

Musicality: A Phenomenon of Nature, Culture, and Identity

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ABSTRACT

This study investigates the essence of various interpretations of the "musicality" concept. Depending on the perspective, this concept is regarded as a set of special abilities, as a basic human need, and as an attributive quality of the human psyche - the linguistic nature of consciousness. This concept is also characterized as a factor that creates the phenomenon of musicality in onto- and phylogenesis, which recognizes the typical functions of the human consciousness - to intone important life experience. Universal stages of the establishment and representation of the values of musical consciousness are described. The natural universal origins of musical-linguistic consciousness, its cultural diversity and contribution to identity, and the conceptualized chart of music perception psychosemantics were determined. The study also investigates the relevant problems of music education in the North Caucasus and offers a method called "Chart of Music Perception Psychosemantics" for developing music perception in the aspect of musical-linguistic consciousness, which includes the personal, ethnic, and human levels. The experimental pedagogical method for developing the perception of music of a different culture was tested. The study discovered an expansion of the musical-esthetic space of music perception in students. In addition, it was proven that an individual's own national culture was perceived in a new light when compared with other ethnic-musical traditions.

KEYWORDS

Musical consciousness; ethnic-cultural identity; musical abilities and needs; intonation archetypes; intonation landscape

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Introduction

Musicality and music in general is considered a universal, sophisticated, and, most importantly, effective instrument of social influence (Lajosi, 2014), as a special social impetus (Golubeva, 1997) that causes certain sociocultural consequences: from the creation of an emotional public atmosphere to the cooperation of united social groups (from small subcultures to entire nations and unions of nations), or can be used to express disagreement.

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The ambiguous attitude to the art of music is typical of the modern North Caucasus. Nowadays, local young people prioritize religious identity (Inayat, 1998) that is opposed to globalism, westernization, Russification, and other trends that endanger identity. Islam – the prevalent religion in this region – determines the guidelines in the formation of the individual and public consciousness of the local nations.

The research object is the art of music.

The analysis subject is musicality of the North Caucasus as a phenomenon of nature, culture, and identity.

Literature Review

Some studies have investigated the origin of the phenomenon of music and, consequently, musical consciousness in its anthropogenic aspect (Clarke, 2014); with that, the extensive ethnographic material shows the importance of the music component of ethnic identity in the meaning-making of the national character of this "ethnos" (Brennan, 2012).

In recent years, the phenomenon of music has been studied as an experience of natural psychophysiological stimulation of brain functions (Krueger, 2009), as a cultural sign (Lajosi, 2014; Stevens et al., 2013), and as a means of preserving ethnic identity (Madalane, 2014; Pascale & Louise, 2013).

With that, virtually no studies investigated the phenomenon of musicality and attitudes towards it in the context of developmental regularities of societies with an established "unfriendly" attitude to music and its destination in human life (Islamic fundamentalism) (Music in Islam, 2015; The Last Word in the Argument regarding Music and Songs in Islam, 2015).

B.M. Teplov (2004) characterized the problems of "root abilities" or "core" external manifestations of musicality as the most important and common ones for music activity. He identified three main musical abilities that constitute the core of musicality: tonal memory, ability of auditory presentation, and sense of music rhythm. B.M. Teplov (2004) called these special musical abilities in their original combination musicality, i.e. its general core.

– Tonal memory is the ability to feel the emotional expressivity of the pitch motion.

– Ability of auditory presentation is the ability to use auditory and music-image presentation at will.

– Sense of music rhythm is the ability to experience music actively (in motion).

These abilities are the foundation of experiencing the expressive content of the pitch and rhythm motions (Teplov, 2004).

In this structure of musicality, each ability combines two aspects – auditory and emotional, and two components – perceptive (sensitivity to recognize the characteristics of intonation) and reproductive (the vividness of the music-image presentation, "intrinsic ear"). The ability of "intrinsic-ear" presentation is also the foundation of productive creative imagination that uses music images, the cognitive music activity, and musical memory.

B.M. Teplov (2004) argued that the main indicator in the emotional-auditory complex is emotional responsiveness to music. "Music is, first and

foremost, a means of learning the vast and substantial world of human feelings". "The very problem of musical experience is set ... not as a problem of esthetic experience, but as a problem of "conscientious" and "substantial" experience". The content of music are feelings, emotions, life, movement, development, and conflicts. When introducing the concept of experience, the scientist stressed the inextricable unity of organism (natural and individual) and cultural (public) components of musical impressions and images of consciousness. At the same time, the complete musical experience depends on the ability to discern the features of the music fabric: pitch, volume, and coloring (Tarasova, 1988).

A.L. Gotsdiner (1993) argued that musicality is expressed in a special perceptibility of an individual to music and increased impressionability by it. V.I. Petrushin (1994) interpreted musicality as the ability to perceive and see the world via music, when an individual with this ability experiences all the impressions from the surrounding reality in the form of music images.

However, scientists tend to overlook a crucial aspect: the recognition of musicality a fundamental property of the human nature and psyche, more specifically, the universal and peculiar nature of human musical consciousness. This approach to musicality is promising and sheds new light on its functions in the mental development of humans in both onto- and phylogenesis.

Humans and their psyche are biosocial, i.e. determined by at least two factors: nature, i.e. innate properties, and society, i.e. upbringing, education, and culture. Musicality, as a specific attributive human quality, is also determined by these two factors: natural prerequisites and cultural influence, which creates a unique mental phenomenon – the musical consciousness of a personality, a family, an ethnic group, a religion, a social stratum, a caste, a class, etc.

The natural prerequisites of musical consciousness are based on the specific quality of humans and can be considered outside their auditory attributes. The musicality of consciousness is based on a deeper sensory and normally develops based not only on the auditory analyzer (Belik, 2000). As a general property of consciousness, musicality implies multimodal musical consciousness as opposed to the understanding of music as a purely auditory phenomenon. The musical-linguistic existence of the individual and the ethnic or social community can be regarded as a meaning-making phenomenon that consolidates the value attitude to the factors of one's existence and development in traditional intonation symbols and signs.

Musicality develops not only in an individual, but also in the species – in anthropogenesis, by using the surrounding circumstances as a material for building the musical function of the consciousness and creating a culture of perception of one's achievements that corresponds with the level of its development. This maxim brings us to the nature of alienation of the music phenomenon in modern radical brands of Islam as the alienation of the sensitive component and the language of culture that exposes this sensitivity and sensuality.

The alienation of the music phenomenon from the nature of basic human feelings in favor of esthetic rules, religious and cultural signs of belonging to a certain area of values in the musical culture, its artistic forms, and artificially created styles.

The presence of the esthetic component in musicality bears evidence of the features of the musical consciousness of a modern individual and the previously nonexistent "esthetic distance" between the individual and the "music of his or her nature".

The concept of music before art and musicality before artistry is covered in the philosophical and music works of K. Inayat (1998) and V.I. Martynov (1997).

The traditional scientific notion of musicality is that of a concept related to the discussion of problems of development of personal musical culture, the goals and tasks of general, advanced, and vocational music education, the essence and possibilities of developing the abilities of music activity, etc. Musicality is a special ability or set of abilities and makings that includes the ability to sense the modal and functional relations of sounds, the sense of rhythm, musical memory, musical fantasy, etc. Musicality is a set of natural makings that enable developing musical taste and the ability of complete perception of music in an individual, and to train him or her to be a professional musician. This methodological approach is a comprehensive psychophysiological study of the manifestations of musicality in the light of psychology and psychophysiology of individual distinguishing features that explains the difference between the presence and absence of important components in musical abilities, which constitute the necessary "core of musicality". The methods of this approach are usually complex measurements of the properties of the nervous system, the level of individual musical abilities, and the general musical inclination of the personality (Kabardov, 2004).

The method of musical-anthropological comparative studies can be used to analyze the functions of musicality in the establishment of identity. This method compares intonation and the cultural forms of musical-linguistic consciousness (genres, styles, and morphogenesis) in different societies, ethnic cultures, and religious communities. Determining the common and specific functions of musical self-presentation or alienation gives information for generalizing the trends of expansion of ethnic consciousness and integration into the world order (world harmony) or contraction, reduction, and alienation from the world "score".

When considering the problem from the perspective of psychological and anthropogenic foundations of music education in regions with different ethnic groups, the method of pedagogical delving into the problem is used, which facilitates the self-cognition of the personality as a member of a specific ethnic group and the search for ways to understand a "different" type of musical consciousness.

The purpose of the research is to investigate musical-psychological anthropology, with a view to studying the specific essence of the human being. This will show the social and individual, civilizational and ethnic differences in the generation and perception of musical phenomena. After these differences are identified, it is possible to distinguish the general human function of music and musical consciousness.

Methods

The methodology of the study consists in the analytical review of sources that explains their logic and content. The features of the studied material require an original approach, since it is necessary to use methods of history and text studies, with a view to determining the interrelation of scientific ideas in the

context of continuity or opposition. The study used the systems approach and traditional methods of dialectic thinking, principles of historicism and concreteness, as well as psycho-anthropological and art history analysis.

The main principles of analysis used in this study were historicism, comparative analysis, unity of the historical and the logical, and rising from the abstract to the concrete.

The "Chart of Music Perception Psychosemantics" method was tested at the Kabardino-Balkarian State University with third-year students.

Data, Analysis, and Results

Research novelty. Musicality is considered a holistic property of consciousness, as a linguistic ability of humans to communicate and understand information about the surrounding world through various forms of intonation (sound, plastic). This methodological approach can be defined as musical-anthropological, where the psychographic description of manifestation levels (artifacts and functions of musical-semiotic activity) can provide for comprehensive research of the musical consciousness of an ethnic group, its features and universal nature.

The anthropological function of the musical consciousness is the capturing and preservation in a sound symbol of vitally important experiences, while the intonation-semiotic activity itself can be regarded as a means of reproduction of the achieved and the expansion of possibilities of human development.

The "making of a personality" (self-creation or self-destruction) during intonation takes place differently: as energy exchange with the environment, as familiarization with a more general level of experience (for instance, with a tribal myth through personal participation therein), as disengagement, transfer of inner experiences to the symbolic level of interpersonal "otherness", which relieves the "internal stress" of intensive emotions.

The main mechanisms of development of consciousness and self-consciousness are "identification" and "isolation" (Mukhina, 2010). The involvement of the personality in the intonation-semiotic field of public musical consciousness is also affected by these mechanisms at different levels: the personality in an ethnos and culture (or subculture), the ethnos in the human field of music-intonation symbols.

Musicality allows humans:

- to create music as a "different reality", as a means of self-cognition, and to communicate the sense of unconsciously generated intonation symbols to one's tribe and humankind;
- to stimulate optimal functional states with intonation signs, to intensify or choose the motivation of activity;
- to master self-therapy (to regulate conditions, transformation, correction, and rehabilitation through catharsis, compensation, etc.), which enables recuperating and training the dynamic resistance of the psyche;
- to preserve in works of music the mental programs, states, processes, images, and experiences that are important to humans;
- to acquire means of negentropic interaction with the surrounding life and information environment.

The music symbol, as a convoluted experience, saves energy during reproduction, which enables achieving the required mental state through the symbol, as opposed to the actual repeated extended experience. For instance, in commemoration rituals, the cry for the deceased symbolically evokes the memories and experiences of loss instead of forcing one to re-experience the loss in reality. A good example of the "energy-saving" achievement of the required exalted state in Orthodox liturgy is the intonation-singing of the "Symbol of Faith" and other prayers and songs. The intonation-call of the mullah from the minaret also helps to quickly achieve the necessary state of consciousness for praying.

The phenomenon of musicality in the phylogenesis and ontogenesis of the development of human consciousness originates from its function of intonation as an act of feedback for all other mental functions and phenomena. Intonation accompanies the establishment of the emotional sphere in spontaneous exclamations and babbling, cries and moans, the cognitive sphere in the sound accompaniment of intellectual activity, and the motivational and willful acts or rejection thereof.

Intonation of the human experience of corporeal

The recognition, management, submission, and development of one's corporeality (coordination of physical motions) is realized in the analogue connections of intonation symbols and motions. An example of this is the psychological influence of dancing moves of all nations with appropriate sound accompaniment. This source of development of musical-linguistic consciousness is the intonation of the human experience of corporeal. It allows musical intonation to contain the convoluted motion, which the listener interprets unconsciously and starts co-intoning with motions: by clapping hands, by tapping out the rhythm or by dancing.

Intonation of the human experience of landscape

Orientation, mastery, and submission of the surrounding landscape environment with sound is the most ancient locating-cognitive instrument of the psyche. The psychological essence of ethnic music styles is largely determined by the landscape of their territory: for instance, "plain" and "flatland" cultures and "mountain" cultures have different trends – linear or "horizontal" dimension of the musical image and "vertical" or harmonious thinking in intonation, respectively. This source of development of musical-linguistic consciousness is the intonation of the human experience of landscape.

Intonation of social interaction experience

Interaction, engagement in contact, and exchange of emotional messages with the members of one's own and a different society reflects the communicational function of intonation. The psychological meaning of "tribal" types of music intonation lies in the joining and separation from Others. This source of development of musical-linguistic consciousness is the intonation of social interaction experience.

Intonation of mystical belonging experience

The experience of changed states of consciousness (contact with unknown forces and energies, "peak experiences" that facilitate enlightenment and discovery – everything that is sometimes called the superconscious) is also intoned by humans. This source of development of musical consciousness is the intonation of mystical belonging or peak experience. With that, the sound symbols themselves are enriched and burdened with the supreme sense only thanks to the consciousness that uses these intonations.

The establishment of the intonation layer in the consciousness is as follows:

- 1 – subjective spontaneous intoneme that marks an experience;
- 2 – culturally-determined and socially tried and true approximate intonation;
- 3 – fixed musical symbol and its "sign" (recorded in oral or written form).

The intonemes of consciousness form the unified semiotic reality, splitting in culture into individual forms of intonation: plastic, static, and sound. Each form of the intoning consciousness is fixed in the appropriate language system.

The phenomenon of musical consciousness and the nature of the musical symbol has syncretic unity with other intonemes of consciousness – motion, visual signs, and verbal speech. It relates to the social sphere of existence of musical signs and symbols and originates from the common level of primary mental functions, namely – the intonation function of the psyche. The sound-symbol form of intoned experiences is the music phenomenon. This phenomenon is always deeply related to the unified sphere of syncretic intonemes as holistic signs of experiences.

The only historical denominator of the diversity of ethnic attitudes and identities in the Caucasus was Islam, which replaced the multitude of images of nations that lived here with the general religious "sign" of common values. This "sign" has its own intonation symbol of faith, which is aimed at replacing any other forms of visual or auditory symbolization of experience: family intonation, the need for self-expression and sympathy – co-intonation with ethnic neighbors, close and far, intonation presentation of mastery in musical arts as the business card of a nation, village or family.

In such conditions, music teachers are required to rely on the entire polyphony of the musical consciousness of people that live in the region, on the musical traditions of not only European and Russian cultures, but also, primarily, on the traditions of national cultures, whose representatives constitute the class or student group. This creates a pedagogical problem of finding the mechanisms for introducing this or that group of listeners to new layers of music.

The developed method titled "Chart of Music Perception Psychosemantics" has three levels: basic – protoforms or archetypes of intonation – general human energy-temporal patterns of expression of experience and universals of music languages; second – cultural and conventional linguistic stereotypes in experience intonation (ethnic-cultural intonation vocabulary of the speech, gesture, and music intonation); third – tried and tested artistic images of intonation-semiotic formulas, established signs of ethnic culture that manifest in linguistic branches of consciousness and mark its ethnic cultural identity.

This concept was used as the basis for the creation and testing of the method for developing music perception and the need for it during the interaction of different ethnic cultures. The first stage – familiarization with the symbols of culture contained in legends, visual arts, dancing plastique, decorative and applied art, traditional costumes – involves one in the specific family and common ethnic cultural field of nations that inhabit the region.

Emphasis is placed on the experiences, with a view to consolidating that which the students experienced and felt, rather than what they think or "are afraid to think" on this matter.

The second stage teaches conventional means of expressing deep archetypes in a specific musical language and "symbolic" music works.

The experiment was conducted at the Kabardino-Balkarian State University with third-year students. The students mostly had no basic music education (N=40 persons); they were divided into the control and experimental groups (CG=20, EG=20). The effectiveness of the pedagogical experiment was checked with questionnaires and student reports, as well as practical tasks prepared according to the principle of music-test exercises.

Table 1. Kabardino-Balkarian State University students

	<i>Student group (40 persons).</i>					
	"High"		"Average"		"Low"	
Test	EG	CG	EG	CG	EG	CG
initial %	5%	15%	50%	45%	45%	40%
final %,	40%	20%	55%	50%	5%	30%

The comparison of test results in the experimental and control groups shows the better effectiveness of the pedagogical process based on the offered method. The categorization of music works during perception based on the archetypical analogy principle develops an equipment of intonations that creates new stereotypes of perception. New stereotypes of perception and knowledge of linguistic standards in students do not emerge mechanically, but rather are reinforced and prepared by experiences gained from this method.

This organization of the "culture dialog" expands the musical-esthetic environment of students, introduces them to new layers of unknown music, and highlights national cultures by comparing them with other ethnic musical traditions.

Discussions

N.P. Shishlyannikova (2015) emphasizes the development of national music art and its study by other nations. However, in conditions of multinationalism, this may cause intolerance and hostility. Music art in conditions of multinationalism and religiousness should be taught in an atmosphere of rapprochement. Students should develop respect for other cultures. The "Chart of Music Perception Psychosemantics" method proved effective in developing musical-esthetic taste in students and in increasing tolerance of other ethnic groups.

After learning the means of anthropological delving into musical languages that express universal and ethnic-cultural values, student no longer oppose religious values and artistic images, but rather see their common and distinguishing features – the use of different languages and different intonation symbols. The diversity of the musical traditions of Islamic nations demonstrates the diverse experience of mystical belonging.

The "Chart of Music Perception Psychosemantics" method can be used in higher educational institutions to establish a "dialog of culture" and expand the musical consciousness of students.

Conclusions

The offered method is based on the use of psychological and pedagogical tools to develop students' musical-linguistic abilities as a guideline in the musical-anthropological coordinates of human values. It includes the following aspects:

- a) actualization of deep archetypes of the musical language in the students' consciousness;
- b) mastery of conventional means of expressing deep archetypes in a specific musical language.

The experimental study proved the pedagogical effectiveness of the offered method for developing the perception of the music of a different ethnic-cultural tradition when working with both musician and non-musician students.

This concept and method provides experience of developing music perception of universal values in various ethnic-cultural images and artistic styles. The learning of emotional-semiotic layers of the musical culture of any nation is the movement from observation (perception of music) to description (characterization of perceived phenomena) and from description to understanding in combination with the emotional decoding and mastery of the logic of the musical language (according to the principle of unity of affect and intelligence in the educational process). During this process, it is possible to change the psychological attitude from "rejection" of this or that style to readiness for its perception. Using various ethnic-musical material is especially reasonable in multiethnic conditions.

Disclosure statement

No potential conflict of interest was reported by the authors.

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