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**POLYARTISTIC INTONATION AND PERFORMING  
CONSTRUCTS AS METHODIC RESOURCE IN TEACHING  
FUTURE MUSIC AND CHOREOGRAPHY TEACHERS**

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**Abstract.** *This article reveals a question of historical artistic connection of music and choreography and the connection to its usage as a methodic resource in teaching performing students musicians and choreographers. An element of artistic language which is common for many types of art is introduced. This element is intonation in particular music and plastic. Literature on questions of plastic intonation in choreography has been analyzed. The article shows how plastic intonation is connected with intonations in other types of art. A term intonation and performing constructs is introduced. Its essence is based on the connection and correspondence of musical and choreographic intonations which are evident in the course of a performance. Meaning "intonation and performing constructs" is understood as a classification system of ideas about connection of body parts movements during dancing and piano apparatus during piano playing with melodic intonation complex which has artistic and meaningful, and artistic and communicative meanings at the level of generally determined stereotype.*

*Imitation of some elements of plastic intonation in choreography by the pianistic apparatus, producing of movements which could have been performed by a dancer to certain music allows us to feel the physiology of finger, hands and the whole body of the pianist movements more accurately during the reproduction of artistic image which is reproduced by music intonation.*

*Usage of intonation and performing constructs is aimed at polyartistic connection of music and choreography and at perception polymodality of these notions.*

**Keywords:** *intonation, music intonation, plastic intonation, performers' teaching, intonation and performing construct.*

In the context of development of art and culture, the deep connection between music and choreography is undeniable: from gesture and “shout” to plastic and intonation. Since ancient times this connection has been giving birth and enhancing informational and emotional side of communication of our ancestors. The notion of palechoreography (V. Romm) is connected more with the function of communication and transmission of information with the help of gestures which has been enhanced with vocal expression of thought, emotion, and feelings. Such scientists as Ye. Otich, S. Ship, O. Sholokova and others have been writing about this. Further development of creative abilities of humans, their natural aesthetic essence has led not only to separation of types of creative activities, but also to their professionalization into types of art. I. Gerasimova follows changes of functions of different meanings of expression in creation of an image which is perceived by our eyes at an example of choreography and comes to a conclusion that emotional, artistic emotion arises at the very exact time when a spectator appears, when the word-image is actively perceived (I age BC during the establishment of Eleusinian Mysteries) [3, p.51]. With time, the sign-communication functional component of a dance has encouraged the development of intellectual component, which allows combining both sides of human development: psychically bodily and intellectual [7, p.25].

However, having developed as separate types of art, music and choreography have been in a constant “artistic connection.” And if the connection of choreography with music arises no doubts and it is taken as granted, some explanations are required in relation to the connection of music with choreography. These explanations may be addressed, first of all, to future music teachers. At the same time, the connection of choreography and music also appears as a more complex phenomenon than a simple matter of fact: the dance is built on music and it is performed to it.

The connection of gesture and sound, exercise and melody, ethnic and mental specifics of folk music and folk choreography has deep methodical and pedagogical potential which is characterized by polyartistry which means it is also characterized by polymodal influence on an individual. That said the synthesizing artistic – language attribute of these types of art is intonation. In music this refers to music intonation and in choreography it is plastic intonation. The function of artistic expression unites these both

things – enhancement of expressive performance beginning and more distinct transmission of artistic information which is easier to be perceived and understood by the spectator and listener.

Purposeful usage of this quality has an important pedagogical meaning in teaching of musicians and choreographers. However the usage of such a synthetic segment of artistic speech is not represented in more details in research and methodology pedagogical literature. At the same time there are separate articles and rare dissertations which review the phenomenon of plastic intonation in the area of study of art.

In literary and scientific sources intonation as a category of music is outlined sufficiently clear. Intonation theory of B. Asafyev should be mentioned first, as well as we should remind you of works of V. Medushevsky, Ye. Nazaykinsky, Ye. Orlova, B. Yavorsky and also the articulation theory of A. Sokol. Intonation in choreography is not represented by any comprehensive theory, it can be found in separate researches and articles. However this phenomenon has a practical understanding and use amongst ballet-masters and performers.

More often it is music that intonation in ballet is connected with. For example V. Vanslov [2] wrote that the meaning of intonation was transferred into the area of dance, choreography and ballet. And it has been transferred naturally, because music is based on expressiveness of vocal intonation as well as dance, choreography and ballet are based on expressiveness of movement.

A. Plokhov dissertation reviews artistic synthesis of music and dance in the context of genre intonation [6]. The author's concept of plastic intonation in pianism is interesting. Researches of A. Milanyin are methodologically important in the area of study of art [5] because it reveals the meaning of many terms and notions in choreography which are also essential for music art. The practical importance of A. Milanyin's dissertation is emphasized by author's methodic or rather technology. This refers to methodic outlined as "Contour dioramas of A. Milanyin"[5]. The concept of a contour is taken from pictorial art and transferred by the author to the arrangement of the pattern of a dance. Separate chapter of the dissertation is devoted to the genesis of plastic motive in choreography. On the grounds of understanding of the research results of W. Hogarth, S. Babiz, R. and D. Benesh, A. Milanyin makes an in-depth review of physiology and psychology of perception of a dance, during which he confirms a hypothesis about leading role of graphical stylization of plastic forms of movement. It is this factor "which plays an effect of visually-

residual kinematic lines” that the author calls “plastic lines”. The graphical motive is the basis of choreography idea reflection – plastic motive. Therefore the plastic intonation in choreography is compared to graphic, pictorial parallels, rather than with music intonation ones in this research.

The meaning “plastic intoning” is consistently used in choreography; however this exact phrase is gradually coming into use in musicology, which underlines the connection between music and dance on a new methodological level. For instance T. Rybkina uses it in her analysis of Baroque dance music, justifying in this way the usefulness of making a “plastic analysis” [8]. The scientist separates two types of plastic intoning in music: - implementation of music in movement (movement to music with music playing practical function); understanding of music through movement (movement in music with movement playing practical function). In the first case dance movements are meant as is, in the second one instrumental dance music is what could be referred to.

V. Dogudovsky [4] the phenomenon of plastic intonation implements dancer into the structure of the plastic culture. For instance he writes that the plastic intonations intertwining and combining create plastic motives and themes repetition of which is characteristic to the choreographic image. Selection of close in intonation movements, their succession and harmonic structure create the plastic melody of a dance. Aesthetics calls dance and music as intonation types of art and just as musical leitmotifs, leitmovements of the leading plastic theme appear in choreography text.

Analysis of literature on plastic intonation has shown that this phenomenon is examined within the context of arts synthesis: music and choreography, choreography and pictorial art; in has its own interpretation in philosophy and aesthetics, psychology and study of art. However in the pedagogy of art, particularly in teaching methodic, plastic intonation has not yet found its full reflection; development of methods, requirements, techniques which are based on the synthesis of art is required.

*The aim* of the article is to reveal the essence and methodical effectiveness of synthetic origin of plastic intoning use in performance training of musicians and choreographers.

Theoretical study method and information compilation in scientific literature has allowed us to state: intonation, being one of the main artistic means of music language is considered by the scientists to be a complex of means of expression which includes: phrasing, articulation, agogics and others. This is pointed out by B. Asafiev, M. Aranovsky, V. Artemov, M. Bonfeld, A. Malinkovskaya, Ye. Orlova, A. Sokol, S. Ship, B. Yavorsky.

The scientists talk about intonation as self-sufficient phenomenon of music its main and unique characteristic (B. Asafiev, Ye. Nazaykinsky, O. Sokol), which ensures perception and understanding of the art of sounds on the basis of a special intonation hearing (A. Ostrovsky, Ye. Davydov, D. Kirnarskaya, G. Sladkov, Yu. Gontarovskaya), specially developed intonation thinking (V. Medushevsky, V. Kritsky, O. Slota), which is divided into composer's, performer's and listener's ones (B. Asafiev, V. Bogdanov-Berezovsky, N. Korykhalova).

However, musical intonation complex is not limited only to articulation and phrasing that is why there are increasingly more researches found where intonation is regarded to be a complex phenomenon which includes a fairly large number of elements, artistic means of expression. They give the whole complex a special uniqueness, which varies in different styles, cultures, composers' methods and performers' interpretations.

As for plastic intonation in choreography, it is perceived in a somewhat different way: an ear for music perceives intonation in music and connects it (consciously or subconsciously) with artistic information, perceived visually. Plastics of a gesture, pose change and body flexibility are used by a dancer for making the transmission of feelings more expressive. This said, these techniques may be plastic enough, however their perception by the spectator without background music may be inaccurate. At the same time, the existing plastic constructs, stereotypes in dancing lexicon, for example, "greeting – bow", "jump as a symbol of feeling of freedom", may be perceived correctly without background music. This is explained by an experience formed in artistic symbolization of information through intonation in music and gesture in choreography.

Method of comparison and search of analogies in intonation palette of art has shown that the influence of speech on music intonation and the influence of music intonation on plastic one in choreography are natural and lawful which is reflected in the theory of art and teaching methodic. As for feedback – influence of plastic intonation on music one, this problem has not yet been discovered in methodological aspect.

At the basis of received theoretical generalizations, we assumed and verified in practice in work methodic on performance mastery of student pianists the system of intonation and performance constructs. Moreover we have used them not only in performance training of pianists, future music teachers, but also in instrumental training of choreographers. It is common for teachers' universities to have students with weak performance

training and the development of artistic and technical capabilities in this age is less intensive. And the skills of expressive intoning are very important for artistic interpretation of pieces of work. We took as a premise the fact that stable representations exist in understanding of some prominent intonation elements in music: intonation of request, grief, plea and others. Stereotyped images of meaning of choreography gesture, pose also exist, i.e. of some meaningful set of constructs of choreography lexicon which is understood by any spectator. They are connected with certain kinaesthesia, with movements of the whole body, arms, and legs. The pattern of these movements, their amplitude may be used in development of flexibility of pianistic apparatus at the associative level. Any articulatory task in pianist's play requires certain hand and position changes. Each intonation expressive task is followed by a search of the best tactile sensations. These regularities have been noticed by many pianists, however, only Seymour Bernstein has been able to systematize the methodic aspect of connection of hand movement and artistic and articulatory tasks. In his textbook "20 lessons of keyboard choreography" the author presents an original anatomy of hand movements of a pianist not only for the development of technique, but also for achieving a more expressive playing. This textbook has a methodic essence it leads the pianist from first feelings of a keyboard to highest skills of flexible and fast playing. In a dissertation research of Wang Bing the ideas of Bernstein have found their artistic interpretation. The author offers series of exercises based on rotary and tactile and image feelings of a pianist which also bear artistic task. These are such exercises as "soft seating", "jumping fingers", "finger rotation", "tenderness", seen and unseen and others [1].

We have used the meaning "construct" in a philosophy sense of the word as an ideal image which appears in one's conscience and in psychology sense as "a classifier of cognitive patterns created by a person for evaluation of phenomena." The meaning of intonation and performance construct in our research has been interpreted as a classification system of representation of the connection between body parts movements (choreography apparatus of a dancer) during a dance and pianistic apparatus during piano playing with melodic intonation complex which has an artistic and meaningful and artistic and communicative meanings on the level of a stereotype.

Intonation and performance constructs, ideas about them with further practical use would have been more successful if the students have been watching a choreography performance process for some time. This would

have formed clear idea of intonation being conveyed and its connection with the plastic one. Parallels with the choreographer's body movements, transfer of these movements into the area of hand movements would have given a more bright and correct intonation character of melodic in pianist's performance.

Thus, in the development of performance skills of musicians and performance training of choreographers in skills of a distinct and graphically expressive articulation it is necessary to aim at polyartistic intonation: use not only parallels of musical intonation with vocal one, but also with choreography intonation and even with graphical one. If F. Chopin has suggested to pianists to listen to good vocalists so that they could learn "to sign on a piano" we suggest pianists to observe the process of plastic intoning in choreography. And then transfer the dance movements in a corresponding plane to hand movements. This would allow to learn "plastic intoning" and also develop kinaesthetic thinking which contributes into the flexibility of pianistic apparatus. This said, figural representations, their graphics, "trajectory of intoning" of an artistic concept should be the basis of the movements. Imitation of certain elements of plastic intonation in choreography by the pianistic apparatus, recreation of movements which the dancer could have been making under certain music would allow feeling the physiology of finger, hand and whole pianist's body movements clearly in transmission of an artistic image intoned element of music. Intonation and performance constructs in musical training of choreographers can also be used during dancing especially in relation to movements corresponding to rhythm and intonation qualities of music.

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