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**TEACHING FUTURE MUSIC TEACHERS INTONATIONAL AND
VOLITIONAL SELF-CONTROL IN THE PROCESS OF
INTERPRETATIVE ACTIVITY**

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Abstract. *In the article the problems related to the peculiarities of the musical intonation of students from the Eastern countries, in particular from China, are revealed. The methods providing the development of intonational and volitional selfcontrol at the classes in the basic musical instrument (piano) are offered. Based on the 82 research of scientists there are highlighted the reasons of interpretational difficulties experienced by the Chinese students in the musical intoning.*

Keywords: *intonation, "sound-producing will", interpretation, hearing control.*

The ideas of Russian and foreign musicians of intonational nature of music, its relation to the intonation of speech, the role of the common intonations era, the importance of intonation have been discussed in numerous works. The interaction of voice and musical intonations as a way of improving the efficiency of the training has theoretical and practical backgrounds, which are: philosophical works of M.M. Bakhtin, B.S. Bibler, Yu.M. Lotman on the problem of dialogical conception of culture; G.W.F. Hegel, A.F. Losev, A. Schopenhauer in the context of human and the arts interaction; the works of V.B. Blok, A.P. Zhuravlev, V.P. Morozov, V.I. Petrushin, B.M. Teplov, working in the field of musical psychology and artistic creativity; researches of linguists and psychologists (Yu. D. Apresian, E.Yu. Borzov, M.B. Gomezo, B.F. Lomov, A.R. Luria) in the field of semiotics. Analyzed works contribute to the theoretical and methodological justification of the idea of the interaction of voice and musical tone in training teachers.

Intonation in colloquial speech is raising and lowering of the tone of voice when pronouncing. Speech intonation depends on the manner of pronunciation and feelings reflected in the conversation. The musical intonation in music pedagogy is treated as a meaningful organization of sounds, gravitating to each other and forming a relationship, as well as the pronunciation of sounds as both temporary, and artistic and expressive. Today, there is a number of questions related to the peculiarities of musical intonation of students from the Eastern countries, in particular from China. Based on the research of scientists, we base our assumption that the difficulties experienced by the Chinese students in the musical intoning are related to the phonetic peculiarities of the Chinese language. The most frequently used intonation errors in the interpretation of musical works by Chinese students, in our opinion, are as follows: the lack of perception of the integrity of the musical phrase; lack of intuitive perception of intonation of a musical phrase climax; illogic dynamic construction; in most cases - the lack of an internal rhythm of the rod; acceleration or deceleration of illogical endings of phrases; inability to listen to the texture vertically.

The peculiar manner of intonation, understanding and interpretation of the musical text of the students from China, as well as the concept of the relationship and differences between music and speech intonations led us to the need to: 1) analyze the characteristics of the Chinese language, ethnic foundations of intonation of the Chinese music; 2) determine the extent of the impact of the above-mentioned on the interpretive features of music of different styles and genres; 3) to determine the ways of forming the ability to competent musical intonation production in the course of studies in the basic musical instrument (piano).

Studying the works of linguists in the field of Chinese language (N. Ya. Bichurin, P. S. Popov, P.P. Schmidt, A.A. and E.N. Dragunovs), we came to the conclusion that different language intonation means are applied in unequal manner. The Russian and German languages, the primary means of expressing the logical relationships is the power of distribution of accents and melodic voice. In the French it is a descriptive construction. However, in almost all the languages the narrative meaning is expressed by the going down melodic end of the phrase, interrogative utterances – by melodic rise of one of the syllables, and before the pause one can observe notable rise. Scientists focus on two components of phrasal intonation – intonation of

a word and intonation of an utterance [3, p.68]. In tonal languages (such as Chinese) to these components is added a third one – a tone. It's the tone component as a special level which is described by Z.L. Grigorova [3, p. 124]. Based on the literature, we concluded that in the Chinese language the word accent is based not on the allocation of the main words of the sentence, but on the pronunciation of the tone (one of four) intonational tones of the syllable. The meaning depends on the tone - the tone of speech. Thus, the notion of tones in the Chinese language is not determined by the meaning of a sentence, but the value of a single word. V. Gladzovskaia and T. Denisenko, studying features of Russian interrogative sentences in the Chinese audience, state that the greatest difficulties Chinese students have when studying sentences with general questions that do not contain in its composition special lexical means of expressing the question. They are surprised when listening to Russian intonation of interrogative sentences, which are accompanied by a sharp rise of the tone of voice on the word, to which the question is related, which is not typical for the Chinese speech [1, p.94]. This stereotype of linguistic thinking, in our opinion, is one of the reasons for the inability to think long musical phrases, to find the beginning and the end of the musical sentence, prepare and allocate semantic unit of the musical phrase.

We analyzed in details the characteristics of Chinese folk music (vocal, instrumental) to determine the ethnic foundations of the existing system of intonation. After listening to and comparing samples of traditional Chinese vocal music, we came to the conclusion that the Chinese melodies of songs are rich and unique. There is widely used a variety of intonation, rhythm and timbre means of expression. Chinese melody is flexible, sensitive, has great force of emphasis; intonations deploy uniformly cover a wide range, not avoiding steps on the seventh, and combining by replacing the mirror inversions (ornamental singing).

Special attention deserves the relationship of vocal music and the phonetics of people speech. As it has been mentioned earlier, the meaning of certain words in Chinese often varies depending on the intonation tones. This explains the dominance of Chinese music in monophonic melody. In our assumption in this regard Chinese students have difficulties in listening to vertical texture.

The unique thing in Chinese culture is combination of vocal music with percussion instruments. Instruments that provide background noise of the melody, either dub its rhythm, or serve as a kind of "screen" or "ending" of the vocal melody. The variety of materials (stone, clay, copper and its alloys, leather, wood, gourd, silk) used for the manufacture of Chinese musical instruments, is reflected in the characteristics of their sound. This, in its turn, imposes a kind of the stereotype of auditory perception and "knocking carcass" in the process of Chinese students' interpretation of the music of various styles and genres.

Intonational and volitional self-control helps master the musical intonation as a means of artistic expression, organizing the process of penetration into the meaning and content of a piece of music, in its sound representation, as well as the ability to create intonation standards, assess and compare their performance with hearing representations, to predict and correct their own actions in the process of performing activity.

In the process of teaching students intonational and volitional self-control in the process of interpreting a musical work, we focus on: the definition of the beginning and end of the phrase, period, section; revealing the intonational climax of the phrase, part, all the work; the allocation of the main melodic motif ("thematic grain"); determining strong (in intonation and dynamic context) beat of the phrase; explaining the semantic meaning of pauses, accents and other elements of nuances; determining the scope of the main image sphere of the work; determining the key elements of intonation, emphasizing the idea, the character and the drama of the performed segment.

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