

Development of Ethno Music Hearing of Students in the Process of Folklore Intonation

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ABSTRACT

The article considers the essential and substantive-procedural characteristics of the development of students' ethno music hearing in the process of folklore intonation; the content of the concepts "ethno music hearing" and "folklore intonation" is revealed; the peculiarities of the development of students' ethno music hearing in the process of folklore intonation are substantiated. The authors analyze the main components of ethno music hearing; highlight the fundamental aspects of the development of ethno music hearing of students in the process of folklore intonation on the discipline "Solfeggio". The basis of the development of ethno music hearing of students in the process of folk intonation is the singing of folk melodies; the development of intonation units of the musical language, mode structures, meter-rhythmic features, patterns of syllabic rhythm, musical and speech intonations, expressiveness of melodic intonation motifs, features of folk polyphony. A special role is given to listening to audio recordings of folk songs performed by masters of folk singing with subsequent analysis, fixation in the musical text and learning folk tunes.

1. Introduction

Preservation of ethnic musical heritage and transmission of its traditions is one of the important factors of formation of spiritual and moral values of modern society. The ability to reproduce folk melodies, conveying intonation and semantic features of ethnic melos is one of the essential skills of the musician, showing the level of his musical thinking, awareness of musical and expressive features of national culture. The development of ethno music hearing is essential for the formation of ethnic musical thinking [1].

Ethno music hearing is aural skills of a person capable of perceiving musical information, emotional experiencing, presenting and reproducing folk melos as a whole, including sound complexes, intonation codes, welded together by special energy and conditioned by the nature of this or that particular nation, its perception of the world and attitude. It enables a person to resonate the harmony of the world by soul and body, processed by the people in the course of intonation-auditory creative activity into the phenomena of folk musical art. Ethno music hearing is a complex synthetic ability that enables a person to perceive and reproduce ethno music values according to a particular musical tradition, to create new musical compositions based on the musical and linguistic characteristics of a particular nation. The set of specific features of ethno music hearing is based on the ethno-intonation originality of folk music, a special musical art form, which is characterized by special emotional and semantic meanings, the

original model of musical behavior of people.

The development of ethno music hearing of students of pedagogical universities has a great strategic importance for the preservation and transmission of ethno music values and features of folklore intonation to the younger generation. Musical intonation is considered by A.P. Mentjukov [2] as a specific sound-interpreting human activity, which is aimed at the formation, use and transmission of aesthetically valuable information necessary in the process of biological and social evolution. Folk intonation is understood as the performance of folk melodies typical for a particular folk culture, and is manifested in the genre features of folk songs, intonation-mode language, meter-rhythmic organization, features of folk polyphony, patterns of syllabic rhythm, musical-speech intonation, expressiveness of melodic-intonation motifs, etc.

For the development of ethno music hearing of students it is important to include in the process of intonation-auditory work on the course "Solfeggio" mode formation (trichords, tetrachords, pentachords, hexachord), typical for folk melos; folk melodies for solmization, analyzing and learning, which contribute to the development of a sense of stability and instability, the correct folk intonation.

2. Literature Review

A significant contribution to the understanding of the problem of formation of musical hearing on the basis of folk song creativity was made by I.I. Zemtsovsky [3]. He introduced into musical practice the term "ethno-hearing", which is defined as a priority sound system of musical "genes", hereditary factors of a person laid down by his cultural environment from the moment of birth and in the process of his socialization. One of the factors of formation of ethnic hearing is natural, special, involuntary training of hearing by musical-sound and language environment [3]. L.V. Shamina [4] emphasizes the importance of the formation of hearing on the basis of folk music and speaks about the "ethnography of hearing".

For the first time the term "ethno music hearing" was introduced by us in the late 90-ies of XX century and partially considered in a number of works [5, 6]. When considering the features of ethno music hearing, we rely on the intonation theory of B.V. Asafyev [7], the concept of musical abilities and the structure of musical hearing of B.M. Teplov [8], theoretical views on the mode basis of Yu.N. Tyulin [9], the works on the zone nature of pitched hearing and meter-rhythm by N. Garbuzov [10], as well as on the research of L.A. Maselle [11, 12, 13].

Various aspects of ethno-cultural education are based on the research of teachers and psychologists [14, 15, 16, 17, 18, 19, 20, 21, 22].

3. Research Methodological Framework

The purpose of the study is to consider the essential and substantive-procedural characteristics of the development of ethnomusical hearing of students in the process of folklore intonation.

The objectives of the study are to reveal the essence of the concept of "ethno-musical hearing"; to justify the process of development of students' ethno music hearing in the process of folklore intonation.

The following theoretical methods were used during the study: analysis of scientific literature, comparison, systematization of musicological and pedagogical works on the problem of development of ethno music hearing of students in the process of folk intonation.



4. Results and Debates

4.1. Approaches to the development of musical hearing

Intonation models, initial for the development of ethno music hearing of many peoples, are uniform; they are characterized by a certain set of "emotional-acoustic units", "biological and psychophysiological" constant [23], which arise as emotional, auditory, motor, bodily human reactions to the influence of nature, the surrounding world.

The main material for the development of ethno music hearing is proto-intonation, defined by Medushevsky [12] as a "vague premonition of music", that is, an indeterminate, blurred, vague intonation "sketch", based on a bright emotion and having a strong energy. In the course of evolution, in the process of formation of ethnic worldview, world perception, world outlook, character, language, or the so-called Cosmo-Psycho-Logos of each nation, ethno music hearing in gifted representatives of the ethnos was based on intonation complexes that are typical for the temperament of the nation, its character and attitude. These intonation constants, intonation "masks" were most often formed subconsciously at first, then became specific signs of ethnic originality in the course of natural intonation, listening and were formed in a particular nation in a certain "intonation-singing vocabulary" [7]. The formed intonation-types have become energy messages of the ancestors. Each representative of the ethnic group feels these intonations-types subconsciously instinctively responding to them. Masters of folk singing, concentrating the school of folk singing tradition of a particular ethnic group, are responsible for the preservation and transmission of ethnic-like intonations-types.

To develop ethno music hearing of students it is necessary to include listening to music of audio recordings of folk songs performed by masters of folk singing in the program, followed by analysis and learning of tunes [24]. The analysis of folk songs should be aimed at determining the nature and figurative content, genre affiliation, intonation-mode organization, meter-rhythmic patterns and features of the combination of voices in polyphony, performing traditions, syllabic chants, musical and speech intonations (the presence of unisons, consonances and dissonances, types of voice), expressiveness of motifs, etc.

4.2. Ethno-intonation sensitivity and sensory-auditory component of the ethno music hearing

Ethno-intonation sensitivity is the ability to "read" (perceive, experience and understand) such expressive and meaningful values of different levels in their synthesis and integrity as values known even before the appearance of folk songs and representing genetically "chosen" signs; intonation constants of a particular emotional reaction, which carry a certain meaning and a generated value; figurative associations from the perception of a musical composition, reflecting ethnic originality, genre affiliation and stylistic peculiarity; the meanings peculiar to the performance of a folk song, endowed with semantic accents in songwriting and depending on the skill of the singer and his mood.

Emotional responsiveness is particularly important in ethno-intonation sensitivity, which is formed on the material of folk music and is associated with motor-bodily sensations, a so-called emotional reaction, accompanied by changes in the heartbeat, human breathing, movement of hands, body, facial expressions. V.V. Medushevsky [12] notes that musical intonation is a "reduced utterance of the whole body". In the process of performance, the hidden intonation complex is deployed in the "gesture-mimic-sound intonation" [12]. The emotional component of ethno music hearing includes energy saturation, which is fueled by the unconscious connection of a man with nature and the cosmos. Emerging emotions are optimistic; they have a cathartic function, endowed with purity and permeated with the effect of folklore therapy.



Sensory-auditory component of ethno music hearing includes: *intonation-singing hearing (mode sense, rhythmic sense, pitch and interval hearing), timbre hearing, sense of form, ethno harmonic and ethno polyphonic hearing, ethno music-auditory representations.*

Intonation-chanting hearing acts as a kind of ability to perceive, recognize, represent and reproduce musical-intonation complexes and tunes permeating the musical fabric peoples' singing melos and forming intonation-chanting dictionary of the nation. Intonation-chanting hearing is also an ability to feel the character of a "bond" of intonations and chants, movement direction of melodic lines in tune, an ability to feel intonation accuracy of chants when intoning. Intonation-chanting hearing is based on the mode and meter-rhythmic sense, including pitch and interval hearing.

The functioning of intonation-chanting hearing as a basis has a mode sense, acting as an element, which connects tones and intervals in consciousness. According to B.M. Teplov [8] the mode feeling is an emotional experience of certain sound relations. It should be noted that the formation of the mode feeling in the conditions of the development of folk singing melos has some peculiarities. The mode feeling is characterized by such features as 1) the ability to expressive and emotional performance of *chants*, acting as "thematic grain" with the melodic development of the tune or *melodic turn* summarizing the chanting of any syllable of the song text; 2) the ability to retain in memory a stable support and representation, fixation and reproduction of a "co-elements grouping" around them [7]; 3) the ability to determine mode functions of the same name notes in different octaves; 4) the ability to respond to changes in the mode when playing intonation complexes of chants, in which the text and breathing are important; 5) the ability to transition from one mode support to another.

In the development of intonation-chanting hearing *the rhythmic feeling* is important. Rhythm as one of the important elements of musical language, organizing musical sounds into melodies, according to B.V. Asafyev [7] is closely related to intonation. Rhythm "disciplines" music, contributing to the logical laws of musical development. Rhythmic organization in folk songs is endowed with specific features, which are characterized by the following: irregular alternation of accent and weak parts associated with verbal-speech structure and variable size; syncopated rhythm, verbal stresses and long durations highlighting variable accentuated beat; use of variable meter with five and seven beats. Rhythmic organization largely depends on the ethnic characteristics of the language and breathing. In this regard, when forming a rhythmic sense, attention should be paid to the ability to rhythmic organization of the song in conjunction with verbal and speech intonations, breathing; the ability to rapid accentual variables, to irregular alternations of percussion and non-percussion sounds; to mobilizing opportunities when changing meter; on the ability of intonation to accurately reproduce the chant in conditions of variable meter.

An important place in the development of intonation-chanting hearing is occupied by *pitch and interval hearing*. *Pitch hearing* is the ability to recognize and intonationally purely reproduce the pitch movement of a melodic line. For folk music, the absolute pitch does not matter: its pitch is influenced by mode, rhythmic, dynamic, harmonic and other features. Experimentally confirmed research of N. Garbuzov [10] on the relative nature of sounds in musical compositions enables us to note that sounds and their interval combinations are intoned within the frequency zone, without having an exact mathematical relationship. Every pitch (i.e. mode) is executed as a zone. Twelve-sound evenly-tempered pitch N. Garbuzov [10] characterizes as a "special case of the twelve-tone pitch" and notes that when performing a musical composition with a singing voice or on a musical instrument with an unfixed pitch of sounds in the zone system, a unique intonation version of this pitch is born peculiar to a particular performance.

T.Yu. Tyulin's [9] researches, which are devoted to zone feature of musical hearing, allocate its peculiarities as an exact perception of intervals which sizes are expanded or narrowed at intonation. This fact enables us to note that in the process of formation of intonation multivariation of musical intervals; their relatively stable qualities are preserved, enabling to achieve a genuine expressive intonation. T.Yu. Tyulin [9] highlights in vocal music, performed without instrumental accompaniment, the freedom of precise intonation, close to the relative sound without leading to a feeling of falsity. Most intervals enable to have a large amplitude of intonation variation, but there are intervals that allow the smallest changes. The most conservative and stable intervals are the quart, quint, octave. The hearing is for these consonant intervals in folk songs. Other musical intervals allow to have more intonation options. T.Yu. Tyulin's researches [9] have a significant importance in understanding the process of intonation of folk melos and analysis of the structural components of its singing and intonations. Variants of performing the intonation complexes of folk songs depend on stability (support) and instability (non-support) of tones, on mode basis and the organization of meter-rhythmic pattern, singing breath and accents, features of the certain performer, a place and a situation of singing. At intonation of intervals and work over purity of intonation it is desirable to pay attention to the designated features of national tunes.

Highlighting *interval hearing* as a component of sensory-auditory component of ethnomusical hearing, its ability to feel the pitch of sound in relation to the mode basis and semantic sound load of the melody should be noted. The work on the purity of intonation is a very complex and important work that must be carried out to develop accurate, expressive intonation and the development of intonation hearing. B.M. Teplov [8] believed that sensitivity to intonation accuracy is expressed as the ability to self-observe the exact intonation and as the ability to assess the accuracy of intonation of someone else's performance. Thus, the combination of pitch and interval hearing includes the possibility of stable intonation of accent and prolonged sounds, intonation variation of short and non-accent sounds; the ability to reproduce intonations based on modes' formations (trichords, tetrachords, pentachords, hexachords), second, third, quart, quint and other interval combinations (especially in anhemitonic tunes) in a certain "zone system"; the ability to pure intonation, coordination and correction of the performance.

A significant role in the development of ethnomusical hearing belongs to the *timbre hearing*, the role of which is associated with the fixation of ethnic-like timbre colour in choral and solo sound. In ancient folk art, timbre hearing prevailed over the pitch one. E.E. Alekseev [25] notes that melodic singing is characterized by three initial forms: contrast-register (bird calls, animal cries, calls); unstable-glissanding (descending chromatic movement); unstable-stabilized. Echoes of these initial forms of intonation at the present stage are manifested in the originality of timbre sound when performing tunes in some genres. For example, in contrast-register intonation at gurgling, calls in calendar-ceremonial songs; in exclamations, unsteadily-sliding, expressive, intense singing in lamentations. The colour of the voice changes during the performance of songs of different genres, transmitting the semantic load and the style-forming function.

A certain place in the development of ethno music hearing is occupied by the sense of form, which is associated with the ability to feel the phrase, its boundaries; the ability to identify and recognize identity and contrast, compression and expansion within the chant.

Ethno polyphonic and ethno harmonic hearing have a great importance in the development of ethno music hearing, which provide high-quality ethno-peculiar polyphonic singing. B.M. Teplov [8] in harmonic hearing sees the transition from a simple sensation to a "complex", from the perception of unity to the perception of unity and plurality

at the same time. For the formation of ethno-polyphonic and ethno harmonic hearing at the initial stage it is important to be based on chants, which are used in melodic and harmonic presentation; at subsequent stages in the intonation it is necessary to rely on folk songs that are more recent in origin. In the process of development of ethno polyphonic and ethno harmonic hearing it is necessary to use different approaches to intonation of horizontal and vertical lines of musical fabric.

4.3 Ethno musical-auditory representations as a basis for the development of ethno music hearing

Ethnomusicological and auditory representations are reproduced images of sounds, intonations, chants, prayers, symbols, intonation patterns, timbres, fragments of melodies, which are formed on the basis of the native traditional musical culture and arise if a person wants to restore them from the "memory storehouse". The "memory storehouse" consists of genre-intonation "masks", chants-formulas, intonation cells that form an intonation-chanting dictionary, intonation lexicon of the people. In the process of evolutionary transformations, ethno music representations have become more expressive and stable, creating a basis for the development of internal hearing, enabling a person to imagine the sound of intonation complexes mentally, to improvise tunes in a certain style and manner peculiar and familiar from childhood. B.M. Teplov [8] believes that the internal hearing is not just the ability of a person to represent musical sounds; it enables you to arbitrarily operate with musical-auditory representations.

The formation of stability and brightness of ethno music-auditory representations depends on the development of ethno music memory and on the store of ethno music impressions that are accumulated in the musical consciousness. Scientists indicate that in addition to the acquired ethno music-auditory representations, there are genetically determined, hidden in the subconscious as "ancient layers of hearing" [13]. So, E.V. Nazaykinsky [13] identifies personal, social, historical and even paleontological memory associated with biological evolution, which enables us to identify the distinctive nature of folklore intonation, which is not only the accumulated ethno music-auditory representations, but also hidden in the subconscious "sets" of genetically fixed "emotional constants" fostering the primary perception and intonation. Ethno music-auditory representations are qualitatively complicated in the process of perception, which enables to gradually and consistently form ethno music hearing according to a certain folk-singing manner and regional traditions.

5. Conclusion

Ethno music hearing is the ability of a person to perceive, experience, represent and reproduce the folk melos as an integrity consisting of special sound complexes, intonation codes, welded together by a special energy and conditioned by the attitude, perception of the world, the character of a particular nation. The development of ethno music hearing in the course of "Solfeggio" in the course of folklore intonation among students of pedagogical universities has a great strategic importance for the preservation and transmission of ethno music values to the younger generation.

Folk intonation is manifested in the reproduction of folk musical material in musical-creative or performing activities. Folk intonation plays a significant role in the development of the ethnomusicology of hearing, which includes *ethno-intonation sensitivity* and *sensory-auditory component* of the ethnomusicology of hearing. Speaking about the sensory-auditory component of ethno music hearing, it is necessary to distinguish its components – *intonation-chanting hearing (mode sense, rhythmic sense, pitch and interval hearing)*, *timbre hearing*, *sense of form*, *ethno harmonic and ethno polyphonic hearing*, *ethno musical-auditory representations*. To develop the ethno-

intonation sensitivity and sensory-auditory component of ethno music hearing in the work on the discipline "Solfeggio" it is important to include hearing by ear of intonation complexes, motifs, chants peculiar to folk tunes, followed by their fixation in the musical text.

The development of the ethno music hearing of students is only possible during the folk intonation (in particular, the course "Solfeggio"), which is based not only on the accumulated ethno music-hearing notions, but hidden in the subconscious "sets" of genetically fixed "emotional constants" fostering the primary perception and intonation and the knowledge of the essence of folk-singing style, regional traditions, ethnic identity and musical language.

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Conflicts of interest

The authors declare that there is no conflict of interest.

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