerns not only those arts which create the expressive image of life, but not least to those kinds or directions in art

which practically do not display the external objective validity. Most obviously it is in music: it, with a few exotic exceptions, does not reproduce sound realities of the objective world, but possesses the maximum expressiveness at the same time.

From this point of view, a *free intention* of the child is very important, more often it is not realized and imperfectly expressed wish to give some emotional expressiveness to his drawing, story, display, intonational reproduction, etc. But fixing of this intention in experimental conditions is connected both with difficulties, and with the essential features of diagnostic work in the field.

The professional artist creates an expressive image, applying corresponding picturesque, musical, and verbal, actor means which he owns. Thanks to it, a plan is realized in a product, and, estimating it, we seldom should distinguish the author “intention” and reached result. The child does not own means, or owns in the minimum degree. His result may almost not reflect his intention, and we are interested in it, first of all. The intention of the small author had chances to be shown and be noticed, two basic conditions are necessary.

One of them concerns a diagnostic method. It should, in the implicit form suggesting the child to set purely art problem at an expressiveness, be minimized the special abilities at the same time.

The second concerns the person who will estimate results; it is directly connected with specificity of studying of art and, in the big degree with all sphere of humanitarian knowledge. In many, even in the majority of life areas where the psychological diagnostics is claimed, the aspiration to an impersonal objectivity and quantitative expression of the data is lawful, but in our area the qualitative and expert analysis prevails certainly, that is the subjective approach.

Since V. Dilthey and his followers the concept of the “understanding” (originally – descriptive) psychology is legalized in a science; M. Veber spoke about an understanding sociology; F. Vasilyuk – about an understanding psychotherapy. S. S. Averintsev and M. M. Bakhtin have proved idea of “another scientific development” of humanitarian knowledge where an accuracy of knowledge gives way to depth of penetration [6]. The similar approach in art criticism was considered adequate to a subject by the outstanding representative of the exact sciences B. Raushenbah. And we have all bases to speak about *the understanding diagnostics* in the sphere of art-creative development taking into account all obvious difficulties which are connected with such approach.

Let's remember, what even for an estimation of objective results of art creativity, whether it be selection of drawings for a school exhibition or the world competition of executors, the opinion of understanding people is more exact. However, the objective formalized estimation of plans, intentions of the author, in particular the intentions are possible, even for incomplete and imperfectly realized children intentions.

Let's return to resulted above analogy, to the investigation of intellectual activity displays. There the experimenter could objectively judge, whether the examinee has solved the informative task and, the main thing, whether *he has put it* on his own initiative. But only the expert understanding though it also is not guaranteed against an error, will allow to judge on the drawing, whether a child who can a little has put before himself a task to create a certain emotionally expressive image, to transfer a certain mood.

And it is extremely important for this purpose, that the expert possesses own at least modest experience of creativity in any art form. Such experience allows the person not only to estimate results, but also to be sensitive to the intentions, to non-verbal and to not realized parties of a plan.

Now I will tell about some methods which, from my point of view, meet the requirements listed above and, in turn, make the specified demands to the person who will want them to apply. They were fulfilled in long-term research and experimentally-student teaching of the author and his team and checked up in work with different groups of examinees from younger schoolboys to adult professionals.

First of all, the employments were spent with the representatives of so-called reference group, that is with the adult people creatively working in different art forms. Last circumstance has essential value: methods are connected with a creation of drawing and a literary text, but urged using this material to determine an intention, which is general for all arts, the realized or not realized intention to create an expressive image.

Results of employments with the "art" group became an acknowledgement of a method validity and have allowed us to notice display (or absence) of *the intention* to create an expressive image by children of different age, which is happened brightly expressed and convincingly realized in works of art people. The procedure of carrying out of employment is extremely simple.

The method of “**Horizon line**”. The horizontal line of slightly wrong form is spent on a piece of paper. The instruction: “It is the line of horizon dividing the sky and the earth. Paint this drawing. Who wants, can add everything”. It should be underlined by intonation that it is necessary to paint, and additions or their absence are especially voluntary and not subject to estimate. When children will be already defined with that and as they represent, we offer those *who will want*, to entitle the drawing and to write it on the back of a piece.

What features of works we try to catch by means of this task? The main thing for us is not in, whether the child will simply paint the sheet, thereby having carried out the instruction, or he will use the permission to finish; and not in, whether he will show possession of some graphic skills or he will helpless in this respect. The main thing is whether *will try he* on own initiative to give his drawing the characteristic features of the art image, a certain emotional expressiveness, to transfer mood.

The resulting drawings pass an expert estimation. Obviously that it is impossible to formalize the criteria of presence or absence of emotional expressiveness, and we, as already we were told, address to *the understanding* based on the art-creative and pedagogical experience of experts. We suggest to determine one of four levels for each drawing in according to the interesting us signs. These levels are characterized approximately so.

The first, the lowest. An intention to create an expressive image, to transfer some mood is not visible in drawing. (We will notice: such estimation of experts may be received by a negligent scribble of the child which “has simply got off” the task, and by drawing executed with formal carefulness, and by such drawing in which a notorious originality or the graphic skills of certain level were showed. Criterion is one: the expert does not see *the intention signs* to create emotionally expressive image.) Strictly speaking, a negative estimated work is work of this first level, but also here it is a question only of ascertaining of that the child shows “here and now”, and it does not allow to do categorical conclusions about his potential.

The second. An intention to create an expressive image and “emotional tone” *is guessed* in the drawing.

The third. Such intention, undoubtedly, is present, but is expressed inconsistently, fragmentary.

The fourth. The drawing represents integral enough, emotionally expressive image.

For “internal using” there is also a *fifth* level; these are works in which emotionally expressive image is substantially deep and embodied with certain professional completeness. These are drawings of many representatives of a reference group (not only those who works in the fine arts). Children, except some pupils of special schools, on this level practically do not leave, but such works serve for us as an important reference point, or some kind of “tuning fork”. They show, what “developed form” of that quality which first displays we search children.

The method answers one more of listed above conditions: it minimizes the value of special skills. Saying to children that drawing should be *painted*, and bring any additions they can exclusively of their own free will, the experimenter does not dissemble: to give drawing expressiveness, to create certain atmosphere, really, it is possible by only one combination of colors, by a character of dab or a stroke, and in our practice there were examples when experts highly appreciated such “abstractions”. Each child can paint sheet using the habitual art materials, and his concerns to be inept are not afraid him. And adding something, he may keep within the limits of that are accessible to him. So also some members of reference group, by the way, arrived: writers, the musicians who were not trained to graphic activity and it did not prevent to carry their work to the fourth, and sometimes and to the fifth level.

At level of research work, testing and fulfilling a method “*Horizon line*”, we have revealed, what concrete properties of drawings are used by experts more often. We will help experts to estimate more realized and differently the results of diagnostics, having added the generalized estimated criterion of emotional expressiveness by the properties. It is, in particular, expressiveness of a color decision: a formal “coloring”; an expressive, substantially filled (or formal and casual character “in-paint”; an accentuation presence of most essential image elements; its integrity or a fragmentariness; this so-called “feeling of a material” (the use of pencils or a gouache, a pastel or a water color according to those expressive possibilities which are inherent in this material).

In inconvenient cases the name which the child has appropriated to drawing can tell in favor of him. The often emotionally painted name (“Night storm”,

“Cheerful glade”, or “It is beautiful!”) it is unconscious applied as means to underline, make clear that desirable maintenance which the child cannot express by graphic means. And it too can be considered as the sign of creative “intention” which we are first of all interested in.

I will underline: the given method is not intended for ranging of children, for their division on “suitable” and “not suitable” for employment by art. In the individual plan it shows, I will tell once again, a presence or an absence *at the moment of carrying out of the employment* an intention (generated by the employment) to give the drawing an expressiveness. It happens that the child, not proving whether for those other reasons in any way in graphic activity or other art, in the conditions of the given experiment generates the expressive images; on own initiative creates some variants of drawing. It is necessary to pay attention to it: it is possible to assume that the first successes of art creativity lie in a zone of the nearest development of such children.

Coming back through certain time intervals to this task (or to others, similar to tell about which the sizes of article do not allow), we can judge a course of art development of the child, about that, clears up and whether his aspiration to expressiveness gets stronger, whether it is equipped with necessary abilities, etc.; that is about that, pedagogical conditions in which this development is made are how much favorable, or should be made.

Comparison of the diagnostic data for the whole classes and schools will allow to estimate, how much this or that system of teaching of art disciplines or the practice which has developed in concrete educational institution, clears up the children motivation to the statement of art problems. And that it is even more important, whether it gets stronger from a class to a class in one educational institution. And also, how much safely there pass pupils of this or that school the period of notorious teenage crisis of children’s creativity, etc., etc.

Practice has shown that the method is applicable in a special link of training too. Its prognosis possibilities were showed in E. Artsishevsky’s investigation spent with presented pupils of the Moscow Average Art School: those pupils who have received the highest expert estimations by a method “Horizon line”, in some years have declared themselves as an independent creative artist [7].

“Extend a proposal”. The method “Extend a proposal” may be considered as a verbal analogue described above. It has been tested for the first time by

G. N. Kudina and Z. N. Novlyanskaya in the course of working out and introduction in practice of their innovative course “Literature as a subject of an aesthetic cycle” [8]. The task of children, pupils consists in that, having received some not extended proposals (“the person runs”, “the pine creaks”, “a nettle is burnt down”, etc.) to extend these proposals in the free form by any quantity of words, beginning from one and only, placing them in any place of the initial proposal. It was supposed, though it was not declared specially, a possibility to change cases, numbers, and times of verbs in the initial proposal.

It is easy to notice that in the psychological relation the person solves (or does not solve) already familiar to us task: he can, having added any words, formally to carry out the instruction, and can, to leave for its frameworks and to transform distribution of the proposal to creation, on own initiative, the art expressive verbal image, or, anyway, to try to create it.

Let’s compare, for example, such decisions: “The person quickly runs”, “The person runs to be in time on the bus”, etc.; and “The person, without looking back, runs from a pursuit”. Or: “The pine creaks, because the wind”, and “At the Night of barrels a snow wind blows, the pine could not resist to a snow-storm. And it has begun to creak. Also it has fallen down. When there has come morning, the pine last time saw the sun”. (The second-grader has written with errors almost in each word.)

The created text can be short or verbose, smooth or clumsy and helpless, as the basis of an expert estimation its “perfection” does not serve, but it is more or less carried out intention to retell expressively in words a certain emotionally significant matter. Or it is an absence of such intention, formal following of the instruction. That, by the way, it may be combined with a sufficient vocabulary and the developed written speech just as in the previous case of an absence of emotional expressiveness of drawing could be combined in any cases with satisfactory possession of graphic skills.

The work of detailed comparison of the given two methods, in particular, the comparison of correlation of levels of display and realization of the art-creative initiative of the child by a graphic and verbal material, still it is necessary; but already essential signs on a possibility to judge his aspiration to create an expressive verbal image were outlined. This is a presence of expressional lexicon, emotionally-estimated epithets (“the pine plaintively

creaks”), guessing of internal life in a description subject (“the nettle does not love when it touches, and it is burnt down for a rage”), and also an intuitive aspiration to the complete and complete form of descriptions, etc.

I do not doubt that the teacher-musician could offer diagnostic tasks performing (and in the conditions of professional education, probably, and composer) the plan, similar described, that is supposing both formal performance of the instruction, and generation attempt, “over the instruction”, an expressive musical image. It is obvious that “diagnostics of intentions” can be carried out by means of specially picked up theatrical etudes, etc.

In all these cases experts will pay attention not to that the child can, and to *what he wants* where unconscious “internal energy of soul” leads him; and it testifies to fidelity of a direction and about prospects of his art development. By V. Gete’s word, our desires are speakers of our possibilities, they say that we can make.

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TRADITIONAL MUSICAL INSTRUMENTS OF THE WORLD'S PEOPLES AS MEANS OF ACTIVITY OF SYNTHESIS PEDAGOGY

Yu. S. Ovchinnikova,

Lomonosov Moscow State University

Abstract. *The article presents the main directions of use of traditional musical instruments of the world's peoples in the developing education. In the context of transition from a knowledge paradigm of education to activity one the author enters concept of synthesis pedagogy, defining its basic principles: the principle of metaconcreteness and interdisciplinarity of occupations; the principle of activity approach to training "from action to supervision and judgment of action, application of new experience in other vital contexts"; the principle of creation on occupations of "the defended peace" space for personal, creative and spiritual disclosure of the person; the principle of training "through self-knowledge to knowledge of the world"; the principle of the organization of art experience as experiences activity on reorganization of an inner world; the activity pedagogical principle "co-", the principle of art (musical) improvisation. In the article some directions and techniques of use of traditional musical instruments are given in psychology and pedagogical practice: traditional musical instruments of the world's peoples as means of complex interdisciplinary studying of the traditional cultures, as a development tool of research activity of the trained persons, as a basis of formation of the developing subject environment, as a development tool of the activity principle "co-", as means of self-knowledge and knowledge of the world, as means of musical therapy, as a development tool of creative activity through a musical storytelling.*

Keywords: *traditional musical instruments of the world's peoples, the developing education, synthesis pedagogy, interdisciplinary studying of traditional cultures, development of research activity, the activity principle*

“co-”, self-knowledge, musical therapy, musical improvisation, musical storytelling.

“A secret of all magnetism expressed
either through the personality, or through music,
is life. Life fascinates, attracts.

To what we always aspire, is life, and lack of life
can be called lack of magnetism. And if musical training
is taught on the basis of this principle,
it will be more successful by the mental results” [1, p. 190].

Hazrat Inayat Khan

The modern era of the world, global changes in the history of mankind which happen to the speed unknown hitherto, causes need of judgment for new conditions of root bases of educational activity. Special relevance is found presently by problems of search of the means promoting formation of authorship of the person concerning own activity, creation of conditions for its self-determination and self-judgment in the context of uniform polycultural space. If the person does not realize himself as the author of own life in a uniform, complete, harmonious coexistence with world around (the nature, people, various cultures) as the creator capable to embody in reality the conscious aspirations and the purposes directed on transformation of himself and on evolution of mankind in general, in the conditions of today he risks to become the object of a manipulation absorbed by a wave of the information chaos leading to destruction not only mentalities of the certain person, but society in general.

All this causes need of transition from information and knowledge training to life transforming training, constructed on the principle “experiences activity on reorganization of an inner world” (the psychological concept of experience developed by F. E. Vasilyuk [2]), from the theoretical constructs a little connected with practical life of the specific person to life itself, to its live essence, from information and knowledge pedagogy to synthesis pedagogy.

In pedagogy of synthesis means of Culture are urged to play a key role. As A. V. Vashchenko noted, “the science is constructed on exact definitions, fundamental concepts by means of which it analyzes reality. However, we will not find exact definitions in one science – that such Happiness that such Love that

such Life that such Person that such Friendship. It is a circle of things without which life is impossible, and an artistic image it gives, and in a condensed form, in the form of the condensed truth. The science analyzes, and the artistic image synthesizes” [3].

Comprehension of deep vital meanings, development of individual thinking and creativity in the person is reached through experience of internal sensation of Culture (both esthetic, and psychological), through experience of creative self-activity and implementation of a moral choice. One case – to listen on sense of the phenomena, but another matter – to hear about it, the third – to remember it, the fourth – to apply it. Skilled experience, contemplation and embodiment in practice of life meaning values, spiritual laws of the universe, become an indispensable condition of formation human in the person.

Artistic images, musical and literary works, various objects and the phenomena of culture synthesize in themselves key matrixes, elements and meanings of human life in all its variety. Therefore, act as the basic principles of pedagogy of synthesis:

1. *The principle of metaconcreteness and interdisciplinarity of occupations;*
2. *The principle of activity approach to training “from action to supervision and judgment of action, application of new experience in other vital contexts”;*
3. *The principle of creation on occupations of “the defended world” space* (on the basis of love, non-condemnation, a freedom of choice, reciprocity, appeals to soul and heart which are trained) for personal, creative and spiritual disclosure of the person;
4. *The principle of training “through self-knowledge to knowledge of the world”*, assuming creation of conditions for identification of life meaning values, an individual aiming, individual spiritual mission of each person which he learns itself in the course of life;
5. *The principle of the organization of art experience as “experiences activity on reorganization of an inner world”* (F. E. Vasilyuk);
6. *The activity principle “co-”* (directed on overcoming the aloof subject-object relation and restoration of live communication of the Person and the World (according to A. S. Arsenyev – the relation “the Person – the World” or “I – You”) [4, pp. 132–133] *which the author considers as a co-existence, co-ordination, co-containment, co-authorship, co-involvement – with own inner world,*

with natural space, with the roots (with a sort, with ethnic and cultural tradition), with the neighbor (the person with the person), with the Highest Principle of life (from the point of view of Christian anthropology – with God);

7. Principle of art (musical) improvisation.

One of the brightest means of pedagogy of synthesis is traditional musical instruments of the world's peoples which can be applied not only in music education, but is wider – in the context of the developing education in general. In particular, we developed and approved in practice in Lomonosov Moscow State University, the Moscow state pedagogical university, Yelets state university of I. A. Bunin, in a number of schools and the cultural centers of Moscow some techniques of use of traditional musical instruments of the world's peoples in teaching various disciplines of a culturological cycle.

The appeal to traditional musical instruments of people of the world expediently as from *the culturological point of view* (the traditional musical tools represent a special phenomenon of culture, its symbol, a syncretic semantic and natural and subject embodiment), and from *the psychological and pedagogical point of view* – ethnic musical instruments under certain pedagogical conditions can serve as important elements of the subject developing environment in which theoretical and knowledge material finds the concrete, vital and practical, activity basis that promotes self-knowledge, knowledge of the world, development of subjectivity and creativity at the trained.

Depending on a foreshortening of the developing work, in this article we allocated some directions of use of traditional musical instruments in student teaching.

1. Traditional musical instruments of the world's peoples as means of complex interdisciplinary studying of traditional cultures. Use in student teaching of traditional, ethnic musical instruments is advisable for a number of reasons:

- in traditional culture musical instruments act as the phenomenon syncretic, uniting various parties of a traditional picture of the world which can be studied and analyzed;

- traditional musical instruments, unlike many modern, are made of natural material, closely connected with natural space of the different people (in a varying degree reproduce its sounding);

- traditional musical instruments are characterized by broad variety of forms, sizes, timbres, methods of play and sound extraction – from the simplest to difficult which create a rich field for psychological and pedagogical practice with the audience having various tastes, interests and abilities;

- traditional musical instruments of the world's peoples are available today to acquisition (as in domestic shops, and in foreign ones), acquaintance and development thanks to broad interaction of the countries and cultures, and also Internet resources.

First of all, it is necessary to be defined what exactly by means of traditional musical instruments we will study on occupations. One of approaches which we use, is a research of ethnic and cultural or national images of the world which G. Gachev defines as follows: "Interests us... national view on the world..., national logic, thinking warehouse: what 'a grid of coordinates' these people catch the world and, respectively, what Space (in ancient sense of the word: as the world system, a world order) is built before their eyes and realized in their style of existence, reflected in creations of art and theories of science. It is special 'turn' in which life to these people appears, and makes a national image of the world" [5, p. 16].

The teacher's task in this case – to organize live "immersion" in this or that traditional culture and a way of its "experience", to open this or that ethnic and cultural world by means of a musical instrument. Realization of this task includes the following actions of the teacher:

- representation of a musical instrument as culture symbol through the story, available to pupils, about material of production and natural space of culture; identification of connections of a musical instrument with a traditional (mythological) picture of the world; disclosure of historical and cultural realities of emergence and existing of the tool; the analysis of a mentality and intoning in playing on the tool;

- display of the tool, its construction, demonstration by the teacher of sounding of the tool and play on it;

- creation of conditions in order to the persons interested could consider a musical instrument, take it in hands, at permission of the teacher – to play.

Depending on the teacher's opportunities, the tool of this or that complexity can be taken as a basis. Let's provide two short plans examples here.

Acquaintance to a flute of North American Indians *pebegvan* can include:

- the teacher's story of a mythological plot "How the people of a hopa found the homeland" [6, pp. 36–37] accompanied by playing a flute; conversation that the myth belongs to an era of a primary creation and defines spiritual space of the people, forms the psychological base of its activity, fixes the individual to his ethnic history, forming his moral shape [7, p. 17];

- the story about a flute origin, local versions of its name (*pebegvan*, *bipigvan*, *tsal-it-kuash-to*, *Huo-tank* ("The great force", "Strong voice"), about a design and material of production of the tool, features of playing and sound extraction, characteristic receptions of an intoning with examples [8, pp. 146–153];

- conversation about a role of traditional musical instruments in the course of ethnic and cultural identification of indigenous Americans in the modern world (with musical video examples).

Acquaintance to a *harp* in the Irish and Scottish tradition can include:

- the story about sources of a Celtic harp, about Pict's stone carved ornaments of the VIII – X centuries with its image, about local options of its existing, about the mythological and folklore plots connected with a harp (the Irish skela "The Battle of Magh Tuireadh" [9, pp. 351–381], the ballad "Thomas Rhymer" [10, pp. 90–105], etc.)

- the story about a harp role in clan traditions of Gaels, in creativity of bards, in transfer of ethnic history, in formation of ethnic toponymics of Scotland (Harper's Pass on the island of Mull, Harper's Window in Duntullim castle on the island of Skye, Harper's Gallery in Lachlan castle in Argyll, etc.) [11];

- conversation about a harp as means of ethnic and cultural identification of Irish and Scots (the image on the coat of arms of Ireland, coins, official documents, etc.).

Thus traditional musical instruments allow to organize live, subject, acoustical and musical and semantic acquaintance-immersion in culture of these or those people, its "experience"; serve as means of emotional impact on the trained; promote awakening of attention and interest in a subject; give live experience of cognitive activity.

2. Traditional musical instruments as development tool of research activity of the trained. Development and carrying out research tasks with trained can be

the following direction of use of musical instruments in student teaching. Ethnic musical instruments, simple for development, made of natural materials and imitating the nature sounds can be an effective remedy in work of the teacher with audience during such occupations. Treat them: the Mexican whistle in the form of a jaguar, a birdie penny whistle, a Zimbabwean kalimba, the Tibetan singing bowl, the Spanish drum of a wind, a rain tree, the Turkish plateaus zil, the Kazakh dombra, Mexican teponatstli, the Indian ravantkha, Cuban klaves, Bolivian chakchas, the Peruvian and Paraguayan rattles, ethnic kinds of Pan pipes, the Vietnamese wooden toads, the Zulu drum, Moroccan bendery, the Turkish dahrbuka, etc. For development of research qualities of the personality the tasks directed on definition of belonging of this or that tool to culture (the people, the country, the continent), a way of its production and assignment, possible ways of sound extraction and methods of playing can be offered; on preparation (in a support on Internet sources) messages on features of ethnoculture of that country which it treats, to features of its existing, etc.

3. *Traditional musical instruments of the world's peoples as a basis of formation of the developing subject environment.* The concept of the developing subject environment most often is used in relation to work with children of preschool and younger school age. Meanwhile it is represented that psychological and pedagogical work with trained and the advanced school age, both with students, and with other age categories can take place more effectively when using traditional musical instruments of the world's peoples as one of means of formation of the developing environment. The developing subject environment in a broad sense assumes the organization of joint activity, activization of various types of perception and digestion of material, development of creative abilities, disclosure of internal potential of the trained in the course of training. The teacher's task in this case will be to teach not so much concrete knowledge, abilities, skills, how many to manage to raise on the basis of this or that subject material before audience eternal questions of human life and life of each person, to show ways of their permission, to create conditions for judgment of the key vital concepts "on himself". Use of traditional musical tools in psychological and pedagogical practice gives a number of advantages of occupations. It is meant that traditional musical instruments:

- in all their ethnic variety of forms, soundings, meanings, and also playing on them give feeling of pleasure and an emotional involvement that is an important, live basis of training;

- create opportunities for studying of mentalities, various ethnic and cultural images of the world on concrete live experience;
- help to create conditions for joint activity – playing, discussion, hearing, dialogue, reflection;
- give the chance to worry in practice, to hear, feel and comprehend such key concepts of life as chaos and space, falsity and sincerity, a separation and compatibility, isolation on themselves and coordination, etc.;
- serve as means for development of creative self-expression on the way of an embodiment of the vital purposes, thoughts, images, aspirations.

In the course of occupations and in life the trained can have a number of the psychological difficulties connected with fears to prove and be mistaken, children's offenses, images and layers of culture which prevent the person to be realized through creativity in the most different spheres. Therefore, an important task of the teacher is awakening in trained person creating, who is freely realized in the most different fields of activity including in joint games with use of traditional musical instruments. Such games can give the necessary live musical experience of joint creativity urged to carry away participants, to rally them, to open sincerely and personally. After all, in game which is actual both for children, and for teenagers, and for adults, life situations are recreated during which in the safe, benevolent, created by the teacher conditions, in the presence of installation on supervision, creativity and self-knowledge research qualities of the personality can be formed, develop her spiritual and creative potential. S. L. Rubenstein noted: "the game of the adult and child connected with activity of imagination expresses... need for transformation of surrounding reality. Being shown in game, this ability to creative transformation of reality in game for the first time is also formed. The main importance of game is expressed in this ability, displaying reality, to change it" [12, p. 489].

The joint playing offered by the author on traditional tools, are based on the principle of *musical improvisation* which, on the one hand, allows to operate flexibly the game course depending on audience, and on the other hand – as marks out A. V. Toropova, "can be a peculiar model and a step to overcoming of the fear of mistakes braking personal intellectual creativity" [13, p. 246].

At the first stage of disclosure of the musician as an important task for the teacher the task to inspire, interest, involve playing experience of live

creativity as a basis for future judgments and comprehensions acts. Therefore, as a requisite to game we use national tools of the different countries (idiophones, membranophones, hordophones, aerophones) which are simple in development and on which all participants, including what have no musical skills can play. The majority of the national tools made of natural materials were created for the purpose of interaction with space, imitations of sounds of the nature. This their feature creates, at the correct carrying out musical game, the general harmonious sounding in the course of joint playing music.

The content of games joins the practical tasks oriented on independent studying by playing persons of a musical instrument, features of sound extraction, finding of “their own sound” and “their own sounding” on it. “Their own sounding” is understood as that sound extraction which brings them feeling of comfort, pleasures, peace. They are also offered to express in sounds of a musical instrument the internal state, “to talk” with each other by means of playing musical instruments on this or that subject, to discuss the supervision with other participants of game.

Similar games are resulted by acquaintance of participants, and at already developed group – closer, sincere interaction and knowledge of each other, the informal atmosphere for sincere communication is created, the mood is lightened, there is a feeling of pleasure and inspiration from the received result. All this opens people, pulls together and creates the friendly, favorable environment for joint creativity, knowledge and training.

4. Traditional musical instruments as a development tool of the activity principle “co-”. One of the main problems of today in the conditions of distribution of a technogenic and consumer civilization is the problem of estrangement of the person – from the roots, from the neighbor, from himself, from the Highest “I”. To overcome this estrangement, to reestablish a deep spiritual, natural, cultural connection of the person and the World, to teach perception of other cultural worlds and otherness in general it is possible through realization in student teaching *the activity principle “co-”*.

In the Russian traditional culture this principle is reflected in such concepts as co-involvement, co-existence, co-ordination, co-experience, co-creation, co-working, etc. is defined by A. V. Ivanov as follows: “It ‘co-’, i.e. something the surpassing my ego and organically sending to nobody ‘we’ ..., only thanks to this vivifying connection with ‘we’ I can be created, exist and develop as

the conscious personality ... ‘Co-’ means ... also connection by that maybe ‘above’, and ‘below’ me. Organic connection with the natural world ..., and also connection with the spiritual beginnings, and, perhaps, and active ‘I’ which can surpass me in the level of the conscious activity means. The lowest deserves compassion and the help ...; the highest – on the contrary, awes and services as reports something, allowing me to be improved and ascend personally ... At last, there is one more ... aspect of it ... ‘co’ – co-involvement to own inner world ...” [14, pp. 46–47]. Thus *the activity principle* “co-” means restoration of psychological integrity of the person in unity and harmony:

- with himself, with the inner world (when the person acts not on external installation, but “from himself”, addressing to the Highest “I”);
- with the neighbor (the person with the person) – co-adjusting, co-existing, co-feeling, co-experiencing, being coordinated with another;
- with natural space in all its variety;
- with the Highest Principle of existence (with God).

Joint musical improvisation on traditional tools gives the chance to unite these parties of manifestation of the activity principle “co-”. The individual intoning in the course of improvisation on a musical instrument without training at the carrier of an intoning or some sample allows the person to address to himself, to spontaneous self-expression of the inner world and state. So A. V. Toropova notes: “The intoning of meanings provides expressiveness of feeling experience for myself and others. Thus the consciousness ‘works’ with meanings, with experience of empathy and mental feelings, ‘intoning’ (expressing) them in space-time coordinates of the cultural practices” [13, p. 176].

Joint musical improvisation allows us to model an interaction situation with the neighbor which can be observed, comprehended and changed in the course of playing. The traditional musical instruments made of various breeds of a tree, dried fruits, sinks, plants and other natural materials allow us to feel connection with natural space. Unlike the musical and pedagogical system of K. Orff constructed on improvisation on the simplest musical instruments we suggest to use traditional ethnic tools. Such tools promote development of a corporal and tactile sensitivity of the trained persons through play on the tools made of natural materials; allow to use much broader variety of forms, soundings and timbres in the course of self-knowledge and knowledge of the world.

As for restoration of psychological integrity of the person in unity and harmony with the Highest Principle of life, that, depending on education and on individual world's picture of the person, it can be expressed in the most different tasks: in a creative musical embodiment of the highest Task or Dream which everyone defines for himself; in aspiration to Beauty in joint play; in the musical prayer or musical improvisation directed on psychological assistance to the neighbor.

For realization of the activity principle "co-" it is necessary to create a special psychological spirit, with the purpose to help the trained to experience in the course of joint improvisation on traditional musical instruments mood and a condition of other participants; to play carefully, to try to be combined with each other not only technically, but, first of all, psychologically, enduring experience of joint life in music. In applied judgment of this experience the discussion of impressions of all participants of playing, their reflection and an exchange of supervision plays large role.

As each traditional musical instrument represents a certain symbolical model of this or that culture, in musical games it is possible to create a situation of "accommodation" of dialogue of the different cultural worlds. For this purpose, participants need carrying out independent researches of national images of the world (according to the chosen tool), "implanting" these images through an intoning during play, and joint improvisation on dialogue of cultures.

5. Traditional musical instruments as means of self-knowledge and knowledge of the world. For studying of mental space of people's interaction by means of musical instruments it is possible to use the game "Joint Creation of the World in Sounds" which consists of three stages.

The first stage – a goal-setting. Participants should distribute among themselves the main roles, their three:

– *The organizer-creator* who sets a rhythm, speed, borders and all key parameters of acoustical and musical space. In the game he "creates the earth", a certain constant base and borders of the world on which it is possible to lean which other participants can be built in. The constancy of a figure and the accurate rhythm are the necessary condition of game. After all the rhythm is a basis and music, both health, and life in general – the nature, the planet, space. Arrhythmia or rhythm violation is symptoms of illness and chaos.

– *The artist-creator or artists-co-creators* who act as “founders of life” and various images (for example, trees, flowers, rivers, birds, mountains, animal, etc.) in space of musical game by means of tools. Here it is important to pay attention to development of ability to co-adjust with sounding of the world which is set by the organizer. Thus the created images (musical figures) have to be constant, full that it was also easy for other participants of game to join in the sound world, to create and be guided in musical space of game. Roles of *artists-co-creators* can carry out everything, including those who the first time took a musical instrument in hands.

– *The thinker-creator* who gives to the world the movement and development. Any world has to live, develop, and move on the way of evolution. Without this role music becomes boring, lifeless, monotonous and closed in a dead sample. This role assumes free possession of the playing person melodic musical instrument on which he is capable to create melodies.

The second stage – a joint musical game as co-creation of the world in sounds. The organizer, depending on the state of mind, the purposes and tasks, starts playing instrument, thereby setting borders of acoustical and musical space. After that game of the organizer joins the second participant – the artist-creator which task consists in the co-adjustment with game of the organizer and creation through musical sounds of various images. When in playing of the organizer and artist-creator compatibility is reached, to them are gradually connected the following participant and so on, one after another. At the end the thinker-creator (one or several) joins which melodiously and harmoniously develop a musical subject on more difficult musical instrument – wind or string.

At this stage, besides the process of musical game, the following tasks are set for participants:

- creative musical judgment and an embodiment of the objects set at the beginning of game;
- installation for listening and hearing of the sounding world;
- coordination and harmonization of the participant actions;
- supervision and contemplation of the game process;
- need of stay in a condition of “owner”, a master’s attitude to the created world and that you do;
- realization of the goal-setting and tracking of creativity results, etc.

Thus, the second stage represents live process of joint musical game.

The third stage of game – a reflection: comparison of results of game to a goal-setting, identification of hindrances, obstacles, on macro- and micro level. Musical game comes to an end with discussion and an exchange of supervision, impressions, comprehensions received in the course of game. The following questions can be asked leaders: whether joint game turned out? What images you filled it? Whether the result answered goals? What did you feel during game? It was difficult to play or it is easy and why? What happened to participants in the course of game? What did you learn and understood for yourself as a result of this experience? Whether this experience reflects some life situations? How this new understanding can be used in life?

6. *Musical therapy with use of traditional musical instruments of the world's peoples.* In the course of occupations, as well as in life, there can be situations disturbing to training process, interaction of people, their creative self-expression, etc. The reasons for that there can be a great variety – from bad mood to hit of the person in various states experiences from the past through “recognition” of these or those elements at the moment. Traditional musical instruments can serve as means of “exit” from a disease state in such situations, means of switching of attention and mental influence. Besides, during playing traditional musical instruments the problem of release of experience and its embodiment in an emotional and sensual, musical and corporal and motive form can be put and realized, after all “experience is curtailed in an intonation symbol, a musical image, the procedural party of music” [13, p. 197]. As supportive applications for the help to the person who is in the experience blocking joint activity it is possible to use a technique of removal of tension, accommodation and “outplaying” through a musical instrument of this or that hindrance (experience). For this purpose, the tasks can be offered for a choice them the musical instrument corresponding to nature of his experience; on searches of a way to sound through playing a musical instrument of the experience; on “outplaying” of this experience, seeking to enclose as much as possible in the play on it everything that creates internal tension. Under certain conditions it is possible to suggest audience to support this game, having created “the general field” for experience release.

Necessary condition of this technique is that the playing person in the course of musical improvisation should not get to a condition of painful experience

“on a vicious circle” for the purpose of stay in it as that. It is important not to lose a problem of “outplaying” of this or that hindrance, its releasing for the purpose of tension removal. Certainly, liberation with experience and reorganization of an inner world requires deeper individual psychological work. At the same time the offered methods of tension removal by means of musical instruments allow to solve flexibly a number of the psychological situations arising in the course of the general occupations.

7. Traditional musical instruments of the world's peoples as a development tool of creative activity through a musical storytelling. In the above directions we considered various techniques of the developing work by means of musical instruments which allow to open and to develop the creative potential of the trained. At the same time, it is impossible to bypass one more important component of formation human in the person is a Word which serves in culture as means of creation and harmonization of an outside and inner world. In traditional societies storytellers – masters of the Word – were esteemed very highly. And it is not casual, after all if the person becomes the owner of the thoughts and words, overcoming chaos of fancies on the way to internal space, harmony, beauty, and the world around too changes.

In this regard it is obviously important to designate one more direction of psychological and pedagogical work – development of creative activity of the trained persons through a musical storytelling.

Within pedagogical work the originality of a technique of a musical storytelling by means of joint playing on ethnic tools will consist in the following:

- the improvisationality and a support on “the general field” of creative musical interaction of the game participants will be the basic principle of a plot deployment (as the national tradition notes, “oral work is not created for execution, it is created in the course of execution” [15, p. 24]);

- the improvisationality assumes wide variability of plots (plots, even folklore, taken as a basis, within this game lead own life, acquire new details, comments, motives, meanings – depending on the identity of the storyteller, audience and a context of “birth” of a plot);

- the ethnic musical instruments imitating nature sounds will serve in this game as means of scoring of key images and motives of a plot (singing of birds, noise of a wind, a rain drops, splash of water, the speech of various animals, etc.).

Let's address to two options of a musical storytelling which can be organized within studies.

The first of them assumes *musical scoring of fairy tales, myths, legends and traditions of the world's peoples*. Such musical storytelling allows participants to join folklore of people of the world; promotes development of attention, imagination, thinking, acting skills, freedom of expression; helps to find experience of joint creativity. Thus for scoring of folklore texts plots, small on volume, about the nature, animals, birds that allows to organize process of scoring of actions of the main heroes and a plot by means of the musical instruments which are already listed by us get out. The story does not assume reading the text, it has to be live, with a big share of improvisation that corresponds to tradition of a storytelling and allows us to tell not monologue unilaterally, but together with audience, being in its emotional and mental "field". Special value has providing to the person testing as the storyteller, an option to choose a musical instrument which would help him to mark space-time categories of the narration.

The algorithm of carrying out a musical storytelling is simple: at first the folklore plot is selected, also the actor's roles and musical instruments are distributed, the process of a musical storytelling on the basis of musical improvisation follows then. In practice of the author of article the execution of a fantastic plot traditionally comes to the end with joint playing of musical improvisation which sums up the semantic result of the executed plot.

The second option of a musical storytelling represents *the creative musical story improvisation*. Unlike the first option not the ready folklore plot is taken as a basis, but all plot from beginning to end represents author's improvisation.

The musical storytelling with use of traditional musical instruments creates a wide field for creativity, self-realization, for an intoning of meanings and feelings in operation; it makes active imagination, reasoning, representation, internal experience and process of joint creation of the cultural worlds in uniform time and space.

It is difficult to overestimate a role of the oral word and possession it and in traditional culture, and in modern society. As A. V. Vashchenko notes, the sacrament and power of the oral word consist in its "invisible" nature: "All traditional cultures are based on an orality and all of them attract to marking out so important qualities of the oral word as its sacrality, effectiveness, therapeutic

effect..., ability to connect time and a place through memory and to transfer the traditions important for a national survival” [16, p. 123]. In the course of a storytelling the Word connected to Music (and in ancient cultures the word and music represent uniform syncretic whole), is capable to transform reality, in the deepest way influencing all participants of creative process.

In the conclusion we will note that all directions of psychological and pedagogical work considered by us by means of musical instruments are founded on the organization within occupations of situations of immersion in valuable and semantic space of traditional cultures. In brief, this axiology is reduced to the following principles: perception of the person and the world of the nature as infinite and interconnected whole, actualization of a spiritual vertical of life, a collectivism of communal ethics as survival bases, effectiveness of the oral word [16, p. 69], musical creativity as the instrument of “internal making” themselves and the world around.

This valuable space of the world’s people traditions does not limit creative disclosure of the person at all, but expands consciousness and heart, gives the chance of judgment and accommodation of universal unity laws in variety of manifestations, forms system of spiritual coordinates for creation by each of us day of the future.

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(Translated by S. Semenova)

SIGNED FUNCTION OF MUSICAL INTONATION AS A REFLECTION OF THE “MYTHOLOGIKE” CONSCIOUSNESS (TO THE PROBLEM OF PSYCHOLOGICAL REASONS OF MUSIC EDUCATION PEDAGOGY)

A. V. Toropova,

Moscow State University of Education

Abstract. *The article discusses the methodological study orientations and the origin of the sign function of musical intonation as a reflection of “mythologike” (Greek: myth-logics, a logic of myth) of consciousness. The genesis of the musical intonation is reconstructed from the primary forms of intonation-sign meaning – first principles and archetypes, as well as their appearance factors, form and identity marker – ancestral, tribal, ethnic. Following M. Eliade, Cl. Levi-Strauss, V. S. Mukhina author refers to the study of myth-creating discourse formation of consciousness and self-consciousness of human communities and the individual, put in the wrung from the history of genesis and personal development mythology process. Mythologike of intonational sign function as the language consciousness as a whole is based on the categorization of experience and intonation oppositions of “native” and “alien”. The article presents psychosemantic levels of sign units (intonems, archetypes, stable intonation formulas) of musical-language consciousness and layers of “native” and “alien” symbolic intonation, emphasized the importance of the proposed theory for music education.*

Keywords: *myth, music, archetype, intoning, “mythologike”, musical-language consciousness, intonation units and levels.*

Pedagogy and psychology of musical education at the center of its methodological and methodical constructions of identity puts the learner as the subject of education, as a man of culture, custodian or creator of his values. The focus of my psychological and pedagogical thinking of the person associated with the instruments of his self-development, one of which, the most important, is created by the individual sign-symbolic reality. The presence of this reality

in genesis and development of each individual is provided with sign-symbolic function of consciousness, reversing the sign of a truly existential experience and existential experiences as a sign of worry – audible, visible, perceived...

Modern man is the result of nature co-evolution and language comprehension of his nature, knowable and recorded in symbolic form: in the images, marks, intonations.

Studying the musical intonation genesis, I unwittingly encountered the need to determine the initial forms of intonation-sign of meaning – first principles and archetypes, as well as their appearance factors, form and identity marker – ancestral, tribal, ethnic.

A significant concept for such research has become V. S. Mukhina's model of life five realities and personal development [1, pp. 48 – 319].

V. S. Mukhina identified five historically conditioned realities of human existence, which are considered as factors in the formation of personality and self-consciousness:

- 1) objective world reality;
- 2) figurative-sign systems reality;
- 3) natural reality;
- 4) social and standard space (reality);
- 5) personality internal space reality [ibid].

Proposed by V. S. Mukhina factors reality structure that shape cultural and certain human psychic organization enables understanding them as “activators” of language psyches [1, p. 48]. It is obvious that “all the human existence reality not only interacts, but also flows into each other” [1, p. 48].

Sign-symbolic reality is the reservoir of all cultural symbols and archetypes, all figurative and symbolic systems. But why do we resonate only with some of them? How is there “native” and “alien” signs selection? How does alien sign close the access to the feelings experience, located behind it, and recognizable – multiplied in individual reflections and experiences?

This reality multiplies in different re-playable modalities of visible and audible language systems: in national ornaments and clothes colors, in the ritualized movements and dance and cult practices positions, in everyday language and sacralized speech, in the holidays soundtrack and everyday life, rituals of transition and interaction inside and outside the race, family. All these visible and audible

signals of “native” (in opposition to “alien”) form a *socio-cultural language’s certainty of consciousness on the basis of innate language universals*. That is, the human consciousness is always definite-language consciousness, and “the limits of my language define the limits of my world” [2], the world getting into the personal consciousness through the figurative and symbolic language of feelings and meanings.

So sign-symbolic reality is a set of parallel realities – interpsychic continuum – cumulative imagosphere, potentially containing the material for any of the person subjective world with clear, but permeable boundaries of “native” and “alien”. What makes the images and symbols of “*native*” and “*alien*”?

Interpsychic continuum consists of “fantasies, fears and defenses against them” [3, pp. 181–182], the individual fantasies are amplified with group affiliation, sharing their fantasies with those who experiences the same fears and needs a sense of security. Group fantasies are a set of unconscious provisions shared by a group expressed in symbolic form, and giving the group a sense of reality, moving a group to specific historical actions. Anthropologists emphasize that “man protects a group of fantasies more than life” [ibid].

We observe evidences that: the global “Jihad” nameless representatives of tribal consciousness with its group fear, in particular, to be funny (it’s better be dead, or a murderer than to try to look at their group fantasies with self-irony!) – the actual example. The psychogenic culture and art understanding has led anthropologists to the point of view according to which the cultural phenomena and symbols expressing collective unconscious are spontaneous search of society and the individual psychological stability, “as in modern society the survival in the physical world became a secondary task in comparison with survival in an interpsychic continuum” [3, pp. 181–182]. Sometimes the conflict in sign and symbolical reality interpsychic continuum is splashed out with violence or punishment over dissidents in the physical world. We see it all the time, and the days at the beginning and at the end of 2015, highlighted by the tragedies in Paris, where the reality images conflict has led to physical violence against the creators of “alien” endured images and signs.¹

¹ It is about the shooting of 11 journalists by Paris Islamists in the editorial office of the satirical magazine “Charlie” January 7, 2015 and other terrorist acts of the same year took place in Paris.

What makes the figurative and symbolic systems and sign reality so emotionally charged, even dangerous? What is its strength in? Probably, exactly there is an origin of the mythological worlds with its own logic – “mythology” – of personality genesis and development in them.

M. Eliade, having devoted all his life to the study of myths and rituals of different people, found out that the meaningful structure of myths based on the idea of a “return to roots” and that constant regular playback in sign and ritual forms of “first principles” race or other people communities serves the therapeutic purposes of “renewal and rebirth of its existence” [4; 5]. That is, the cyclical return to the myth in mysteriological and existential practice creates a sense of “fortress roots”, the stability and invulnerability.

Broaching the theoretical problems of mythological consciousness study, M. Eliade considered that it is necessary to exempt the myth from history which, in his opinion, more superficially, than the myth explains an essence of human life. Only in the myth the original, real event-revelation paradigmatic explaining of consciousness formation stages are concluded. And, consequently, the consciousness and self-consciousness development phases as a whole community of people, and the individual adequately expressed not in historical facts but in the mythology subjects – in *genesis and personal development process* wrung from the history.

In M. Eliade’s works the historical events transfer mechanism to mythological is considered, put forward a methodological principle of consciousness and culture research structures through the *archetypal patterns*. Thus, the mythologizing of events is the extracting experience natural mechanism of personal or ethnic history archetypal truth. Perhaps the myth is based on fantasies, but fantasies are born and dredged the prototypes and stories from general symbolic reality, essentially important for psychological stability and development, as an individual and separate society or denomination.

In my understanding, the myth “exempted from history” is a spiritual lesson, experience, “archetypic experience” which we take from a current historical or biographic events. Moreover, this “personal myth” by A. F. Losev [6] is a genuine stage of consciousness development both people community and personality.

This methodological line seems to me leading researcher from antique philosophers through A. F. Losev, M. Eliade, V. Ya. Propp, V. S. Mukhina works

to a possibility of motives and actions analysis of the modern man, his personal installations, addictions and restrictions.

Let's get down to one of Ancient Greece myths in aspiration to understand the mythological thinking essence as process of personality generation and interaction with archetypes of sign and symbolical reality.

It is the myth about Apollo and Marsyas contest.

Silenus Marsyas was mentioned as Cybele companion, as a newcomer from Phrygia, "stranger" often depicted giving music lessons to young man Olympia, his disciple. Besides, in the Greek mythological paradigm Marsyas was a Phrygian obscure music personification, pride (or is it? The myth says so) and... alien mentality. Event: Marsyas was so proud of his talent of playing the flute that he dared to call Apollo to a contest, and was defeated by him. Apollo sang and simultaneously played the lyre and Marsyas could only play the flute (so as to play a wind instrument and sing at the same time impossible). The Muses selected as arbitrators, not immediately, but gave the victory to Apollo. Marsyas paid dearly for his audacity: he was hung by the hands (according to some data upside down) and was flayed alive. Satyrs and nymphs tears, weeping for his death, joined and formed a river that bears his name now. The flute of unfortunate Phrygian Marsyas fell into the river and was carried away with the course. The waves washed the flute on Sicyon shore where the shepherd picked it up and sacrificed in Apollo's temple. From the leather of defeated was made a wineskin and it was hung on one of the columns in Phrygia, in Kelainai – Marsyas homeland. When played a Phrygian flute, the skin began to shake and sound as if danced, when played the lira, the skin remained motionless and mute [7, p. 349].

After centuries and the millennia Apollo's image rose to an archetype – a symbol of art and the highest harmony conducting soul up. In this and other myths Apollo – the archetype of sublime service, and Apollonian art, as opposed to Dionysian, brings enlightenment and ethical core of each person. It is the archetype with a proper name, it can be assumed that in other cultures the highest achievements in the arts and servicing the people through it can be named the Apollonian (the poetic magazine of the same name was issued in Russia at the beginning of the XX century). By virtue of this name consolidation the archetypal figure is the absolute tuning fork of high art for signs and symbolic reality images.

But, as V. S. Mukhina fairly noticed, "archetype" has "the unique range"

[8]. In different scientific articles V. S. Mukhina shared her vision of the archetypal prototypes concept and essence formation [8; 9; 10; 11]. Let me remind you some moments, encouraging the development of thought and dialogue with the author.

According to V. S. Mukhina, “the concept ‘archetype’ in the ‘prototype’ meaning first occurs at Fillon Aleksandriysky (15/10 BC – after 41 year of our era) who partly drew on Platon’s doctrine about ideas” [9, p. 11]. Speaking about precursors and the kinds of visual culture archetypes, V. S. Mukhina defines them as “codes, the operational units that contributed to the successful perception functioning” [9, p. 13].

It is generally recognized that the concept “archetype” conducting its history from antiquity has exclusively formal characteristic as the “scheme of an image” which is a priori forming imagination activity at perception and generation of certain “material” images of art or fantasy game in dreaming states. Archetype gets substantial characteristics only when enters the preconscious (ready to awareness) consciousness zone and at the same time is filled with individual mental and generic experience (all that is present in early childhood experience).

The archetype, according to K. Jung, is a symbolical formula which enters function everywhere where either there are no conscious concepts, or those in general are impossible [12]. So is the case with the early appropriation of the archetypal markers of “good” and “bad”, “high” and “low”, “native” and “alien”; initially, the psyche individuality assigns collective or generic views (or archetypes), and then assigned they organize the whole subjective psychological experience, including, apparently, the language of “consciousness partiality” [13].

Collective unconscious prototypes bear unripe congenital representations, but the congenital opportunities of representations, some aprioristic ideas regulating the principles of ideas figurative registration.

V. S. Mukhina, analyzing the range of the “archetype” concept, after the ancient and modern thinkers highlights as its realities to consciousness not only forms and colors, sizes and quantities, but also personal pronouns, social roles and personal-mythological “syndromes” [10].

Developing the idea that the archetype can be a trace or a precipitate of the taking place experiences, the researcher represents bible archetypes – Cain, Ham, Thomas, Judas, showing transition of a historical event or the character to the archetypes category through symbolic syndrome [ibid].

This archetypic row can be continued, for the development of personality consciousness and self-consciousness in the Christian worldview significant images are played not only in the Bible and its interpretation, but also in cyclic mysteries of religious holidays, in the liturgical service, in the visual and intoned samples of their subsequent symbolization and interpretation in poetry, drama, and music.

From my point of view, the most important V. S. Mukhina's opening is that there can be different archetypes classes or categories, for example – absolute and mobile, or relative (relative) – in my designation.

The myth given above about Apollo with Marsyas also enters us into mythological space of opposition of a high Greek model of music art in Apollo's image and "alien", wild and unclear intoning in an image of humbled Marsyas. These images perpetuate the symptom complex as an archetype – Apollo the Winner and unsuccessful proud man Marsyas. It would seem that here is the same defined category of personified absolute archetypes.

But there is another archetypic layer in this myth.

V. S. Mukhina allocates them through different category of archetypes – personal pronouns "we", "they", "I".

"In the intergeneric relations people, certainly, opened meanings for themselves 'they are enemies, alien, not we' and 'we are people, native, not they'. Exactly these derivations carry archetypic meanings and values, deeply rooted in our minds for centuries. These phrases are rooted in the consciousness of mankind, into some archetypic signs-symptoms that are recognized by almost 'conditioned-reflex', on the unconscious level. People, obviously, from the distant past, shout to each other: 'Native!', 'Alien!'" [8, p. 181].

In the foregoing myth about Apollo and Marsyas this archetypic position – "native" and "alien" is fixed. Apollo played the lyre, Marsyas – the aulos, double Phrygian flute. "For the Greeks, the lyre was an instrument that embodies national music, in opposed to the flute, which embodies the Phrygian music" [14, pp. 122 – 123]. So, the experience is marked "native" as right, good, high and "alien" as wrong, bad, low. The name Apollo and Apollonian in such archetypic value could be attributable to everything that "native", and Marsyas and "Marsian" to everything that alien. So, being moved to Babylon or Scythia, these archetypes could also be set to not absolute names, but relative, to call his own, even the "Phrygian" art – the Apollonian and alien, Greek – Mars or Marsian, that is lower.

So, I understand archetypal images as ways of experience categorizing, from these categories it can be derived multidimensional system of archetypes, in which:

In dimension 1 – the individual consciousness gets figurative-symbolic orientations of *conditionally objective position* to genesis – *clots of emotions experience* in a pure form “myth, purified from history”. Roughly speaking, the “scheme” of “minefield passions” spiritual transmission with the set of personal “wands” on it, is given to future generations – that is, with archetypic characters accumulated certain experience or symptom complex. In different civilizations with different sacred texts and maps of spiritual space there are their own archetypic characters that perform the same function of certain absolute orientations.

In dimension 2 – *relative archetypic grid of relative archetypes* is formed that changes its content depending on *the subjective position in relation to the genesis* of the personal pronouns form, fixing the center of genesis in me. So, archetypic perception of seeing and hearing this world from the inside – “I”, torn away in the world, alienated from me – “they”, accepted by me and me – “we”. These archetypes can’t be fixed personally, firmly even within one community, one civilization. There can’t be in tribal culture one center (the house, the temple, the priest) which could be called “I”, and all around this center – “we” or “they”. The relative archetypic construction fixes personal and subjective attitude where the center everywhere where “I” – present at everyone, opened this communicative position, this experience of a world space categorization. Each object and the personality in each timepoint can be all three archetypes at the same time, from three points of view. In this dimension the world has a set of personal realities, each of which is the archetype.

Where do these reflections in aspect of psychology of the personality in art and education development lead?

Into the sphere of the analysis of the personality consciousness mythological formation through interaction with semantic-symbolic reality Besides, to the sphere of the analysis dominating in the society of archetypes as exactly they are the unconscious sign structures directing the personality in the development to a certain course.

Archetypic symbols are the language of tribal and historical experience forming the present and the future.

In the context of my research we are talking about *the archetypes* of tribal myths and images reality *intoning*.

That is why in the search of methodological orientations my attention of the researcher was drawn to the structural mythology of Cl. Levi-Strauss [15; 16] and V. Propp [17].

Cl. Levi-Strauss was sensitive to aesthetic and formative problems in the myths analysis. It was promoted by his music education, in particular getting to know I. Stravinsky and R. Wagner's creativity whom Cl. Levi-Strauss later recognizes as the ancestor of structural myths studying. Although Cl. Levi-Strauss research subject is primitive people thinking and culture, his scientific investigations affected on the development of art history, literary studies and aesthetic theory in general.

In the structural anthropology of Cl. Levi-Strauss, the myth interpretation as a fundamental content of the collective consciousness, the basis of the social structures stability takes a great place, while he understands the wisdom as the property of the world itself, the things themselves, and not as property brought in by the subject [15]. The subject has only a gift to discover this rationality of the world in *binary oppositions at events categorization*: top – bottom, dark – light, male – female, organized – chaotic, “raw – cooked”, etc.

The primary meaning of these binary oppositions Cl. Levi-Strauss considers music, but rather practically pramusic structures [16].

However, in real application of musical language to analyze the structure of myth Claude Levi-Strauss stops at the surface level of the late cultural musical forms in Western Europe and his work “Mythologic” Levi-Strauss builds on the analogy with the classical genre definitions: “Aria nests destroyer”, “Fugue of five senses”, “Cantata possum”, justifying the approach with the expression “myth structure is revealed by a musical score” [16, p. 23].

What explanatory models does an anthropological approach offer to the analysis of “mythologic” languages consciousness?

Cl. Levi-Strauss introduces a comparison of language features of myth and music systems: “The answer lies in a general property of the myth and the musical piece: they are languages, each in its own transcenders of articulate speech and like it (unlike animals) simultaneously unfolding in time...and both are means of overcoming time” [16, p. 23].

The author also touches music features, comparing them with the myth features, highlighting among them: phatic (contact-establishing), emotive (expressive), cognitive and function enhancing of each or all. All of these features were somehow “articulately personalized” in the ancient myths (Sumerian, Greek) and musically-arranged in the tragedies and mysteries. And further: “...the music is like a myth: to overcome the antinomy of historical time expiring and remaining structures... like music, myth operates with duplicate content: internal and external” [16, p. 24]. What does Claude Levi-Strauss look for the manifestation of the internal structure in? The fact that it “rests in psycho-physiological time of listener, and <it> factors are very complex: there are the frequency of cerebral waves, and organic rhythms, and the memory capacity and the power of attention ... But in addition to the time it addresses the psychological and the physiological and even visceral time”, – says Levi-Strauss [16, p. 24], directly pointing to the need for complex psychological research of formation of linguistic structures.

Cl. Levi-Strauss found the methodological guidelines for the musical-language research, speaking that music operates through two networks. The first is physiological, i.e. natural. The second is cultural (culture is an external storage of sensory standards, signs and symbols). Based on the way these two networks, the researcher goes deeper in revealing the activation of perception: “a piece of music is the conductor, and listener is a silent performer” [16, pp. 24–25]. That is, the listener who is brought up by culture can’t fail the symbolical function in the act of a meeting with music, he is programmed on recognition of the musical intoned message sense at the level of the nature and culture through a resonance with “his” and deafness or rejection of “another”. The mentioned myth of Apollo and Marsyas told us about it.

Many authors have cited the need for “the Fund units” implementation of symbolic function in the folk space.

Continuing the line of creating a “Fund units” K. Pike [18] introduced the concept of ethical and emic unit where abstract – *emic* – units are embodied in cultural texts in the form of specific implementations – *ethical units*. The concept of ethical units brings us back to antiquity and the concept of *ethos* [19] as a generalized ideal phenomenon, characterized by ethnics, people and groups, such as the idea expressed not directly, and intoned in symbols and artifacts of culture, penetrating it as the smell, a unique flavor.

An emic fund, according to Pike, it is convenient me to call it the level of musical-language consciousness – universal-archetypal level in that significance, which O. P. Florensky put in the concept of the human spirit diagrams [20, p. 678]. Through this level of musical-language consciousness is connected with other realization forms of the symbolic psyche function, and is embodied in *ethical* language units – *the level of ethnic stereotypes (archetypes), codes and symbols*.

I proposed 3-level structure of the music-language consciousness “fund units” (musical psychosemantics map), also based on differentiated symbolic functions of intonation units.

The 1st level – *intoning proto-forms or archetypes* – universal energy temporal *patterns of feelings or affect expressions*, remaining and fixed in the musical languages universals, as well as in plastic, and in speech intonation;

The 2nd level – cultural and conventional *language stereotypes* experiences intoning (*ethnic and cultural speech, sign and musical intoning dictionary*);

The 3rd level – established *intonational-semiotic formulas, fixed* the ethnoculture *signs* which are shown in language consciousness branches and marking its ethnocultural identity – speech, plastic, musical intoning.

The first – emic, according to Pike, the level of the author’s “musical psychosemantics card” which constitute the universal grammar level, possessing the most relevant features while the second – ethical level is made up of cultural-conventional ways of intonation functioning of intonational-language units fund of a particular musical language (irrelevant or partially relevant for a certain culture characteristics). The third level – the level of established intonational-sign stereotypes and templates.

In its pure form, the myth cleared of history we meet either in religious practice (because intuitively seek in the mythological space, turning to the archetypal experiences), or in cases of meeting with genuine and disclosed for the prepared person art. Such understanding of the myth, its essence and function, pulls together mythological consciousness with deep music fundamentals, its archetypes, and explains the widespread beyond the age fascination with it, its various types, genres and directions.

Individual and social musical-language consciousness problematic can’t but be discussed in our research as a role of the personality, individual in development of musical language and consciousness of a parity with society. Generic intonation

as the socialization channel cannot be carried out intrapersonal processes on identification with native or alienation from it. So, the internal person's position is important (that repeatedly noted in V.S. Mukhina's works, the formation of "I" inside intone "We" and the opposite or towards "They" [8, pp. 191–196]).

The subject of my research can serve as a model of the thought: primary element of musical consciousness instrumentation is the voice, and the voice is always intimate, deep personal and cannot physically and psychologically belong to society, it is born an individual, even if initiated by the society or sounds "in chorus". Society "choral we" is the result of merging sounds of individual "I", without which there is no "We" or "They".

What are the anthropogenic phenomenon sources of intonation? Let us recall M. K. Mamardashvili's expression that *the person began with crying on the dead* (reported by V. P. Zinchenko [21, p. 324]), that is, from my point of view, with *intone experience*. What in this act is the impulse inducing consciousness development, mental development dynamics through languages experiences? Apparently, – it is the primary act of "articulate being" [22, p. 24], ie the allocation of *articulate meaningful experiences intoning* from a continuous existential stream.

But what experiences are considered significant, more precisely, which of them were marked as those in evolution?

It is obvious that the program associated with the species survival, experiences of overcoming existential disasters, effort or enduring reality, standing in the trials, mastering the assets or losses, living of pleasure or suffering.

So *intoning experience is an act of transition from the out-of-conscious animal into the unconscious human understanding of living*. Any units, including the earliest forms of language consciousness, when it is more likely the signal than the language, are intonation *codes* and *signs* of worry.

At the level of culturally fixed intonation the intoning function of psyche becomes *participating to the highest psychic functions – intonation characters and languages culture perception* –musical-language consciousness.

Perception as the highest psychic function was investigated by V. S. Mukhina. According to her position: "Human perception, as well as all other psychic functions, was formed in the context of two conditions: in the process of evolution, and in the process of historical mankind development. Perception formed: 1 – inartificially adapted to the natural world reality – to the conditions

of ancestor's existence, and the man himself in an evolutionary frame; 2 – in the process of historical mankind development, created the new external reality (objective world; figurative-sign systems; social and regulatory environment; transfigured in the minds of natural reality), and also developing their full potential of the personality internal space of reality” [10, p. 120].

In the course of historical mankind development, – the researcher considers, – with development of public practice specific *human forms of perception* were developed. In the course of all cultural history – material and non-material – the person himself created “the conditions of actually human perception development of the natural, man-made and figurative-sign world” [Ibid]. This condition is a musical reality in all the diversity of its forms: ethnic, confessional or social affiliation intonation marks.

It seems obvious that the process of moving the common language and musical-language consciousness is changing the perception properties in the phylogeny. The culture role noted by G. Shpet to turn everything into a sign, in the human psyche does exactly this function – perception. That is, the animal perception and human perception is *essentially differently* (it was highlighted and analyzed by V. S. Mukhina in the research of the visual images formation and their drawing of the human child and adult chimpanzees [23]), and this difference provided the initial breakthrough and further sign-symbolic functions development of consciousness.

The product of human perception type developing became converted forms, which became the basis of cultural, separated from the “here-and-now being” development, that is the beginning of “otherness” creation (L. Dorfman [24]) in the transformed images of reality (realities). This means that based on the initial sensory-perceptual system in the formation of reality images, the perception of a higher mental function becomes manageable cultural symbols and sensory perception standards, creating filters, deciphering the reality of sign systems. These filters are assigned to the individual only in society, a certain culture, thereby making the mental function of perception and linguistic culture-conditioned consciousness, working on the identification of a drop-down in the knowledge of the images, symbols and their meanings.

Appealing to the origins of the sign intonation phenomenon allowed to allocate some intonation marks origin ways associated with the development

of the aforesaid properties of perception and reality meanings that gave rise to all sorts of linguistic elements.

Psychological prerequisites of symbolic intoning emergence of “native” and “alien”, preceding to music, were found and generalized (I’ve already written about it earlier, but here it is necessary to repeat) in the following look.

Human genesis physicality experience intoning

Recognition, management, submission and development of its own physicality, in accordance with the requirements of 5 realities specific cultural individual genesis and development. This source of musical-linguistic consciousness formation can be called *the physicality existence experience intoning*, and exactly due to it the musical intonations of ethnic culture contain the typical convolved movements, which are unconsciously decoded and reproduces by a competent listener.

Human genesis landscape experience intoning

Orientation, development and submission of surrounding landscape space by means of a sound – the most ancient locational-informative tool of psyche. Psychological sense of musical language ethnic styles is largely determined with their territory landscape, for example, “valley”, “plain” cultures and “mountain” cultures respectively differ with trends towards linearity and “horizontal dimension” of musical image – or to “vertical” harmonic thinking in intoning. This source of musical-language consciousness formation can be called *landscaped existence experience intoning*.

Social interaction experience intoning

Interaction, contacting, emotional messages exchange with representatives of “native” and “alien” societies reflects intoning communicative function. Psychological sense of “tribal” music intonation types – in joining or separation from Others. It is possible to call this source of musical-language consciousness formation, *social interaction or counteraction experience intoning*.

Mystical experience belonging intoning

The experience of consciousness altered states (contact with the unknowable forces and energies, “peak experiences”, contributing to

enlightenment, inspiration, discovery – all that is sometimes called the superconscious) is also intoned by the person. This source of the musical-linguistic consciousness symbolic function semantic structure can be called *the mystical experience belonging intoning or peak experiences*. At the same time sound symbols are enriched and burdened with the highest sense only due to the consciousness using these intonations. Lama Anagarika Govinda writes: “... mantra’s force and effect depends on the person spiritual installation, knowledge and responsibility. Shabda, or mantra sounding is not a physical sound (though it can be followed by that), but spiritual” [25, p. 209].

The sign function intoning awareness through the prism of local cultures mythology experience building leads to an understanding of the emotional and motive power of charged images and archetypes of signs and symbolic reality, forming a repulsive or interacting fields of interpsychic continuum.

In the course of musical education, the subject sets available to him intoning experience and experience of the values that are enclosed in signs and archetypes of culture. So, we develop pupils musical abilities *not only* in order the children can successfully engage in music, but to ensure that they are successfully oriented in a symbolic reality and realized with the help of intonation marks the variety of experiences study through which each person passes, were able to learn a universal experience in the perception of musical art works and other music arts.

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THE ESSENCE OF THE ARTISTIC IMAGE AND ITS SPECIFICITY IN MUSIC: PSYCHOLOGICAL AND PEDAGOGICAL ASPECT

S. A. Gilmanov,

Ugra State University (Khanty-Mansiysk)

Abstract. *This article proposes a psychological approach to understanding the essence of the artistic image and its specificity in music. There are given the materials of the author's empirical research, some pedagogical conclusions and recommendations are stated. The artistic image is the process and the result of sensual "gestalt", presentation of semantic "sends" of a particular art work that arises in the human psyche during its interaction with the piece. The learning of human art works is carried out through the transitions from "reading" of sensory signals in the text to the shaped realizing and the work semantic, "clumps" structure, and the artistic image is formed by "closing" of senses on sensuality in the form of sensory-visual, emotionally colored image. The author's provisions are confirmed with materials of empirical researches in which examinees made the analysis of music pieces, composed music, guessed K. Chyurlenis pictures from "Sonatas" cycle. The basic pedagogical recommendations are about some factors and ways to stimulate the development of abilities for the formation of the artistic image: the teacher personality, musical works selection, individual teaching techniques.*

Keywords: *artistic image, music; sensual, textual, semantic aspects of art work and the artistic image; psychic "completion" mechanisms of the art work artistic image, music education.*

The artistic image concept is one of the main categories in philosophical esthetics and art criticism. In a general sense, it is understood the artistic reflection of reality under it, clothed in the form of a specific phenomenon. However, the researchers' interpretation of the concept volume and content is very different. The artistic image is understood, for example, as "the first atom, art core", "the way of reality embodiment ... transferred in concrete-sensual, life implementation

model” [1, p. 195], “the visible expression of the deep essences and general patterns in the individual, concrete manifestation” [2, p. 426]. A. V. Gulyga marks out two meanings of the term “artistic image in aesthetics”: first, “microimage”, a sign, a certain elementary particle of art thinking (“image education”), specific to each art form, secondly – “image representation”, “macroimage”, “synthetic image” – “the person portrait, the era picture, etc.” He believes that “Not every kind of art is able to give a complete picture of reality. Such imagery is known only to certain types of art – painting, literature, theater, cinema; it is little in music and architecture, where the work of art as a whole remains at ‘micro images’” [3, pp. 163–164]. Philosophers wrote that “the artistic image differs from usual esthetic representations in strong-willed, emotional transformation of reality material, as defines it as *art idea*” (italics of the author – S. G.) [2, p. 357], there are primary, fixed in artwork as the artist’s work result, and secondary art images appearing in the mind of the reader, viewer or listener which “are readers, listeners and viewers ‘products’” [4, p. 152].

It is possible to tell that the artistic image is understood also as the personified work component (the literary character image, the person or a landscape image, the musical piece leitmotif, etc.); and as a certain “denotation”, shown in the product (the image of Beauty, Russia, restless soul, etc.); and as pictorial, expressive work; and as the embodiment of the art work idea.

The complexity of the concept interpretation increases when apply to the music art: it is difficult to find features of personalized works components, to identify the “denotation” displayed in music, weakly express direct depiction (with the exception of onomatopoeic techniques), ideas of pieces can hardly be defined clearly. And nevertheless theorists and practitioners of musical activity constantly apply to an artistic image concept. The content interpretation and the concept volume are very different – images of emotions and feelings are called an artistic image (“joyful image”, “image of sadness”, “imaginative embodiment of thoughtfulness”, “image of love”, etc.), genre features (lyrical, dramatic, epical and so forth images), phenomena having extra musical contents (“image of destiny”, “courageous image”, “image of people” and so forth). Having called the first Chapter of his book H. G. Neuhaus begins with the statement that “this title makes me doubt” and asks: “But what is ‘artistic image of a musical piece’, if it’s not the music itself, alive sound matter, musical speech with its regularities and its

component parts called as melody, harmony, polyphony, etc., with a certain formal structure, emotional and poetic contents?” [5, p. 12]. V. K. Sukhantseva also considers an artistic image in music in a broad sense. She believes that it develops in the “structure-process-system” direction with the fundamental importance of an artistic idea (concept), and the highest education on hierarchy is the complete complex “structure-process-system” (SPS), but the peculiar socio-artistic “molecule” is rhythm-intonation complex (RIC) [6, p. 130].

In a certain sense the artistic image concept, due to the analysis of its use in the experts works, is so close in volume to the concepts of art in general and the art work that almost loses its contents. What makes theorists and practitioners to use it again and again? In our opinion for this purpose, besides habitualness of the phrase, there are also other, deep reasons which require reference to the essential art characteristics, to the role of aesthetic and artistic in it, to the properties of the piece as a form and method of art existence, to the psyche working mechanisms “in the artistic mode”. Such consideration will allow revealing also some pedagogical consequences, to point to certain reference points in musical training and education. In this article we will try to offer our views on the artistic image nature in art, its specificity in the music art, and to formulate some pedagogical consequences of the proposed approach.

We believe that the artistic image is the process and the result of sensual “gestalt” presentation of a particular art work semantic “sends” that arises in the human psyche and its interaction with the product. The concept of the artistic image therefore takes the central place in Art Studies, and is so often mentioned that fixes several important art features actualized in interaction of mentality and art work at once: sensual “center” of the psyche and art work connection at its creation and perception, the unification of the rational and the semantic sides of the work, the dynamics of interaction between the parties (“layers”) of the work and the psyche, the characteristics of awareness and unawareness, the links of such interaction, etc. Let us explain our point of view.

Art as esthetically expressed way of realization of the person and society need in understanding vital activity, in the relations harmonization, in self-contemplation, exists only through pieces – sensuously and symbolic embodied in semantic “clusters” experienced and issued in the texts by the piece creator, recreated and experienced by the reader, listener, viewer in interacting with works

texts. In the work therefore, it is possible to allocate sensual (the “material” which is sensually perceived and endured in emotions), text (like a system of signals, signs built as a linguistic message intended for communication and having a unique shape) and semantic (hints, “calls” to search for the personal and cultural meanings to the work interpretation) sides. The form and content of the work and as its external and internal “skeleton”, and as symbolic expression way are expressed in the text, the system of signs of which (“the language of art”) is always built in such a way, that both material “carriers” of signs, and combinations of signs (the text as “speech” of work) expressed sensuality, and sense, connected “top and bottom”. These sides, “layers” of the work are relevant to the culture structure and psyche mechanisms of interaction with art work: spiritual, rational and pragmatic “cultural layers”, value-motivational, intellectual, sensory-emotional and volitional sides of the psyche caused by the integrity and interdependence of human life and society. Let’s note that these layers are presented as conscious or unconscious, and transitions from conscious to unconscious, and vice versa, overcoming the gaps between them, and make the dynamic mechanisms of psychic mechanisms in the world development (including science, art, religion) by the person.

In an artistic work sensuality is based on the materially expressed signal properties of the text signs and their carriers, however, it is not the essence of selves’ physical carrier. Hegel analyzing sensuality in art, noted that the art work “refers not only to sensory perception as a sensory object and occupies such a position that, being sensitive, it addresses to the spirit”, because “sensual in an artistic work has the right to exist only because it exists for the human spirit, not because it exists independently as sensitive” [7, pp. 38–39]. Hegel expresses the idea that “the art work is only so far as it has passed through the spirit, and has resulted from a spiritual activity producing” [7, p. 42], and art fantasy “represents a reasonable, existing as spirit, only as it actively paves its way to creation, and yet it is still objectifies its content in sensuous form”, the activity of imagination has a “spiritual maintenance, which it, however, makes out sensually, because it can realize this content in such sensual design” [7, p. 43].

At interaction of the person with the art work of sensuality is shown in sensor-perceptual actions when “the perceptual psyche” works, “decoding” the content and form of the work text, but giving the meaning of the text is done through the construction, generation of meanings in the work of “generative

psyche”, embodying the active, subjective position of the person. This activity in the human perception of the artwork was observed many times by philosophers and psychologists. For example, V. S. Bibler says about the activities of the reader, the listener, the viewer who needs “in addition” to the activities of the artist “to form, to bring, to complete the painting, granite, rhythm, musical score forever to complete the achievements” [8, p. 271]. Perception and sense origination are accompanied with emotions coming from both of sensual promises, and discovered meanings, exactly their clashing leads to the “anti-feeling” (L. S. Vygotsky), to manifestation of esthetic reaction in which, according to A. N. Lontiev, release from “indifference values”, when the “dynamics, which previously acted as intimate dynamics, the inner life of consciousness, its drama, played when aesthetic activity in the product crystallizes, settles in it” [9, p. 237].

In our opinion, the basic psychic process mechanism of human interaction with art work is the “completion” of holistic product experiences on aesthetic criteria. The aesthetic in the piece is based on the fact that it provokes a sign system “closure” of sense and meaning than puts the task of achieving certainty, understanding and completion of incentives system, represented in the signs and motion rules to the result. Task answers are based on the harmony of criteria, different dimensions of beauty and ugliness, the sublime and the profane, the tragic and the comic. Artistry of work, its reference to art, is caused by artificiality, fiction of the text content when, continuing the aesthetic, the author invents not only “completions” system, but also objects: they are fantasy, artificial, created. These objects are created so that they had a lack of information that stimulates the flight of fantasy: the modality through which we survey these objects are limited, and that awakens the activity of completing “the world” to synesthetical integrity. The aesthetic is sensual-semantic (aesthetic properties can have many world’s phenomena, from nature, to scientific publications), whereas art is the connection of sensual and semantic through skillfully designed and fantasized text (the recipient knows about fictional text content in advance, so consciousness works in a special, artistic mode, which is experienced in the fictional reality), and aimed at a return to sensuality as a meaningful experience. In the aesthetic the truth of sensuality is on the first place, in art – the sensuality of the truth of the meaningful experience. Therefore, we believe that there are reasons to distinguish aesthetic and artistic experience of art work.

In our understanding the artistic image is the sensual activity conclusion of art work completion; it expresses sensually emotional marked views, embodies them, and finishes the work development process. Any of the piece objects can be the basis of the artistic image, and then in the inner form dynamics the work can be expressed in the system of images (possible options when the work is based on a single image), but there is always a unified and integrated, built on the aesthetic criteria complex dynamic, sensual, “bodily” expressed image of the entire piece: “All that art makes, it makes in our body and through our body” [10, p. 243]. Necessary condition of such embodiment is existence in an image of visual and auditory characteristics, the fullness of image “completion” is expressed through them. Hegel also pointed out that the sense of art is addressed “only to two theoretical external senses, sight and hearing, while the sense of smell is not involved in the artistic enjoyment. Because sense of smell, taste and touch deal with material in itself and its directly sensual qualities” [7, p. 42].

Actually, only sight and hearing are capable to provide creation of sign systems (language) and formation of messages (texts) on this basis, through the signs describing (representing, sounding) any phenomenon of the world in the attitude towards the person (sense). It is similarity of sensual basis experiences, regularities of texts formation, giving of meanings to works of all art forms allow to speak about art as the holistic sociocultural phenomenon, irrespective of its type, genre and style.

In music sensuality is carried out through dynamics experience of foundations and not foundations and an antagonism of meter and a rhythm (meter – the carrier of the general, rational, expected, steady, a rhythm – individual, emotional, spontaneous, unexpected, changeable). Artistic image of a musical piece is completed by the psyche in the process of unfolding the musical fabric in perception, understanding, anticipation of mode-metric sounds articulation and giving sense to the whole sequentially work construction. If the material carrier of an artistic image in music is the sound in its varied manifestations, then the art carrier – all Melos manifestations which “unites everything, as for music formation, – its fluidity and length”, first of all the melody which is “a special case of Melos manifestation” [11, p. 207].

The very same integrated music piece is simultaneous, not procedural. For example, A. F. Losev writes about it: “The musical piece – the present continues, without leaving in the past because each heard detail isn’t given in itself,

but – only in an organic union with all other details of this work, in internal interpenetration with them”. [12, p. 210]. Losev says in this respect about the *eidos* and *logos* music: *Eidos – “a visual sense of sculpture, logos – a method of this sculpture, as if its abstract plan”* (italics of the author – S. G.). In this case, “If the *eidos* is the essence of the subject, then the *logos* is the essence of the *eidos*, the abstract task, embodied in the *eidos*” [12, p. 217]. It is possible, in our view, to say that here Losev indicates the nature of the artistic image (*eidos*) and the method of its connection with the text (*logos*). In any case, the music integrated artistic image of successive unfolding of the musical fabric and simultaneous “skeleton” of the form, allowing through metaphors and associations network sensuously “show” the sense. At a musical image there is also always a visual component (expressed very subjectively for each person and having various degree of concreteness). R. Arnheim fairly claims that “any of musical structure representation, by all means, has to be perceived visually” [13, pp. 247–248].

The psychological mechanism of an artistic image formation, in our opinion, is very variable, but the main key moments in it are: establishment of text constructs (language, form, logic); recognition, experience and completion of work sensual components; giving meanings to work; “closure” of meanings on sensuality as an artistic image completion.

It is about the nature of human interaction with the musical piece shows us a series of empirical studies. In one of them, in April, 2012 we have offered listeners ($n = 67$) records of three short plays: “For Elise” L. Beethoven (Piano, V. Horowitz), 24 Caprice Paganini (violin, J. Heifetz), “Legend” I. Albeniz (guitar, A. Segovia). After listening examinees wrote the essay about each piece in which they were asked to:

- 1) characterize the composition: how it is constructed, what are their features, what parts differ;
- 2) describe the arising sensor (visual, smell, tactile, gustatory, including synesthetically) feeling;
- 3) express their thoughts about what the piece is about? What associations did there emerge while listening?
- 4) describe in details their emotions at the listening.

The procedure was repeated in May, 2013 and in April, 2014. The qualitative data analysis was conducted in which sensitive units served

as sensory, semantic and sensitive descriptions, but subjective sensitive units – the predominance way to describe impressions about the piece.

Listeners reasoning about the work were very different, but two types of relations in the description of the emotional response were clearly distinguished: some emotions described through feelings, other emotions – from contact with meaning. At the first listening the most part of examinees had emotions in connection with touch responses, and at the second and third description the connection of emotions and meanings came to light. At the same time during the second listening there was less attention to sensory field, a significant place was occupied by the description of emotions. At the third listening the most significant part of the essay became the semantic sides of the piece. After the second listening 5 people had had a mention of the term “image” (the image “arises”, “appears”, “born”, etc.); after the third – in 18 people (taken into account the answers “I imagined ...”, “it seems that this is a wide space in which ...”).

In other research (n=80, Autumn 2013) respondents were given a melody fragment, and it was offered “to finish music” (in that volume in what investigated will understand this task). Examinees were divided into two equal groups: the “literate” (musicians) and “illiterate” (not familiar with musical notation and music theory). In each of them there were two subgroups: 1) composing music at the experimenter; 2) composing a melody “by correspondence” within a week. In case of the “correspondence” composition examinees, after the presentation of results, filled with post-test questionnaires containing questions relating to the time occupied by composing, features of the beginning and process of the composition, an assessment of originality and significance of composed, associated with it.

It revealed that “literate” often designed the end of the melody based on knowledge of modal and rhythmic patterns (four of them immediately played a few options, and three pointed to the fact that they can immediately offer any amount of options). These examinees couldn’t describe the sensual experiences, associations and meanings connected with composed: text literacy didn’t lead to formation of an artistic image, semantic completion wasn’t carried out. Most of the “illiteracy” manifested sensory-text mechanism of the psyche activity: they created a short melody (finished the phrase, the period) by ear through trial and error, relying on general unconscious experience of holding modal and rhythmic relationships. They had sensual associations and there was no reference of composed to any culturally filled sense.

The greatest fullness of the artistic image formation could be observed in those who prepared the task by “correspondence” within a week and has created a self-completed work (nine “literate” and seven “illiterate”). At “literate” they were pieces with the expressed form and the texture, at “illiterate” – constructions with one or two themes (verse-chorus). Analysis of post-test questionnaires of composed the piece shows that they wanted not only to create a complete construction, but to find the meaning of created. The presence of the artistic image can be set, for example, in the following descriptions: “Music about life, struggle, and internal struggle of the person who never gives up facing the difficulties in the life”; “There was not enough time, I would like composing more original and beautiful piece and not so small. I wanted to compose internal music, contemplative, which focuses on human feelings”.

The combination of sensory, textual and semantic mechanisms, invariance and variability of the artistic image manifestations in psyche with the artistic works of different art forms were studied in the research, in which as the stimulus material were used M. K. Chyurlenis’s works (December. 2014, n = 52). Under investigation there were musicians (students of the Khanty-Mansiysk branch of Gnessin Russian Academy of Music and experts musicians) and people who are not familiar with the basics of music literacy (students of Ugra state University full-time and correspondence departments).

Examinees were presented 8 reproductions of Chyurlenis paintings from his cycle “Sonata” (“Sonata of the sea”, “Sonata of the Sun”, “Sonata of stars”, “Sonata of the pyramids”), divided into pairs (in each of the “Sonatas” were reproductions of the “Allegro” and “Andante” paintings). It was offered to try to guess to what of names of sonata parts this or that picture answers and to describe reference points on which were the choice. Examinees worked, in essence with three variables:

1) obvious indications of correlation with names: pyramids, the sun, a sailing ship on waves and etc. However, it was possible to be mistaken: in “Sonata of the sea, andante” on the horizon we can see two shining circles reminding the rising sun, moreover at superficial glance it is possible to think that it is one light source; in “Sonata of the sun, allegro” there is a lot of suns, they are also represented so that it is easy to take them for stars, etc.;

2) text-semantic signs of music and painting correlation: lines, composition of pictures;

3) sensual-semantic signs: color scale, ratio of emotional compliances: allegro – quickly, cheerfully, gaily; andante – slowly, quietly. We assumed that the more examinees prove their choice, mentioning all signs of an artistic image in their unity (sensual-semantic, text-semantic, sensual-text), the higher the number of correct answers. As empirically verified hypotheses we have assumed that:

- a) those who prove their choice, bringing both sensual and text, and semantic associations (that, actually will say that their ability to form an artistic image is high) give the correct answers more often than others;
- b) those who based on explicit (frontal, direct) features (that is, those who do not rely on the text aesthetic and artistic features of paintings) guess most of the pyramids and the sea, but there are mistakes in the names of sonatas and relating them to “andante” or “allegro”;
- c) those who “read out” sensual and semantic sendings in images (that is don’t include text features in their analysis) more often guess “allegro” and “andante”, though will be mistaken in names of sonatas.

The results of the research confirmed all hypotheses: those whose answers were proved on all types of an artistic image features (12 people – 8 musicians and 4 not musicians) have made no more than 3 mistakes. Those whose substantiation concerned only external signs (existence of pyramids, the sun, waves) made not less than 4 mistakes in the choice of “andante” and “allegro”. Those who proved the choice with text (lines clearness, composite signs) features more often made the wrong choice of names. Text-sensual, text-semantic and actually text features are given in answers of 18 people from 20 musicians, and only at 9 people from 32 not musicians, that speaks about strong communication of an artistic image text components with music education.

Thus, the artistic image as process and result of semantic “sends” sensual presentation of the music piece is formed on the basis of “reading” in the text of sensual signals, understanding of work structure, creation of its semantic aspects and subsequent “closure” of meanings on sensuality in the form of sensory-visual emotionally colored image, at each person of different levels of brightness, concreteness, clarity.

What are general pedagogical consequences of the approach stated by us? We believe that the general music education should be focused on creating conditions for the formation of students’ abilities and skills to build a musical image

of the piece and to carry out the completion during the process of barriers overcoming between the sensuality, the text and the sense. It will allow the person not only fully enjoy music, but also do it by means of the life self-organization, support of the spiritual development.

From the point of view of individual musical evolution, culturally effective ways to interact with a piece of music, only successively forming a unique experience of perception, understanding music experience, meeting the needs of development with decent pieces and their insight, allows to pass from a passive sensual feedback to understanding of the text and to active development of a semantic layer of work and to ability to form and endure artistic images. However the general organization of educational process at modern school doesn't allow to individualize such development of music methodical provision, training tools aim at learning music and musical education primarily through the development of textual and semantic sides of music pieces, when "Art meaning for secondary school is defined first of all by its content – moral and esthetic experience of mankind which is saved up throughout many centuries" [14, p. 52], and "Music lessons task is to make 'their' for children the most significant artworks in the musical world" [15, p. 3].

The main factor in supporting the ability formation to create artistic images, in our opinion, is the personality of the teacher, who can deploy their own experience of music pieces development and the generation of his artistic image. It is also necessary to select the music pieces possessing the ability to cause sensual response having well structured text and giving an opportunity of semantic interpretation. It is also possible to use some methods that encourage student active position manifestation when interacting with music piece. For example, periodic listening of one piece with the initial analysis of the pupils sensitive responses to it and the attempts of building sensory-emotional content associations and followed by extension and interpretation of meanings, based on metaphors and associations of moral-aesthetic nature and the completion with the essays creation revealing the product artistic image. It is also useful removal technique of general discussion of students' favorite pieces, bands, composers. It allows stimulating students abilities to formation of a full-fledged artistic image of work: at least in the focus of attention there are sensual components related to music, what students want to hear, rather than what they "need according to the program".

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GENRE-STYLE COMPOSITIONAL MODELS AS MEANS OF FORMATION OF STUDENTS' TRAINING CREATIVE ABILITIES IN COMPOSING MUSIC IN HIGHER PEDAGOGICAL EDUCATION

B. R. Iofis,

Moscow State University of Education

Abstract. *The problem of students composing skills formation in higher music teachers training is considered in the article. The most productive way of these skills formation is the development of the necessary and sufficient composite models set. There are two ways characteristic of composite models representation: as a scheme description and as a sample. It is substantiated non-expediency of improvisation skills formation technique appliance based on the development of formulas and clichés. It is shown that music composition carried out on the basis of composite models doesn't exclude the use of formulas and cliché, but in case of their development process promotion into the forefront, the motor-auditory anticipation can be created. From the two forms of composite models it is recommended to select the scheme descriptions which can be obtained in the process of single and concrete plurality mixing, but typologically related musical texts to unitary invariant. In the process of the scheme-description development a correction to its corresponding image-installation at the level of unconscious takes place, so that their unity is reached.*

Keywords: *music composition, compositional model, genre, style, higher education, music education pedagogy.*

The points of music composition skills formation at students in vocational training system, including the higher education, are rather seldom mentioned in scientific and educational literature. As the most significant works we can point manuals of Yu. N. Kholopov [1], O. O. Gladysheva [2], R. McMillan articles [3] etc. All of them are aimed at solving the problem of students' formation as the musicians. That's why the focus is not a process of music composition skills formation, but a positive effect from this activity use in students' vocational training (first of all – learning musical-theoretical disciplines). Thus, the abilities

to compose music (including music improvisation) are treated either as a mean of other professional skills formation that occupy a higher place in the hierarchy, or as a supplement to them.

Of course, the music teacher must be a universal musician, and therefore it is difficult to overestimate a role of this educational-creative activity in his professional formation. Meanwhile, the future music teacher has to solve the task of developing “his own general music education model which would correspond to his personal characteristics as a musician and a teacher, and at the same time solve actual problems that sets the society before school” [4, p. 11]. In order to music composition enters this model as its full-fledged element; it is necessary to form the relevant skills as one of the core competencies of the teacher-musician.

The long experimental-research work has been carried out at musical faculty of MSPU for more than ten years. It showed that the most productive way to form these skills is the development of the needed and sufficient set of composite models.

The concept “model” presents in several researches devoted to problems of musical improvisation development in the process of different specializations musicians vocational training including music teachers [5; 6; 7]. However not all the authors use this word in the same meaning, sometimes they unite the diverse phenomena with it. In this connection it is necessary to clarify the semantic range of this category.

The word “model” has two interpretations: “image (including conditional or mental – image, description, scheme, drawing, graphic, plan, map, etc.....) or prototype (model) of an object or objects system used for certain conditions as their ‘deputy’ or ‘representative’” [8, p. 399]. Therefore, the concept “model” can denote both an abstraction and a particular item. Accordingly, there are two possible ways of compositional models presenting: as a schema-description and as a sample.

In some regional genres (raga, maqam, mugham and etc.) model is a system of rules, composition description [6]. In jazz, the model can be both the abstract scheme (blues square), and concrete work (sample). As a model K. Della Pietra and P. S. Campbell [7; 9] offered students record music pieces (concrete samples). S. M. Maltsev writes that “parts of a rhetorical disposition, known to each educated musician of the 18th century since their childhood, were imprinted in memory as the abstract structural-semantic *scheme* (my italics – *B. I.*) of some speech or quasi-

speech material organization that allowed widely use a rhetorical disposition as composite and dramaturgic model in improvisation” [6, pp. 70–71].

Both options of the concept “model” interpretation have a common denominator. The model acts as an image or object prototype or the phenomenon in its entirety. Consequently, the model is not a part of the whole, which should be supplemented in the process of improvising or composing (detail of texture, theme, etc.). In strict variations the theme can be considered as a model only in relation to individual variations, but a model for the whole is either a specific product in the appropriate form or description form.

If some of the individual elements of the system (the texture, rhythm, harmony, etc.) are formed on the basis of relevant only to them “models”, in this case it is more rightful to speak about “formulas” and “cliché” (“templates”). Methods of forming students’ improvisation skills are built on learning of formulas and clichés system, offered by some teachers.

The learning of various forms and clichés played for centuries a major role in teaching improvisation. Between these two concepts there is a difference, not always taken into account. The formula is a standard expression that, however, requires substitution of specific values depending on the context. Cliché is fully standardized turnover used in stereotypical situations.

The music composition carrying out on the basis of composite models doesn’t exclude application of formulas and cliché which according to N. A. Terentyeva, “being ‘construction material’ of the musician, his ‘speech units’, are crystallized in the musical language of structural and semantic formation (stereotypes), firmly fixed in the mind and fingers” [10, p. 10].

Fixing “in the minds and fingers” of the various formulas and clichés is necessary for the formation of **auditory-motor anticipation** which, according to S. M. Maltsev [6], is the benefit for the improvisator. “The hearing hand” not only obediently follows imagination, but also anticipates all his “desires”. Such quality is formed in the course of mastering the tool as a result of scales studying, exercises, etudes, etc. However, in this approach a certain danger is concealed. If the auditory representation is underdeveloped as a result of exercises the **motor-auditory anticipation** can form. In the latter case, the student’s hands, as they say in such cases among the teachers, are “ahead of his head”.

In the process of improvisation, the motor-auditory anticipation can be a reason of logic lack in a literary text. It is also necessary to consider that the piano proficiency level of different students isn't identical. Therefore, formulas and cliché development in the course of improvisation training of future music teachers can have only auxiliary value.

The dependence of the composite model intonational implementation from the method of its presentation must be considered from the standpoint of pedagogical expediency.

The model submitted as the scheme-description directs thinking from general to particular, from abstraction to the concrete implementation. Orientation on a specific pattern suggests much longer. Considering the process of model implementation in the form of a sample in the final product, A. I. Mukha removes a long line of stadial transformations of the concept "piece": single and concrete, alternative and concrete, generally-concrete, generally-theoretical, abstract (impersonal), potential and abstract, potential and multiple, potential and single, creative (variant and single) – piece as a subject of the creative act [11]. Focusing students on concrete samples, the teacher actually suggests them to make independently necessary generalizations for what students have in sufficient quantities neither the experience nor the time.

It is quite natural that in pedagogical practice, including the university level, preference should be given to the scheme-description. For example, in textbooks on teaching jazz improvisation is originally proposed to learn the blues square (scheme-description), and then learning to improvise on the bases of classic styles for the respective samples.

In Yu. N. Kholopov's textbook [1] improvisation and composition tasks based on models-samples predominate. However, this manual is intended for students of musical universities composition faculties, for whom the question of abilities formation of composing music (including improvisation) is at a completely different stage of solution than those of the future teachers. It is obvious that for the latter it is advisable to apply the method based on the development of composite models in the form of scheme-descriptions.

As methodological basis for formation of the composite models framework in the form of scheme-descriptions Yu. M. Lotman's ideas [12] about hierarchy

of the concept “literary text” and existence in any work can serve as both system and non-system elements.

Starting from the idea of the literary text as a system of invariant relationships, it is possible to consider some groups of texts as a single text of a higher level, “describing its system of invariant rules and all the differences refer to variations generated in the course of its social functioning” [Ibid, p. 64]. At the same time the text of a higher level will be described in relation to the levels below. Of course, this text will be only an object of study, but not artistic perception. Thus, scheme-descriptions in art (and, in particular, in music) can be received in the process of some single and concrete, but typologically related texts to a uniform invariant.

However, this set of single and concrete pieces is always limited to some final number. Individual components of each piece (e.g., rhythmic, harmonic, compositional and dramaturgic) can be considered as self-organized “subtexts” which exist in different structural relations. As Yu. M. Lotman noted, “stable relations (within and between levels) give to the text of the invariant character” [Ibid, p. 63]. Therefore, in order to the basis of final number of single and concrete works to output the scheme description of composite model, the system of the relations between elements of each text has to be comprehended as invariant, and all not system elements are eliminated.

The scheme-description of composite model can be considered as a verbal form of its existence. However, it is necessary to bear in mind that the compositional model should be represented simultaneously on an unconscious level. In order to construct a theoretical-methodological model of the composing abilities formation at the future teachers it is necessary the formation process understanding of a composite model dual structure.

Studying the improvisation training experience gained by European pedagogy of music education for almost a thousand-year period, S. M. Maltsev [6] found that verbalization has always been an essential tool in this process, but it was regarded as an intermediary stage. The result was interiorization, transition of conscious actions into “stereotypes of anticipations”. Therefore, it is possible to speak about model development only in that case when it is given to the student in two forms: as verbalized scheme-description at the level of consciousness and as interiorization the image-setting at the level of unconscious. Thus, the scheme-

description can be considered as the otherness of the composite model, its verbalized form.

However, students have some composite models on an intuitive level before their composing music classes begin. Analyzing the data obtained in the experimental studies of J. Kratus [13], it can be concluded that the composite models formation on an unconscious level starts at age of nine, and possibly earlier provided systematic music training. This is indicated by the presence of external signs of architectonic hearing operation, consisting in non-linear course of composing music process. In the period of getting vocational training the number of such unconscious models increases. But without awareness they can remain “unfinished”, internally contradictory or too primitive.

If the scheme-description of model at least partially coincides with the existing intuitive image installation, it is perceived as a conscious form of the latter. On this basis it is possible to complete the composite model formation as a conscious expanded description of the whole unity and its parts and simultaneous, intuitive ideas about it. However, it is unlikely that this process is carried out automatically.

In the implementation phase of the composite model, when, according to L. S. Vygotsky, “the building of imagination, proceeding from reality, aim for cycling and spring to reality” [14, p. 34], special type of difficulties start. The psychologist sees the cause for this divergence of need in creation with the possibilities of creativity.

According to M. G. Aranovsky, this discrepancy source is the model itself: “if the heuristic model has no errors, it [the creativity process] proceeds normally, without interruption, and vice versa, the presence of ambiguity slow it down, thrill, causing what is commonly referred to as the ‘throes of creation’” [15, p. 139].

Thus, it is assumed that in case of discrepancy between model-descriptions and intuitive simultaneous image, the text is the result of the realization of the latter. Seeking to bring the result into accordance with the scheme-description, the student looks for the necessary intonational decision, and in the course of search the image installation is corrected. The result is the internal integrity of the composite model and the process of composite models development can be defined as corrective.

The composite model perceived by students conceptually as the abstract scheme-description has to possess some special characteristics allowing finding its

“reflection” on the unconscious level. This also defines the requirements that submit the choice of composite models.

First of all, literary texts on the basis of which invariant descriptions are output, have to belong to “native” musical culture of future music teachers. For the students who are trained in higher education institutions of the Russian Federation it is musical folklore of the people inhabiting it and professional composer creativity of the European tradition which is an integral part of the Russian multinational composer school.

Selected style systems should be perceived by students as an integral part of modern musical culture. Intonational genre-stylistic field covered by the selected systems, should not be limited with the narrow historical framework. This requirement is also consistent with a folk music and a professional composer creativity of European tradition.

As E. A. Ruchievskaya [16] notes, due to the fact that in the professional composer creativity of European tradition the main objects of reintoning are the style and genre levels, compositional models should be genre-stylistic, that is to form on the basis of the analysis a number of belonging to the specific intonation genre incarnations style.

Proceeding from features of educational and creative type of the music composition, preference should be given to stylistic systems, characterized by stability and universality of regulations, and also the priority of standard solutions before individual. All these qualities are inherent to folk traditions and musical classicism. As Yu. M. Lotman notes “all world people folklore ... classicism is the incomplete list of the art systems measuring piece advantage not by violation, but by certain rules observance” [12, p. 274].

The development process of genre-stylistic composite models has to represent a real task for students with the different level of abilities and basic musical training. Therefore, models have to contain the basic development principles, presentation types, parts functions, harmony interaction modes, textures and forms with the minimum necessary and sufficient scales. The full ranges of large-scale thematic structures, a variety of modal systems are presented in folk songs. The expository and developmental sections that represent specific types of presentation, the choice of harmonic means and structural solutions are presented in a miniature classical simple form.

The efficiency of this approach depends on the sequence formation decision of composing music abilities. Traditionally improvisation technique development as an activity directly related to musical performance is offered. But more perspective is another approach: the development of genre and stylistic compositional models in the process of composing music, and then the formation of improvisation abilities on the basis of already formed at the level of unconscious models.

Such approach becomes possible due to improvisation acceptance as form of the music composition. Its productivity is confirmed with the creative practice of professional musicians. After examining a large number of contemporaries about the great composers improvisations, S. M. Maltsev concludes that “an important – and probably even the defining value for improvisation has the ability of inner hearing to freely imagine the flow of music and the consequent ability to record it at the table without the aid of a tool” [6, p. 79].

The sequence of composing music abilities formation based on genre and stylistic compositional models can be constructed as follows:

- actualization of musical-theoretical and musical-historical knowledge obtained earlier;
- getting to know the description of genre and stylistic composite model and examples from the musical literature representing its specific intonation embodiment;
- collective musical fragments composing on a given theme or poetic text under the guidance of a teacher;
- composing and recording piece or song in accordance with the given model;
- collective composition of musical fragments under the guidance of one of the students (modeling a fragment of the lesson with the involvement of classmates in the role of students);
- individual musical improvisation on a given theme or poetic text.

In the process of music composing abilities formation built in accordance with the above scheme, future teachers by personal examples master this type training technology in educational-creative activity. This technology (provided corresponding adaptation) also seems optimal for students of general and further education. Thus, the proposed theoretical-methodological bases of abilities formation mentioned above are directed to the student development as a musician and as a teacher in the unity of these components of professionalism.

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MUSIC LISTENING AS BASIC COMPONENT OF ACADEMIC TRAINING OF THE MUSIC TEACHER

A. I. Goremychkin,

Bohdan Khmelnytsky Melitopol State
Pedagogical University (Ukraine)

Abstract. *The article discusses the impact of systematic, targeted organized listening to music on the formation process of the future music teachers' personality, the formation of professional mentality. Organizational and methodical problems of listening to music as basic component of educational process are in parallel touched. Special attention is paid to the analysis of the realization conditions of this process on the basis of today's network, computer and microcomputer technology. The problems of music listeners' typology are considered, and the justification of another new type of listener – "student-musician" is given. Music originality as didactic material is analyzed. The organizational-pedagogical possibilities of traditional record libraries are discussed in details, and the structure and functions of new type library based on the use of modern information technologies is justified. The concept of process intensification of students' musical ontogenesis is entered, and main parameters of this process are designated. Legitimacy of the provisions which are put forward in the article is confirmed by wide practical experience of the author pedagogical work.*

Keywords: *music, listening to music, types of listeners, music education, student-musician, organizational- technological and methodological aspects of listening to music.*

To issues the functional importance of listening in the educational process and the psychological aspects of musical perception is given much attention in musicological and philosophical-psychological aspects (B. V. Asafyev [1], M. G. Aranovsky [2], A. N. Sokhor [3], E. V. Nazaikinsky [4, 5], B. M. Teplov [6], etc.), and in psycho-pedagogical literature (L. S. Vygotsky [7], V. D. Ostromensky [8] K. P. Portugalov [9], T. I. Blaginina [10], etc.). A large part of publications belongs to teachers-musicians.

Teachers' attention basically directed on the aesthetic aspects of the process of listening to music, first of all – its aesthetic impact. They are interested in an opportunity to cause pupils brighter emotional reaction on work that is dictated by aspiration to bring pupils to catharsis understanding as the act of a nervous shock while meeting with high art. The aspiration is great, but in the system of music teachers training listening to music turned out in a very strange position.

In all other pedagogic fields axiomatic, self-evident is the thesis that the student, before something to do, should pass the stage of perception – watch, read, listen to qualified judgment about a subject of future activities. Only then he can proceed to a meaningful implementation of the planned work, and then, if desired, to its highest form – creativity. In this regard there is a wish to remind the famous G. M. Kogan's statement: "Every culture begins with culture of perception. Where it doesn't develop or is lost, there are no, and cannot be any culture. Where cannot read – cannot write, where do not know how to listen – do not know how to play" [10, p. 3].

If to analyze the curricula and class schedules of secondary and higher musical education institutions level – surprised to see that they are virtually impossible to find at least one subject in which the aim would be the process of forming a meaningful, emotionally vivid, aesthetically rich musical perception. In other words, future professionals who are preparing for the music creation do not have the opportunity previously well to listen to and experience it, comprehend it from the standpoint of a future teacher or artist. There is no other way than as purely, clearly and carefully carry out all instructions of the teacher and all those remarks and notes in standard music notation, which he allows himself to do during class.

The words "allow himself" are not accidentally used. To clutter up the page of the musical text with the pencil or, even worse, the ink marks is considered bad manner. The fact is that when you re-approach to the same musical text and the student, and possibly his future pupils can form a completely different view of this work interpretation. Besides musical text with carefully spaced fingering, dynamic instructions, pedaling, etc. no longer viewed as original, but as a kind of revision. Therefore, teacher guidance would be probably better to do in special exercise books, note books, after all – on separate sheets of paper, but not in the original musical notation.

There is no need to prove that the student who hasn't timely put in the memory the sufficient volume of acoustical baggage, has no peculiar factual base for comparisons and thoughts for initial esthetic positions formation, leaning on which, he could build the treatment, reflecting his individual understanding of the studied work in it. In order to be ready for it he has to imagine, first of all, stylistics of that era in which this work was created.

It is important the age spirit, its intellectual and artistic atmosphere, and, of course, an originality of the music author identity, that is the composer; it is possible to feel and experience it only in one way – through deep immersion to the music world.

And, of course, it would be very useful to listen to not only one, but several options of work execution by different musicians – not for copying, but for understanding its interpretation features for the specific artistic model and generally acceptable limits of free circulation with the text. We assume that there is a certain danger of imitation. However, with teacher tactful, attentive management it is possible to avoid it. And anyway without similar acoustical preparation, serious and deep execution of big musical cloths is impossible.

Getting planning and practical implementation of any great work people always tend to first imagine, and what, in fact, they want to get at the end of this action, what should be the desired result. Starting a great work on systematic listening to music, it is desirable to have a fairly clear idea of what we want to output as a result of this work. This forces us to concern the question of the listeners' typology.

As it is known, the regular procedure of music listening, not only enriches the memory and improves the student's hearing aid, but also seriously impact on his professional mentality, creates a certain *type of music listener*. In practice of musical life there is objectively a deep feedback between the musicians and the listening environment.

Musicians seek to be the most clear and interesting to general public, and intellectually developing and socially transforming public sets new tasks for musicians by changing of the tastes and preferences, forcing them to be engaged in active improvement and updating of their art. Music forms listeners audience, and those, in turn, make a certain forming impact on music. Therefore, the question about the types and categories of listeners is very important.

In aesthetics and philosophy of art this question was discussed many times, the result of which, proposed several typological schemes. The most emphatic, peculiar and even paradoxical in this issue approach was the famous philosopher and culturologist Theodore Adorno [12]. He built his listeners typology in some unexpected plan – on the level of ability to catch aurally structure of the unfamiliar piece of music in general and to allocate in it separately each of the used means of expression accompany it with the corresponding semantic and esthetic assessment.

As envisioned by the researcher, types of listeners have settled down as follows (in order of decreasing level):

- 1) listener expert;
- 2) “good” listener;
- 3) educated listener;
- 4) emotional listener;
- 5) entertaining music consumer.

Thus, Adorno has built his classification as if in reverse order, not from person to music, and vice versa. At the same time the scientist has a priori included in category of unconditionally recognized musical values of all composers creations, from classics – to vanguard including various formalistic attempts of abstract sound designing of pseudo-innovative type.

For all its paradoxical listeners typology proposed by T. Adorno, was apprehended and with minor adjustments supported by a number of researchers (B. F. Smirnov [13], V. Orlov [14], and others.).

Respecting the venerable philosopher point of view, it is impossible to agree completely with his listeners’ typology. It would be advisable to build such a system on the basis of the human relationship to music, its adoption not only as a sound phenomenon, but also as objectively existing sphere of spiritual life.

So, the emotional listener according to Adorno was at the penultimate place. The scientist describes a phenomenon of emotional perception as if indulgently, almost ironically; he says that music is important for the “emotional” listener not in itself, only as the means promoting release of his own emotions actually not relating to music.

It is impossible to depreciate the fact of emotional attitude to music, which initially was aimed precisely at it. In this regard, it is appropriate to recall that

the current audience for the most part, compared with the public, for example, of the 18th century emotionally impoverished. As confirmation can serve the existence of so-called Prologues in baroque operas, the performer of which warned the public before the performance beginning: “Our tears are false, our sufferings are fake”, – and asked listeners not to worry (echoes of this tradition can even be found in a prologue of R. Leoncavallo’s opera “Pagliacci”, far from baroque aesthetics).

Widely known facts and stunning acts of instrumental music, when some listeners really fainted, fainted from excess of emotions at concerts, and the performers for some time received a ban on the use of certain tools or works at concerts (for example, Alessandro Rolla, a performer on the Viol d’Amour, and others).

Generally the 18th century, went down in history as the golden age of music, formed a unique view of high culture educated man. The musician of that era, whether professional or amateur, could do in music all – to compose, execute transpositions, play the clavier accompaniments for digitize bass, improvise, to perform rather complicated solo works and ensemble, the possibility to play in the ensemble from time to time was considered a big success. “Narrow specializations” of the subsequent eras raised a mass technological level of performance, brought a set of innovations in technologies of composer creativity, expanded and deepened a semantic palette of professional music, but at the same time the ideal of the harmonious identity of the musician which developed in the 18th century was lost.

After told above there is a natural question: and what we, teachers, want to receive, entering systematic hearing of music as an obligatory component of educational process, *what type of the listener* we intend to form? Based on the understanding of professional requirements for school music teacher, it can be assumed that in this case the best option will be a combination that combines the qualities of “educated” and “emotional” listeners (T. Adorno terminology), with an emphasis on the educational component.

Ability to emotional perception and empathy of music, anyway, develops under the influence of all special disciplines complex, visit of concerts, professional communication, own music-making, etc. As for the knowledge party, an intellectual environment of music, Asafyev’s “an aura of thoughts” – it has to be specially

created during educational process, and it can be considered as the main educational task of the teacher-theorist. Thus is formed another characteristic *type of listener – a student musician*. Distinctive feature of this category is the duality relation to music. For music students music is not only art, like for any listener, but also specific training material that has a certain effect on the psychology of their relationship to the music.

In everyday life, listening to music can be done without any organizing factors. But in the learning process, this approach cannot be considered acceptable. The fact that music as a kind of didactic material is built during work in strict accordance with the calendar-thematic plan of various academic disciplines. Selection parameters and musical material structuring are caused by chronological sequence of the studied creative composers portraits, with the choice of concrete works from their extensive heritage; in some cases – preference of these or those performers, genres (for example, vocal, ensemble or orchestral music), etc. Important role also plays a historical time, reflected in various composers' music and certain accents on the specific elements of music study. Thereto music, considered as didactic material, should have a number of relevant characteristics:

- to be stably stored;
- to be freely available to every individual student at any convenient time;
- to allow any number of repetitions;
- to allow the execution of some technical manipulations:
 - splitting into fragments,
 - putting together of fragments in thematic selections for illustrative lectures support,
 - collections creation for practical music-acoustic surveys on recognition of musical works and their fragments.

The sound recording can only be the form of such musical material existence meeting the listed requirements.

It is also necessary to solve the issues related to the organizational and methodological aspects of systematic listening to music by a large number of students. In this regard, it is appropriate to remember one of the terms offered by B. Asafyev. In the article “The centers of listening to music” [15] he followed up the formation and transformation process of socially determined forms of mass

music listening – the temples, palace life, manor theaters and orchestras, aristocratic salons, circles communities, concert halls, and in the 20th century – radio and partially – cinema. Each of these “centers” fulfilled its social function, its social order, and as a consequence – focused on its audience. In this light the basis to declare emerge that the system of the organization regular, professionally and pedagogically directed music listening in educational institutions of a musical profile can be considered as the next ***socially caused center of music hearing***, a name to which is a *fundamental record library*.

The idea of the library as a *musical sound library analogue* is not new. First they began to appear in the memorial composers museums (for example, in the P. I. Tchaikovsky House-Museum in Klin), then – as the music departments of the central and regional libraries, further – in conservatories and other higher education institutions, where were the training of professional musicians for pedagogical, cultural, educational and performing activity.

When using the old, large-size sound equipment (electrophones, bobbin tape recorders) demanding from the listener of manual and constant control, only special ***phonohalls*** working to similarly reading rooms of libraries or language laboratories at foreign language institutes could be a natural form of such educational listening organization. Such phonohalls creation usually began with the formation of professionally oriented music database, equipped with phonograph records and tape recordings, systematized and organized for convenience of use. In a separate room (“hardware”) a sufficient number of sound-reproducing devices are placed that were serviced by the operator-laboratory assistant and were capable to provide simultaneous playback of different music programs to a large number of individual listeners in a special class (“phonohall”), or to broadcast the desired music in some other classrooms.

The phonohalls system was convenient and expedient in many ways. The entire listening process was, as they say, in sight. All students who listen to music through quality headphones, concentrated in the same room, their work can be monitored. Other advantage of the phonohall was an opportunity to concentrate *the note fund* in it needed during the studied music listening. And, of course, such conditions could guarantee the students stable presence of the appropriate selected and organized sound materials, and, to some extent, the required level of audio quality.

The highest pedagogical efficiency of phonohalls is confirmed with 25 years' experience of theoretical disciplines teaching by the author of this article in Leninogorsk (Tatarstan) musical and art college.

The technical level of modern civilization radically changed the conditions of human communication with music. Computer networks, digital quality sound recording technology, miniature players, tablets, smartphones and headphones of hi-fi class – all this has opened a fantastic opportunity for people to freely access any music anywhere and anytime, guided only by their desires. It would seem that the need for the organization phonohalls disappeared, all the issues with providing music listening process resolved. However new technologies have brought new problems with themselves.

It turned out that people are not ready mostly intellectually and psychologically to adequate perception of new technologies. Technology is improving and functionally develops much faster than our total idea of its purpose and possibilities. Life is behind the technology, and pedagogy – behind life. As result simplicity of the appeal to music and its global all availability are wrapped often in indifference and a low social mark from consumers (“time comes easily, so costs little”...).

It is senseless and ridiculous to ignore technical progress achievements. One thing remains, pedagogy itself should enter this altered information environment, to develop an adequate methodological support and return to computer technologies their true practical value, which is often mistakenly understood as a function of access to the muddy streams of entertainment “media paper”.

How do the changed conditions of access to music is reflected on the form of its listening, as in our day can run this process?

Earlier we spoke about listeners typology, about “centers” types of music listening. Now, when all have a possibility of the individual appeal to music, it makes sense to think of another typology – *typology of music listening processes*.

The logical analysis of the available representations and pedagogical experience allows building this typology in such a way at a first approximation.

1. Holistic acquaintance with music as a professional basic task of specific academic disciplines (music history, folk art, music pieces analysis, etc.).

2. Comparative-analytical listening (music pieces analysis, harmony, arrangement, instrumentation).
3. Listening to music as an element of direct, hands-on teaching in classes of individual music performance.
4. Initiative listening mode “free search” – a conscious listening to previously unknown music as an expression of personal student curiosity.
5. Comitative (“background”) listening to music, accompanying the implementation of any practical actions routine that do not require mental and psychological concentration (may have different levels of emotional and psychological activity).
6. A familiar presence constantly sounding music as an integral sound background of everyday life. At the same time music as art isn’t perceived at all – only the fact of her absence as the reason of psychological discomfort is perceived.

What does such typology give whether it is superfluous, far-fetched? Certainly, no. The fact is that listening to music, included in the process of musician training as a compulsory element is different from passive sailing on the waves of musical emotions their specific target orientation. That is why, the process of such listening is always accompanied by active intellectual work, *students intense mental activity*. And attention is drawn to the fact that in each of listed types of listening, this internal mental work of the listener is quite different. It is determined by the target units, directions student awareness on the real bottom line – to provide specific knowledge creation or strengthening of particular thinking skills, etc. With such a range of target orientations of listening-perception psychological mechanisms are really quite different.

The above listed types of listening cover practically all significant sides of musicians’ vocational training. In the presence of good mutual understanding in teaching staff all teachers coordinated actions in terms of use of systematic music hearing as instrument of pedagogical influence form in total for students the big front of work on auditory development of world musical heritage. If you have a good understanding of the pedagogical collective, concerted action of all teachers in the use of systematic listening of music as an instrument of pedagogical influence in aggregate form for students a great deal of work on the auditory development of the world’s musical heritage. Students will have *in a short time* to pass through their consciousness a large variety of music, constantly linking this knowledge with

specific objectives and needs of certain academic disciplines. Students will be faced with the necessity to quickly pass through your consciousness a large number of different kinds of music, constantly linking this knowledge with specific goals and needs of various disciplines. This combination of permanent systematic listening to music with lucubration generates such conditions of musicians' personality development that can rightfully be called *the intensified musical ontogenesis*. Objectivity and scientific admissibility of this term is confirmed by some psychological publications, in particular the work of K. Tarasova [16].

In order to intensified musical ontogenesis was carried out effectively, the process of listening to music should meet certain requirements:

1. It is necessary to listen to music only in full and in original sonority;
2. It is extremely desirable to listen to music with notes in hands;
3. During the training process current and final musical-sound surveys should be regularly carried out so that music learning process was controlled;
4. Theoretical students' speeches at seminars must always be supported by specific references to musical material.

Technical progress, as it mentioned above, radically changed the conditions and tools of intellectual work. It provided people the opportunity of unlimited individual access to any information, including music. Does it mean that the need for centralized music libraries disappeared? There is reason to believe that this is not so.

Well organized record libraries had one remarkable advantage – they provided the available materials *complexity*. As noted above, in addition to the actual recordings, they included the necessary musical foundations, reference and textbooks, catalogs, reference lists, and etc., that is provided to students *a full range of information and services*. Listening transferring to the individual work mode on the Internet doesn't give such complexity, efficiency will be much lower, than in a record library and the possibility of usual mistakes also isn't excluded.

Therefore, in the changed conditions there is a new task before the musical universities: to create the modern analog of a traditional record library combining old systems advantages with advantages of new information technologies. It is about transfer of all record library materials to a digital format, the simple and convenient navigation system creating and the optimal techniques development for working with this library. The priorities of this work:

1. To form a complete electronic music (and video) records fund needed to provide educational process;
2. To create the full fund of electronic musical materials corresponding to musical fund, including piano scores;
3. To supply all these funds with a convenient navigation system in a Web format and put them on the University website to provide free access for all students.

It is desirable to have all the musical notations in two formats – *.pdf and *.mid. This makes it possible if necessary to transpose the desired product in any convenient tone, and automatically parse any score on the parties and print in such way. Such opportunities are invaluable to vocalists and conductors. In addition, recordings in midi-format can be also played, sounded really, that is very helpful in teaching work.

The presence of such an information base gives students the opportunity to get quality music knowledge, and teachers to build the theoretical aspect of lessons, taking into account this factor. In fact, it is music school musical-note library project, made at the level of modern information technologies, and which is the material basis for the new techniques formation. Existing examples of this library and its profile-centric centers created by the author and successfully passed practical approbation.

Pedagogical monitoring of educational activity of students in conditions of such a library allows drawing some conclusions.

- Listening to music performed with the orientation to the note text is essential not only because it focuses attention and enhances memory. The fact is that in this case *the connection of auditory and visual representations* actively develops, skill of notes reading without the instrument is formed, i.e. there is a ***development of the musical language on the reading level***.
- For listening of large-scale works, for example, operas with orientation to the musical text it is convenient to use the laptop or the tablet to look through midi-records by means of any musical editor. In such editors when playing music record a vertical line-cursor always moves precisely specify the episode of work sounding at present. This essentially activates the audience's attention.

- Midi-records when playing without connection of timbre plug-ins don't give the full idea of true music sounding. However, as a backup option in the frame of training and rehearsal process, they can be used very effectively. Vocalist addiction to complex accompaniment, individual singing voices of choral score along with the sound of the midi score, the selection of easy tone and determining the best pace, the ability to navigate in a symphonic scores – all these and more are successfully solved with the use of midi-recordings.

The functional use of the above-described musical fund is irrational to limit only by the historical disciplines scope. During the educational process, the need to appeal to the sounding music constantly arises practically at all professionally focused lessons. Harmony, choral arrangement, the analysis of music pieces, instrumentology and instrumentation constantly demand auditory support as objective confirmation of theoretical provisions. Teachers of performing disciplines (playing musical instruments, conducting, vocal) also systematically have a need to appeal to recordings. Practice shows that such addresses may be necessary:

- to demonstrate the highest models of musical art;
- to compare and discuss of various performing treatments;
- to deepen the concept of “styles” (the era style, the performance style, the personal composer's style);
- to demonstrate different types of voices, followed by the analysis of individual performers sound production manner, originality of their repertoire and interpretations of specific pieces for each of them.

All this leads to a very simple conclusion: the first of the listed conditions of effective listening to music as an integral part of the educational process is the presence of sufficient amount of time from the volume allotted to the independent students work, specially allocated for listening to music. Time provided for communication of the person with music has to be consciously planned and used strictly for designated purpose. And it's not just that the student will get then some kind of assessment. Much more important the fact that at the same time the student will inevitably experience satisfaction from the intellectual work done by him, will feel internal self-esteem, experience as the serious, clever person joining something very important and sublime.

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B. BARTOK “MIKROKOSMOS” ACQUISITION IN THE CONTEXT OF MUSICAL AND THEORETICAL TEACHER-MUSICIAN TRAINING

A. M. Lesovichenko

Novosibirsk State Pedagogical University

Abstract. *B. Bartok's “Mikrokosmos” is considered in the article from the point of view of its relevance to study in the courses of “Polyphony”, “Harmony”, “Solfeggio”. The pedagogical importance of this outstanding B. Bartok's composition is seen in the fact that having created a big set of valuable artistic plays, the composer has organized them by the textbook principles. Despite the fact that the author meant learning to play the piano, his works contain many musical speech elements that are considered in musicological disciplines. In methodical sense, it is fine didactic material for musical-theoretical disciplines. Bartok's macrocycle allows posing questions activating students' knowledge in a wide range of musical composition techniques to the aesthetic musical creativity principles.*

Keywords: *professional musical-pedagogical education, musical-theoretical disciplines, cycle, exercise, rhythm, melody, folk music, Hungarian music.*

At the end of September 1945 – exactly 70 years ago – died the greatest musician of the 20th century, Béla Bartók, who entered the history of music as a composer, pianist, musicologist, folklorist and teacher.

The main place in the vast Bartók heritage occupy large instrumental works of concert orientation: piano pieces, 6 string quartets, sonatas and rhapsodies for the violin, 3 concerts for piano, 2 concerts for violin and orchestra, multi-part compositions for orchestra. It is also necessary to remember the opera “Bluebeard's Castle”, two ballets “The Wooden Prince” and “The Miraculous Mandarin”, cantata “The Nine Enchanted Stags.” Such works as “Music for Strings, Percussion and Celesta”, “Concerto for Orchestra” are widely known.

Many works of Hungarian composer are very actual also for children's audience, especially those which were created for educational needs. Among them is music for children of different types. In accordance with classification proposed

by us [1; 2] most of the opus in this area can be classified as “music for the children’s performance and listening” and “instructional music”. There is a composer’s contribution and to “the music composed by children” as he started writing from the age of 10.

B. Bartók destroyed almost all his early manuscripts, but his piece “The Course of the Danube” (1892) kept in the lists which he performed at his first solo concert together with Beethoven’s works.

Of course, more significant impact on music development for children had the works created by the composer in adulthood. The first writings addressed to young musicians, he began to write in 1905, when there were 5 songs for voice and piano “Little Slovaks”, then in 1908, “10 Easy Pieces” for piano. The following works became more important: large-scale collection of 80 piano pieces “For Children” (1908-1909) and 18 pieces for piano school “New Pianist” (1913), Sonatina on Romanian themes, Romanian Christmas Music, Romanian Folk Dances (1915). Z. Kodaly refers to the “children” the well-known collection “15 Hungarian Peasant Songs” (1914–1917), although notes that here the pieces are more difficult for the execution [3, p. 101]. The following appeal to children’s themes coincide with the second half of 20-ies – 30-ies, when “9 Little Pieces” (1926), “27 Two-Part and Three-Part Choruses for Children and Female Choirs” (1935–1938) were created by him.

Bartók exerted an important impact on all areas of up-to-date musical life, including music education pedagogy.

His contribution is significant because he offered not only interesting new ideas “by itself”, but also modernized the ancient world as model of educational traditions – those traditions of self-education and individual-selective education, about which E. V. Nikolaeva says as responding “to opportunities of each person, on the one hand and society social needs, member of which he is – on the other hand” [4, p. 141].

Certainly, paying a tribute to the memory of the composer, it is important to comprehend also this party of his ideas in the field of musical and pedagogical researches that will be productive for elaboration of new approaches in teaching music.

First of all, it should be noted that the composer activity contributed to the daring and imaginative updating the modern music intoning system through

bright innovative folklore implementation. It is very important in understanding of complex pedagogical tasks, set by him.

In his works the composer sings of village life close to nature, and opposes it to immoral “civilization”. In many compositions, the author uses the authentic folkloric themes, using various methods of harmonization: from gentle, transparent-color treatment to the sounding sharply melodies sounds, condensed dissonant chord complexes. There was a completely innovative music, semantic substratum which lies in layers of ancient cultures (their study of the composer worked for a long time).

Research and folklore Bartók heritage is fundamental: about 11,000 records of folk songs, a number of Hungarian, Romanian, Slovak, Serbo-Croatian, Arabic folklore studies. Of course, it turned out to be close and traditional forms of music-making, and assimilation methods. Here lies the inner meaning of the most significant Bartók opuses from non-program instrumental compositions to the cantatas. Of course, this applies also to the works for children.

The appeal to music for children was also defined by B. Bartók principled attitude to folklore.

He believed that deep material digestion of folk art needs to be implemented from the first years of child life, and has created a large number of works for young musicians, mainly on the material of the Hungarian peasant folklore that is fundamentally different from the urban Gypsy-Hungarian *verbunkos* music.

Thereupon the composer builds a musical-pedagogical concept presented in “Mikrokosmos” which is based on tradition, but oriented on modernity.

Of course, this great opus appearance was not single experience in realization plan of pedagogical orientation, but, despite a significant number of works mentioned above, a central place in Bartók’s children music even so takes “teaching clavier music” “Mikrokosmos” (1926–1937), in which the composer has set and resolved the whole complex of technological, artistic and pedagogical problems.

This work has repeatedly become the object of musical-historical and musical-pedagogical research [5; 6; 7; 8].

Directly musical-theoretical problematics in the aspect of teaching methods concerned in O. A. Urvantseva’s articles.

The main content of the first of them [9] related to the problem of Bartók's musical language modeling, that is located in the plane of the actual music theory. The author is not limited to this perspective and comes to questions of teaching methods in the use of the principles, which were developed by Bartók to prepare students for creative tasks. The author doesn't specify in what courses it can be done, but it is easy to guess, what it is meant, first of all, tasks on harmony and polyphony of the 20th century for system of musicologists and composers high school professional education.

A. O. Urvantseva's second article [10] is devoted to the stylistic patterns leaning in solfeggio course. Here it is offered an interesting approach to the use of "Mikrokosmos" separate pieces. However, the author doesn't set the task to capture all massif compositions as a resource for students training.

The aim of our work is to analyze the possibilities of using "Mikrokosmos" in the musical-theoretical training of music teachers in general. In this position the possibilities of using Bartok cycle in music-theoretical subjects teaching is not comprehended. In our opinion, "Mikrokosmos" can serve a peculiar manual in study of music theory various issues.

There is no doubt that the "Mikrokosmos" is one of the most outstanding works of the 20th century, the culmination of the children's piano literature learning for educational purposes. Despite of the fact that some pieces have taken a certain place on the concert stage and in everyday musical practice, this cycle has, as already noted, first of all, pedagogical orientation. The question is not so much about "manual" (though the composer considered that the first three notebooks can be comprehensive texts at an initial stage of training), as a "dictionary-reference" materials. That is their pedagogical resource. Not one didactic problem is solved in the work, but the whole fan of hints and "explanations" are planned. Some of them correspond to each other and arranged in end-to-end line from notebook to notebook, while others occur only once, only outlining possible directions for further development.

The sequence of "Mikrokosmos" pieces is dictated by technological complication problems. Bartók emphasizes openness of the "dictionary" principle, impossibility and uselessness of its reduction in compliance with the strict consecutive scheme. "Mikrokosmos" is opened in the constructive musical-significant ideas presented in it. It is indicative that Bartok enters the composite

principles of the predecessors considered by them as universal into the opus as possible, but special case of the new sound world. The decisive statement method for him is so beloved by the romantics, economical and compact miniature, but with new content. For him the possibility of dynamic factor transformation in static is principled. The place of procedurality is taken by the movement per se, as a number of not directed replaced “frames”. It reminds the documentary splicing that develop a large-scale multidimensional subject.

“Mikrokosmos” consists of 6 notebooks uniting 153 pieces and 32 exercises to them. Nearly half of pieces form acoustical and pianistic skills from initial techniques to masterly concert pieces. Here is a unison movement, crossing arms, parallel and reciprocal movement, rehearsal sounds, changing positions, strokes, and different types of textures (especially polyphonic). In the last notebooks the composer pays much attention to the metro-rhythmic accuracy of intonation. Despite technological piano pedagogy installations of the first notebooks designated sometimes in names of plays, practically all these works can be applied in music education and with the musicological purposes.

In many pieces the main methodological task can be deduced from the title (“Thirds”, “Fourth”, “Melody in the Decima”, “Three-voice texture”, “Unison”, “Broken chord”, etc.). In a number of pieces of the first and the second notebooks composer specifies the name also with motto-tone row, on which unfolds the idea of a specific number. It is possible to assume that they mean more to Bartok, than the simple technical instruction, otherwise, he would be satisfied with an ordinal numeral as it was done by authors of all instructive compositions since Bach’s times. At least, such names stand in the same line with genre indications (“Etude”, “Minuet”, “Exercise”, “Bourrée”, “Nocturne”, “Country dance”), national style determinations (“Russian Style”, “South Slavic”, “On the East”), dedications to predecessors (“Hommage a J. S. B.”, “Hommage a R. Sch.”) and even the individualized names (“The Tale of a Front Sight”, “The Player”, “In the Boat”). The name and content ratio of the piece is highly conventionally. So, behind the technical name “Overtones” is the landscape composition; the lulling rhythm of “Triplets” reminds a cradle song, “Ostinato” is not much different from the compositions indicating folk dance image. At the same time, I the pieces with personalized name clearly present some sort

of technological task (rotational movement in the piece “Bagpipe”, or canon in “Surf” piece). Apparently, for Bartok technical, figurative, genre designations, together with the indication of frets and sound ranks make in total what it is possible to consider as music “Mikrokosmos”. For him, there is no technical device outside the image and vice versa.

In this sense, pointing is the existence of preparatory exercises to pieces. Here, the composer puts only the number, obviously nothing other than “finger” objective. It is important that the “pure” exercises are incomparably less than the pieces. They are present mainly in the first three notebooks and do not reflect all the difficulties that are encountered in the basic texts. This implies the technical support uselessness when the young musician is able to cope with the difficulties directly in the substantive part of the filled composition. It is possible to conclude that in “Mikrokosmos” the fact of name presence, and (or epigraphs sound ranks) the author writes out them in the most scrupulously even over gamma figurative sequences of the first notebook beginning, is an indicator of substantial fullness, the embodiment of a certain idea. It makes the piece a complete artistic entity, even though it has the simplest form.

The sources of the “Mikrokosmos” ideas appear as the musical elements of speech by themselves and their reinterpretation in folk and professional music – that is, everything that can cause the composer thought movement.

I think that in 11 years of work on the “Mikrokosmos” Bartók worked for all the major, important thoughts and combinations thereof, in versions for one, two pianos, as well as for voice and accompaniment. This allowed us to put an end to the writing process of this substantially opened opus.

“Mikrokosmos” “Dome” has become a cycle in the cycle – “6 Dances in Bulgarian Rhythm”, dedicated to Harriet Cohen – virtuosic concert pieces from the 6th notebooks, in which incorporates the basic lines, developed in the previous items.

Specific pedagogical “Mikrokosmos” use in the disciplines of music theory cycles can primarily be carried out through a statement to the students of the problems relating to the entire macrocycle. For example, in the course “Polyphony” [11] it is useful to identify in what pieces the composer uses a particular writing technique (canonical and other). In the practical sections of “Harmony” course content [12] it makes sense to include pieces analysis

in which chords of quartal and second structure use. It is very useful to give a task to intone and write down pieces fragments from 1 and 2 notebooks of “Mikrokosmos” in the form of dictations in Solfeggio [13].

At the level of each separate notebook is also possible to identify a variety of training aspects.

The defining pedagogical objectives of musical-theoretical orientation in the notebook No 1 including 36 pieces (No 1–36) and 4 exercises is various options study of the unison, parallel, opposite movement and imitating (in particular, initial) development including inversion receptions (No 12, 24).

In general, this book is entirely sustained in the polyphonic organization principles. Bartok seeks to enliven and include teaching practice ways of strict style thinking. It is significant that he begins a cycle with them. Apparently, in the composer’s assimilation of linear deployment methods, polyphonic interaction between the voices seemed fundamental to the whole musical organization complex.

In the development process of this notebook it is possible to put a number of questions to students, answering which they have to establish: why Bartók comes back to unison pieces (“4 melodies in unison” – No 18–21) after a number of pieces with parallel and opposite voice-leading; why there is an absence of individualized named pieces in this notebook (the names connected with functional music – No 31 “Dance in canonical form”, No 32 “Slow dance” are exceptions).

In spite of the fact that in the notebook No 2 including 30 pieces (No 37 – 66) and 13 exercises, linearity idea learning is continued which presented in the 1st notebook (No 56, 60, 62), in whole, it has another content. The development of various tonal (often folk) elements prevails here: No 37 “Lydian Tone”, No 42 “Accompanied with Broken Trichords”, No 48 “Mixolydian Tone”, No 54 “Chromatic”, No 55 “Triplets in Lydian Tone”, No 59 “Major and minor”, No 61 “Pentatonic Melody”). The pieces, which names indicate the national characteristics adjoin to the same range: No 40 “South Slavic”, No 43 “Hungarian Style”, No 58 “On the East”, No 65 Hungarian song “Conversation”. Except specified a tone epigraph-sound row contains some more pieces which names accent other ideas: No 41 “A Melody with Accompaniment”, No 46 “Increase – Decrease”, No 51 “Surf”. The second notebook outlines several conceptual lines that have received further

development: the melody with accompaniment, bowings (staccato, legato, accents) and some other (including specifically-imaginative).

In addition to the main pedagogical objective of the 2nd notebook the teacher can also suggest finding an explanation of “Minuet” piece appearing in the “folk” notebook and connect it with image of the previous number. Interesting can also be a task for the prototype genre definition of various compositions, in particular, “Meditation” piece.

The central learning task of musicological character in the 3 notebook (30 pieces and 13 exercises, No 67–96) is the development of complex vertical intervals and chords. In No 67–71, 73, 76, 85, 89, 93 it is anyway reflected in the names. This task is clearly traced in some pieces which names directly don’t indicate it (No 72 “Dragon Dance”, No 90 “Russian Style”, No 95 “The Fox Song” especially in the vocal version).

At the same time, in this part of a cycle the previous notebooks ideas continue developing. For example, No 96 “Bumpy Road” resonates with the No 42 from the 2nd notebook (broken trichords use). Many pieces include polyphonic elements. A number of pieces, as well as in the 2nd notebook, accentuate a modal idea, etc. A specific place is held by No 79 and 80 – dedications to Bach and Schuman – the program which has no analogs in other notebooks. It is significant that these pieces are located in the middle of “Mikrokosmos”.

In the study of this notebook it is actual to identify similarities and differences in the “modal” content pieces of the 2nd and 3rd notebooks. It is also possible to set specific issues relating to separate compositions, for example, about the reasons of No 95 “The Fox Song” two versions inclusion in the cycle – piano and vocal.

In the notebook No 4 (No 97–21, 25 pieces and 2 exercises) it is difficult to single out a central task. Perhaps the most important for setting students problems in musicological aspect is the idea of mixing different modal and tonal structures (No 98 “Mixing”, No 103 “Minor and Major”, No 104 “Passing Through Tones”, No 105 “Game”), performance techniques (No 99 “Hands Crossing”, No 102 “Ringing with a Tone”).

Besides, in this notebook various metro-rhythmic difficulties are presented: “Bulgarian Rhythms” (No 113, 115), “Triplets on 9/8” (No 118), “Dance in a Triple Tact” (No 119), “In the Spirit of Folk Song” (No 100). Polyphonic and harmonic techniques get further development. Starting with this notebook, the substantial

range in separate pieces becomes complicated; many of them have several various semantic components.

As a private task can be offered here the description of the different principles in the 112 piece “Folk Song Variations”; defining features of the modal organization in No 105 “Game” or the specifics of the tritones use in piece No 101.

18 pieces from notebook No 5 (No 122–139) don’t generate new semantic lines. On the contrary, almost every number has an analogue in the previous notebooks, but in a new content and technological level. Accordingly, the tasks to it are advisable to connect with the definition of common points and differences (e.g. between “Staccato and Legato” pieces in the 2nd and 5th notebooks); finding analogues of the play “Alternating Tact” in other notebooks. The image understanding of the “Unisons” piece can be interesting.

In the final “Mikrokosmos” notebook No 6 (No 140–153 – 8 pieces and “6 dances in Bulgarian rhythm” cycle with the parallel numbering), as in the fifth, all the pieces, anyway, are connected with the ideas already stated in the previous ones. However, the main goal in music-theoretical aspect here, undoubtedly, is the metro-rhythmic difficulties study. So, in all numbers (except No 146 “Ostinato” where alternating temp is played), the variable size or other special types of meter meets. Syncopations, hemiolas, sophisticated time measuring options of the rhythmic organization are present in all notebook pieces.

Additional tasks may be connected with trace in all previous notebooks plays of the leading way to “Chromatic Invention” (No 145), identifying the reasons for its presence in two versions. It is interesting to analyze the principles of variation in No 140. It is possible to suggest revealing of intonational contradictions in the 1st “Bulgarian Dance” (No 148).

Summing up the reflections result about the principles of the macrocycle organization and opportunities of its use in musical-educational process, there is a wish to emphasize that in the “Mikrokosmos”, the composer gathered the whole range of compositional and stylistic devices that he used in the mature period of creativity. At the same time, this is a key work in the music for children of the twentieth century: “musical revolution catechesis”. For the first time the educational pieces cycle expands to such grandiose scales, and not only in quantitative but also in a meaningful relationship. B. Bartók addresses the imaginative specifics peculiar to children’s music of any era, and creates

the comprehensive panorama of musical achievements of the beginning the 20th century allowing young musicians to enter the world of modern music in a natural way. For this purpose, the composer uses an aphoristic plays genre which duration is 20 seconds – 3,5 minutes. From the point of view of his own creativity work, the appeal to this sort of compositions was “purgatory”, an important stage on the way to style clarifying. In this regard the musicologist I. V. Nestiev quotes the composer: “I may say I also have learned much in this experiment” [6, p. 512].

The Bartók’s opus was a source of ideas for his contemporaries and followers creativity. Many techniques that have become a “dictionary” in “Mikrokosmos” – a new tonality, chords-spots, free modulations, linear polyphonic means, ostinato rhythms technique, phonation “accented” effects – entered the modern composers thesaurus who created the music for children after this cycle. This is determined by the relevance of the work development in the process of musical-theoretical teachers-musicians training.

In order to feel and assess the art merits created on the basis of modern language models, you need to have a “dictionary”, affordable even in the initial stages of training. In this sense, “Mikrokosmos” contains excellent material. According to the pedagogical practice testimony, the traditional music teaching models of beginners are still based on stereotypical ideas about it, formed in the 19th century, therefore the possibility of conceptual and emotional perception of musical heritage is limited, esthetic development resources unite. Considerably it is caused by the fact that graduates of musical and pedagogical educational institutions though are familiar with the main compositions of the 20th century, however not always come to the level of original assimilation of modern musical language.

The teacher-musician music resources acquisition in the twentieth century in general and specifically on the material included in “Mikrokosmos” is of great practical importance for successful work with children.

As B. R. Iofis notes, “the music world for the child is represented just as great and incomprehensible as life world” [14, p. 99]. In greater extent it is fair according to the modern music world. Bartók’s “Mikrokosmos” can and should become a “guide” for this world, both for the children and for their future teachers – students of musical and pedagogical universities.

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THE BASIC APPROACHES TO FOLK SINGING TRAINING IN DOMESTIC PEDAGOGICS

O. V. Pivnitskaya,

Moscow State University of Education

Abstract. *The song folklore, as it is known, always was and remains an integral part of domestic and world musical culture, in particular Russian national singing possesses the centuries-old traditions and contains a huge emotional and moral potential. Now interest in national song folklore and an educational guidance the process of its attainment by pupils is high enough both in our country, and in other countries. Studying and generalization of such experience has shown that this problem finds different pedagogical methods. While resorting of performers to the song folklore two basic approaches to its development were outlined: authentically or by a concerto-scenic form. In addition, a scenic life of folk composition can be considered for three basic conditions, namely: 1) the creativity of folk-ethnographic (authentic) the collective, which activity possesses the maximum accuracy of the reproduction of used matter; 2) an activity of the ensembles which possess the repertoire with secondary elements; 3) an activity of the collectives which creativity uses the processed folklore. Researchers of national creativity repeatedly addressed to a question of the statement of singing national style. Study of the given problem has shown that many questions demand a detailed explanation and the developed substantiation. One of main points of authentic and concerto-scenic methods is the sound ideal problem: so, there is no such as an authentic style of singing, which is considered as variety of national traditions, while it is significant in concerto-scenic condition.*

Keywords: *Russian musical culture, song folklore, ethno intonational hearing, ethno intonation, national singing, type of generated sound, style of performance, vocal music education.*

From all kinds of vocal speech, the national singing, as it is known, is the most ancient. The song folklore, as it is known, always was and remains

an integral part of domestic and world musical culture, in particular Russian national singing possesses the centuries-old traditions and contains a huge emotional and moral potential. Now interest in national song folklore and an educational guidance the process of its attainment by pupils is high enough both in our country, and in other countries. The questions of a vocal technique of solo national singing attract steadfast attention of teachers-vocalists and researchers. One of actual problems in this area is study of a national style of singing. Study of the given problem has shown that many questions demand a detailed explanation and the developed substantiation [1, p. 25].

As notices E. V. Baklykova [2], the national song and a national style of singing along with an ethnos language are the major components of Russian national culture. V. I. Bajtuganov [3] supports her and emphasizes that the ethnos features are most pronounced in its speech and intonation. At that the speech intonations expressed through “popevki” (melody), sound images, according to the researcher, make an essence of a singing national style.

We find similar definition and at N. V. Kalugina so, according to the teacher “the national style of singing is a whole complex of vocal-performing means and the receptions which have developed on the basis of local historical and cultural and art traditions under the influence of the household singing environment” [4]. Thus, the given performing style in the basis has features of a dialect, musical language and performing experience of national singers of any one district.

Art of traditional singing passed from father to son. According to O. M. Gerasimov [5], “secondary” life of works of song folklore can be tracked in their “independent” existence on a modern many-sided platform, in particular, in repertoire of separate executors, folklore ensembles etc. According to opinion of the researcher, scenic life of works of folklore can be considered in three basic directions:

- 1) in the creativity of folk-ethnographic (authentic) the collective, which activity possesses the maximum accuracy of the reproduction of used matter;
- 2) in an activity of the ensembles which possess the repertoire with secondary elements;
- 3) in an activity of the collectives which creativity uses the processed folklore.

From our point of view in the basic approaches to national singing training one can allocate two main directions which we will conditionally designate as authentic and concerto-scenic. We will consider them in more details.

The first – *the authentic direction* in development of the national-song matter, developed in the music education pedagogy, *considers the national songs as independent art value*. In this case on the first place there is an attainment by pupils of the intonational nature of a national song, its multi-variant approach, disclosing of an artistic image and the art expressiveness means inherent in national musical culture.

In turn in the tideway of this direction it is possible to allocate two basic approaches to a national vocal training.

The first of them assumes *the development of a national song out of an orientation on profound studying any one or several regional traditions*. A grain of the given concept is development by pupils of a national-song heritage without specificity of the national-song intonation, but in a national style of the generated sound [6, p. 12].

Characterizing the given approach to development of song folklore, it is necessary to note L. L. Kuprijanova's works for the system of the general music education. In the program "Russian folklore" developed by the author for general educational institutions [7] various genres of traditional culture are presented. These are catch phrases, sayings, riddles, counting rhyme, tiresome fairy tales, silences, etc. At that the teaching material is built, mainly, according to a national calendar cycle, characteristic for all Russian traditions.

In spite of the fact that at elementary school the problem of development by children of those or other regional traditions is not provided, in methodical recommendations for the program L. L. Kuprijanova underlines that at work "with the specially picked up national-song matter, at all it is not necessary to forget about local singing traditions. If there is a possibility to include in the program repertoire the local variants of songs, games, dance, of course, it is necessary to use it" [7, p. 24]. On the author supervision, results of work in similar cases "surpass all expectations" [ibid].

The approbation of the given program in student teaching has proved expediency:

- introductions in a teaching material probably fuller (depending on age features of children) genre variety of Russian folklore;

- formation of the teaching material according to a national-calendar cycle;
- perspective of disclosing of the organic complementary and correlation of various national genres in each periods of a calendar cycle;
- inclusions in the employment maintenance of more and more full work of pupils with variants of songs: from distinction on hearing of the several variants been sung by the teacher (training second year) to an independent finding children of variants to earlier passed song (training third year) and the composition pupils of variants to familiar tunes and tool folk tunes (training fourth year).

At elementary school the problem of development by children of those or other regional traditions the author does not provided. According to the author's concept such acquaintance should be carried out at later grade levels.

The second approach to training to a singing national style in the tideway of an authentic direction uses an orientation on development by pupils of any one concrete national-song tradition. The given approach gets in works of domestic teachers-musicians the special value in view of presence in Russia of a great number of folklore traditions with the only it inherent style features. That is why to working out of a method of development by pupils of this or that separately taken national-song tradition many teachers address nowadays. "To sing precisely as the people – on a system and on intonation character, copying the sample of national execution in its dialect variant" [2] – such is the main motto of the collectives working in the given direction.

N. N. Giljarova submits the similar approach to studying of national creativity [8; 9], her works bring the big contribution to working out of this problem. The author performs the fundamental work on gathering and ordering of traditional song folklore of the Ryazan and Penza areas which are a part of Central Russian regional tradition, and also creation of methodical base to use it in the maintenance of employment of children's folklore collectives. Thereby profound studying by children of song folklore of the given areas is provided. It is necessary to notice and that realization of such approach was made possible through the orientation of the teacher-musician to studying by children of a national-song matter in establishments of a folklore profile. The author's principle of selection of the teaching matter is consecutive development by pupils of various genres, beginning from lullabies and catch phrases to game songs

during the Christmas sit-round gathering. At that development of song folklore is offered to be carried out not only in listening and singing, but also is musical-composite activity. It is essentially important that the researcher turns the special attention for the independent work of pupils for the creation of song samples by analogy to material already studied by them.

As a result of N. N. Giljarova's works it is possible to take for granted that development of *the concrete national-song tradition assumes*:

- the definition of a circle of genres typical for it;
- their forming in certain sequence taking into account specificity of work of children's folklore collective;
- the inclusion into the maintenance of employment of independent work of pupils on creation of song samples by analogy to material already studied by them.

M. K. Burjak supports a close position in his research about Novgorod national-singing art [10]. However, it is necessary to notice that the author approach in the program "Folklore singing" to the decision the designated above problem is more full and multiple.

M. K. Burjak's concept also is directed on development by pupils of a song matter of certain regional tradition and formed, mainly, for the system of additional music education. The author creates the program of development of the Novgorod national-song tradition, built in the line of gradual complication of a matter of genres and vocal skill, including in the field of attainment by pupils of bases of performing national-singing style of the given tradition.

The program of M. K. Burjak considered by us is calculated to a seven-year course. Russian musical folklore is presented in it not only regional, but also that is very important, local traditions: the Novgorod, Pskov, Vologda, Leningrad and Tver areas traditionally ranked by researchers to the northern-Russian or northwest traditions. Moreover, development by pupils of a song matter of the Krasnodar, Rostov and Smolensk areas is provided.

Most completely the specificity of the national-singing styles inherent in tradition of Great Novgorod reveals in the program. Thus besides traditional national-song style, the author also provides acquaintance of pupils with its various versions which have developed "under the influence of Old Russian" and "academic national-singing" styles.

The development of local national-song styles and their interaction with other style directions of domestic musical culture leaves in the given program for frameworks of traditional musical culture of the separate regions of Russia. Pupils get acquainted on musical employment with national musical culture of Belarus, Ukraine and of some other countries.

It is necessary to notice that M. K. Burjak's theoretical and methodical working out of a problem of development by pupils of musical folklore convincingly testifies to expediency:

- the development by children, including younger school age, both regional, and local national-singing traditions;
- studying by pupils of national-song samples in a wide cultural urological context.

The certain contribution to a considered direction belongs also to the author of present article. So, in 2001 and in 2002 the works based on a national-song material of Central Russian region, addressed to children have been published: these are collections "School folklore of solfeggio", issue 1 [11] and issue 2 [12]. They contain more than three hundred national songs. Written down by teachers-musicians on field expeditions in the Tula and Moscow areas, these samples are deciphered, for the purpose of development of pupils ear for music by means of a national-song material closed to them, and also the enrichment of song repertoire of rising generations. The initial conceptual position of the author is the recognition of necessity of consideration of the education maintenance and the training methods directed on development by children of song folklore from the point of view of their conformity to the nature national-song intonation.

The semantic kernel of a technique is its orientation to the attainment by pupils of the ethno intonational nature of national-song tradition of Central Russian region. Considering, however big enough scales of Central Russian region, the basic attention has been concentrated to development by children of song folklore of the Moscow and Tula areas.

According to an aim orientation on the attainment by pupils of the ethno intonational nature of song folklore of Central Russian region, the technique is focused on the decision of following problems:

- the development of the emotionally-valuable relation of pupils to song folklore as a whole and to features of its existing in the given region;

- the development by children of the genres most typical for Central Russian national-song tradition, characteristic for it the melodic turns and melody types, the mode structures, types of song versification, the strophe features and polyphony character;
- the mastering by pupils by skills the ethno intonation, using the national-song samples typical for Central Russian region;
- the acquisition by children of experience of creative activity on singing of the text of a song according to main principles of studied tradition.

The methods orientation to the attainment by pupils of the ethno intonational nature of Central Russian national-song tradition finds the expression, first of all, in purposeful development of the ethno intonational hearing of children and mastering by them skills of the ethno intonation. The syncretism, canonicity, variety and improvisation inherent in musical folklore are also appeared in sphere of attention of pupils.

The special attention in the given methods is given to consecutive purposeful expansion of theoretical, historical ethnographic representations of children about Central Russian region, its national holidays and customs.

Thus, the attainment by children of the ethno intonational nature of regional tradition is carried out at different levels: “popevki” (melody), features of musical language, a performing style, genres, styles, world outlook representations, all these are typical for it.

In the set studying of national-song tradition at the given levels is capable to provide integrity of acoustical representations of pupils about national-song regional culture and mastering with them skills of the ethno intonation. It is necessary to notice and that the great significance in this method is given to disclosing of the close connection existing between a national song and a national language. As Z. Kodaly notes, he is one of pioneers of creation of programs of children’s education on a national basis: “studying of one facilitates mastering by another” [13, p. 129].

As a whole process of attainment by children of national-song tradition represents three-stage structure in which the first stage, according to V. V. Medushevsky’s intonational concept, is designated by the author as “proto intonational” [14], because the studied phenomenon of folklore art appears in consciousness of children as syncretical integrity; the second grade level is designated as base, its mission consists in deeper comprehension by children

of national-song tradition that assumes immersing and their stay in ethno intonational sphere of mastered tradition; at last, the third stage of development of national-song tradition is designated as creatively-converting and assumes a reconstruction pupils of a tune in own creative variant close to national-song tradition.

The second direction to training to national singing can be designated as **concerto-scenic**. In contrast to an authentic direction, it is directed on development of special concerto-scenic style of national songs performing. The given style was generated by efforts of the professionals working on concert platforms and representing the Russian art, basically, abroad.

As marks L. V. Shamina [15, p. 95], “**concert national singing** is the vocal-performing genre possessing independent aesthetic system, own features of development and own place in modern culture”. The researcher of national musical creativity E. V. Baklykova [2] adheres to the Same point of view and considers that the musical thinking of the professional giving concerts singer-soloist differs from thinking of the household performer as the trained singer does not feel a song as the live speech and consequently in its singing always it is possible to hear division into steps and notes. And it is natural, as theatrics is the independent art, possessing own laws of scenic speech. The scene dictates own laws, the giving concerts singer carries out creative activity within the limits of professional musical art in which basis the special form of contact of the musician and audience that does not provide household singing lies.

The professionalization process of the national-song art in Russia was carried out within almost two centuries. So, since the middle of XIX century in Russia there was a process of gradual “culturalization” of a national song by efforts of professional musicians. Not last role was played here by creativity of composers, as the national-song elements, on B. V. Asafyev’s expression, fed the Russian opera and symphonic art, not to mention the chamber vocal genres. In the field of national song performing the searches of new stylistics and a singing manner were constantly conducted. In sphere of concert performing it has led, finally, to training to national singing on a basis of the All Russian (over dialect) style which allowed the singer to develop in all volume of necessary professional skills, knowledge and abilities, without being limited to specific signs of a dialect, genres, repertoire and a range provided during development of someone of one musical dialect.

In Russia the concerto-scenic national style of singing throughout many years was successfully trained in the Russian academy of music of a name of Gnesin. The beginning of the given direction which was named “Gnesin’s school of national singing”, had been made by N. K. Meshko who has created a unique technique of the statement of national voices. Her pupils are such masters of national vocal performing as Lyudmila Zykina, Nadezhda Babkina, Tatyana Petrova, Lyudmila Ryumina and many others. N. K. Meshko considered as the main achievement of her school a secret of natural statement of the folk voices, consisting in the open folk sound generation with the connection of registers for each sound of a range. N. K. Meshko notes that the opened lyric speech with prevalence of semantic intonation underlies the style of singing [16].

Speaking about working out of a technique of statement of a folk voice in a concerto-scenic style, it is impossible to ignore L. V. Shamina’s work “Basis of national-singing pedagogy”. Characterising the school of the Russian national singing which has developed in the Russian academy of music of a name of Gnesin, L. V. Shamina underlines that it is directed to “cultivation of national voices” at which the basic signs of national singing, such as open character of sounding, a speech manner of intonation remain. At that the given signs are simultaneously combined with the qualities of professional singing which the author classifies by definition “culture of singing” [15, pp. 9–10].

One of main points of authentic and concerto-scenic styles is the question about the sound ideal. In an authentic manner of singing, considering variety of national traditions, such concept does not simply exist, while in concerto-scenic style it is attached very much. According to L. V. Shamina the sounding of a voice put by nature may be carried to the sound ideal, freely flowing and possessing the brightness. The main principles of training to national singing in a concerto-scenic style are a natural, close sound, the insignificant vibration of a voice, closed to informal conversation diction, natural head resonance without the cover of voice, dense chest sounding [15, p. 105].

Summing up, it is necessary to notice that the problem of interpretation of folklore gets presently more and more essential character. As marks G. N. Marahtanova, together archaic traditions with a country life are gradually lost and contemporaries try to keep them in the new socio-cultural conditions [17, p. 105]. Active search for original forms of the realization of song folklore

on a concert platform is observed up to jazz improvisations of national themes-tunes. Similar experience already is available in world musical practice. It is necessary to note and an escalating role of a song platform in our society and its influence on musical culture. By this time the musical platform, especially such its versions as a jazz and fate, has considerably affected the diversified genres of the musical art, therefore many academic and folklore genres in own execution use jazz and fate stylistics. According to M. M. Muratov, being a part of modern mass culture, variety art absorbs in itself traditions of musical folklore, thereby the folklore “is modernized”, and a platform is “become folk”, getting today character of mass national creativity [18].

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ACOUSTIC AND PSYCHOPHYSIOLOGICAL REGULARITIES OF CHORAL SINGING AND THEIR INFLUENCE ON THE TECHNIQUE OF VOCAL AND CHORAL WORK

V. I. Safonova,

Academy of Choral Art of V. S. Popov (Moscow)

Abstract. The acoustic and psychophysiological regularities of choral singing as the factors causing features of work of the chorus master on development of singing voices are considered in the article. It is shown that in voices of choristers the properties facilitating an ensembling – flatness, softness and uniformity of sounding – successfully develop. Thus formation of voice force, sonority and timbre individuality demands special specific choral methods of training. Great opportunities the method of purposeful impact of choral sonority on an individual phonation of the singer in this regard possesses. The acoustical and physiological phenomenon of a voice coadjustment in chorus is the cornerstone of this method. The author shows that choristers sing in the conditions of a constant acoustic background therefore they partially or completely lose acoustical self-checking. It leads to the forced sounding of their voices. The chorus master knowledge of objective regularities of collective singing will allow him to reach high-quality sounding both all chorus, and a voice of each chorister.

Keywords: musical acoustics, acoustics of choral singing, synchronization of voices, esthetics of choral sounding; perception psychophysiology, vocal and choral work.

Primary training of children in singing art most often begins in chorus. Its success depends on a choice of the expedient technique corresponding to conditions of collective singing. Especially many difficulties arise at the chorus master at the initial stage of work. To teach to sing at once all and everyone – a task very difficult and rather inconsistent as the chorus is the commonwealth of identity with various musical and vocal skills. The teacher – chorus master should create musical collective with all technical and art qualities inherent in it and to teach each participant to own the tool – a singing voice.

Vocal development of choristers depends on features of joint singing, fundamentals of musical acoustics form a basis for which understanding. Chorus masters need to know how acoustic regularities influence formation of a singing voice in chorus. What its properties develop automatically, as more expedient for ensemble singing and who demand the special, stimulating individual vocal development techniques.

Musical acoustics is based on physical acoustics and psychophysiology of perception. Various properties of a musical sound: pitch, loudness, duration and timbre – result of reflection in our consciousness of its objective physical properties: frequencies of sound source vibrations, intensity of sound waves, durations of their propagation and sound components. Ratios between various properties of a musical sound have impact on perception. So, the level of sound pitch perception depends on its loudness, a timbre and duration, and feeling of loudness – on sound pitch, its timbre etc.

Sound of a singing voice is difficult. It, as we know, consists of the main tone and overtones – the adventitious sounds located above. For musical sounds adventitious sounds are most characteristic, – them call harmonious or harmonics – which frequencies are integer times higher than the main tone (are multiple to the main frequency). In a singing voice they have the features. V. P. Morozov and Yu. M. Kuznetsov revealed deviations of overtones of a vocal sound from ideal situation towards increase or the decreases (“quasiharmony”) accompanying changes of timbre paints of a voice at expression of various emotions [1]. As a result of it, the emotional context of a singing sound influences perception of all its acoustic parameters.

N. A. Garbuzov on the basis of the perception nature studying developed the zonal theory of hearing. He noted that in musical practice we faced process of comparison of acoustical feelings with general concepts about various properties of musical sounds. Thus we operate not with point values, but zones. By means of the concept “zone” we estimate sound pitch, dynamic and timbre properties of musical sounds. The perception of speed and rhythm of execution also has the zonal nature [2; 3; 4; 5].

Specifics of perception predetermined esthetic requirements to a vocal sound. In its timbre there have to be characteristic signs distinguishing it from not singing: brightness, sonority, and also completeness and rotundity of sounding.

To the mentioned esthetic properties, the special areas of concentration of acoustic energy of a sound called by formants correspond. In correctly created vocal timbre it is obligatory to exist two characteristic formants: the high – in the frequency range about 2400–3200 Hz and low – in the range about 400–700 Hz [6; 7; 8; 9]. The frequency position of a high singing formant depends on type of a voice and age of the singer. In female voices it is higher, than in the man's. At children it is even more displaced towards high frequencies [10].

Necessary accessory of a beautiful vocal sound is a vibrato. It is complex modulation of loudness, pitch and a timbre. Fluctuations of the main tone frequency can reach over 100 cents at a scope vibrato (the chromatic half tone is equal to 100 cents). Thus, thanks to the zonal nature of hearing we perceive this sound as intonationally pure [2]. Character of a vibrato influences an esthetic assessment of singing. The sound with a vibrato seems more emotional, expressive, flowing, and without it – direct and lifeless. A vibrato of vocal masters differs in accurate periodicity. Our hearing is most sensitive to amplitude modulation of a sound in the range of 4–7 Hz. At a certain degree a vibrato is present and at voices of children [10]. It is known that singing with the level of a vibrato, normal for each age, testifies to free sound extraction that is very important for development and protection of a singing voice. Therefore, in a phonopedia and in vocal pedagogy the special methods are applied sometimes focusing attention of pupils to a vibrato [11; 12].

At identical intensity the sound with optimum parameters of a singing formant and vibrato for our hearing possesses a more noise stability. It is perceived as brighter, more volatile, than the sound, not possessing the specified properties [6]. All this is of great importance for vocal pedagogy. It is obvious that **in a voice of the singer the qualities giving improved acoustic effect at smaller expense of physical energy are cultivated.**

The energy economy principle can be tracked, analyzing choral sounding. The chorus is an ensemble of vocal unisons. Forming of unisons is the starting moment in choral work [13]. In practice long ago it is noticed that an ensemble sound is not the simple sum, but new quality. The voices of singers making chorus parts interact among themselves in complex manner. Thus timbre characteristics of certain chorister voices are of great importance (the main tones and overtones interact). The result of work depends on acoustic regularities and psychophysiology of our perception.

In the section of musical acoustics devoted to the singer voice apparatus it is considered as self-oscillatory system [14; 15]. Interaction of similar systems has the regularities. At their rather close position relatively each other the phenomena of synchronization on frequency are possible – establishment of self-sustaining frequency equality, and also on amplitude – there is one general amplitude. Mutual synchronization of two systems is caused by that in each of them except own self-oscillations there are forced oscillations with frequencies of the second system. Thus the forced oscillations can partially or completely change the frequency of self-oscillations. At coincidence of frequencies, their exact multiplicity and close to multiple, synchronization on amplitude is possible. As a result, the increase of the general sounding occurs without strengthening it in details. If sources of a sound are located very closely to each other and have similar frequencies, they radiate the power twice exceeding that which they radiate, being at distance from each other. Full sound power is equal in the second case to the sum of their powers [15].

At interaction of complex sounds with strongly differing set of overtones, joint sounding can appear less productive, than the sum of their powers. In this case there is a difference of amplitudes. Sounds damp each other [16].

The chorus part represents an example of interaction of uniform acoustic systems of self-oscillatory type. The effect of synchronization is possible and in chorus. Frequency synchronization is one of the reasons of involuntary change in a voice timbre of the choral singer, whose throat is automatically retuned in this regard [17]. A. I. Lukishko observed different level of identification of the chorister voice timbres, up to their considerable similarity (“leveling of timbres”) when singing in unison in group of uniform voices in the conditions of close arrangement [18]. The effect of synchronization of voices in chorus on the frequency of the main tone and on overtone structure of a singing sound is experimentally recorded by V. P. Morozov and Yu. M. Kuznetsov [1; 19; 20].

Chorus masters long since knew about a phenomenon of involuntary adjustment of voices in chorus and used it in the work. In sketches on stories of vocal pedagogy V. A. Bagadurov wrote: “Singing in unison and an octave when some voices in each group ... sing the same sounds, had to adjust voices mechanically ... Action of such singing is similar to action ... the harmonic vibrator exciting in a throat consensual oscillations” [21, p. 20]. Not incidentally great

Shalyapin came to the outstanding chorus master Danilin to church chorus in an Okhotny row “to sing with basses” that “to be adjusted, receive medical treatment” and “to correct” a voice [22, p. 101; 23, pp. 216, 270].

So, the best conditions for a resonant coadjustment of voices in chorus arise when singing in unison in group of uniform voices at close arrangement of singers. A close arrangement of choristers in parties and selection of voices with related timbres objectively give more conjoint and powerful sounding. Not incidentally, working on ensemble, conductors rearrange singers in group, placing nearby uniform voices [24].

However, in this case choristers lose partially or completely acoustical self-checking [18]. It is known that if the choral singer well hears himself, he “gets out” of ensemble. Violations of acoustical self-checking can be compensated with the help of its extra acoustical ways. Control of the timbre formation by means of resonator vibration feelings [17] is especially perspective in the conditions of chorus [25].

The perception of choral unisons also has the zonal nature. Subjectively we perceive the generalized picture of ensemble sounding from “ideally pure” singing to execution with some errors. The physical unison (exact coincidence of several sounds on pitch) in chorus practically does not meet. Chorus unison is physiological. It differs from physical in characteristic “beatings” – periodic easing and strengthening of a sound.

Norms of forming of unisons depend on many factors, first of all on national traditions of choral singing, features of acoustical perception of the chorus master and his ideas of a standard of choral sounding. The West European and Russian esthetics differ in many respects.

For the West European esthetics, the strict norms of forming of unisons, cultivation of a special “choral” manner of singing in which dynamic restrictions, artificial leveling of timbres, lack of a singing vibrato, low level of a high singing formant are characteristic. I. Aldoshina and R. Pritts provide the data of the analysis of records of the isolated unisons for professional choruses executed by Ternstryom. The dispersion of the main frequency of a fonation in them is in averaged 13 cents (the chromatic half tone is equal to 100 cents) [26, p. 450]. The mentioned standard doesn’t belong to sounding of opera choruses.

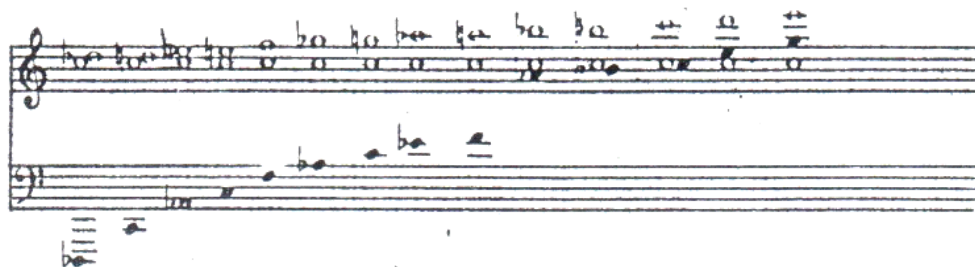
For the Russian professional choruses, the sounding, bright, juicy on a timbre, with use of wide dynamic range, natural and free sound extraction is traditionally inherent. Singing with a vibrato is not excluded.

N. A. Garbuzov together with S. G. Korsunsky and O. E. Sakhaltuyeva investigated the unisons which are written down when singing a melody (4 steps of the national song “*Ei, ukhnem*”). According to Garbuzov, the studying of unisons at execution of music pieces is much informative. Width of unisons varied from 0 to 140 cents. Experiments showed that choral unisons in 120, 130 and 140 cents including sounds with a singing vibrato are quite acceptable on hearing and do not cause complaints from chorus masters concerning their purity. N. A. Garbuzov points to coincidence of width of esthetically acceptable choral unisons with the range of professional singer vibrato. Acoustics established that vibrato width even at outstanding vocalists (Shalyapin, Caruso, Galya Kurchi) oscillates within 40–160 cents [27, p. 111]. Garbuzov considered a vibrato as the zone sounding in sequence, and the unison as the zone sounding at the same time. In his opinion, zonal nature of our hearing made possible ensemble execution [27].

Depending on an art plan and individual perception conductors apply various principles of selection of voices in chorus parts – from related on timbres to sounding sometimes very variously separately, but creating well painted integral sonority at interaction. The perception of the timbre enriched sounding differs from the singing poor on paints. In the second case we more painful perceive ensemble errors of execution. Therefore, the sounding on a timbre is more modest, the standards of its forming are tighter, and the possibility of reflex leveling is more real. On the contrary, the timbre saturation of sounding increases alternativeness of execution that allows a voice of the singer to develop more fully [17; 28; 29].

In all-choral ensemble there is an interaction of unisons down. It also has the features and depends on a number of factors. It is known that at simultaneous sounding down two enough strong tones and their close relative positioning a certain low adventitious sound is clearly heard. It is objective differential combinational tone which frequency is equal to a difference of frequencies of the sounds forming it. N. A. Garbuzov on the basis of experimental studying of musical accords made the table of approximate pitch of differential combinational tone (it is designated by black notes) depending on interval size between the sounds forming it (it is designated by white notes, see an example 1) [30, p. 28].

Example 1



Differential combinational tones are formed by both the main tones, and their overtones and can form the differential combinational tones in turn. They are well audible at enough loud sounds forming them, especially if their intensity is equal. They are more distinctly audible at an interval less octave. The audibility of combinational tones depends also on the register of sounding. In higher it is better.

Differential combinational tones in one case can supplement harmony, in others – to distort it. It depends on a chord structure. The more sounds in a chord, the influence of combinational tones on nature of sounding is stronger. For suppression of differential combinational tones, the sound sources are recommending to place at some distance from each other and to reduce the loudness of their sounding [30]. It is desirable to build musical accords so that combinational tones supplemented harmony, but did not contradict it.

Example 2

Examples of differential combinational tones
(they are designated by black notes):

1 – not contradicting harmony; 2 – distorting harmony



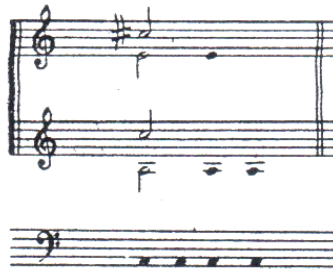
The perception of all-choral sounding is complicated by the subjective differential combinational tones and overtones arising directly in an ear. The last make impression of “a ring in ears”. In the conditions of collective sounding the effect of sound “masking” constantly meets. At this phenomenon louder sound

masks weak sound, and low-pitched sound – high-pitched one. Most strongly the sounds corresponding to overtones are masked [30].

Objective combinational tones are well audible in chorus on condition of high precision of chord intoning and well built unisons of parties. Z. Kodaly notes that in this case from children's chorus it is possible to hear such low-pitched sounds which children are not able to sing. The author gives an example of execution of his composition purely singing children's chorus. In finale sounding he always heard beautiful, orotund La of a big octave.

Example 3

Finale of chorus of Z. Kodaly "In day of Grigory"
(combinational tones are designated by black notes)



In this case combinational tones are included organically into the general harmony and give to sounding of children's chorus completeness and depth. "A pure intoning, – Z. Kodaly emphasizes, – has impact on a saturation and beauty of choral sounding. A touchstone and an award of pure singing is beautiful, full sounding of combinational tones ... gloss of overtones" [31, p. 261].

From the point of view of acoustics, the ensemble accuracy of execution is of great importance. The full-fledged ensemble depends on purity of an intoning, and, in turn, influences it. It is impossible to present purely singing chorus without ensemble unity of voices and steadiness of part sounding. The ensemble and a system of chorus depend also on selection of chorister voices [32; 24; 33]. In this case the bigger acoustic effect at smaller expense of physical energy is reached. P. G. Chesnokov noted: "... the bigger power and ease it is necessary to reach in sonority, the more strictly it is necessary to counterbalance and more precisely to build a chord. The counterbalanced and built chord gets a volatility ... The chord deprived of ensemble and a system sticks and does not sound even on loud *ff*" [33, p. 23].

Experimental studying of a sound intensity of various choruses showed that the small collective with carefully picked up voices and high level of skill has acoustic advantages over collectives, considerably big on structure, but not possessing similar qualities [18]. At false singing and bad ensemble the objective physical regularities worsen acoustic indicators of all-choral sounding. Mixture of beatings between the main tones and overtones which are badly coinciding on pitch forms a chaotic complex in which it is difficult to distinguish something. At a large number of beatings there is an unpleasant feeling of vagueness, hoarseness, a roughness of sounding (noise effect) [16].

Thus it is possible to deduce a conclusion that special esthetic requirements, both to choral sounding, and to solo, arose not incidentally. They are predetermined by acoustic expediency. Necessary components of full choral singing, so-called elements of choral sonority (from which major – a system and ensemble), are necessary not only from the art point of view, but also give bigger acoustic effect. It is obvious that in a voice of the choral singer those qualities which will yield the best result at ensemble execution will be cultivated first of all.

As it was shown above the combination of voices of related timbres are more effectively, than interaction of voices with strongly differing set of harmonics. In a voice of the chorister the so-called invariant features inherent to the singer singing in the academic manner have to be clearly expressed: sonority, silveriness, softness, rotundity and flatness of sounding. Force of a voice and bright identity of a timbre have no crucial importance for the choral singer. In literature there are indications that as a result of mastering choral technique the voices of singers are leveled, and become nearer to each other [28].

Singing only in chorus (especially at continuous close arrangement of choristers on parties, at a traditional technique of training) objectively disposes to leveling of a voice [17; 18].

The problem is complicated by that singers of chorus receive complex acoustic information. It consists of objective features of joint sounding and the subjective moments of perception. An acoustics of the room is of importance. Choristers have to sing in the conditions of a constant acoustic background. Thus they substantially, and sometimes and completely lose acoustical control over the voice. The involuntary changes coming in their phonation, often lead not only to leveling of a timbre, but also the forced singing [18].

All-choral sounding masks features of individual singing and can lead to the wrong conclusions of the teacher concerning the level of vocal development and a condition of the voice apparatus of the chorister. It is especially harmfully to sing in the conditions of continuous leveling to participants of children's, teenage and youthful choruses. Most of researchers emphasize need of special attention to development of their singing identity that is quite natural as voices of participants of such choruses are at various stage of formation. It is necessary to create the conditions promoting their full development for what is recommended to perform a constant control for vocal development of everyone, organizing regular individual listening of choristers. It is also necessary to apply multiple arrangements of singers in chorus, or having choristers at some distance from each other, or using singing on ensembles, to select neighbors in parties so that joint sounding promoted the correct development of their voices.

From a vocal and methodical position, the work on ensembling is more acceptable, which is carried out having taken as a basis the education at singers of ability to use flexibly timbre paints of the voice, to change them depending on an art task.

So, vocal education in the conditions of chorus in high degree depends on objective acoustic regularities of collective singing. Their knowledge is necessary for the head for a choice of such technique of vocal and choral education which will allow him to reach positive results of sounding of all collective and each chorister separately.

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CONDUCTOR AND MEMBER OF ORCHESTRA: TO MUTUAL UNDERSTANDING PROBLEM

V. S. Popov,

Tchaikovsky Moscow State Conservatory

Abstract. *Article is based on a private experience of the author working as the orchestra soloist for 55 years (1959 – 2014) in a symphonic orchestra of radio and television, in the State orchestra of the USSR and an orchestra of the Academic symphonic chapel, and devoted to the scenic relations between the performers and the orchestra head, both at rehearsal, and during a concert. The known disagreements between the conductor and the members of an orchestra are explained by the presence or absence of the mutual respect which is depended on a degree of professionalism of the parties and from features of the conductor character. The article provides the typical examples of work of the performers and the conductor on the musical text; characteristic for scenic life of collective of event, the contradiction between an orchestra and the head are described. The author finishes the article with the analysis of work of the conductor in a student's orchestra, pointing to his major error, when to please own vision of a musical material he retrain the student to play his instrument which constantly contradicts with the professional training in a class to a specialty.*

Keywords: *the conductor, members of an orchestra, performer, respect, student, professionalism, score, orchestra, estimation, timbre, treatment, instrument.*

The conductor is always right. Even when he is wrong.

To argue it is useless with a policeman, with a wife,
with a bookkeeper and with the conductor.

From the orchestra folklore

The question on mutual relations of the conductor and orchestra is as old as that music world in which for the first time there was a person with a conductor's baton before an orchestra. I will not theorize in style the Fellini's film "Orchestra rehearsal", or to repeat the mutual reproaches of two parties, or to explain

the reasons of occurrence of Persimfans, but I will tell about the simple and concrete episodes of orchestral life in aspect of the declared theme.

For my more than half century experience of work in an orchestra some tens conductors have passed before my eyes, domestic and foreign, talented and helpless, haughty and human, knowing and ignorant. The conductor is the same musician as well as the performer, only on technical requirements of his profession he stands on a step above. Charles Munch wrote about “unknown actors of an orchestra, simple, sometimes more talented, than many of the well-known soloists”, having concluded his thought with words: “That without them the conductor? After all, in the end, they will play for him... And not the impresario” [1, p. 11].

In difficult relations between two characters creating the symphonic music on a scene, hardly probable not the most important is *a presence or absence of mutual respect*. In an orchestra as any other collective, people estimate each other on two qualities: a professionalism and a humanity.

Be held in respect!

This statement concerns both parties, both an orchestra, and the conductor. Any work together begins with a respect for the colleague. The conductor estimates an orchestra, but also the orchestra estimates the conductor, literally from the first up-beat. This movement shows an orchestra what should be expected from the conductor: first, how much confidently he feels in the score, and an instant later – what his intelligence. Also it did not happen in my half a century practice that this hundred-head organism-orchestra was mistaken.

The member of an orchestra knows that not only the conductor assesses him, but also colleagues; the verdict of these last is ruthless, the verdict of the conductor is dangerous. It keeps him in suspense. The average conductor does not guess that the orchestral members assess him, that they can doubt his superiority; in his opinion, such is not available to them. It's not uncommon fallacy.

The conductor offers an orchestra own treatment of the composition, and it can be pleasant or not be pleasant to the orchestra member, but he is obliged it to perform. In turn, the orchestra member offers the conductor own representation about the given phrasing and own sounding of the given episode that the conductor can accept or not accept. The characters go on a concert platform, and they must remember that all of them belong to one shop. The orchestra member is ready

to follow the conductor; he likes to follow the conductor if the conductor has convinced him of own logic. In this case harmony between the managing director and operated will create the greatest art effect. Eventually, they have the same purposes! The mutual respect is formed not on formally understood priority, and on the professional qualities of the parties, on their possession of Knowledge from capital letter.

The orchestra leader becomes the teacher during rehearsal, and the orchestra member a priori becomes his diligent pupil; besides if the conductor has convinced him. Otherwise the orchestra member will unambiguously smile. Strong and in a good way the confident conductor will not count for himself shameful something to find out from the orchestra member and his authority will not suffer.

Here it would be desirable to stop on the funny episode connected with two outstanding musicians – known Swiss conductor Ernest Anserme and the remarkable bassoonist, the soloist of the Leningrad symphonic orchestra, Alexander Vasiljev. As Anserme was the person uncommon, versatile gifted man, the author of the theory-philosophical research drowns on his first formation, an initial course of mathematics (he has not finished a course of higher mathematics), should be limited to simple retelling of history and its banal estimation.

In the thirties the last century Anserme has arrived to Leningrad for performing by the Deserved collective of Republic of the music of Stravinsky's ballet "The Rite of Spring". The orchestra had prepared for the arrival of the foreign visitor, they knew the scenario of ballet and music, the history of the Eastern Slavs during the pre-Christian period in general too, the ballet philosophy more or less. Even since the legendary orchestra bassoonist Alexander Vasiljev possessing the amazingly beautiful timbre, began his solo [2] "from anywhere", from the frozen, stiffened space, from a depth of pagan, pre-Christian Russia. The conductor has stopped him by words: "You play too beautifully; its solo is a song of the eunuch, and the deep feelings are alien to eunuchs". By the orchestra rules, the musician should not object from a place to the conductor, but Vasiljev has broken a rule in completely not literary expressions. Formally he was wrong, but actually Anserme had deserved such answer, as his treatment of so specific composition of the Russian composer on Russian soil conflicted with a plan of the author, and Knowledge of Russian history, and Knowledge of the Russian

musical literature, and understanding of the composition. Besides, the remark concerned delicate sphere that is why it has been apprehended rather emotionally: Russian men look at eunuchs fastidiously.

“The Rite of Spring” is about a life and customs of the Eastern Slavs with their natural feeling of the earth not spoilt by a civilization, a soil which they left, a passion of continuation of a family worth bighting the most precious victim for, the most desirable being – the young woman.

The orchestra was surprised to the remark and had begun to smile at the address of the conductor. First, in our history there are no news about a castration of men for their use as cattle in the household purposes or on religious reasons; on the contrary, annals and notes of foreign travelers are indicative of the most natural relations between floors of the Eastern Slavic tribes dictated by the natural homo sapiens promptings and catastrophic small number of the population. Secondly, the idea of copulation to continue the family is served as a choice of a melody for the bassoon solo: Stravinsky used a national Lithuanian wedding song. Anserme could not possibly know it. Thirdly, it seemed to the Soviet musicians the obscene musical ignorance by Anserme which did not know that in the 19th century other well-known Russian composer M. Musorgsky already used this melody for a song of enamored Gritsko in the first action of his opera “Sorotchinsky Fair”, which comes to the end with the wedding of Gritsko and Parasi. Fourthly, Stravinsky had specified in the notes intended to directors that the herd boy performs solo on the small horn, and Nicolay Roerich writing decorations and sketches of costumes, had represented this fact in his drawings. Anserme had absolutely other, purely European analogy: the high register of a bassoon he associated with singing of the Italian eunuchs-soprano, that is formally admissible on the register, but it is impossible on the musical maintenance.

I believe, Anserme had deliberately begun the rehearsal with shocking, and the reason here is covered not so much in possible ignorance of the Russian musical literature, how many in his general relation to a musical history of the people living to the East from the Alps, and in his musical-philosophical views. Hardly ironically smiling orchestral players knew about Anserme’s intense searches for an essence of music: out of the person, in the person, in mental and physical spheres, in aspect of historical development of a melody, with application in these searches of different tools, including his favor calculations of system of logarithms

of an interval where he, finally, and found out an essence of music. He wrote that “the music history began only in the West in the sense that in the West musical creativity has received a course of extending historical creation” [3, p. 64], and also that “polyphony was born in the West from the feeble efforts of singing in chorus monks to make so that one voice or group of voices would follow other melodic way” [3, p. 74]. That is, he did not sink to the culture of choral singing at Eastern Slavs and at some Caucasian people, for example, the Georgian.

In 30th years, proclaiming idea of “pure music”, he argued with fervency about its essence with Stravinsky whom, as he said, it is erroneous “considers music in the speaking image and forces it to speak, developing its motives” [3, p. 58]. Anserme was not agreed with thinking in the musical images, seriously regretted Stravinsky’s commitment to this concept generating “not deep, not pure” music. In the memoirs Anserme informed that, having left the mathematics employment, disturbing to his employment by a composition, he left then and these last as it disturbed him as the conductor. Probably, wishing to reach a total absence of any image in the bassoon solo, he, without having noticed, himself used to figurative comparison, for a song of the eunuch is an image too, only another, alien to the given music. Besides it is disputable: whether there is the documentary fact, what deep feelings are alien to eunuchs? Cases of an improbable malignancy of eunuchs are known in history, and it is too feeling, both rather strong. There is also one more especially musical circumstance which justifies Vasiljev’s reaction: an eunuch is not alien fine, eunuchs sang at the Italian theatre as aeriform, but it was beautiful, it was a culture of sensually cold musical aesthetics.

If an orchestra and the conductor start with a principle to play that the composer has written to aspire to get into a plan of the author, instead of to contradict it creating new perusal (here it is possible to use and a word “to pervert”) the requirement of Anserme is really strange.

It is known that Vasiljev played Stravinsky’s version in a concert and that the composer considered the Russian as the best from all world performances.

Orchestra and its conductor create the music together, and in their actions there should be a harmony. Eventually, a gesture does not sound, instruments sound. (However, “a gesture sounds” off the talented conductor, and I was lucky enough to play under control of several owners of “sounding gesture”).

I believe that in work with an orchestra one of the most difficult problems for the thinking conductor, to find words or different ways of information transfer which will cause the proper response of the performer, will inform his consciousness an impulse, and that in turn will force the performing device to satisfy the requirement of the conductor. I have a system of an estimation of quality of the conductor: a quantity of words for an explanation of value of gesture in inverse proportion to talent. Truly talented gesture is clear without words. My colleague from the Helsinki philharmonic society has told about the impression which had remained with an orchestra after the rehearsal by E. F. Svetlanov: the conductor left to an orchestra, has greeted, for all rehearsal has told five-six words (and not because did not know language), has finished, has thanked an orchestra and has said goodbye. All the rest he has told hands.

That does the orchestral player expect from the conductor?

First of all, it is *the convincing* treatment of the offered composition.

Unlike the orchestral member, the conductor has done it much longer, and his knowledge of this composition should be much deeper. The orchestral member receives only the party; he has fewer opportunities to get acquainted with the score though now at desire it is possible to look at it on the INTERNET. He plays different programs much more often, than the conductor, and some hours per day gives to scales, etudes and difficulties of the parties. The study of the score and all circumstances connected with it, is a professional problem of the conductor. The conductor does not presume the superficial representation about the instrument features to which the given musical fragment is charged. Here a typical example of disagreements between the conductor and the orchestra member. In the end of the second part of the Fourth symphony by Tchaikovsky there is a solo phrase on the gradual diminuendo of two wooden winds, a clarinet and a bassoon. The clarinet begins, the bassoon finishes. Seemingly, it is easier. The conductor knowing specificity of dynamics of these two instruments will build a phrase so that the clarinet will finish the fragment in that dynamics which is coordinated with dynamics of a bassoon, and will give it the chance to leave on diminuendo in “inaudible”, thus, the phrase remains uniform, let and told by two instruments. But, it appears, many conductors and even conductors known, do not consider it at all. They allow a clarinet to finish a phrase in maximum a clarinet piano which

the bassoon with its narrow dynamics without a dynamic roughness cannot continue. I can understand the clarinetist: before his eyes only his part in which it is accurately specified diminuendo, he tries his best! But it is before the conductor's eyes the score where the melody is written out on two nearby standing lines of a musical staff: half at one instrument, half at another [4]. The teacher of an orchestra does not see, and the main thing, does not want to hear the unity of this musical phrase, and besides, probably, on ignorance, he ignores dynamic possibilities of a clarinet and a bassoon which are not constructive compared. The pianissimo of a clarinet puts an impracticable problem before the bassoonist: to finish a part more silently than a clarinet. And the conductor demands! More silently – and all! Bassoonists resort to different shifts: stop up a bell and resounding apertures, take the easiest bow stick, and change the bore. The bassoon catastrophically loses a timbre, intonation cannot be supervised, and the sitting next colleague says that a bassoon is not audible even to him. But the conductor is always right ...

It is not orchestral “tall tale”, and it is not ridiculous. From it suffers MUSIC.

In “Three Russian songs” by Rakhmaninov the first bassoon has C sharp of the first octave with dynamics piano [5]. The conductor asks more silently, the bassoon is more silent cannot. I repeat the note with special silent fingering. The conductor asks to insert a sordino. I explain that in the register of the first octave a sordino will not affect dynamics of a bassoon, but only will worsen its timbre. The conductor, assured that knows a design of a bassoon better than me, does not trust, he is very offended and insists on a sordino. Then I insert the white card into a bell – so that it was visible to the conductor, but did not block a way to air column. In dynamics, naturally, has changed nothing, but, having seen the card, the conductor declares: “Can, when want”.

Ignorance by the conductor of specificity of the instrument is extended much more widely, than it is possible to assume from outside. In orchestral practice cases when the conductor demands what the instrument cannot give are frequent. The musician is between the devil and the deep sea – requirements of the conductor and instrument possibilities. You will fulfill the requirement of the conductor, the note will sound false or does not undertake absolutely, will not execute, it is the conflict. The conductor seldom considers that the orchestra member studied his specialty not less, than the conductor own and about possibilities of the instrument

he knows incomparably more than someone another. The conductor, however, counts on the “a strong-willed message”, without recognizing that this message will have the hypnotic effect on an orchestra only when it is based on the logician.

And again from my orchestral experience. I play difficult solo. In an interval I approach to the conductor, I ask how to make better, in the answer I hear: “I should ask you: you are better me know that your instrument can.” It is the answer of the highly professional expert.

That expected by the conductor from the orchestral player?

Obedience. Either professionalism. Or that and another.

In a case with *an obedience* there is nothing to discuss. Do, as the conductor orders, in what do not ponder. If you know that the note does not undertake, use any own secret, without paying attention to sound deterioration, think up the adaptation in Bubnovich’s style, drill, for example, pair of new apertures in a bassoon, or stop up factory apertures, or something grease with any cream.

Professionalism. G. N. Rozhdestvensky fairly considers that the professional collective should master the new program for three rehearsals. The orchestra can rise to level of the conductor. (Alas, the conductor will not rise to orchestra level.) The half a century ago in Moscow they remembered a history how Leopold Stokovsky wrote down the Prokofiev’s Fifth symphony during three nights with the Tchaikovsky Symphony Orchestra, having aimed to prove that Russian orchestra is not worse the American one, and it was possible to him: he carefully studied all details, and the orchestra with readiness followed him. I know this history from the father who participated in the record with Stokovsky. That is professionalism of the orchestral member depends not only on his natural talent, school and diligence, but also can rise to level of requirements of the conductor.

The personal professionalism is given by the individual house employments. In the Soviet times the symphonic orchestra should play eleven concerts in a month, and from them not less than seven new programs. For a season the orchestra played about hundred twenty concerts. It has been registered in “the Charter of orchestral service” that the working day of the orchestra member consists of four hours of a rehearsal and three hours of individual (house) employment for the form maintenance. The performer which each note not only at a concert, but also on rehearsal is supervised (and it is criticized) colleagues,

the conductor, the critic, public, needs the certain safety factor and perfects the professionalism every day without days off and holidays.

The soloist-instrumentalist has ten – twelve difficult episodes which need to be held always in shape. The skilled orchestra member knows about forthcoming difficulties from the repertoire plan for a season and prepares for them long before a concert. If there is P. I. Tchaikovsky's Sixth symphony in the plan the bassoonist starts to prepare a cane a few months before a concert. A bassoon cane for the Sixth is a problem, well-known to the bassoon community. The initial solo a bassoon in this symphony is recognized the most difficult bassoon solo in the world musical literature. I have known the case when the conductor for a week before the beginning of rehearsals wishing to be safe himself for the future has appointed a regulator for the Sixth, without having thought that the bassoonist needs to prepare long for the performance of this party and not less long to beat a cane. There is no correct cane, the solo is not present. These two problems have opened before the conductor unexpectedly, on the first rehearsal. Lives and learns, you will tell? Only the fool studies on own errors, I will answer.

Now "Charter of orchestra service" is not present, the individual employments for professionalism maintenance are not provided, instead of it they provide the group employments which do not replace the homework. The group employments develop a sense of ensemble; the Russian professional training gives much less attention and time, than it is necessary. The Russian school of playing wind instruments, unfortunately, seriously is behind the European school in field of an ensemble playing. One of lacks of our education at all levels, from school to high school, is one-sided, when pupils are educated as the future soloists. Everybody want to be the first, and all of the first does not happen in a society. As the most part of instrumentalists of all specialties finally goes to an orchestra where ability is required to play the ensemble. It is curious to note the following phenomenon: the talented musician, never playing an orchestra, is fine on a scene as the soloist, but in the ensemble performance he is inconvenient, and he well understands it. After the ensemble performances frankly admits, he is how much easier to play one. The same phenomenon can be noted in game with any expert. So, it is very hard to play ensemble with the recognized celebrities, each of them hears only him; all the others should listen to them.

For the conductor group employment with the wind performers is very uneasy work. Unlike the string performers, these tools have much more the distinctions caused by their natural design, first of all a various attack, various dynamics. The art director aims to achieve the attenuation of these distinctions. And after all not in vain a few composers (G. Mahler, for example) wrote out dynamics separately for each instrument. Without a similar individualization in general fortissimo both in record, and in a concert we hear at least, a wind band, and as a maximum, one copper. Especially it is appreciable on old records when registered mono in one microphone.

But the art director fastidiously removes this work from himself and charges to his either assistant, or the leader of an orchestra. Four wooden instruments with their specific and four copper with their specific form a special collective with its conventions, secrets which needs to be connected competently in harmonious whole; and this rather difficult work is charged to the people who do not know a specificity of the wind instruments. The assistant half an hour tries to force a clarinet and an oboe to begin together by a hand signal, but and does not achieve his objective. They actually begin together, but an oboe and a clarinet, not related instruments, have the different attacks, and this distinction is audible as incompatibility. They need to identify attack, and playing by a hand signal, they distinctly show own attack. But the assistant did not know about distinctions in attacks of oboe and clarinet, how this difficulty to overcome. The clarinet and an oboe have not reached the desirable result neither in group employment, nor at rehearsal, at a concert. Whether in it one of orchestra problems which in our country formulate as absence in Russia wind school is covered? Who is guilty? The school does not refine *a taste* of the ensemble employment. What to do? One needs at last to understand that the ensemble subject is equivalent to a specialty subject, both by quantity of hours, and by authoritativeness. The teaching of this subject must be conducted by skilled, recognized, ensemble teachers.

It is curious to note, how and in what both parties estimate their leadership

The orchestra member should recognize the leadership of the conductor: the outstanding conductor subordinates and convinces by his logic, erudition, musical thinking. The ordinary conductor even if he substitutes the work with

the text for runs from beginning to end, and in breaks tells jokes; he is still above any orchestra member up a support, as orchestra members speak.

The conductor does not recognize the leadership of orchestra member at all – neither in understanding of music or in knowledge of his instrument. In the Waltz from Tchaikovsky's Sixth symphony a harmony change occurs in bassoon movement in the average episode. Dynamics of a bassoon cannot resist to a score saturation. The conductor does not hear a bassoon and says "a bassoon, is louder". But the bassoon is louder cannot any more. I ask the second bassoonist to play with me in unison. The conductor again does not hear, but he would like to show a harmony change. Then both of us ***represent dynamics visually***, we shake bassoons. The conductor is satisfied; he has seen our dynamics. It is ridiculous to read about it, and it is sadly to play.

Extreme manifestations of respect or, on the contrary, disrespect of the parties to each other on a scene can make hundred volumes of incomplete collected works about an orchestra life. I understand logical, connected with professional and human activity motives, but the class motives are absolutely not clear. I should result a sad episode about which my father has told to me, he was a lot of years worked in the Big Symphonic Orchestra. The new assistant has come to an orchestra to the professor and has stopped to talk with a group of orchestra members about trifles in a break between the art stars. A. V. Gauk, having noticed this liberty, has sent behind him and, without hesitating in the presence of the third parties, has given him a lesson: "Orchestra is a herd with which it is necessary to beat, feed and sometimes to take out abroad". The Third parties have immediately informed an orchestra on the Gauk's opinion. Unfortunately, grain has fallen to a fertile field.

I do not know cases when the orchestra was unfair in disrespect to the conductor, have not estimated his advantages by the orchestral nonsense. If you have missed, if were unfair to the performer so have courage to recognize it. In 1986 I have been invited in jury of the most prestigious competition for bassoonists in Toulon. Svetlanov has refused to release me, and I have made decision in protest to leave from the State Orchestra. Also I have left. Seven years later on Svetlanov's behalf me have asked to participate in the record of the Mahler's Eighth symphony. I have come to the State Orchestra. In a break Svetlanov, having embraced me, has whispered in ear that THEN he was wrong.

And it is another history. K. P. Kondrashin has missed at a concert in the Big Hall of Conservatory (Beethoven's Fourth concert, a cadence in the first part was played with the soloist V. Klibern). Upon termination of branch, leaving from a scene, he has stopped at a door and has apologized for the miss before each orchestra member passing by him. Such things for ever remain in the orchestra memory as a sign on force and professionalism of the conductor.

The discipline theme in an orchestra is very painful. As it is paradoxical, the conductor must be to accuse of an indiscipline instead of the orchestra member. Often meeting example: the conductor before the rehearsal speaks much, tells amusing stories, and argues. Hundred persons of orchestra members are compelled to listen. And time goes. The conductor catches on and ... Further – all known haste. In the doorway there is an inspector to declare the rehearsal termination. The conductor, having seen him, plays from beginning to end at least all part, and the inspector has no right to interrupt him.

The conductor addresses to me: "I do not see you". What I must do, that he has seen me? Do I play standing up? But then he will not see the hornets sitting behind me. I answer: "And I do not see you". The conflict. It should be convenient for the orchestra member too; formal, not one decade defensible tradition: the conductor leaves in a white shirt, sometimes even put on a white glove (you will tell, this wish is already excessive!). S. V. Rachmaninov, changed tradition of a site of the conductor in a Bolshoi Theatre, turned and face an orchestra. Conducting G. Mahler's Eighth symphony when an orchestra, enormous chorus, a gang and soloists were on a scene, E. F. Svetlanov has not considered shameful to put on a white glove the right hand.

I want to note very important for the orchestra member trail of the conductor is humanity. The orchestra member was mistaken. His normal reaction is rather painful. Conductor's reaction can be various: one underlines his condemnation by a mimicry and the gesture visible even to public that the musician is simply destroyed; another will encourage, say, anything, only it is not necessary to forget this episode on the future, and as the musician is grateful to the conductor in this case!

Gauk was wrong, orchestra members are people too. One viola player of the State Orchestra working there already after my leaving, told to me that on rehearsal of the Tchaikovsky's Sixth symphony he playing the party, carrying

out the hard work, cried in the ending; his conductor Evgenie Svetlanov has achieved such music from an orchestra!

Outstanding conductors participated in all resulted episodes. What it is possible to tell, when for the panel there is a person not skilled, studied requirement under the book, acquired in a conductor's class opinion, what before him on scene representatives of absolutely other level sit?

Theme "the conductor and the orchestral player" is infinite. Here I want to tear off its consideration on a sick problem from pedagogical process: **the conductor considers that he can teach to play the orchestral player his instrument** though did not study any finger notations, as Rimsky-Korsakov studied the clarinet fingering.

It is necessary to face this fact almost every day, and in a student's orchestra of conservatory, and in professional orchestras where our students work. Conductors retrain the students, had time to put just the first stone in the base of their profession, and work great mischief to them. Students get to a vice: the teacher tells one in a specialty class, the conductor tells almost opposite on orchestra rehearsal. The most trustful and shy students are injured more strongly, the system spoils them, their device is clamped, their timbre vanishes, they psychologically get to deadlock from which do not see an exit. Sometimes there are young musicians who are crippled by this system, they lose ability to be engaged and throw a trade. It is all the same to conductors, one was gone – others will come. It is not all the same to specialty teachers: first, it is pity children who have spent in vain of some years of life; and secondly – others will not come, every year to their scarce wind trades comes ever less.

The purpose of a student's orchestra of the higher and average special educational institution is to teach performer-students to play in an orchestra, and instead the yet not taught conductors type "experience" by "not taught material". Me will ask: where to study in the student-conductor? In a professional orchestra. At the head of such orchestra there should be the knowing teacher understanding not only in music, but also in education subtleties. The student behind a conductor's stand of a student's orchestra is as at Pushkin: "the deaf person of the deaf person called to court of the judge of the deaf person". The results are vain spent time, forces, education of empty ambitions and the first sprouts of class hostility.

The orchestra and conductor teamwork is the whole life. It is possible to live it happily, in pleasure by one of the finest arts created by the person. And it is possible – in hatred and contempt to each other. And the climate of relations always is under construction by an old Russian saying: as the call, so the echo.

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(Translated by I. Rozgacheva)

“THE ARAB TUNE” OF M. I. ROYTERSTEIN AS INCENTIVE FOR SEARCH OF NEW TECHNOLOGIES IN PIANO PEDAGOGY

E. P. Krasovskaya,

Moscow State University of Education

Abstract. *The article analyzes the innovative approach of M. I. Royterstein to use of elements of staging in instrumental music at creation of the play for a piano in 4 hands “The Arab tune”. Memories of the composer of work creation process are given and the main receptions used by the author for expression of art idea are described. It is shown that owing to unusual the hearing of pupils of the intonation sphere of music, organic connection in the play of music and elements of staging for its performing development needs to use the contextual approach including: acquaintance of pupils with “biography” of a music piece creation; disclosure of the Arab culture features, including musical and language means of expressiveness, characteristic for it; mastering performers the new technologies necessary for an organic embodiment in the play of a unification of music and elements of staging.*

Keywords: *M. I. Royterstein, the play for a piano in 4 hands “The Arab tune”, staging elements in instrumental music, an art and associative method, interpretation, instrumental training of the musician-teacher.*

As far as the culture of the XX century would grow poor,
if it to deprive of all choreographic interpretations music not ballet by origin. <...>

Not incidentally, a lot of things, yesterday yet not the imaginable
in choreographic reading, today it can appear an artistic discovery.

T. A. Kuryшева [1, p. 32–33]

Addressing to Michael Iosifovich Royterstein’s creativity, it is possible to note surprising versatility of his talent which was shown in various spheres of professional activity of the Master – composer, musicological, publicistic, research, pedagogical. In multigenre composer heritage of Michael Iosifovich main “components” his art attitude found reflection: the humanistic beginning, live feeling of the present, the statement of high spiritual ideals, love to the person, attention to attitude of the child, intelligent humour.

The special page of creativity of Michael Iosifovich is the composition for a piano. In this area the composer created more than 100 works (including concertos for a piano with an orchestra, sonatinas, variations, ensembles, cycles of piano plays, etc.), many of which sounded performed by prominent musicians-pianists and were written down on compact disks [2].

Interest in studying of piano works of M. I. Royterstein was always characteristic and for practice of vocational training of pupils in various links of music education system. Performing development of the emotional and figurative world of plays in which the wide range of moods and states of mind is imprinted: from soft pensiveness to flashing humour, creative interpretation of the epic, lyrical, genre and household, graphic, dancing, onomatopoeic elements which are present at them promotes the solution of the whole range of art and didactic tasks. Work on piano music of the composer enriches the thesaurus of pupils, develops their imagination, phantasy, artistic qualities, and allows them to acquire many processing methods. The miniature genre used by the author for expression of the art content of piano works (many plays are written by the composer mainly in small musical forms) makes them available for studying by pupils with various level of development of musical abilities and performing preparation.

Among Michael Iosifovich's works the play "Arab Tune" for a piano in 4 hands attracts attention [3]. The peculiar refraction by the author of "east colour" which found reflection in identity of a form, the invoice, melodic intonations, freshness of harmonious receptions, originality of musical and rhythmic expression, an organic interweaving in musical canvas of elements of staging do the work by a bright sample of concert repertoire of ensemble playing music.

According to authoritative experts in the sphere of music education the play "Arab Tune" possesses high methodical potential. "Intended by the author for execution by children it can be interesting and useful to pianists of more advanced age, including students of higher education institutions. Creative work on the play will acquaint young musicians with features of author's vision of 'the East subject', will allow to create in consciousness of modern youth of idea of original innovations of the composer in the field of harmony, polyphony, rhythmic, 'piano instrumentation', intensifies search of new performing methods of disclosure of the musical contents expressed in so polyart way" (A reference is provided from conversation of the author of the article with professor P. V. Anisimov – E. K.).

According to the soloist of the Belarusian philharmonic hall, the winner of the international competitions, the pianist T. G. Starchenko "... the play 'Arab Tune', with its unique colour and a form of expression unusual to the academic piano music is surprisingly conformable to current trends of art in synthesis and visualization of the maintenance of works of art. Need to reach in the play of an organic combination of the musical and visible and plastic beginning absolutely changes a view of interpreter pianistic art in traditional, its classical understanding, imposes special requirements to performers. Mastering work, pianists have to seize skill of transformation. They have to turn into musicians *of a synthetic* type, that is, the performers owning a wide arsenal of the artistic actions and receptions obtained from various art spheres – pantomimes, plasticity, and theater. I think that only at such approach to work full disclosure of the contents can be carried out" (A reference is provided from conversation of the author of the article with T. G. Starchenko – E. K.).

The supervision over a panorama of modern chamber and concert creativity and tendencies in the sphere of ensemble playing music which are carried out by the author of article testify to the increasing popularity of "The Arab tune" among young musicians, desire actively to include the play in programs of the concerts and competition performances. Increase of interest in this work and aspiration to its promoting are caused, in our opinion, by two important *features* of "The Arab tune" – bright figurativeness of the most musical material and the potential of creative performing approach to interpretation put in it. Let's consider in more detail each of them.

The feature connected with bright figurativeness of the play and its unique colour is caused *by innovative approach* of Michael Iosifovich to an embodiment of the art contents means of piano art. The original methods of expression of musical idea used by the composer change idea of "The Arab tune" as to the play created in a genre of a piano miniature. Enrichment of means of art expressiveness due to involvement of performers in the musical dramatized action leads to *transformation of a genre of a piano miniature*, turns the play, small on volume, into the effective concert synthetic canvas based on interaction of music and elements of staging. Such commonwealth of muses within one work forms impression about it as about a performance for a piano in 4 hands on the subject caused by the program. The polyphonic unity of a sound and gesture which is

skillfully transferred to interpretations *by pianists- “actors”* makes strong impression on audience, and leaves in consciousness of listeners a bright trace.

The second feature is caused, in our opinion, by the wide opportunities given by the composer for creative approach of performers to disclosure of art idea of work. Their realization is defined by desire and ability of interpreters to become the universal artists, creators of musical and scenic action capable to carry out complex – musical and visual and plastic – interpretation of the composition. A necessary condition of such transformation is, in our opinion, possession of a technique of music pieces development on the basis of contextual approach which includes ways of development of the performing receptions directed on creation of the synthetic musical dramatized image.

The analysis of an art phenomenon in aspect of contextual approach, as we know, is not limited to detection of its internal contents and features of the elements which are present at it. Studying of this or that phenomenon in aspect of contextual approach is much broader. It assumes formation in consciousness of a certain volume, “three-dimensional” idea of the studied phenomenon, directs the researcher on the way of identification of the esthetic nature of object, its typological and stylistic accessory, sources and prospects of development. Such approach means studying of history of emergence of a phenomenon, establishment of its interrelation with various external factors and the phenomena [4]. In relation to the concrete work considered in this article – to “The Arab tune” of M. I. Royterstein – contextual approach assumes:

- acquaintance of pupils with “biography” of a musical piece creation;
- disclosure of the Arab culture features, including musical and language means of expressiveness, characteristic for it;
- mastering performers the new technologies necessary for an organic embodiment in the play of a unification of music and elements of staging.

Let’s consider in more detail the specified features.

We counted acquaintance with innovative approach of Michael Iosifovich to a genre of a piano miniature in aspect of contextual approach expedient to begin with studying of “biography” of work, and, in particular, with history of its creation. For this purpose, we addressed for an explanation to the composer.

From conversations with Michael Iosifovich we learned that “The Arab tune” was created by him in 1970. As an impulse to his composition the melody

sung to professor by one of pupils of his class – the Arab student Ahmed Subkhi Rifai from Halab (Aleppo), which was trained at that time at musical faculty of the Moscow pedagogical state institute of V. I. Lenin. Ahmed told the teacher that this song is sung in various countries of the Western Asia and North Africa only by Arabs. Other people do not sing it¹. Thereby the story of the student formed the basis for a choice of the name of the piano play composed later.

Seeking to learn about features and an originality of creative approach of Michael Iosifovich to interpretation of national musical sources by it, we asked the composer a question, whether had impact on process of crystallization of a plan of the piano play based on national sources, the experience and recommendations received in the years of training from conservatoire mentors – Mikhail Ivanovich Chulaki and Nikolay Petrovich Rakov?

Paying attention to “non-inclusiveness” of the touched subject, Michael Iosifovich in the answer, nevertheless, tried to formulate the main directions of creative approach to development of national primary sources recommended Rakov and Chulaki to students of the classes: “My teachers, of course, made much to develop in me a certain relation to folklore material. First of all, they showed magnificent models of own work with the national song. Rakov has the processing of the Mari songs (I think, these ‘pearls’ are familiar to you), a popular vocal miniature ‘Blossomed, flowers blossomed’; Chulaki has a capital symphonic cycle ‘Songs and Dances of Old France’ – with absolutely charming Berzheretta... The main thing to that taught both mentors, consisted in a categorical exception of prejudiced approach, use of universal rules. Each art problem has to be solved ‘exclusively’ and specially selected means. In one case it is enough to touch slightly initial material, in other – it is necessary to process it considerably. Everything depends on what you want to reach (‘It is necessary to be able to want’, – told somehow Chulaki on occupation). But it is not necessary to try to create manuals for studying of music of these or those people. Composer work reflects THE IDEA of the author of a folk music, but DOES NOT REPRESENT it. The Spanish overtures of Glinka – fruits of his idea of Spain, but it not the Spanish music. I hope that you are far from considering ‘The Arab tune’ as the Arab music: there is too much in it ‘non Arab’. Though, of course, and something Arab in it is”.

¹ Hereinafter references to M. I. Royterstein’s statements are provided from conversations of the author of the article with the composer.

In aspect of contextual approach also the following question was formulated: Whether “Process of the composition of music was followed by any extra musical representations or images (visual, poetic, motive and plastic or others)?”. Answering it, Michael Iosifovich noticed: “Representations, of course, were, but rather motley and inconsistent. The first representation – purely sound, rhythmic, ‘percussion’ and connected with the gesticulation accompanying playing percussion instruments. The second representation – visual: the movement of a caravan of camels in the desert. I do not know whether it is possible sitting on a camel, to play on percussions, but in my imagination it somehow connected”.

As “The Arab tune” belongs to program music, it was represented important to concretize ideas of the composer of the program put in this work, to specify existence in it of “an art underlying cause” and a certain subject dramatic art. Michael Iosifovich noted that “a program here is not plot, but graphic, picture”.

In view of the facts of “biography” of a piece of music which are found out by us, we will pass to the characteristic of that innovative approach to treatment by the composer of a genre of a piano miniature and means of art expressiveness which cannot but find reflections in technologies of development of “The Arab tune” in a piano class.





Work is classified by M. I. Royterstein as “the concert piano play, tool processing of a national song, the musical picture painted in a free, couplet-variation form with a dynamised reprise”. The major composed “The Arab tune” act: “A subject – the monodia with rhythmic accompaniment written in the form of the period of not repeated structure with repetition of the second sentence. Then the variations which are more and more wandering from a subject (the 1st – in the same tonality, ‘glinkinsky’, but with initial imitation in the top big quartdecima; the 2nd – with shift in C-dur and a melody in a decima; the 3rd – tonal unstable, developed) and return to a subject, the main tonality in a reprise, but with other – festive, joyful – mood”.

Characteristic of the play is its special – sharp, “spicy” east – the colour which is unmistakably guessed that is called “and prima vista” – at sight, from the first listening. The originality of colour is reached as a result of “rather free harmonic rhythmic expansion of the melodic line having the specific diatonica used by the composer against strictly ostinato rhythmic maintenance”.

It is possible to refer to the most important features of “The Arab tune” also existence in piano work of the “rhythmic accompaniment” which is organically interwoven into musical canvas peculiar imitating by means of so-called

“the sounding gestures” (K. Orff’s term), maintenance of a subject by party of percussion musical instruments which is accurately recorded in the musical text by means of special designations (see the Example 1).

Designation:

	palm on a knee		stones of fingers on a keyboard cover		palm on a frame of a grand piano or on a board of a piano		clap your hands
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Example 1. The designations used by the composer in the text “Arab tune” for record of party of percussion musical instruments.

Let’s give also as an example a model of record by the composer of the rhythmic accompaniment preceding emergence of the main subject and nature of their further interaction (see the Example 2).



Example 2. Initial fragment of the play “Arab Tune” (steps 1–10).

Thanks to such unification of a melody and rhythmic maintenance in the form of claps, blows, etc., in consciousness of listeners already from the first steps of sounding of composition the synthetic – musical and at the same time visual and plastic – an artistic image of the Arab music with its peculiar tools is

reproduced. Though, we will notice that the composer paid our attention that “no concrete Arab tools in a look were available”.

The analysis of author's vision of the art contents showed that successful performing development of the play requires deep immersion of interpreters into the figurative world of work, in the context which was a source of creative inspiration of the composer. Acquaintance of performers to features of the Arab culture, including musical and language means of expressiveness, characteristic for it, can become such context, in our opinion. Means:

- acquaintance with the main milestones in the history of the Arab culture;
- studying of the Arab national musical traditions, identification of peculiar features of the Arab folklore;
- studying of information on system (syncretic) nature of the Arab folklore culture.

Immersion into a context of the Arab culture will promote formation at pupils of idea of it as about the bright, original phenomenon in the history of a world civilization which influence extended far away from the Muslim world. Concentration on studying of the Arab music as layer of culture will allow to reveal its roots; will expand ideas of ancient Arab professional singers-poets (shaira), of song genres of the Arab national culture – hide (caravan songs), habab (horsemen songs), its musical instruments – duff (a small square tambourine), mizkhar (a primitive lute with a leather sound board), rebab (a sort of a single-string violin). Studying of the Arab national musical art will allow us to reveal prevalence in it the vocal music presented first of all by lyrical, labor and ceremonial tunes to establish its close connection with poetry, domination of a monodia in it.

Acquaintance to the literature covering various aspects of national musical culture will clear idea of pupils of features of the Arab rhythmic, national Melos, a fret originality – a support on special 7-stepped frets in which along with the main sounds intermediate intervals – a commas are used, components less $\frac{1}{8}$ whole tone. Thus fret lines of a folk music which in many respects defined originality of intonation features of the Arab singing art, with inherent in it making a glissando, abundance of a florid melismatics (twiddle) giving to the Arab music specific original colour [5] will come under the spotlight.

Organic part of performing development of the play in aspect of contextual approach is also studying of information on system (syncretic) nature of the Arab

folklore culture. It will allow us to realize as units of its measurement complete folklore acts and actions (rituals, ceremonies in the broadest sense). In their structure in organic unity the sound and the word, gesture and a mimicry, colour and the image, singing and game, the story, dance, dramatization, etc. act. The received information will direct the interpreter on search of adequate methods of the analysis and an embodiment of the maintenance of the studied musical sample based on folklore national roots.

Considering the special theatricality which received an embodiment in “The Arab tune” of M. I. Royterstein it is expedient to include in the content of training of data on features of national dancing art and specifics of manner of music performance on the Arab national percussion musical instruments. The oretical acquaintance with this information will be the most effective when using audio and, especially, video records, including, placed on the Internet.

As it was already noted earlier, one more direction of contextual approach in relation to studying of “The Arab tune” of M. I. Royterstein is the performers mastering in the new technologies necessary for an organic embodiment in the play of a unification of music and elements of staging. Development of such technologies assumes:

- studying of a phenomenon of a program as “conscious communication” of instrumental music with various extra musical ways of art development of the world;
- performing analysis of means of art expressiveness of work from the point of view of their novelty;
- definition of methodical approaches to development of the new performing receptions directed on an embodiment of the synthetic musical dramatized artistic image.

It is known that work on a program musical image means the performer’s support on the art and associative method based on attraction of extra musical factors from adjacent types of art reflection of reality. Use of the specified method promotes development of figurative thinking of the interpreter, expansion of its associative fund, forms ability to build process of development of a program musical phenomenon in the context of cultural science communications with various arts and vital collisions [6].

The necessity of the interpreter to be beyond the musical text to the sphere of “extra musical” is caused by searches of ways of comprehensive disclosure of program musical idea. “It is impossible to think in the field of art, without having at least schematic thinking in the field of architecture, sculptures, painting, a mosaic, poetry, prose, the ballet and dance”, – B. L. Yavorsky claimed [7, p. 567]. Such approach of the performer promotes depth of penetration into the musical contents, fills performing art with special spiritual light, allows to feel in it the certain implication resounding a set of emotional overtones.

As main “highlight” of development of “The Arab tune” in aspect of contextual approach as it is represented, the organic combination of the differentiated performing analysis of all means of musical expressiveness to specially organized work on mastering polymodal receptions of a musical and visual and plastic embodiment of art idea acts.

Formation of performing model of the interpretation directed on an embodiment of the synthetic musical dramatized artistic image can be promoted, in our opinion:

- acquaintance with the literature devoted to questions of interaction of theatrical and musical art [1], music and plastics [8];
- acquaintance to “system of the sounding gestures” K. Orff and mastering atechnique of its application [9];
- analysis of the scientific works of S. M. Volkonsky devoted to an educational system of scenic gesture by F. Delsart’s technique [10];
- studying of system of biomechanics of V. M. Meyerhold [11];
- acquaintance with experience of musical and plastic expression A. Duncan [12];
- analysis and mastering basic elements of art of a pantomime on system E. V. Markova [13];
- studying of recommendations of K. S. Stanislavsky about achievement of freedom and expressiveness of the movement [14];
- studying of recommendations F. Liszt on improvement of artistic abilities of pianists, modeling of scenic behavior and scenic image of the musician interpreter in the course of work on program repertoire [6].

Experienced search work on check of expediency and efficiency of realization in educational process of these theoretical provisions was carried out by us at musical faculty of the Moscow state pedagogical university in 2014 – 2015.

In addition to the standard methods and working methods in piano pedagogy, the new technologies directed on studying of “The Arab tune” of M. I. Royterstein from a position of contextual approach were entered. Let’s characterize further in more detail those receptions which promoted mastering pupils the dramatized ways of an embodiment of a synthetic artistic image of this work, new to them.

First of all, it should be noted that the special set of exercises on finding of physical freedom and expressiveness of the body’s movement as “instrument” of nonverbal communication of pupils with audience directly in the course of performance of this piano play by them was developed.

During occupations the search by students of a bearing, natural and easy position of the head and hands was carried out, there was a selection and fixing of the necessary mimic receptions expressing the internal spiritual state caused by the maintenance of music, but which thus are not beyond admissible scenic behavior in a classical, academic manner.

The special attention was paid to development by students of rhythmic maintenance in the form of “the sounding gestures”, including their various derivative options. Development of elements of system of K. Orff expanded the thesaurus of students in the field of the rhythmic notation, created ability to be guided in rhythmic scores of various degree of complexity.

One of problems which were solved in the course of learning of the play was connected with need to reveal by means of gestures of the rhythmic drawing features *as means of musical expressiveness*. For its decision it was required that gesture corresponded both to the general character of music, and features of an artistic image development. Only in this case the movements will allow us to perform art function of the percussion instrument sound imitation. In other words, they will act as peculiar “musical” tools of the polyphonic musical and visual and plastic score.

Special exercises were directed on formation at students of idea of what expressive opportunities the various “sounding gestures” possess, by means of what receptions it is possible to achieve change of a sound on intensity, pitch, colouring (timbre). For example, at development such “the sounding gesture” as clap, formed as a result of blow of palms of hands, or their parts, students learned to change nature of its sounding by change of width of swing, the area of contact of hands and degree of their tension. Performance of exercises allowed them to come

to understanding of dependence of timbre colouring on the used receptions and finding of execution options, the most corresponding to character of the play.

Purposeful and systematic performance of exercises helped students to seize the wide amplitude of “the sounding gestures”, to achieve a polytimbre ensemble of rhythmic maintenance and to reach performed by polyphonic unity of a sound and gesture.

Results of experienced search work were highly appreciated by listeners and judges of various musical competitions. According to student opinion, the used technique was rather effective not only for full performing development and a scenic embodiment of this art contents, but also positively influenced process of studying of other works from program repertoire. Students noted that the methods of realization of contextual approach to learning and execution of such compositions mastered by them, most likely, will be able to find application in their further pedagogical work with pupils.

As end, it would be desirable to note that M. I. Royterstein’s play “The Arab tune” represents a bright model of musical art of the second half of the XX century and keeps relevance for modern practice of pupil vocational training in various links of music education system. Innovative approach of the composer to enrichment of means of art expressiveness due to involvement of performers in the musical dramatized action, causes need to search of new technologies of the teacher’s work for a piano class. We mean their orientation on the analysis and an embodiment students performed by the synthetic musical dramatized image, on the basis of contextual approach, as answering to the nature of this phenomenon.

Purposeful attraction to the sphere of modern piano concert and pedagogical practice of the play “Arab Tune” of Michael Iosifovich Royterstein will promote formation of interpreter culture and versatile style erudition of future musicians-teachers, will allow to solve successfully the performing and art and educational problems facing them.

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(Translated by S. Semenova)

LESSONS BY MSTISLAV ROSTROPOVICH AS AN ACCOMPANIST

A. N. Yudin,

Herzen State Pedagogical University of Russia (Saint Petersburg)

Abstract. *The first experience of the analysis of performing activity by M. L. Rostropovich as the pianist-accompanist is presented in the article. The given party of creativity of the glorified violoncellist is traditionally in a shade and in comparison with all the others is poorly known. Meanwhile, the remained materials (including sound recording) convince that the discussed phenomenon is absolutely unique and takes a special place in the history of performing art. Besides, this problem is one of themes of a new training course “History and the theory accompanying arts”, which author reads in RSPU of A. I. Herzen (Institute of theatre, music and a choreography). M. L. Rostropovich’s activity in this area is the fine material, giving the chance to learn principles of his concertmaster works, and by that to benefit not only to the future accompanists, but also those who intends to devote itself of pedagogical activity. Therefore, their studying is obviously important in the course of preparation of the pianists specializing in each of concertmaster and pedagogical spheres.*

Keywords: *M. L. Rostropovich, the pianist-accompanist, vocalists, G. Vishnevskaya, a technique concertmaster and pedagogical work.*

“Activity of the pianist gives to me
chasm of musical pleasures,
absolutely not smaller, than a violoncello”.
M. L. Rostropovich (as indicated in [1, p. 41]).

In the modern world of a word often lose the true value. There is it from their frequent use. As a result of similar untidiness of speech there is an original devaluation of sense¹. So it has occurred to a word “genius” (genius in Latin is

¹ Here not the place to argue on the reasons of this phenomenon, it is rather a part of scientists – philologists, but, abundantly clear that the named problem is only one of many modern “illnesses” of language

“spirit”). In Russian it is accepted the person is named the genius, if whose intellectual and creative abilities many times over surpass averages, in short, displays of the higher degree of endowments. They forget often about it and from screens of TVs we often hear, how geniuses are named, at the best the simply talented people, and at the worst they use this word simply as nothing designating figure of speech. True geniuses appear in different areas of human life seldom enough and as a result their activity the mankind receives great discoveries, finds fine samples of art.

Certainly, the great musician and citizen Mstislav Leopoldovich Rostropovich (1927 – 2007), a rare example of connection of the creative genius with the greatest displays of humanism was one of such geniuses. According to my late friend, pianist Igor Urjash (1965 – 2014) to which had been luck to play with him in ensemble, the period of creative and simply human dialogue with Rostropovich remained for him the happiest life period. As it is known, musical and public Rostropovich’s work is so significant and great that it is difficult to find a person not knowing his name. I think that I will not violate the truth, if I will tell that now he is the most known musician of a planet. This is not about the violoncellist, and about the musician as his musical genius outgrows frameworks of the brilliant executor – and the violoncellist proves in the conducting field, pedagogy and piano performing. All sign indicate that M. Rostropovich was the outstanding pianist and in this area he had proved, first of all, as the pianist – accompanist. The speech about this absolutely unique phenomenon in the history of performing art will go in proposed article.

First of all, it is necessary to understand that connected the maestro with a piano and this communication was how much deep. It is interesting that historically Mstislav Leopoldovich was the hereditary pianist. His grandfather on a fatherly line Vitold Rostropovich (1856 – 1913) was in his time the known teacher-pianist, the author of some methodical training manuals for young musicians. These manuals consisted of products of musical classics, and also his own compositions. Leopold Rostropovich (Vitold’s son and Mstislav’s father) also was the highly professional pianist, since before to make a definitive choice for a violoncello, he had received thorough preparation in the Petersburg conservatory in two directions: on the violoncello A. V. Verzhbilovich’s class (1850 – 1911) and on the piano A. N. Esipova’s class (1851 – 1914). This way will be repeated also by

his son, being trained in the Moscow conservatory on a Simeon Matveevich Kozolupov's class of a violoncello at (1884 – 1961), and on a piano class at the first general piano chair with its head and professor Nikolay Nikolaevich Kuvshinnikov (1888 – 1970), who was pupil by the well-known K. N. Igumnov (1873 – 1948).

About the vocational training received by Rostropovich, in a class of Kuvshinnikov it is possible to judge at least to that at final examination he had executed S. Rachmaninov's Second piano concert, one of the most complicated piano compositions. Besides, it is impossible to forget that M. Rostropovich's mother Sofia Nikolaevna Fedotova (1891 – 1971) also was the outstanding pianist, K. N. Igumnov's schoolgirl. These are deep historical and professional-genealogical communications of the musician with a piano. Obviously, it may be inferred from here the sources of his known statement that "a piano – the instrumentalism base" [2, p. 28). It seems that these words express thought that all professional erudition, all musical-theoretical knowledge and understanding of the most musical material are impossible without piano possession.

Really, if the violoncellist (the violinist, the flutist, etc.) knows only a musical material executed by him, and it is not capable, at least in general, to reproduce grand piano party (or transposition of orchestra party) his knowledge of music at the best will take place only half. Not to mention that, how much it appears pernicious in any ensembles with piano participation, where as its role of "the musical base" anywhere becomes clear. It is possible to hear, of course, sounding of a grand piano during joint rehearsals, but how much more deeply the musician will know music executed by him if he can independently get acquainted with piano party. Possession of this tool is not less important at studying of such is musical-theoretical disciplines as harmony, the music theory, polyphony, not to mention the analysis of musical forms. Besides, such expanded understanding of participation of a piano in ensemble helps to see the continuation of the tradition originating still in XIX century when the concept "musician" incorporated much more than nowadays. The musician is and the executor (as a rule, on several tools), and the composer. All M. Rostropovich's ancestors on a fatherly line were authors, and he, not seeing himself as the professional composer, composed music. Here it is necessary to add two more important functions entering into obligatory representation about the musician-the improvisator, and frequently the conductor.

In one of the interviews given still in 1968 to employees of magazine “Musical life”, Mstislav Leopoldovich so spoke about it: “... since I play a violoncello, on a grand piano and I try to supervise over an orchestra¹ I consider myself as the *musician* (my italics – A. Yu.). Also I am proud of it ... attending at the Conservatory, I was with a big passion engaged on a composition. And to be the musician it is good for the executor of any specialty” [3, p. 6].

Abundantly clear that in the conclusion of the quoted statement M. Rostropovich spoke about the musician, who is capable to fall outside the limits the professional thinking, concerning the narrow performing problems connected exclusively with the tool. And acknowledgement of these words is the improbable quantity of the master classes given by the maestro worldwide not only for violoncellists, but also for pianists, singers and many other executors. It was employment of the outstanding musician with the younger colleagues, and in these open lessons a question on what tool is played by this or that pupil got minor value.

Thereupon, it is also rather interesting question on some pedagogical Rostropovich’s principles which he adhered, being engaged with the students in the Moscow conservatory. Under the certificate of many musicians close knowing the maestro (and by his own words), being engaged with the pupils, he practically never took a violoncello in hands, and illustrated all remarks and recommendations game on a grand piano. At first sight it seems strange. After all it is obvious, there is no, let us assume, a teacher-pianist ready to take in hands a violoncello in the course of work with the pupil (even if to assume that he owns not only a piano)! It is thought that, first of all, such way of conducting a lesson is a practical consequence of that thought on a piano as about the base the tool on which it is possible to express very many, even orchestral paints. For this reason, the pianist in pedagogical work does not have need to resort to “help” of another tool.

Besides, showing one or other thought on a grand piano, Rostropovich pursued one more purely pedagogical aim. After all, in this case the pupil has no possibility to duplicate, to copy this or that phrase as it is obvious that means of instruments are various. But the student will understand the thought logic (the logic of a musical phrase) and will try to find the means for its expression on his

¹ Rostropovich did not consider himself as the present conductor, obviously meaning by it absence of special vocational training.

instrument independently. Unwillingness of such blind repetition of the master game speaks also that the teacher often played this or that musical phrase in other invoice and even in other harmonies (!). Moreover, illustrating this or that thought, Rostropovich freely addressed to fragments from operas, symphonies, quartets, piano sonatas, performing this music on a grand piano exclusively by heart.

Certainly, only free possession of a piano gave such possibility (see about it [3, p. 7]). And in own solo performing practice, for learning new violoncello products, Rostropovich used a grand piano, preliminary having learnt on a piano all violoncello part and accompaniment to it. Thus, only leaning on the base, having disassembled in detail all musical fabric, he passed to technical mastering by a material on the instrument. Not casually he possessed words that “possession of a grand piano is, perhaps, 50 percent of my success as the violoncellist” [3, p. 7].

Besides, the piano possession gave to the glorified musician the additional possibilities and expanded his art erudition and performing possibilities, without isolating only in framework of the violoncello repertoire. And in this area first of all he could prove as the pianist-accompanist. Veronica Leopoldovna Rostropovich (1925 – 2006), the violinist, the sister of the maestro, remembers: “We did not have money for the accompanist-leader in order to I could participate in competitions to fill the vacant places in orchestras <...>. I was rescued by Slava. He accompanied me on a piano. Always! He was phenomenal pianist <...>. It’s amazing what he presided at the piano” [2, p. 41]. In these words, the heartfelt admiration of the accompany skill of the brother is heard, he was capable to promote in no small measure the soloist success. Naturally enough that Rostropovich accompanied and to the pupils, acting simultaneously in different “forms”:

- the pianist-the leader of the highest level, who deeply know features of the soloist instrument;
- the teacher embodying together with the pupil of a problem put before him;
- the conductor (in particular when the music for the soloist violoncello with an orchestra in piano transposition were performed);
- and (to a certain extent) the director, building the plan and logic of dramaturgic development of music tune.

It is interesting to notice also that more often he accompanied in a class by heart. It, certainly, contradicts the standard norms. However, obviously, his

knowledge of performed music was so full and universal that as if he played under the hidden notes which are invariably present at its consciousness

One of the brightest Rostropovich's characteristics as the vocal accompanist had been given in the magazine "Soviet music", in the article on the statement of P. I. Tchaikovsky's opera of "Evgenie Onegin" in the Bolshoi Theatre where the maestro represented himself as the conductor. In spite of the fact that speech in it goes about the conductor accompaniment, instead of piano, in this response – review the general principles by which the musician was guided, acting in a role of the accompanist, are very precisely noted. According to the author of article, in this case his problem "is not reduced to sensitive accompaniment. He always acted as the full performer, who did certain work in disclosing of dramatic art" [4, p. 63]. Further in the same article it is told: "Rostropovich reaches the ideal ensemble with the singer. The voice is naturally intertwined in development of an orchestral fabric, and we hear not the aria with the orchestra accompaniment, and we perceive music in complete sounding of all its components" [4, p. 65].

All same words can be carried and to Rostropovich's pianist. It is enough to listen some from the remained audio-records to be convinced that romances sounding with his accompaniment in the big measure lean against piano party as the musical base, and we involuntarily speak not about ideal support, and about ideal sounding of music tune in which the soloist and the pianist compose a single whole.

That fact is absolutely unique also that, being first of all the violoncellist-soloist, Rostropovich is absolutely faultless as the pianist not only with regard to the ensemble, but also to the techniques. It is obvious that he could not find sufficient time for questions of piano techniques, at least, though some commensurable to time he gave violoncellos. After all his concertmaster repertoire included very difficult music from the technical point of view, as for example D. Shostakovich's "Satires", "Songs and dance of death" by M. Musorgsky and many other. What did allow him to be always at top of a piano possession?

It is represented that two factors had served its purpose. First of all, the performer ingenious endowments which has allowed somewhat "not see" the technical barriers on a way to the sounding ideal (perhaps, a comparison will be not absolutely correct, but we will remember a legend about V. A. Mozart-child, for the first time taken up a violin and played it, despite lacking the initial skills).

The second reason, most likely, is connected with a certain psychological spirit of the musician who was going on stage in the role of the accompanist. Perhaps, if it had to act in a role of the soloist the technical “losses” would be more. After all, during a concert all attention of the pianist-leader is directed at the soloist, and its party is to some measure perceived as something subordinated, existing only to that measure for what it is necessary for the singer. It gives to some performer more psychological freedom, than at solo performing.

Rostropovich-pianist’s talent has received certainly, brightest realization in teamwork with his wife, outstanding Russian singer Galina Pavlovna Vishnevskaya (1926 – 2012). Their creative commonwealth was a reason of occurrence of many art musical performances. Fortunately, remained audio and the record video, giving the chance to receive representation about this brilliant duet, to touch many of fine masterpieces of vocal music which can be considered as the samples of performances closed to the ideal. The fine Vishnevskaya’s voice in a combination with the most thin, masterful M. Rostropovich’s support makes the strongest influence on the listeners, it is literally hypnotically riveting his attention. Listening attentively the pianist play it is impossible to believe that before us ingeniously presented soloist-violoncellist. We hear the play of the musician who entirely dissolved and has obeyed to a musical will of the soloist.

The history knows few such examples. Many outstanding soloists owing to specificity of the talent cannot be good accompanists of ensemble. After all the professional sphere of musician activity demands always to some measure the submission to the soloist. Namely it frequently does not occur because of features of solo playing music. One of few exceptions of this rule is S. T. Richter’s performing practice (1915 – 1997), ingeniously presented pianist who was equally brilliant as the soloist, the ensemble participant and the accompanist. But Svjatoslav Teofilovich, always remained the pianist, that is the instrument performer, while Rostropovich together with change his “role” changed also the instrument, turning from the violoncellist to the pianist!

When did first appear Vishnevskaya and Rostropovich’s duet? In the numerous interviews the maestro always said that he acts together with the wife, since 1955 (that is from that year when their acquaintance and followed four days after their wedding had taken place). Wide public about this creative commonwealth knew only in 1961 when in the Small hall of the Moscow

conservatory Galina Vishnevskaya's solo concert with M. Rostropovich's participation as the accompanist had taken place. In this concert four romances Dargomyzhsky, Prokofiev's vocal cycle on A. Ahmatova's verses, and also "Songs and dances of death" by M. Musorgsky have been performed. The reaction of public and reviewers was enthusiastic. Certainly, the part of delights should be attributed to that the well-known violoncellist unexpectedly for all has excellently shown the talent in a new quality. The press of that time wrote: "Rostropovich's pianistic debut has passed excellently: performing of piano party was faultless in the respect of art and technique" [5, pp. 164–165].

Since then all solo concerts of the singer passed under the accompaniment of the maestro. It is necessary to notice that such successful creative commonwealth seldom meets between near relatives. Very often personal relations disturb the professional. Especially it has been extended among those musicians, each of which was the strong, strong-willed, bright and talented person. Probably, it was hard and for Rostropovich and Vishnevskaya. It is not excluded that between them in the course of a preparatory work there were disputes, perhaps, even rather active. But G. Vishnevskaya repeated many times in interviews, accompaniment of her husband, since that moment as she has heard it for the first time, became for her "poison", and she could not make herself act with another pianist.

The repertoire of musicians was wide also. It included music Dargomyzhsky, Tchaikovsky, Rachmaninov, Prokofyev, Musorgsky, Schubert, Schuman, Wagner, Fore, R. Strauss and many others. The geography of their performances is huge: concerts in Moscow, tour across Soviet Union and foreign tours. In 1963 Vishnevskaya and Rostropovich have written down a plate consisting of music by Musorgsky, Tchaikovsky and Prokofyev, received "Gran Prix" of French academy of a sound recording as the best plate of 1963. The press compared this duet to such performers as Elena Gerhardt (1883 – 1961) and Arthur Nikish (1855 – 1922), Elizabeth Shvartskopf (1915 – 2006) and Walter Gizeking (1895 – 1956).

Undoubtedly, accompany activity gave the maestro the chance to touch to perfect other kind of music work. Throughout the long creative life, he had to face different musicians, playing the most various roles: it first of all solo performing, participant of any ensembles, accompaniment to instrumentalists and vocalists. Last division is not casual. It naturally enough for all pianists, whose professional life is anyhow connected with the work of concertmaster. The work

with singers has the differ specificity caused by many reasons, from which features of a creative way of the vocalist beginning with process of training and coming to special existence in the professional environment are main. As a result, on the pianist-accompanist lays down much more duties, than at work with instrumentalists (not casually the basis of training of concertmaster skill is an accompaniment to vocalists in high schools and musical schools). Frequently it means an active musical management. Anyway, the historical development analysis of concertmaster skill shows that, despite the outstanding musical and vocal abilities of soloists, in studies of concrete music tune the pedagogical manuals of the professional leader are needful [6]. Thereupon especially important problem is the work with the sense of performing music, the realized pronunciation of the text.

Telling about work together Vishnevskaya on P. I. Tchaikovsky's romances, Mstislav Leopoldovich, in particular marks: "On my way to Tchaikovsky I was helped by the teamwork with G. Vishnevskaya on romances of the composer when we persistently aspired in them to read not sounds, (as vocalists at times), and thoughts" (my italics – A. Yu.) [1, p. 68]. First of all, it is necessary to pay attention to words about "my" way to the great composer creativity, on which a major landmark was his accompany work. Thus, it is possible to speak about a direct connection concertmaster Rostropovich's activity with his solo practice, and it is wider with all musical activity of the master. Perhaps his work on "vocal" Tchaikovsky (that is work "with a word") has helped him to understand more deeply intonational, harmonious and many other features of style of the composer.

The second remark which is present at the quoted fragment, is connected with understanding of the reasons of rather widespread phenomenon: too many singers pay more attention not to words (to the text, sense of performing music), but to said syllables. Certainly, it is necessary to search for roots of it in the vocal technique and in those or other traditional professional receptions with which help are performed those or other combinations of letters (are sung through). It is certainly important. But as a result of such hypertrophied attention to syllables there are often embodied syllables instead of words in memory of the singer. As a result of it the romance is performed without comprehension of its sense¹! Here it is

¹ In this connection it is expedient to give the practice leaders advice: ask the soloist to read you by heart the words of performed romance as a poem, without any vocalization. If he cannot make it – he does not know the text.

necessary to add that it is one of the reasons of “loss” of the text from memory during concert performance. Conditionally such situation can be compared to those cases when the pianist learns a piece of music by heart, using only the “muscular memory”.

The analysis and comparison of all materials anyhow concerning to concertmaster Rostropovich’s activity give rise to two questions:

1. Whether it is possible to consider M. Rostropovich as the outstanding pianist-accompanist in comparison with its solo violoncello practice?

2. Whether it is possible to assert, after the composer B. Tchaikovsky (1925 – 1996), that Mstislav Leopoldovich “could be and the pianist-soloist if aspired to it”? [1, p. 101].

It is necessary to answer the first of these questions in the affirmative, with that only the reservation that mathematical criteria here are not applicable, as it would be ridiculous to compare quantity of concerts given by maestros as the violoncellist and the pianist-leader. But, if to speak about workmanship, about completeness of possession of professional and technical skills it is necessary to recognize that in this sphere Rostropovich’s musical genius was showed in not smaller degree, than in many other things.

As to the answer the second question it is represented doubtless: if Rostropovich had devoted all life to piano performance, then he would undoubtedly become the outstanding pianist-soloist. But whether it was possible in real his life? Most likely it is not. The profession of the performer-soloist of any music instrument demands almost all forces and time. Considering huge love of the musician to the instrument chosen by him, technical freedom of performance on it (that demands constant employment lasting many hours), psychological self-trust as the soloist-violoncellist and an improbable demand in this quality, so deep mastering of a piano is represented absolutely impossible, even purely theoretically. And without it is impossible to speak about the present pianist-soloist.

Besides, it is not necessary to forget the accepted truth which extends and on performing art: the history does not suffer and does not know a subjunctive mood!

How difficult and how simply simultaneously to speak about the genius. Ancient Romans when met genius said, he does not act as himself, and his spirit does. Probably, the known thought that ingeniously presented person is ingenious

in everything, since what the spirit of such person would not touch, all bears on itself a reflection of his genius. All M. Rostropovich's activity is acknowledgement to that. His concertmaster endowment is only one of sides of his great talent.

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HISTORICAL AND PEDAGOGICAL VIEWS ON EARLY FOLKLORE INTONING

E. V. Nikolaeva,

Moscow State University of Education

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

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

Researchers believe that at early stages of mankind development original sound space could be cognised as “non-differentiated timbre-dynamic space in which sound pitch characteristics rested in an obvolute, syncretically unrevealed form” [1, p. 38]. As a result, both in the content of musical experience and in its transmission from generation to generation *timbre-dynamic characteristics* were important rather than pitch intoning precision. Scientists find it quite natural that at the origins of melodic thought, timbre ear for music prevailed over pitch one. Whereas timbre is appropriate to every sound, musical pitch is the quality that characterises a sound in its relation to other sounds [2, p. 86]. Scientists researching archaic type cultures affirm the validity of such statement. According to their data, such cultures are characterised by a specific timbre spectre and sonic colouring which determine music nature to a greater extent than pitch movement [3, pp. 217–220].

At the same time, it is noteworthy that such relationship between timbre and pitch in folklore intoning is specific not only for the most ancient layers of traditional musical culture. Evidence for that can be found in the observations presented by L. V. Shamina, one of the founders of folk academic singing school in Russia. Having examined the nature of folk song intoning, the researcher came to

a conclusion that even nowadays *timbre ear for music* in folk singing regulates pitch and intonational determinancy of sound, its flight, specificity and verbal articulatory distinctiveness. The author argues that it is mostly due to timbre that “a singer’s *thought and mental state* sound expression manifests itself and the most true-life aspect in singing is achieved – *the trueness of a feeling*” [4, p. 68].

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

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

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

However, it should be noted that the acknowledgment of the exceptional role of a “whim” or “momentary inspiration” pertaining to early folklore intoning at the origins of its establishment is hardly persuasive.

To some extent, this statement is plausible only in relation to the late stages of traditional musical culture development, when, alongside with the authentic folklore, concert-theatrical folk singing performance and popular academic school of singing started to arise.

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

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

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

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

Nowadays contrast-register intoning in folk musical culture can be heard in instrumental intoning, in funebrial lamentations. It is also found in traditional ritual and wedding lamentations. As for calendar-ritual folklore, it is found in spring songs, environmental songs, mermaid songs, in some roundelays and a number of other genres.

E. E. Alexeyev remarks that “octaval and superoctaval voice saltos are a quite conscious performance technique here” [1, p. 54].

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

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

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

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

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

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

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

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

From the pedagogical point of view, this means that mastering γ -intoning assumes a singer’s orientation towards his/her aural images related to the approximate relationship of sounds in an intonation curve and their reconstruction in the process of one’s own intoning. E. E. Alexeyev’s observations show that in archaic melodics “the action of one of early melodic principles does not rule out other principles manifestations that are sometimes very distinct and is not discarded by them. These originally melodic principles further (up to melodic art modern forms) *develop in close interaction. They rather supplement than discard each other*” [1, p. 58] (italics mine. – E. N.).

When comparing different kinds of early folklore melodic formations, it becomes obvious that *each of them is characterised by a special combination*

of continual and discrete origins in the process of intoning and, respectively, in the process of their acquisition:

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

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

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

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

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

In conditions of heightened attention to timbre in intoning pertaining to modern choral notation different kinds of *declamation-verbal intoning* are also noteworthy. They are alike due to the absence of absolute pitch clearly registered by means of notation. In this light, the so-called “musical declamation” is of special

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

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

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

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

ve - ter, da ve - ter, da vdrug

ve - ter vdrug, ve - ter vdrug ve - terr...

vdrug ve - ter, vdrug...

ve - ter vdrug veterr...

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

polyphonisation imparts the effect of movement in space and time: flares, extinctions and re-appearances (but in a different timbre-rhythmic arrangement).

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

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

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

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

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

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

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

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

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

The image shows a musical score for a song, likely in Russian, with two systems of music. Each system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a melody line with lyrics. The bottom staff is a bass line with lyrics. The lyrics are in Russian and include words like 'Pukh', 'da', 'pukh', 'be', 'tep', 'lym', 'sne-gom', 'se- et', 'se- et', 'Ve - ter', 've - et', 've - et', 've - et', 'lo', 'vo - - krug.', and 'shsh...'. The music is written in a key with one sharp (F#) and a 2/4 time signature. The melody is characterized by sliding intonation, which is a common feature in early folk music.

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

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

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

It is logical to envisage the acquisition of different kinds of early folk intoning and its analogues in composers' oeuvres in the system of both professional and general music education. The efficacy of such guidance will largely depend on the extent

in which earlier historical experience in the development of traditional musical culture is taken into consideration.

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

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

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

G. P. Stulova offers in her works strong evidence confirming that children acquire the experience of contrast-register and unsteady-sliding intoning in the period of cooing [5]. The researcher provided a comparative analysis of the basic acoustic characteristics of such vocal manifestations and showed that vocal function development in this period is subject to the same consistent patterns for children of different nationalities from Europe, Asia, and Africa.

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

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

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

Let me note in this connection that modern pedagogical practice shows that by no means all children acquire sufficient musical-auditive and singing experiences to procure exact pitch intoning even by the beginning of school studies. β -intoning, for example, is usually registered today in children of different age groups in the occasions when their coordination between ear for music and intoning is underdeveloped. γ -intoning in its basic features is similar to the process which nowadays is found in child singing when the range of a melody performed exceeds the range of a child's singing voice.

In case of such intoning, a child intuitively “adapts” the melodic line he/she hears to his/her abilities “compressing” it to a necessary size. As a result, he/she more or less correctly renders in signing its melodic contour, but he/she is still unable to sing a melody correctly in terms of pitch intonation. However, the child believes he/she sings correctly, for he/she sings in the way he/she hears the song.

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

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

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

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

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

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

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

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

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

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

However, we cannot ignore the fact that such techniques are currently seldom used in the system of general music education. They are in demand mostly in the process of work with children's folklore collectives. Thus,

the potential capabilities of early folklore kinds of intoning in children's intonational-auditive and singing development are in large part non-realised.

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

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

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

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

Moreover, with the help of methodological techniques worked out by V. B. Braynin, children learn not only to distinguish these two sounds, but also to memorise the image of a certain note on a fingerboard and musical staff. Later, by means of the method of binary opposition, other sounds are mastered along the principle "what is mastered effectively is new".

As concerns *unsteady-sliding intoning*, I can assert, taking historical experience into account, that it is premature to let children who possess this kind of intoning listen to a separate sound with its further vocal repetition. Such

repetition assumes intonation pitch exactness, while the learners whose singing experience does not go beyond β -intoning are yet unable to hear the pitch of certain sounds with few exceptions. They are to be prepared for that. At the same time, they are already able to hear the emotional-imaginative characteristic of sounding, its timbre-dynamic determinancy and, respectively, to look for ways to render it in their own intoning. Only after that will they be able to relate necessary sound colouring to a certain pitch.

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

When a child feels that his/her voice merges with the voice of an experienced singer into an integral whole, he/she acquires background for further independent fragmentation of separate sounds in his/her own singing within a sliding sound flow. This becomes possible due to the fact that in the point of voices merger they resonate and a singer's musical-auditive sensations cannot but alter.

Having felt a new state, the child involuntarily concentrates his/her attention on it. This leads to favourable conditions that let him/her notice that there exist distinct sounds in a melodic line which he/she used to perceive as "uninterrupted" and that it is possible to "stay" on these sounds. And it is easier to determine the moment of voices merger if the sounding of both voices is directed in a way that these sound flows unite in one of the points located in the zone of singers' distinct auditive perception.

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

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

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

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

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

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

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

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RUSSIAN MUSIC EDUCATION OF PARTES ORIENTATION AT THE END OF XVII – FIRST QUARTER OF XVIII CENTURY

V. M. Antonova,

State Budgetary Institution

Moscow Education Center No 1403

Abstract. *Music education of partes orientation during Peter the Great period is considered in the article as the combination of its two main varieties: constantly-polyphonic orientation musical education, directed to the partes harmonization and, variable-polyphonic orientation music education, answering the stylistic peculiarities of partes concert. On the example of the choir repertoire analysis it is proved the appropriateness of assumption about folding two singing schools in Peter the Great period – the Russian and the Ukrainian. The main feature of the Russian school represented by monarchic, patriarchic and hierarchal choruses was partes “constan” polyphony oriented style learning close to the Old Russian music-pedagogical traditions. The distinctive feature of the Ukrainian school, which is carried by the chapel of tsarist family and nobles “part choristers”, was a “variable” or a concert polyphony style. The main feature of Russian school represented by monarchic, patriarchic and hierarchal choruses was constant polyphonic oriented style learning close to Orthodox musical traditions. The distinctive feature of Ukrainian school represented by tsarist and noble part singers was variable polyphonic oriented style learning. It is settled the necessity of formation both harmonic and plain chant thinking in singers’ education.*

Keywords: *the reign of Peter the Great, music education, partes singing, choirs, school singing.*

Official admission of partes singing in Orthodox worship in fact legalized a new view on music and its role in society life in 1668 by the Holy Fathers of the Russian Orthodox Church. In official circles it ceases to be a phenomenon of the godless, which, as noted by E. V. Nikolaeva, served as an impulse for restructuring the entire system of national music education and the separation

of *partes orientation music education* in it [1, p. 33]. The dominant value in this direction of the Orthodox musical education was given to spiritual-religious basis, but at the same time, great attention has been paid to Liturgy musical side [ibid, p. 34].

Partes singing in Russian musical culture, as it is known, was represented by two stylistic directions – “constant” and “variable” polyphony. So, in partes music education is the establishment and development of its two varieties: partes “constant-polyphonic” orientation music education and partes “variable-polyphonic” orientation music education. Let’s consider the each content.

Partes “constant-polyphonic” orientation music education was aimed to train the singers to perform partes harmonization which was of four-part in the vast majority, according to S. B. Butskaya [2]. As each voice in the partes harmonizations had the peculiar features and carried out certain functions, the maintenance of singers music education considerably was depending on their belonging to this or that chorus part.

The easiest to learn and execute from all voices of the “constant” four-part was the *tenor* part. In such kind of polyphony this part has a special significance, as in the intonation it represents the original melody of an Old Russian chant, set out as a rule without substantial change. As partes melody, this part is differing with relatively narrow range and the absence of sharp leaps, which is an inherent property of the Old Russian monody.

In the pieces written in partes “constant” polyphony style the plain melody, as well as the whole score in general, recorded not with hooks, but with square notes (the Kiev notation). However, performers of tenor part, most likely, continued to think not with notes, but sound complexes – standards and melody as they were known to all, “on everyone's lips” and easily traced for any melodic construction.

The similar point of view concerning features of singers thinking in the XVII century was stated, in particular, by L. A. Igoshev. According to the researcher, “not pomets (and even notes) didn’t kill relic elements of musical thinking ... Introduction pomet did not mean the establishment of a modern musical thinking. Pomets ordered interstep intervalic, but intrasstep was hidden in the structure of the scale and memorized with the old fashioned way by heart...” [3, pp. 48–49].

In addition to said, we notice that, even singing parts of songs in plain singing were recorded with united staid standards, singers could continue to think

of standards because every note hide certain characters (hooks). For example, a whole note (“tact”) even on writing resembled “an article”. Knowing the principles of standards combining, singers could intuitively foresee the further melody development. This assumption is consistent with the hypothesis of D. S. Shabalina on the establishment of Kiev standard – a square five-line musical notation – “through the imposition stolp standards in the line of staves for example black choral notation” [4, p. 260], and formation of three major duration patterns – tact, semitact and a quarter part from such standards as an article, hook and stopica.

Thus, during the development of the choir partes harmonizations one of the most important pedagogical tasks was the development of “plain chant” thinking. This task has not lost its relevance even today. Moreover, now it is even more acute, as modern performers are often not familiar with the plain chant, and therefore are not used to think with standards and melodies.

It is relatively easy to perform *alto* and *soprano* parts. The first of them, as we know, in its majority moves in parallel thirds with the tenor that quite often leads to a crossing of these voices. The melodic line of soprano part which role, according to most of scientists, consists, mainly, in polyphony completion can also repeat the line of the main voice. That is why these parts melodies rotate within the range not exceeding one octave. They are also characterized by smooth motion, without sharp leaps, though often with smaller durations than in the main melody. According to S. B. Butskaya observation “a pair of upper voices more often duplicates plain melody rhythmic pattern, although it is possible an independent linearity deployment in which the melodic soprano movement less rare than alto echoing with excellent bass” [2, p. 62]. Therefore, also for performers of these parts the developed “plain-chant” thinking was necessary. In addition, the alignment of the parallel movement with a particular voice also demanded appropriate skills.

The most difficult in partes harmonization in terms of learning and performance was the *bass* part. In its melodic motion there are much smaller durations than in all other voices, as well as an abundance of leaps, including exceeding an octave. Therefore, this part performance which range “quite often reaches one and half octaves even throughout a small fragment of chant” [Ibid, p. 61] demanded singers’ special virtuosity and competence.

Mobility and melodic lyricism of bass part as S. B. Butskaya notes, gives to the partes harmonizations texture specific coloring, because in it “pronounced

harmonic function of the vertical base is in a hidden conflict with the general direction of the lower melodic voice, in which it appears on the foreground the desire to avoid of harmonic functions showing, to pay attention from the vertical to the horizontal deployment” [Ibid]. From the music and pedagogical point of view it means that performance of bass part more than any other parts wander from the “plain chant” thinking as there is no recognizable melody of plain singsong in it, and it has free melodic development.

It is necessary to emphasize that in all parts of partes harmonization often encountered such a fundamentally new for that time signs as sharp and flat, which were treated in the old spirit, and their execution passed mainly through the disclosure of the inherent emotional-shaped sound characteristics [3, p. 49].

Four-part texture of partes harmonizations – the main form of vertical in which acts triad – major or minor, complete or incomplete, – obliged singers to pay attention not only to linear expansion of the performed part melody, but also to a harmonic combination of voices. That is why the process of mastering the pieces by singers in the style of “constant” polyphony couldn’t do without developing their harmonic thinking. At the same time special nature of polyphony formation in the chants belonging to the considered style imposed certain requirements to process of their execution, and, therefore, training.

As it was already noticed, a basis around which all polyphonic texture in the partes harmonizations under construction is the Old Russian singsong which melodic development entirely depends on the text and to which, in its turn, the movement of three other voices is subordinated. This is manifested in the fact that at the end of each semantic phrase, sentence or entire song, as well as on the most significant words plain chant stops on a whole note. At the same time there is a noticeable deceleration in all other parts, in the melodic deployment of which the whole durations are entered. It promotes allocation of the most important semantic culminations.

Thus, in music education “constant-polyphonic” orientation remained inherent in plain chant the primacy of the spiritual and religious principle over the music. As a result of it, much attention was still paid to the word as the carrier of such principle. Besides, direct structural connection with the text served as the reason of a peculiar combination of melodic and harmonic principles in them, causing the necessity of periodic switching of singers thinking during

performance from “plain chant” on harmonic type of thinking and vice versa. At the same time during melodic deployment of each part “plain chant” thinking mainly acted into the forefront. At the moments of all parts submitting stops to the movement of plain melody, the leading position was for the harmonic thinking.

It should be emphasized that during Peter the Great period partes “constant” polyphony style evolved. As S. B. Butskaya notes, “starting with harmonization of Old Russian Melos, first of all plain singsong, and later Greek, Bulgarian, Kiev, local choices, domestic masters in the first years of the XVIII century create their own polyphonic pieces based on the original musical themes” [5, p. 11].

So, the essence of happening in this stylistic direction of the process consisted in the gradual rejection of already existing plain melodies use when creating partes harmonizations and in making tenor voice by the composers. At the same time the analysis made by S. B. Butskaya showed that, for creating new melodies, masters of partes singing “used intonations of the most common at that time singsongs”, leaving in inviolability the main lines of traditional Melos – the eight church modes system and the melodic structure principle [Ibid, p. 17]. This conclusion is indirect evidence that “plain chant” thinking had to remain at performance the partes harmonizations. Therefore, the development of this thinking type is one of the music education objectives during Peter the Great period.

It confirms also N. V. Guryeva’s research according to which in Russia between the XVII-XVIII centuries there is such new phenomenon as performance on voice of unchangeable Liturgy chants written in partes “constant” polyphony style. For the first time Liturgy chants were shifted to eight voices and harmonized by Peter Noritsyn (Pokrovets) and Stefan Belyaev, who at various times were singers and later senior choir singers of Peter the Great monarchic singing dyaks.

As N. V. Guryeva established, “Belyaev himself wrote plain melodies for his compositions, guided by well known rules of song singing combination, individuals and fit” [6, p.7]. Thereby, in “constant-polyphonic” orientation music education of the end of XVII – the first quarter of the XVIII century the continuity in relation to performing and musical student teaching of Old Russia is traced.

It was expressed, in particular, in its orientation to plain chant and, as a result of it, on traditional “plain chant” thinking.

In favor of the fact, that plain system of singing during Peter the Great period hasn't lost its value and it was the integral component of performers training in partes "constant" polyphony style, also shows, in particular, the fact of Old Russian singsongs preservation in liturgical singing in daily use of that time. Both polyphonic, and monophonic singing, written with hooks, and notes, were at church service and found the embodiment in a certain group of chants. Thus, for example, was in composed by tsarist decree on nominal of Thanks or "Victorian" services written for collective sovereign singers and dedicated the victory of Russian troops in the Northern War (1700–1721). In them only the stichos were intended for four-part chorus, while songs from other genres were stated in unison.

Saving monophonic singsongs in singing practice including author's and recorded already by notes, in our opinion, can also serve as the convincing proof that the "plain chant" thinking was still peculiar to performers of that time. Thus, in the Peter the Great period the development of plain chant continues to be the content of the Orthodox musical education.

Attention is drawn to the fact that the partes harmonizations and pieces written in partes "constant" polyphony style were only of spiritual content and, respectively, had only liturgical mission. So, if the first "Victorian" services, according to S. B. Butskaya, "were only a component part in small vespers, then later were created full cycles of hymns for Vespers, as for example, in the services dedicated to the Poltava victory, conclusion of Nystadt peace" [5, pp. 16–17].

As N. V. Guryeva's research showed, among unchangeable Liturgy chants "manuscripts of polyphonic tradition singing have recorded the existence of voice tunes 'the Only Begotten Son', 'Cherubic Hymn', 'Axion Estin', and other chants" [6, p. 4]. S. B. Butskaya also notes that "this style chants sounded throughout all annual cycle of church service" about what it is eloquently "show singing manuscripts of Octoechos, Holidays, Usages, Triodion" [5, p. 11]. All this says that "constant-polyphonic" orientation music education developed only within *Orthodox* music education.

Partes "variable-polyphonic" orientation musical education was aimed at training the singers to perform partes concerts. There is reason to believe that the standards and melodies thinking were not typical for artists of concert polyphony. As V. V. Protopopov marks, "extensive tunes of ancient singsongs were

seldom used in the pieces with variable polyphony written, as a rule, in the form of the free compositions. Their intonation thematic ascended to the edges, fanfare turnover of instrumental music, individual plain songs and other chants. The large role was played also by the general forms of motion” [7, p. 191].

In such conditions the direction of “variable-polyphonic” orientation musical education has not been nominated on formation at singers of “plain chant” thinking as one of the most important pedagogical tasks. However, it doesn’t mean that the attention wasn’t paid to development of melodic thinking though polyphonic texture of compositions in “variable” polyphony style in which number of voices fluctuated during Peter the Great period from 3–12 to 24 and more and was “the factor, fettering the melodic movement” [8, p. 191].

Horizontal thinking was needed as at harmonic presentation, where the leading role belonged not to the tenor but to soprano, and especially in the polyphonic sections of pieces with numerous imitations as canonical sequences and endless canons. But this melodic thinking differed from “plain chant” thinking as if separate fragments of a melody could be thought of any standards, then to predict its further development was impossible, because the principles of standards connection didn’t work here.

Much more importance in “variable-polyphonic” orientation music education was given to singers’ formation of harmonic thinking. This is due to the fact that the distinguishing feature of “variable” polyphony is “the vertical principle of the texture structure” [8, p. 243]. It is the chord, according to N. A. Gerasimova-Persidskaya, regulates the development of the horizontal in the pieces belonging to this style that “sometimes leads to the voices loss of the melodic coherence” [Ibid, p. 118].

As for concert compositions interpretation of the considered period, researchers have different points of view. Some of them – S. S. Skrebkov [9], N. D. Uspensky [10], and others – point to a multi-choir when musical material depending on number of voices was accurately divided on belonging to the first, second or third chorus. Other researchers, such as, T. F. Vladyshevskaya [11] – focus attention on absence in the partes pieces in “variable” polyphony style of internal division into choirs.

N. A. Gerasimova-Persidskaya, in our opinion, was succeeded to reconcile the above-named positions due to consideration of “variable” polyphony in evolution. The author, in particular, notes that its development comes from

the choir interpretation as an indivisible monolith toward multi-choir and again to the monolith [8, p. 170]. In Peter the Great period songs with multi-choir type of choral texture configuration were dominated, together with them three-six-part concerts emerged in the previous phase continue to exist, in which, due to the small number of voices were no division into choirs. And the last, as a rule, were not written for four-part chorus with structure of voices usual for the partes compositions (soprano, alto, tenor, bass), and for ensembles, varied in quantity and voices structure (for two tenors and two basses, two altos, tenor and bass, soprano and three two basses, etc.). According to N. A. Gerasimova-Persidskaya, “their tonal system rather indicates the ensemble performance than large choir attracting” [Ibid, p. 65].

Thus, the representation in partes “variable” polyphony during Peter the Great period of polyphonic compositions as with a multi-choir way of musical material writing, and without it did necessary singers mastering of both ways of execution – multi-choir (with division into choruses) and polyphonic (without such division). In addition, singers needed the ability to switch from one method execution to another when moving from one piece to another, as well as skills in ensemble performance.

The new relation to the word was one more feature of “variable-polyphonic” orientation music education which distinguished it from “constant-polyphonic” orientation music education. For works belonging to the considered style was typical free addressing to the text. It was expressed in the fact that the composer “transposed words and phrases, some of them repeated many times, often allowed simultaneous pronunciation of different words. All this was done for reasons of music emotional expressiveness, but it was to the detriment of the text meaning understanding. Converted text ... served as a kind of canvas on which a colorful sonority musical figure “was embroidered” [12, p. 4]. Thereby, meaningful performance training, getting across each word to the listener substantially fades into the background. To the forefront there is a strengthened attention to the musical beginning.

It is necessary to emphasize that the compositions written in “variable” polyphony style had *both liturgical, and secular mission*. In this style “God’s Services” created, which are “unchanging chants cycles of liturgy of St. John Chrysostom; cycles of Vespers and Vigil, as well as individual chants from these services; chants of the annual feasts of the Lord and other events, and finally,

the concerts, the lyrics of which included the passages from the Psalms of David, stichera, altar poems, troparia and other literary genres” [13, p. 246]. At the same time, if mostly in Peter the Great period partes concerts were written only on plots of spiritual contents, then in recent years of Peter the Great’s reign, according to N. A. Gerasimova-Persidskaya’s research, there are secular concerts, which tend to “appeal to specific historical events as a theme pieces” [8, p. 268]. Therefore, the maintenance of “variable-polyphonic” orientation music education included training of singers for pieces execution as liturgical, and out of liturgical purpose.

So, the intonational analysis showed that the two styles existed at the end of the XVII – first quarter of the XVIII century within partes polyphony gave the beginning to two varieties of “partes” orientation musical education, which differed in combination of tradition and innovation in them. Let’s consider from this standpoint *the repertoire of leading performing groups of Peter the Great time*.

It is reasonably possible to claim that musical and pedagogical traditions of “constant-polyphonic” orientation found their embodiment in choir of Peter the Great *monarchic singing Dyaks*. Its repertoire, in particular, testifies about it. So, it is known that in 1682 after the tsar Fyodor Alekseevich death Peter the Great was devolved on his musical library which had “types of plain singing books and any transfers” [14, p. 129]. According to V. V. Protopopov’s assumption, “in Fyodor’s library there were both hook and line manuscripts” [Ibid, p. 123]. The last, in his opinion, were behind the term “transfer” which “designated transfer to line system” [Ibid].

Having analyzed meeting in the library inventory the references of chants, the researcher came to conclusion that the greatest number of chants belonged to plain chant, which “covered all of the major books – Irmologion, Usages, Holidays, Octoechos, Sticheron, Triodion, and individual verses and chants” [ibid, p. 123]. Much less were the Greek chant manuscripts, they were “Octoechos, Irmologion (with canons), Blessed cycles, the individual songs – contakion, troparia etc.” [Ibid]. To Kiev singsong “referred only Liturgy of St. John Chrysostom and long life” [ibid]. At the same time, as the scientist established, “the bulk of musical manuscripts in Fyodor’s library belonged to three-line”, and “separate parts of three-line were used for transpositions (‘transfers’) to a polyphonic form” [Ibid, p. 124]. Therefore, the term “transfer” was used more in the meaning of four-part chant harmonization.

Chants from the tsar Fyodor library, most likely, continued to sound in performance of monarchic singing Dyaks choir in Peter the Great time. In addition, they could be the basis for the creation of “transfer” and serve as models for composing their own pieces in the “constant” polyphony style.

The idea of the Court choir repertoire in the first quarter of the XVIII century gives collection of line manuscripts singing Dyaks of Peter the Great stored in RSAAA, studied by S. B. Butskaya. The researcher came to the conclusion that “the song manuscripts collection belongs to one tradition. These are partes chants harmonizations of plain and Greek singsongs, as well as three – and four-part pieces in ‘constant’ polyphony style. Only one manuscript represents written on voices three-line” [2, p. 56].

As you can see, in the choir repertoire since the beginning of the XVIII century the preference was given not to line but to “constant” polyphony. At the same time considerable interest of tenor parts in the specified style manuscripts is of undoubted prevalence. So, for example, S. B. Butskaya gives the following ratio of singing parts in four-part festive service on Candlemas: “1 soprano, 2 altos, 5 basses and 9 tenors”, and in September selected services, – “1 soprano, 4 altos, 3 basses and 9 tenors” [5, p. 14]. This situation is common to all manuscripts collection of monarchic singing dyaks, though as the researcher claims, “in other manuscripts this phenomenon is not typical” [2, pp. 55–56]. Such voices ratio doesn’t occur in compositions manuscripts with “variable” polyphony therefore it should be considered as a distinctive sign of pieces in “constant” polyphony style.

From the performing and pedagogical point of view noted voices ratio is very indicative. As the main melody in partes harmonization – the melody of Old Russian singsong – was located in the middle voice, it was necessary its timbre- dynamic amplification due to the tenor singers quantitative increase. Thereby the natural ensemble which didn’t demand artificial strengthening and reduction of different parts sonority was reached and provided the voices natural operating mode.

The lack of “variable” polyphony style pieces in choir repertoire of Peter the Great monarchic singing Dyaks, apparently, were of natural character. It cannot be attributed entirely due to the loss of manuscripts, as it is confirmed by a number of other facts.

So, all the known works of senior choir singer Stephen Belyaev, as V. V. Protopopov notes, “are written in constant polyphony texture” [15, p. 214].

S. B. Butskaya and V. V. Protopopov's researches show that among the works of another Court choir senior singer – Ivan Protopopov, – having this position in the last years of Peter the Great reign, as well as are exclusively writings, typical example of “constant” polyphony partes style [5, p. 9; 15, p. 222].

The same also concerns the senior choir singer's brother – the chorister Alexey Protopopov [5, p. 9]. It should be noted that both brothers before their entry in Court choir served in patriarchal singing Dyaks and podyaks choir where they could learn to compose partes harmonizations.

About the absence of monarchic singing dyaks pieces of concert style in the choir repertoire also says the registry books “blessed and worth of his Imperial Majesty Peter the Great memory” [16]. Almost all singing books mentioned in the register are designated as “transfers” that indicates partes harmonizations, and given in two cases the voices names show the prevalence of tenor parts, similar to S. B. Butskaya notes.

Thus, except for some hook manuscripts the Court choir repertoire consisted of pieces mainly in “constant” polyphony style. It gives the reason to consider the named performing collective as the carrier of the “constant-polyphonic” orientation musical and pedagogical traditions successively connected with Old Russian musical and pedagogical heritage.

Similar conclusions can be drawn also concerning of *patriarchal singing dyaks and poddyaks* choir. It is known, for example, that “on December 25, 1683 four poddyaks of the 1st village congratulated patriarch Joachim in the Chamber of the Chrism with Christmas Day and sang Christ is born partes yes psalm” [17, p. 162]. Next year the same Christmas carols was executed by singing dyaks of the 2nd village (“the left choir”) [Ibid, p. 270].

According to N. P. Parfentyev, “in December 1687 at the dyaks of Pokrov Cathedral ‘on the Moat’ for patriarchal choristers was got Usage of ‘Greek and Slovenian four-part singing’ (obviously partes harmonizations of Greek chants and plain chants – V. A.)” [17, p. 87]. In 1691 the same “Pokrov Cathedral that in China on the Moat”, the priest Ivan “chapel singing dyaks and poddyaks wrote new singing partes transfers” [14, p. 123].

A lot of information about the choir's repertoire are in books of the Patriarchal State order of the first years of the XVIII century. In one of them it is said: “In the current 1701 ... Stefan Zakharev bound in boards

and cover with saffian, and along the edges gilded singing books, which are written again (new – V. A.) on the notes, including 20 books four-part in chet (a quarter – V. A.), and there are written Changes to John the Theologian and other Saints; 3 books in the skin monophonic, and there are described canon Palm-branch yes water Sticheron; 4 books monophonic in poldest, and there are written catabasia to Candlemas yes cathisma 7th on ten (17th – V. A.) Holy Saturday”. [18].

The given notes show that in this choir repertoire took place both partes harmonizations, and the monophonic chants recorded with notes. Among them it is also evident that the tradition of monophonic canon and other chants performance existed not only in monarchic choir, but also patriarchal singing Dyaks.

Particular interest presents the entry in one of the consumable books of the Patriarchal State order, which states that in 1701 poddyaks of smaller villages Ivan Sherokhov with companions wrote four-part Peal to the Reverend Alexey the God man for 3 altos, 2 sopranos and 12 tenors [19]. This example says that numerical prevalence of tenor part at pieces performance in “constant” polyphony style took place not only in Court choir as S. B. Butskaya claimed, but also in patriarchal choir.

One more example to confirm above said: “1702 March in the 15th day the teacher Tikhon Semyonov who lived in the house Holly Patriarch for the training to singing of small poddyaks, sent from Ustyug of the Greek singing four-part blessing Oktoynye of osmium of voices in halften 24 notebook” [20]. So, it is visible that performance on a voice of unchangeable chants of Liturgy in the polyphonic partes version was accepted also in of patriarchal singing dyaks and poddyaks choir. Moreover, such practice existed also in Velikiy Ustyug where from was the above-mentioned teacher.

In general, we also don’t find concert style pieces in patriarchal choir repertoire about which only the data relating, mainly, to the beginning of the XVIII century remained. It consists of the so-called “transfers” written in “constant” polyphony style and plain polyphony occupies a considerable place in it [17, pp. 71–72], as well as monophonic chants of plain, Greek, in some cases Kiev singsongs [ibid, p. 310], written as with hooks and also with notes. The repertoire identity of the two main Russian choirs speaks of the performing and musical-pedagogical traditions unity of singing groups.

Belonging to a completely different performing and musical-pedagogical traditions reveals *the repertoire of the choir chapels of the Royal family and nobles*.

About the first of them it is possible to judge by Vasily Titov's creativity till 1699 serving in choir of the tsar Ioann Alekseevich. Apart from musical Psalters "in a three-part presentation as canticles" [13, pp. 244–245], he wrote "God Services on 24, 16 and 8 voices,... theotokion on 8 and 6 voices ... 28 concerts on 12 voices, dogmatists on 8 voices, concerts on 12 holidays" [21, pp. 334–335]. The provided list indicates the lack of pieces in "constant" polyphony style at this composer.

From "Cases about belongings of monarchess tsarevna Natalia Alekseevna" we have an opportunity to learn about what pieces were executed by choir of the beloved sister of the tsar Peter. In the things inventory, compiled after her death in 1716, is the box "partes books and notebooks, where were books on 16 voices, service and concerts ... 5 books of five-part ... service and concerts in 8 books ... 6 books in an eighth on 6 voices... service and concerts, 5 books of five-part ... 7 books of twelve-part ... In the notebooks: concert on 40 voices 'What it brings, Christ' ... communion verse on 12 voices 'Christ body'... concert on 12 voices 'Let the heavens rejoice' ... concert on 16 'Let the heaven fun' ... service on 12 voices ... service on 24 voices ... 16 books, concerts on 16 voices ... service and concerts on 12 voices ... service and concerts on 8 voices ... service and concerts on 4 voices" [22, p. 206].

As you can see from this list, there are present only pieces written in "variable" polyphony style, with the most frequent twelve-part concerts and services. Also important is the fact that this repertoire, and part of the choristers of tsarevna Natalia Alekseevna after her death passed into Alexander Danilovich Menshikov's choir, who also apparently was the carrier of the musical-pedagogical traditions of the "variable-polyphonic" orientation, as he needed these notes. Unfortunately, data on repertoire of choral chapels of other Peter nobles haven't found yet.

So, studying of the leading domestic singing groups' repertoire of the end of the XVII – the first quarter of the XVIII century reveals rather clear division of their performing, and, so musical-pedagogical traditions on two branches. One of them connected with partes "constant" polyphony style is traced in choir of monarchic and patriarchal choristers. The other branch, based on the partes "variable" polyphony

style, is seen in secondary in importance choirs of the Royal family and nobles. Basic distinctions of these two branches become obvious and when studying *structure of choral collectives*.

By N. P. Parfentyev it was established that over the last years the tsar Fyodor Alekseevich rule, that is in 1679 – 1680 the XVII century, in the organization of monarchic singing dyaks choir there were considerable changes. It was divided into two choirs, in one of which headed by Peter Pocrovets were “masters of Old Russian vocal art”, included in the first three villages, forming the monarch choir. In the second choir headed by Osip Sedoj were “part choristers” made from the dyaks of the other “smaller” villages and those who have not previously been made in the staff lists, forming a general choir for the Royal family members – tsaristas, tzarevitches, tsarevnas. Thus, according to the researcher observation, “sometimes the name of dyacon can be found in the lists of one or the other choir”, which, in his opinion, “says that the singer possessed both the ancient art of plain chant, and new partes style” [17, pp. 11–12].

In the first years of the tsars Ioann and Peter Alekseevich joint reign, choir of the latter, as evidenced N. P. Parfentyev, consisted of “old choristers”, headed by senior choir singer Peter Pocrovets, while the choir of Tsar Ioann formed the singers under the senior choir singer Feodor Chekalovskij called “part choristers”. For tsaristas and tsarevnas there was another choir of “partes singing” headed by Osip Sedoj.

Consequently, at the beginning of Peter the Great reign, his choir, which later became the main monarch choir, was formed from the so-called “old choristers”. In contrast, the choirs of the other nobles of the Royal family consisted only of “part choristers”. Moreover, this division remained till the end of Peter the Great era that once again confirms the fact of monarchic singing dyaks of Tsar Peter choir successive connection with Old Russian singing art traditions, and, therefore, Old Russian music education pedagogics.

As we managed to establish, “part choristers” choirs, judging by singers surnames, consisted in the majority of the Ukrainian choristers. At the same time some singers handwriting (the Ukrainian cursive writing) shows that even such widespread names as Nikolay Nikitin, Maxim Vasilyev, Ivan Alexandrov, could belong to singers of a Little Russian origin. It is significant that over time, the handwriting of these and other singers are increasingly approaching the Russian

cursive and if you do not see their signatures for receiving salaries in the books of charges at the beginning of their admission to the choir, you might get the impression that these choruses consisted mainly of Russian singers.

The desire to recruit singers in the Ukraine was not alien to the tzarina Catherine Alekseevna. So, it is known that in 1713 from Kiev Governor Dmitry Mikhaylovich Golitsyn were sent 21 choristers to St. Petersburg [23, p. 434]. And in 1714 from Kiev 6 more choristers – Ivan Popovsky with companions were sent to her [24, p. 849].

Representatives of the Russian aristocracy formed their chapels from Little Russian singers. Those who served in Kiev and other Ukrainian cities, created chapel of “chants” as aforesaid Kiev Governor Prince D. M. Golitsyn. In Stroganov choir located in the Urals were also Kiev and partes singing choristers. Also the closest associates of Peter the Great – F. M. Apraksin and A. D. Menshikov had their choirs of Ukrainian “part choristers”.

Unlike those collectives tsar Peter choir consisted only of Russian singers. It increased mainly due to the patriarchal and episcopal singers, there were no Ukrainian part choristers. It demonstrates that musical-pedagogical traditions of these singing collectives were closer to this choir, than traditions of Southwest Russia collectives. Moreover, it is possible to claim that monarchic, patriarchal and hierarchal choirs were of the same tradition.

The evidences show that monarchic, patriarchal and hierarchal choirs had exclusively domestic singers while choral chapels of imperial family members and representatives of the Russian aristocracy consisted, mainly, of the Ukrainian “choristers”.

Based on what was said earlier about the fundamental differences in the repertoire of these performing groups oriented on partes “constant” or “variable” polyphony, there is reason to speak about the two performing schools of part choral singing. Having said by a number of researchers the assumption about folding of St. Petersburg and Moscow singing schools in Peter the Great period, one of which was the monarchical and other secular choirs, and the second – the patriarchal and hierarchal choir (V. M. Metallov [25], I. A. Gardner [26], etc.), has no sufficient reasons.

One can talk about the allocation of *the Russian school*, which was based on “constant-polyphonic” orientation musical education, and which had

monarchical, patriarchal and hierarchal choirs and *the Ukrainian school*, relying on “variable-polyphonic” orientation musical education, which had the chapels of the Royal family and nobles.

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CONTEMPORARY THEORETICAL IDEAS ABOUT MUSIC LESSONS

E. B. Abdullin, E. V. Nikolaeva,

Moscow State University of Education

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

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

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

The specifics of a music lesson are determined by:

- the teacher and students' work with the *living, image-bearing music sound*;
- the influence of music on the child's spiritual world, his *worldview and mental outlook*;
- the opportunity to have an *“art-therapeutic”, correctional effect by means of music on the mental and psychological state of a child*, including children with abnormalities;
- the personality of the teacher who is concurrently *an all-round musician and coordinator of children's musical activity*;

- the richness of a lesson in *musical creative activity* in its various forms;
- the student's ability to feel like *a performer, a listener, a "composer"*, capable of finding self-expression in music;
- the student's acquisition of the *experience of the emotional attitude to music and musical activity; musical knowledge, abilities, skills; experience of music creation*;
- the ability to work in *close unity with others* (teamwork);
- the music teacher's aspiration for *organizing his lesson according to the laws of art*;
- the use of *specific teaching methods for music education*: prosodic and genre-style analysis of musical material; the method of establishing similarities and differences between phenomena of musical art and other arts; the method of linking and comparing phenomena of musical art; the method of creating problem situations in accord with musical illustrations which conform to the musical-pedagogical topic of the lesson, its tasks [1; 2; 6; 7], etc.

To the *main constituents of a music lesson* which determine its content and organization belong the topic, idea, genre, composition (the so-called structure), dramaturgy, improvisationality, atmosphere. The given constituents are singled out in order to be treated theoretically, and this is necessary to be able to understand the essence of each as well as their role and significance in the integral conception of a music lesson. In music pedagogical activity as such, they form the *inseparable unity*, they are *interconnected*, and, taken collectively, reflect the strategic objectives of a music lesson and the way they should be implemented.

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

- the level of the shaping of schoolchildren's musical culture as the *aim* of music education and its main constituents;
- the level of *the main objectives*, aimed at the education, upbringing, and development of students, and solved in the process of studying a concrete topic;
- the level of *the selection and organization of academic material*, primarily the pieces of music which the teacher thinks will be most useful in achieving the goal of the lesson and fulfilling its objectives;

- the level of *choosing the kinds and forms of musical activity* which will be implemented at a lesson to fulfil its objectives; of their content and the way they should be combined.

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

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

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

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

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

The genre is the artistic implementation of the lesson’s idea. Over the last years, more and more music educationalists recur to the category of genre when describing the features of a music lesson. Nevertheless, this problem lacks theoretical description. In this connection, it is necessary to highlight that the genre of a music lesson symbolizes the *unity of musical art and pedagogics*. And this means that a music lesson, in general as well as in some of its elements, must reflect the distinctive features of music as an art and embody the regularities of pedagogics as a science and an art. That this unity is essential is acknowledged by all music educationalists. At the same time, in the contemporary theory of music education, a lesson is more and more often described as a teacher’s “music pedagogical artwork” which is the *result of the creative work not only of the teacher as a pedagogue, but also the teacher as a broad musician*. The teacher’s music pedagogical principles,

his views on music, musical erudition, system of values, many-sided experience of communication with music in possible forms of musical activity determine the genre and style of the lesson, without which it cannot be a lesson of art.

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

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

One and the same topic can be implemented in different genres, i.e. a music pedagogical poem, ode, legend, fresco, a people's play, etc. And these will be quite different ways of developing the lesson's topic in terms of its content and meaning as well as in its dramaturgic unfolding and emotional atmosphere [1, pp. 168–169, 171–199]. There may be a great many genre implementations for music lessons, but they become the teacher's music pedagogical artwork only when the different angles of the lesson's integrity are centred around its topic, idea, and are in harmony with the teacher's personal understanding of music and his students. In addition, the teacher's major priority is to define the *architectonics* of the lesson, reflected in its composition.

The composition is *the way of implementing the topic, idea, and genre of the lesson in the form of the content structural integrity*. It is built up in accord with the laws of art, music first of all, as well as literature, theatre, in concordance with the teacher's understanding of how the topic should be studied with students of different age groups, and also depending on the teacher's professional qualities, his intuition and will power.

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

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

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

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

As a concrete artistic implementation of the lesson, composition makes up the unity of content and form. It reflects the logic and meaningful content points in the unfolding of the topic, the idea of the lesson. It includes artistic, primarily musical, and also supplementary didactic material, kinds and forms of musical activity. In this respect, we do not mean the general content and structure of the lesson only, but also its parts and the way they are interconnected.

It is necessary to highlight that the composition of a music lesson is determined by the laws of art and those of pedagogics. As far as composition is concerned, here the implementation of the laws of musical art is to a large degree based on the *pedagogical interpretation of musical forms proper*. This is determined by the fact that the music teacher is not only aware of these forms, does not only understand their expressive significance, but, as a rule, is able to give them a creative interpretation for fulfilling music pedagogical objectives. It is for this reason that, compositionally, music lessons are often two- and three-part, and

repetitive, too, constructions in the form of variation or rondo. Compositional implementations of the kind are applicable not only to the content and organization of some kinds of musical activity at a lesson, but to the whole lesson in general.

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

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

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

The temporal features of a music lesson are of dual nature. On the one hand, they are regulated by the normative acts which set the duration of music lessons. On the other hand, within the limits of a concrete lesson they are variable and are manifested in the chosen architectonics of the lesson, in accord with which

the teacher decides how many parts it is going consist of, their duration, and the way they relate to one another.

The spatial features of a lesson are expressed in the angles from which the topic is studied. These angles are chosen by the teacher. Here we mean the teacher's speech, his communication with concrete students and the class at large, shifts from one kind of communication with art to another, each of which creates its own spatial implementation of the chosen topic (listening to music; solo, ensemble, and group singing; playing musical instruments; musical-plastic activity, etc.).

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

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

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

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

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

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

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

The outline plan of the lesson may be compared to a libretto in theatrical arts, in which the main characters are the Teacher, Children, and Music. Such a "libretto" describes not only the development of the content and teacher and students' activity, but also the academic musical material.

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

The dramaturgy of a music lesson is *the procedural nature of the unfolding of its content*. This proposition is based on the music pedagogical understanding of B. V. Asafyev's concept of the duality of musical form, according to which

“the form as a well-established scheme” (by which we mean its construction) and “the form as a process” are two sides of one and the same phenomenon [3, p. 23].

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

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

The dramaturgy of a music lesson is manifested in the *music pedagogical score* worked out by the teacher. To some extent, this process may be likened to the director’s working with a libretto while finding the proper way of staging the performance, in this particular case a lesson as a music pedagogical product.

Over the last years, such notions as a “pedagogic direction” [4; 5], “the direction of a lesson” [4], “the direction of the teacher’s behaviour” [4] have been established in liberal subjects. These notions bring the evidence of how many points of contact between the pedagogic technique and the director’s job there are.

It appears, however, that in the pedagogy of music education, the use of the term “the direction of a music lesson” is not altogether appropriate.

It would be more reasonable to use the term “the dramaturgy of a music lesson” suggested in this article. This is explained by the fact that direction presupposes the staging of a theatrical performance which is frequently rehearsed and whose character’s actions are worked out in detail. With regard to a music lesson, it is impossible to rehearse and elaborate the details of the teacher’s and students’ behaviour and words. We can only speak about the teacher’s direction in the process of the pedagogical supervision of this or that kind of music performing activity, as in, for instance, the inclusion into the content of the lesson of musical dramatizations or other theatricalized forms.

The dramaturgy of a music lesson is determined by its topic and idea implemented in the genre and in the music pedagogical composition. On this basis, the teacher works out the procedurality of putting them to pedagogical practice. In addition, the *dramaturgic development* of a music lesson in general as well as of some of its parts is to a large degree determined by:

- *the teacher’s personality, his professional competence;*
- *the genre of the lesson;*
- *students’ age-related psychophysiological peculiarities, life and musical experience the teacher is guided by.*

In the process of elaboration of this or that dramaturgic implementation, the teacher works out yet more details of the temporal and spatial features of the lesson’s composition, finds the opportunity for multidimensional understanding and their mobility, chooses the most appropriate variant for this or that group of students.

From this perspective, the dramaturgy of a music lesson is the process of the teacher’s bringing his music pedagogical composition into *a music pedagogical effect, unfolded in the spatial and temporal features of the lesson.*

Taking as a basis the nature of a music lesson as a lesson of art, the elaboration of the *emotional and content dramaturgy* of the lesson, its climax, contrasts in the music studied, the diversity of forms and kinds of musical activity, the teacher and students’ communication, etc., is becoming of special importance. In the schematic relationship, they are all manifested in the worked-out composition of the lesson. And yet, they become correlated to the concrete conditions of the educational process only when the teacher finds the proper dramaturgic implementation of the composition.

In other words, *the dramaturgy of a music lesson is of improvisational nature*. The dramaturgic implementation of a music lesson takes into account the peculiarities and abilities of the students of the given class, the well-established relations between the teacher and children, the most optimal tempo-rhythm of the lesson in general and the tempo-rhythm in which this or that kind of musical activity will be carried out, the emotional atmosphere of the lesson which can make it more productive, etc. Thus, the teacher is prepared, as well as possible, to improvise at his lesson, in the context of the chosen compositional and dramaturgic implementation.

The improvisationality of a music lesson is an act of creating a music pedagogical product by the teacher together with his students. It is in improvisation where the features of the teacher's creative individuality as a pedagogue and a musician reach their highest peak.

It is, indeed, very important for the teacher to be prepared for the lesson – to define its topic, idea, genre, composition, and dramaturgy. But it is at the lesson itself where the teacher displays his creativity and carries his message across. No matter how thoroughly the teacher prepares, at the lesson his creative work is more or less improvisational.

The improvisationality of a music lesson is manifested in the teacher's response to unexpected situations which occur at the lesson, the digression from and return to the main dramaturgical concept.

As is known, children's immediate communication with music always corrects the dramaturgy of the lesson worked out by the teacher in advance. That is why *forethought and improvisationality* are two interrelated parts of any lesson, for the lesson's real life begins when it is being given only. To give it the same way it has been planned is usually impossible. Moreover, it is hardly possible to repeat the lesson given before, not only because the children will respond differently, but also because the teacher's feelings and his energy, capable of leading the way, will not be quite the same, either. As a result, the lesson will have no atmosphere of the *living creative process*, which makes it unique and in a way unpredictable.

The capacity for improvisation depends on the teacher's musical erudition, his ability to spontaneously substitute one piece of music for another at the lesson, and also on his pedagogical experience which enables him to foresee the children's reaction and redirect it the way he thinks appropriate.

Special attention should be given to the **atmosphere of a music lesson**. It is characterized by the spiritual and moral, artistic and impressional, and emotional constituents which give a lesson of art a unique flavour. The atmosphere reflects the *relations between the teacher and his students* and determines if the music lesson was a real lesson of art, in the most elevated sense of the word. Whether the lesson will be engaging and inspirational, contributing to the implementation of its integral emotional dramaturgy, largely depends on whether the teacher will put his spirit, his professionalism, his skill into the lesson.

It is of utmost importance that the atmosphere of the lesson should be adequate to its topic, idea, genre, composition, dramaturgy, and this or that kind of improvisation. The teacher's ability to create the necessary atmosphere largely determines his ability to fulfil pedagogic, educational, and developmental objectives which show the level of children's musical culture.

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THE PHILHARMONIC CONCERTS FOR CHILDREN: BETWEEN EDUCATION AND ENTERTAINMENT

S. L. Starobinsky,

The International Academy of Educational Sciences

N. V. Suslova,

The Center of Artistic and Physical Education
of Prosveshchenie Publishing House

Abstract. *The article is devoted to the problems of philharmonic concerts for children. The authors consider the most important historical milestones in the development of musical enlightenment in our culture. The research concerns current philharmonic practices in major Russian cities, raises questions about the continuity of traditions, themes and content of children's concerts. The main problems of the cultural and educational spheres are defined as follows. Most of the philharmonic concerts for children are focused exclusively on family leisure activity not taking into consideration the logic and content of school music lessons. Many authors and comperes of children's subscription concerts allow the shift of conceptual accents: the music becomes a secondary element, an illustration to other forms of communication with the audience. Striving for musical availability often leads to substituting the higher educational mission for a superficial amusement. Along with the criticism of the negative trends, the article discusses the promising forms of educational activities that appear with the use of video, internet; gives the examples of successful forms of interaction with young audience.*

Keywords: *philharmonic, concert, enlightenment tradition, children's audience, musicologist, interactive forms of communication.*

In historical context, a Philharmonic concert is quite a young phenomenon. This form of cultural activity in current understanding appeared in the second half of the XIX century. It was then when the special concert halls, the first poster pillars and the notion "poster" itself were invented as well as the philharmonic columns in newspapers and magazines with the list of upcoming events and reviews

of the prior ones. In our country, 1859 can be considered the year of founding the ***Imperial Russian Musical Society*** (RMS) that is the historical reference point in the development of the Philharmonic movement. It was founded in Saint Petersburg on the basis of the pre-existed Symphony Society. It was initiated by a group of musicians and public persons headed by A. Rubinstein. A year later his brother Nikolai Rubinstein took control of the Moscow RMS and after a while there appeared a few departments in other cities of Russia.

The Russian Musical society set the objectives of developing musical art, music education in Russia, supporting Russian composers and music masters. To achieve this there were the concerts organized, the schools opened and musical contests set up. The educational mission of this organization was to make good music available to the public. And these words, uttered by D. V. Stasov, one of the RMS founders, splendidly describe the activities of the organization, and moreover, have become the implicit motto of the whole musical life of the in pre-revolutionary Russia.

The RMS activities in Saint Petersburg and Moscow were very intensive. The concerts were held at the premises of the Nobility Assembly, and at the turn of the century the halls of St. Petersburg (since 1896) and the Moscow Conservatories (since 1898 – the Small Hall, since 1901 – the Grand Hall) also accepted the performances. On average, 10–12 “regular” (subscription) symphonic and the same number of chamber concerts were organized there annually; they also arranged “extraordinary” concerts featuring outstanding performers. The idea of enlightenment, availability of the highest cultural achievements to everyone is perfectly illustrated by the following example. While V. I. Safonov was holding the post of the rector of the Moscow Conservatory even the “eminent musicians” had to play two concerts in the Great Hall of the Conservatory. One evening performance was intended for prosperous public and another matinee with exactly the same program was free of charge.

An important role in the development of the national Philharmonic tradition was played by the Free Music School (FMS). It was a private musical educational institution in Saint Petersburg founded in 1862 by M. A. Balakirev and G. Ya. Lomakin. B. V. Asafyev in one of his works pointed out that FMS public activities quickly attracted attention and soon obscured the fame of other concert organizations [1, p. 39]. It was not the time for a particular “children” specialization

then and the addressee of the RMS and FMS was the adult audience. But the idea of “nurturing” the public, educating younger generation was inherent in the very essence of musical enlightenment.

The historic conditions of turbulent XX century have significantly changed the image of the Philharmonic life in our country. A new stage of its development begins after 1917. The Petrograd Philharmonic was founded in 1921 and the Moscow Philharmonic in 1922. Fundamentally different ideological and economic conditions of the young Soviet state filled the idea of musical enlightenment with a new sense. In the wake of general cultural and educational work in the next decade there appeared other regional philharmonic societies in other USSR cities: in 1935 – in Rostov-on-Don, 1936 – in Sverdlovsk, Perm, Cheboksary; in 1937 – Gorky, Kazan, Saratov, Yaroslavl, Novosibirsk, Voronezh....

The first philharmonic seasons reflected the overall atmosphere of those years: a creative impulse, a desire to get acquainted with something new, hitherto unknown. On the other hand, the changed audience, mixed social groups demanded an adequate repertoire on the stage. Many pre-war Philharmonics didn't confine to academic music demonstrating stylistic democratism, if not “indiscriminateness”: circus, cinema, puppet theater, folk and amateur groups performances, lectures on various topics.

Even a simple enumeration of the genres illustrates the emerged crack between the “good music” and availability of the concert. First of all, the notion of availability changed. The Russian Musical Society leaders explained the problem with the absence of the concerts or with social and financial restrictions for those wishing to listen to music. The reality of the twentieth century turned out different: there were neither social nor economic restrictions, but why do listeners go to the concert hall, what are they willing and able to hear? The answers to these questions are still ambiguous.

During those years the problem of children's musical education receives definite, understandable features. The Union of Composers was established in 1932 and a department for children was launched there. The State “order” for creative efforts in this sphere gave an impulse to creating new masterpieces. In pre-war times in the USSR there were created such works as “Petya and the wolf”, “The children's music” by S. S. Prokofiev, the works by A. F. Goedicke, R. M. Gliere and other composers – the music that still represents the true Russian

children classics. The focus on constant, targeted enrichment of the pedagogical repertoire became the national musical tradition for the soviet period.

The War brought dramatic changes into the plans of further cultural construction. The motto ***“Everything for the front! Everything for victory!”*** has drastically turned round the concerts geography, the repertoire, the priorities. The only Moscow Philharmonic during the first 10 war days gave more than 1000 (!) concerts in different Moscow districts for those who went to war. The music and musicians fell into the line. There are many poignant pages of fiction and documentaries devoted to the performances of the concert groups at the front line and deep in the rear.

Meanwhile, the objective of the wartime was to keep cultural heritage, living traditions and academic school. The best Philharmonic and Conservatory groups from Moscow, Saint Petersburg, Kiev, Odessa were evacuated deep inlands. It gave a powerful push to cultural development of Urals, Siberia, Middle Asia. Many musicians settled at new places, the others managed to bring joy to the listeners brought up in evacuation. It is obvious that the next cultural wave was largely geared up by this forced migration of the musical elites.

The military disaster of international scale has brought to serious consideration of many aspects. After the horrors of war, the value of human life, the need for special care for children have gained more attention. As a result, the post-war Europe enhanced pedagogical search. In musical education it was the Karl Orff’s system and the activities of Z. Kodaly. In our country, the key figure of musical enlightenment of the second half of the twentieth century was Dmitry Kabalevsky.

Being an outstanding composer, a brilliant pianist and conductor, he repeatedly appealed to the youth. The images of childhood and adolescence naturally complement his major works. He created a lot of brilliant piano pieces and songs for children intentionally. But his main achievement is different. It was he who could draw attention to the problem of mass musical education at the highest level. Using modern terminology, we can say that the period when D. Kabalevsky’s concept was introduced was a unique nation-wide educational project.

The major public-awareness-raising events were the pre-war talks on music that Dmitry Borisovich held in Artek pioneer camp. After exploring the issue of “How to tell children about music”, he found a kind of “creed” for musical

enlightenment: the maximum objective was to sweep children along with music, the minimum task was to get them interested in it. [2, p. 72].

He saw both a special mission and a special art in it. The composer wrote: “It is important that the young listeners with the help of mentors, not just through their words, but themselves do understand and feel the difference between truth and lie in art just as in life. It is very important to understand: the music is created not only by those who compose it, but also by those who listen to it” [3, p. 1].

The series of symphony concerts “Musical evenings for young people” in the Hall of Columns initiated by Kabalevsky were extremely popular. The first concert was played in 1968. That one and all subsequent “evenings” were broadcast on television and recorded on the radio. Dmitry Borisovich emceed the events himself. The all-time author and compere assigned a great role to the word of music. The conversations were targeting not only to introduce the pieces to students, but also to show their relation to history, other kinds of art, to show their emotional vibes, diverse life connections. Kabalevsky said: “I think those who believe that any talks of music will certainly lead to simplification and vulgarization, that the words distract listeners’ attention off the music to some alien pseudomusical’ associations are deeply wrong. Of course, this can happen and, unfortunately, is not uncommon, but it does not mean that every conversation, every word hinder scientific character of music perception, the music itself. The point is probably the word” [2, p. 19].

Afterwards Dmitry Kabalevsky organized educational talks in Moscow schools. They were also recorded on radio, released on the vinyl discs and the Central State Television made them the property of all people. They became the basis for the books “About the three whales and many other things”, “Peers”, “How to tell children about music”. His advice of a musicologist on the form of arranging a concert, choosing the themes, attracting and keeping listeners’ attention, appearing on stage are still relevant.

A peculiar symbol of the Kabalevsky’s concept is the “Three Pillars” – a song, a dance, a march – the three basic spheres of music. However, representing the examples of simple musical forms they purely perform a “didactic function” and only at the initial stage. There we observe a universal approach to structuring musical education content and educating on the basis of super objective – the connection between music and life.

D. Kabalevsky's experience in organizing musical and educational work with young people in the club "Music – painting – life" organized by the Union of Soviet Composers and the State Tretyakov Gallery deserves careful study. There he followed the objective of uniting the allied arts of one epoch or one movement. "Studying the world culture is now becoming the most important task of every teacher and lecturer... Not an easy task... And yet, I would like to support all those who are trying in his lecturing and teaching work to solve it at least partially. And those who have not yet decided to step on this path I would prompt to peer at the fascinating perspectives opening here and find reinforcements in the their colleagues' experience"– he wrote in the afterword to "Pedagogical thinking" [4, p. 183].

In fact, Kabalevsky's activities as the author of the lectures accompanied by musical performance laid the foundation for children's musical education across the country. In this regard, it is interesting to learn about the experience of M. A. Goldenstein, a musicologist from Leningrad, the music school number 8 in Moscow headed by Yuri E. Levitt, Music School No 1 in Leningrad under the supervision of S. S. Lyakhovitskaya, "Folk Children's Philharmonic" at "Isaac Dunaevsky Moscow City Children's music school", "Club for music lovers" at Moscow special school number 5 and many of his followers.

There were other phenomena during those years that were not directly related to the Kabalevsky' concept, but, in fact, they reflected similar trends. So, Grigori Fried at the Union of Composers in the 60s created "Youth Music Club" that set the objective of promoting classical music. Fried was a supporter of the "universal" music club where all styles and genres of music should sound; everything had to be accompanied by a conversation, meditation, discussion of historic issues, theory of music. He called for the participation in the concert and educational activities not only professional artists, but also teachers and students of music schools, amateur musicians. Numerous admirers of music embedded the memorable concerts of the D. D. Blagoy with his soft, confidential talk to the audience and a touching pianoforte works by V. Mozart, L. Beethoven, F. Schubert, R. Schumann, M. I. Glinka, P. I. Tchaikovsky, S. S. Prokofiev. Thus, due to the efforts of the entire generation of music enthusiasts the music enlightenment was firmly established as an integral feature of the concert life of Soviet society and its younger generation particularly.

In the specialized magazine “Music in Schools” of the 1970s – 80s we found some very important facts leaked. There was the description of the elementary school students who independently organized role-playing called “the concert hall”, the teenagers who organized musical lecturing in a summer pioneer camp [5; 6]. As you know, when playing children choose only things that are important for them. Consequently, the efforts of advanced musicians-educators of that time were the real source of important life experiences for young listeners.

Even a short retrospective journey into the history of the issue suggests a rich and broad experience of Russian culture in the field of musical enlightenment. In what way are these traditions reflected in philharmonic concerts for the children of the XXI century? By raising these questions, the researcher cannot claim to provide with irrefragable and unambiguous answers, because we are talking about vibrant fabric of society abreast of the time. The concert life today is much more diverse, more complex. The capital holds now more concerts a day than it did a year 140 years ago. Every major Russian city now has Philharmonic halls, arranges subscription concerts, holds a variety of festivals, contests, educational projects.

Without claiming to cover the entire range of issues, to analyze the contemporary realities we have chosen the examples of cultural life of the 3 largest cities of Russia: Moscow, Saint Petersburg and Yekaterinburg. But even the incomplete description reveals some trends and contradictions. It can be assumed that a large part of the observations and conclusions submitted in this article will be relevant not only for these regions, but also for cultural and educational space of Russia as a whole.

The format of the subscription programs repeats every year and the analysis of one or two concert seasons gives a demonstrative picture of the main trends. Let us refer to the programs of Moscow Philharmonic of 2014–2015. There were announced more than fifty children’s subscription series, one third of which was anyhow connected with a fairy-tale. The reasoning seems to be stereotypical as the most of them. The series of “philharmonic patterns” does not undergo any changes for decades varying “fairy music”, “music in nature”, “musical journey” and “getting to know symphonic orchestra instruments”. But this situation itself is not critical as an ordinary name can imply both new forms and fascinating content. It is the reaction of the audience that is important: the way young listeners perceive it and what contribution a visit to a concert hall brings to the cultural

development of children and youth. That's exactly why we consider these arguments fundamental in evaluating the phenomena of modern philharmonic life.

Among the above-mentioned "fairy" subscription one can point out a "geographical" cycle including "Tales of the World"; and a "seasonal" cycle including "A Winter Tale", "A Spring Tale"; the cycles, based on the works of the great storytellers Hans Christian Andersen, Alexander Pushkin and others... However, the analysis of the concert programs content shows that the name in most cases is no more than an external, situational occasion. One subscription may often include the concerts devoted to musical works of different national schools, styles, eras, implying various cultural codes which are not revealed or commented anyhow.

The content-related unifying issue here is a genre as all similar concerts represent more or less successful literary-musical compositions. The number-one of the Moscow Philharmonic is a group of subscriptions under common name "Fairytale and Orchestra" that is performed by famous dramatic actors (Sergei Bezrukov, Olga Budina, Yuri Stoyanov, Sergei Garmash and others) accompanied by a symphony orchestra.

The first time such a format was tried in 2007 when Chulpan Khamatova was reading "Sleeping Beauty" by Charles Perrault to Tchaikovsky's ballet music of the same name. Since then there were developed several dozens of programs where popular tales are read aloud in a frame of classical and folk music performed by different orchestras.

The idea of immersing young students into the atmosphere of a concert hall through a fairy tale, making their visits to Philharmonic habitual and desirable is certainly productive. However, according to the laws of the genre the music in such concerts often go by the wayside becoming a beautiful decoration of a fairy story. Leaving the concert hall, the children can remember neither the names of the works played nor their authors. (The exception is, perhaps, only the music by Tchaikovsky of the already mentioned "Sleeping Beauty").

The mission of the very musical enlightenment is apparently ignored: "The Tale of James Barry accompanied by the music of Fauré, Ravel, Rachmaninov, Liadov, Shostakovich and others". And even if young students are enchanted with the beauty of the music they listened to they will not be able to listen to it again as the masterpieces have remained anonymous. The children are unlikely to have a desire to go to a concert including the music of Faure or

Shostakovich in the future. The whole complex of aesthetic experience at this time is strongly associated with the tale of Peter Pan.

The solution seems obvious, but we cannot oversimplify the situation as formal filling the gap will give nothing. We can give an example of the Philharmonic concert under subscription “Music of the soul” (March 14, 2015, the Great Hall of the Moscow Conservatory). If the program is based on the musical and literary one-man performance by Alexander Pushkin’s novel “Blizzard” and G. V. Sviridov’s music, a short story about the composer seems appropriate. The author and lecturer of the cycle – the Honored Artist of the Russian Federation Natalia Panasiuk – precedes the concert with a 15-minute-long lecture about Sviridov’s life and art. Then there is the Pushkin’s tale performed by the Honored Artist of the Russian Federation Anonina Kuznetsova. But at the exit from the hall the young people cannot even remember the name of the composer. The function of musical enlightenment was again open to question.

The reason is the concert arrangement and, of course, the tone of the musicologist. The special “Philharmonic” style of a stage word – with pathetic breathing and frequent thoughtful stops – is perceived by adolescents as an anachronism. This tempo of speech, its intonation, semantic accents are frankly alien to modern children. Lacking sufficient motivation, the child psychologically “switches off” the situation and, literally, fails to hear what the musicologist is reading.

Another example is the educational programs of the Mariinsky Theatre. Leonid Gakkel, Ph.D, professor of St. Petersburg Conservatory is on the stage: his hands folded on his chest, eyes lowered, the speech is well-bred without pathos or spectacular “details”, but monotonous and flat... There is the reader and the audience and between them there is the barrier of mutual lack of interest [7].

Irina Nesterova, the honored worker of culture of Russia in the Sverdlovsk Philharmonic comperes the concerts. Here we can see another extreme. Though the musicologist is concise and keeps to the point – just about the music – her tone of communication with the public (6-10-year-old children) shows misperception of how to talk to children. It manifests itself in trivialized vocabulary, kimbling and, as a consequence, emotional hypocrisy, artifice of what is happening [8]. These three examples serve the three failed answers to the question “How to tell children about music?”

Meanwhile, the work of a lecturer, public speaker has far-reaching consequences. The situation of a “high cultural rostrum” itself endues him with the characteristics of a sample, a benchmark. As a rule, there are music teachers of various levels among the audience. They perceive this sample and are likely to further translate it to the amateur stages, to music and comprehensive schools, kindergartens. There is the effect of replicating the style, manner, content of the concert-educational activities.

Paraphrasing V. A. Kan-Kalik utterance we should emphasize that stage communication unlike ordinary human interaction represents a functional category. It acts as a social handle and usual conditions and functions of communication receive here an additional “burden”, because universal human aspects are developed into the professional creative components [9, p. 14].

The excellence of the reader depends on many parameters including the “subject-related” and psychological and educational abilities. The awareness of the content of the artistic material that is offered to the audience, intellectual culture, professional ethics here go hand in hand with creativity, imagination and creative thinking. A person, who is talking to a huge audience has to be reflexive, socially sensitive, highly self-controlled, able to identify emotionally with the audience, have good organizational skills.

Not every person always manages to meet the named parameters. Let us give a few more examples from the Sunday symphony matinees at the Moscow Philharmonic. The comperes of the number of cycles here are the masters of the academic scene Zhanna Dozortseva and Svetlana Vinogradova [10]. Their contribution to the national culture are marked by honorary degrees and rewards. But the children’s audience is so specific that it does not allow to “retire on one’s laurels”. Here, every time you should prove your right to be interesting and time-sensitive. Meanwhile, the respectable ladies time and again go into a discussion on general philosophical topics, overuse the illustrative material that is not relevant to the sounding compositions. The talk about music transforms into an attempt to explain everything that does not need to be explained. The speech abounds with dates, names, titles, it sounds long-winded and pompous. The lengthy monologues often delay the appearance of musicians for 40–50 minutes...

Meanwhile, the length of a school lesson is 40–45 minutes and it is not random. This is the optimum time interval when the children are able to keep

attention. Then attention wanes and children need some abreaction, some rest. Therefore, such long delays with the main concert for children is unacceptable, because the music then becomes a victim of verbosity. From a professional point of view, all this seems unnatural. The names of the subscriptions – “Tretyakov Gallery”, “Music, painting, life” – claim for continuity. But what is it – careful keeping the traditions or degeneration?

Another problem is the targeted focus of communication. Svetlana Vinogradova is haranguing clearly, intelligently, reasonably. But the questions – even if they are declared from the stage – are rhetorical. She does not need response and the 10-year-old students can only meekly follow a bizarre thread of 80-year-old lecturer’s thought. What children understand from what the musicologist is talking is unknown.

In our view, here the most appropriate way is an interactive way of communication offered by the professional artist-reader and experienced teacher Pavel Lyubimtsev: the expressive, figurative speech, gentle tone of confidence, the ability to ask questions and, most importantly, accept answers to them; sense of humor and avoiding unnecessary, distracting information. And one more important thing is an attractive beautiful stage image, live communication with the audience that must not become a cover for mental acrobatics. When another reader of the Moscow Philharmonic Artem Vargaftik stirs the audience with little-known facts from the lives of musicians, it does not necessarily result in a better understanding of art. And music is at risk again to become a sound “illustrative material” to a biographic and trivial details.

The risks of hollowing-out the content exist not only in connection with “stand-up genre”. In recent years, the expansion of multimedia technologies has launched active use of various options for “flashing out” the concert visuals. This raises an acute question of a universal, complex arrangement of the concert space and professionalism in the field of screen arts. Otherwise, the wonderful idea of synthesis of arts can be easily transformed into a method of destroying one kind of art by another. In precisely this way we can qualify many examples of using slide shows of inadequate tempo, style, coloration when beautiful music is played.

Another fashionable novelty is sandpainting: the animators create their sketches while the music sounds and the audience can watch their creativity through

a multimedia projection on a large screen. The spectacle is beautiful and mesmerizing. But here it is important to have a sense of style, measure and expediency.

To demonstrate this contradiction, we may give the example (Sunday subscription concert “A visit to music!”, entitled “Spring... Spring... About Spring”, the Moscow Grand Hall of “Philharmonic-2”, April 12, 2015). In the new hall equipped with the latest technology the organizers integrated the two popular novelties – sand painting and ebru technique. The program announces Russian music. The entire audience, enchanted, is following the motions on the screen where a silhouette of a snow-covered forest hut is gradually emerging. Meanwhile, in the introduction to the opera of Rimsky-Korsakov’s “Snow Maiden” the static winter dormancy is quickly giving way to a joyful birdsong. A warm charming spring is already pouring with all its orchestral timbres, but children are still observing the fine-line details of a snow-blue winter landscape. There appears a certain program of perception that represents a sharp dissonance to the composer’s intention. The intonation sense of music is distorted, reduced to kitsch specifics. Suffice it to list the other visual images of this concert: Rachmaninov’s romance “Spring Water” is accompanied by a nostalgic silhouette of a ship on the sea horizon, Tchaikovsky’s Part 3 of the concert I comes with an Easter card...

After the concert, the young audience surrounded the artists curiously watching the same process... without music. Was the minimum objective of “getting them interested” solved at this concert? – Yes, it was, but not in favor of music. The masterpieces of Russian composers performed by one of the best national teams (on the stage of Moscow Philharmonic Symphony Orchestra), the creative inspiration of the conductor and soloists have become the background to the craft of random draftsmen. What is this if not a downright profanity? The high educational mission is pushed out by a dubious ersatz of holiday amusement. And these concerts are unlikely to turn young students into real connoisseurs of musical art.

Sometimes it is striking with what ease the professional musicians sacrifice their art to other forms of communication with the public. Alongside with the role of accompaniment to the art of declamation, sandpainting and drawing in other popular techniques and the music plays the role of the accompaniment to film representation. There were several much-publicized performances in this genre over

the past few seasons. Suffice it to mention the “Snowman” cartoon to the music by H. Blake played by Symphony Orchestra of St. Petersburg Philharmonic (at the festival “Arts Square”, St. Petersburg, December 2014); Ridley Scott’s “Gladiator” backed up by “Russian Philharmonic” orchestra and the Choir named after A. A. Yurlov (Moscow, June 2014).

To a certain extent these phenomena correlate to the general trend in contemporary art, which is actively seeking the ways to be compatible with digital technology. The expressive projected on-screen visuals, of course, can be considered an active element of music and stage action. This feature has been implemented, for example, in the opera “An Index of Metals” by Fausto Romitelli in collaboration with the Center of Theatrical Arts named after Vs. Meyerhold in December 2013 by the Center for Contemporary Music of the Moscow Conservatory. According to the author: “The idea of ‘*An Index of Metals*’ is the transformation of secular opera genre into the experience of total perception, dipping the viewer into a red-hot matter, luminous and vibrating, into the magma of floating sounds, shapes and colors, telling nothing, but mesmerizing, overtaking and entrancing” [11]. But if this multimedia opera is focused on searching for the new forms of crystallization of new meanings, new content, then the aforementioned examples target only to satisfy curiosity. The arguments about special magic of live sound are not very convincing, especially if the movie-concert is held in the acoustically hopeless room and the sound goes through microphones and speakers.

And an absolutely complicated situation arises when such projects that are very controversial from an artistic point of view play the role of Enlightenment. But not only music enlightenment but... scientific as well. That is how the multimedia performance based on the book of American physicist Brian Green “Icarus at the edge of time” was presented (music of Ph. Glass, youth orchestra directed by B. Valeev, Moscow, May 2014).

On the other hand, the reviving fashion for science popularization may bring certain positive context for the music enlightenment as well. After a long break such forms of intellectual leisure activities as public lectures, scientific debates on topical scientific and technological issues are becoming the signs of the time. The lectures on art theory and history, issues of its perception and other areas will appear appropriate.

Some signs of this fruitful influence are already visible. In particular, one of the most ambitious private organizations of Moscow, the Center for Contemporary Art “Garage” is planning to open a musical lecture hall. According to the idea of its designers, it must be a fundamentally new form of luxury leisure activity built according to the progressive norms of group activity. It includes such parameters as the focus of each session on three basic concepts, its solution within specific cultural and social objectives relevant to the members of the group, particular practical forms of activity in which the participants can take part. This kind of musical enlightenment arrangement supposes the compere to take a conceptually different position - not a mentor, but a tutor.

These forms of cooperation are usually accepted as “interactive”, that is, implying two-way communication between the artists and the public. The experiments in this field are more successful under private initiative. The educational project “Seminotka” by Turchins’ family is a good example to it. In contrast to the State Philharmonics this kind of “small” educational project can respond to urgent requests of the public quicker. This is done in a more subtle age-related gradations (concerts for children “1+”, “2+” and so on, with a gradual transition from infancy to teenage) and informal communication with the musicians. In small groups it is easier to organize games for the little ones, quests and musical expeditions for older kids. Such concerts offer a completely different model of children's behavior. Young listeners do not have to sit patiently for half an hour motionless. The program organically combines both dance turns and the fragments, when young listeners can make a feasible contribution to the concert playing simple musical instruments. Informal communication is combined with unobtrusive training in the form of introduction to musical notation, audio guessing game.

The unique potential of this form of musical enlightenment is realized through the unity of psychological and educational development. Comfortable environment stimulates natural curiosity and creative expression, forms content-related and conscious listener’s experience. As a result, even the 3–4-year-old kids recognize music they heard at the last subscription concert and they may remember the composer’s name. It proves once again the advantage of active forms of perception.

This does not mean that the large concert halls cannot apply interactive forms. However, it is more difficult to find suitable methods of interaction with

the audience. When the Grand Hall of the Moscow Conservatory during the intermission of Sunday subscription concert for children organizes the exhibition of children's paintings based on the music of the last concert, it is also a form of two-way communication. When the musicians go out into the hall to give kids the instruments to touch them, take pictures of themselves and a violin or domra in the hands – it is also two-way communication. A warm, friendly atmosphere occurs when the student orchestra of the Conservatory named after V. Valeev is performing a medley of various cartoons music and the people – the kids and their moms, dads, grandparents – are happy to sing along. The important fact here is also that the orchestral partitions of such medleys are created for these concerts purposefully. They are created by young authors, the students of the composers faculty.

Cooperation with young composers is welcomed in St. Petersburg Philharmonic. It has become traditional to compete in writing the best literary work among children, which then becomes the basis of a musical work. Last season winner was the tale by Sasha Oletsinskaya "A Window that could think". Nikolai Mazhara is a young author from St. Petersburg created a piece for orchestra that was played in the second concert of the children's subscription. The adults can only wonder at thoughtful and profound works the children send to this contest and what intriguing atmosphere occurs later in the hall on the day of the premiere.

Summing up the abovementioned observations, we can state that the true creative interaction in the process of Philharmonic concert appears when the novelty of musical experience, the underplot together with the thrill of performing activity, emotions of the listeners' interpretation, validity of analytical conclusions become unified for both artists and the audience.

However, we should pay attention to one important moment. Designing new and interesting forms the concert organizers often do not notice the obvious things. If in Soviet times the group visiting of the Philharmonic by schoolchildren was customary, nowadays all current subscriptions are focused exclusively on family leisure. During the period of D. B. Kabalevsky's activity a special synergy effect often arose due to the consistency of the philharmonic evening concerts with the school musical program. Those laws of art, that students learnt about in class then were revived in concert halls. The works of world classical

music that were partially studied in the classroom could later be heard fully and “live” in the Philharmonic...

Today, some professional musicians do not even know that secondary schools have music lessons, say nothing of their content. Meanwhile, the contradictory processes of education reform undoubtedly affect the “receiver” of children’s concerts. In recent decades, the new teaching kits on music for secondary and higher education, the use of advanced educational technologies and methods of intensive training, the implementation of the Federal State Educational Standard requirements have created a fundamentally new educational situation. Unfortunately, these changes fall outside the interests of administration and the performers of most philharmonic concerts. The arbitrariness of theme selection, superficiality of the provided material, widespread reduction of high moral standards of enlightenment to the level of amusement can be largely explained by a vague notion of the musical horizons of a contemporary student.

The first musicians who paid attention to this gap were the authors of the “Philharmonic lesson” educational project in Yekaterinburg. They have been filming their concerts for 5 years and have collected a considerable archive of the records. Now they can choose individual pieces, assemble them according to certain themes and create a completely new product on the basis of the available materials. In spring 2015 they edited two half-hour pilot movies with concert items performed by different teams, musicologists' explanations, interviews with musicians.

The commitment of the creative team of the Sverdlovsk regional Philharmonic is confirmed by the fact that they started studying the school programs. Today a dozen of different course books on music have received the approval of the Ministry of Education. The team from Yekaterinburg addressed the most popular series by G. P. Sergeeva and E. D. Kritskaya published by “Prosveshchenie” publishing house. More than 90% of schools in the Sverdlovsk region study with this series and they are quite popular in the country as well. It is obvious that the philharmonic subscription that take into account the specifics of the school music program can count on cooperation with the teaching community. As a result, the project promises to be much more meaningful in thematic, genre and stylistic material, the depth of the relevant musical art phenomena.

This initiative has an extrinsic value due to the fact that the Philharmonic has started its implementation in two ways: as “live” concerts for the schoolchildren of the city and region and in internet space. Due to the virtual network programs where the Sverdlovsk Philharmonic is the acknowledged leader, the results of their work can be used by teachers and students not only in Russia but all Russian-speaking educational space of the world.

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INFORMATION ABOUT THE AUTHORS

Abdullin, Eduard B., Doctor of Pedagogical Sciences, Professor, Head of the Department of the Methodology and Methods of Teaching Music of the Art Institute at Moscow State University of Education (MSPU), Head of the Department of UNESCO “Musical Art and Education in Life-long Learning at the MSPU”, Winner of the Government’s Prize of the Russian Federation in the Field of Education, a Member of the New York Academy of Sciences, Member of the Union of Composers of Russia

e-mail: ed.abdullin@gmail.com

Antonova Vera M., Candidate of Pedagogical Science, Music Teacher of State of Educational Institution of Moscow Centre No 1403

e-mail: verchonokmk@mail.ru

Gagim, Ion, – Doctor of Pedagogical Sciences, Professor, Academician-Coordinator of Branch Academy of Science of Moldova, Head of the Faculty of Science of Education, Psychology and Arts of Balti State Alecu Russo University, Moldova

e-mail: gagim.ion@gmail.com

Gilmanov Sergey A., Doctor of Pedagogical Science, Professor, Professor at the Department of Pedagogic and Psychology of Yugra State University, Khanty-Mansiysk, Russia

e-mail: gsa@wsmail.ru

Goremychkin Anatoly I., Candidate of Pedagogical Sciences, Associate Professor, Professor at the Department of Bohdan Khmelnytsky Melitopol State Pedagogical University (Ukraine), Honored Teacher of Tatarstan

e-mail: gals68@gmail.com

Iofis, Boris R., Candidate of Pedagogical Sciences, Associate Professor at the Department of Methodology and Methods of Teaching Music of the Art Institute of Moscow State University of Education (MSPU), a Member of the Union of Composers of Russia

e-mail: iofisbr@gmail.com

Kornoukhov Michail D., Doctor of Pedagogical Sciences, Professor at the Department of Music Novgorod State University named after Yaroslav Mudry

e-mail: sobaka.mk@mail.ru

Krasovskaya Elena P., Candidate of Pedagogical Sciences, Associate Professor, Professor at the Department of Music Performing Art in Education of the Art Institute of Moscow State University of Education (MSPU)

e-mail: krasovskaya_ep@mail.ru

Lacusto Victor N., Academician of the Academy of Sciences of Moldova, Doctor of Medical Sciences, Professor, Head of Department of Traditional Medicine Moldova State University of Medicine and Pharmacology named after Nicholas Testemitsanu

e-mail: ssne.asm@gmail.com

Lessovichenko Andrey M., Doctor of Culturology, Candidate of Art, Chief of the Department “Folk Arts Culture and Music Education” at Novosibirsk State Pedagogical University, Professor of the Department of Philosophy and Culturology of the Sybirian State University of Railway

e-mail: lecovichenko50@mail.ru

Malinkovskaya, Avgusta V., Doctor of Pedagogical Sciences, Professor, Professor at the Department of the Teaching Techniques and Pedagogical Practice of Gnesin Russian Academy of Music, Moscow

e-mail: malinkowskaya.avgusta@yandex.ru

Mariupolskaya Tatiana. G., Doctor of Pedagogical Sciences, Professor, Professor at the Department of Music Performing Art in Education of the Art Institute of Moscow State University of Education (MSPU)

e-mail: t.g.mari@mail.ru

Melik-Pashaev, Alexander A., Doctor of psychological Sciences, Cyif Researcher of the Psychological Institute of the Russian Academy of Education, Department of Psychological rehabilitation, Faculty Clinical and Special Psychology at Moscow State University of Psychology and Education (MSUPE), Editor-in-chief of the Journal “Art in school”

e-mail: zinaidann@mail.ru

Molostvova Irina Y., Candidate of Pedagogical Science, Associate Professor, Associate Professor at the Department of Music Education and Methods of Teaching Music of Mordovian State Pedagogical Institute named after M. E. Evseviev, Saransk

e-mail: mie7@rambler.ru

Nikolaeva, Elena V., Doctor of Pedagogical Sciences, Professor, Professor at the Department of Methodology and Methods of Teaching Music of the Art Institute of Moscow State University of Education, State Prize Winner in the Field of Education, Honorary Worker of Higher Professional Education of the Russian Federation

e-mail: elen.nikolaeva@gmail.com

Ovchinnikova Yulia S., Candidate in Cultural Studies, Associate Professor at the Department of Comparative Literature and Culture, Faculty of Foreign Languages and Area Studies of Moscow State University: Postdoctoral Student of Yeletsk State Ivan Bunin University

e-mail: julia.barkova@gmail.com

Pivnitskaya, Olga V., Candidate of Pedagogical Sciences, Associate Professor, Associate Professor at the Department of Methodology and Methods of Teaching Music of the Art Institute of Moscow State University of Education (MSPU)

e-mail: olgafolk@list.ru

Popov, Valery S., People's Artist of the Russia, Professor, Head of the Woodwind and Percussion Department at the Tchaikovsky Moscow State Conservatory, soloist of the State Academic Symphony Capella

e-mail: vistapar1@yandex.ru

Safonova Vera I. – Candidate of Pedagogical Sciences, Professor at the Department of Choral Conducting at Academy of Choral Art named after V. S. Popov, Moscow

e-mail: dmitryshche@yandex.ru

Starcheus Marina S., Doctor of Pedagogical Sciences, Candidate in Art Studies, Professor at the Department of Interdisciplinary Musicological Studies, Leading Researcher of Problem Scientific Research Laboratory at the Tchaikovsky Moscow State Conservatory

e-mail: mstarcheus@yandex.ru

Starobinsky Semen L., Candidat of Pedagogical Sciences, Academician of the International Teacher's Training Academy of Science, Israel

e-mail: sls61vocal@mail.ru

Souslova Nellie V., Candidat of Pedagogical Sciences, Methodist at the Center for Aesthetic and Physical Education of the Publishing House "Enlightenment"

e-mail: nellysus@yandex.ru

Toropova, Alla V., Doctor of Pedagogical Sciences, Professor, Professor at the Department of Methodology and Methods of Teaching Music of the Art Institute of Moscow State University of Education (MSPU), Head of Research and Education Center “Psychology of Art in the Educational environment”, Leading Researcher of “Psychological institute” of the Russian Academy of Education, Winner of the Government’s prize of the Russian Federation in the Field of ducation

e-mail: allatoropova@list.ru

Yudin Alexander N., Candidate in History of Arts, Lecturer at the Department of Musical Instrument Education of the Institute of Music, Theater and Choreography at Alexander Herzen Russian State Pedagogical University, Saint Petersburg

e-mail: u_rojala@mail.ru

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