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## **DEVELOPMENT OF EMOTIONAL INTELLIGENCE BASED ON THE MATERIAL OF THE «CHILDREN'S ALBUM» BY A.V. ZATAEVICH: ON THE ISSUE OF INTERDISCIPLINARY INTERACTION**

### *Abstract*

This article deals with an important issue in musical pedagogy and performing arts - the development of emotional intelligence. Today, it is a leading and constituent component for shaping the musician's personal growth, improving his professional qualities related to reflection and psychology of music material perception. In the author's opinion, music, as an art form, can naturally and organically increase emotional intelligence.

The «Children's Album» A.V. Zatajević was chosen as the primary practical material for working with students. This collection is based on different folklore songs. As the author of the article points out, this kind of material is best suited for the initial work with the students, since folk music includes maximally «pure» emotions, which naturally pass from one to the other, without compounding each other. The proposed method of work, according to the author, could become one of the leading in modern pedagogy aimed at the comprehensive development of the musician.

**Keywords:** emotional intelligence, Children's album A.V. Zatajevich, A.V. Zatajevich, psychology of musical perception.

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## **А.В. ЗАТАЕВИЧТИҢ «БАЛАЛАР АЛЬБОМЫ» НЕГІЗІНДЕ ЭМОЦИОНАЛДЫ ОЙ-ӨРІСІН ДАМУ: ПӘНАРАЛЫҚ ӘРЕКЕТТЕСТІК МӘСЕЛЕСІ**

### *Аннотация*

Бұл мақала музыкалық педагогикада да, орындаушылық өнерде де маңызды мәселенің бірі – эмоционалды ой-өрісті дамыту сұрағына арналған. Бүгінгі таңда ол музыканттың музыкалық материалды қабылдау психологиясымен және рефлексиямен байланысты кәсіби қасиеттерін жетілдіріп, жеке тұлғалық өсуін қалыптастырудың жетекші және құрамдас бөлігі болып табылады. Автордың пікірінше, музыка, өнердің бір түрі ретінде, эмоционалды ой-өрістің деңгейін мүмкіндігінше табиғи қалпында арттыра алады.

Білім алушылармен жұмыс жасау барысында негізгі практикалық материал ретінде орындаушылармен А.В. Затаевичтің "Балалар альбомы" таңдалды. Бұл жинақ түрлі фольклорлық әндерге негізделген. Мақала авторы атап өткендей, бұл материал түрі оқушылармен бастапқы жұмыс үшін өте қолайлы, өйткені халық музыкасы бірінен екіншісіне табиғи түрде бір-бірін қабаттастырмай өтетін ең «таза» эмоцияларды қамтиды. Ұсынылған жұмыс әдісі, автордың пікірінше, музыканттың жан-жақты дамуына бағытталған заманауи педагогикадағы жетекші әдістердің бірі бола алады.

**Түйінді сөздер:** эмоционалды ой-өріс, А.В. Затаевичтің Балалар альбомы, А.В. Затаевич, музыкалық қабылдау психологиясы.

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## **РАЗВИТИЕ ЭМОЦИОНАЛЬНОГО ИНТЕЛЛЕКТА НА МАТЕРИАЛЕ «ДЕТСКОГО АЛЬБОМА А.В. ЗАТАЕВИЧА»: К ВОПРОСУ МЕЖДИСЦИПЛИНАРНОГО ВЗАИМОДЕЙСТВИЯ**

### **Аннотация**

Данная статья посвящена важному вопросу как в музыкальной педагогике, так и в исполнительском искусстве – развитию эмоционального интеллекта. На сегодняшний день – это ведущий и составляющий компонент для формирования личностного роста музыканта, усовершенствования его профессиональных качеств, связанных с рефлексией и психологией восприятия музыкального материала. По мнению автора, именно музыка, как один из видов искусства, способна максимально естественно и органично повысить уровень эмоционального интеллекта.

В качестве основного практического материала для работы с обучающимися исполнителями был выбран «Детский альбом» А.В. Затаевича. Данный сборник основан на разных фольклорных песнях. Как отмечает автор статьи, подобного рода материал наилучшим образом подходит для первоначальной работы с учениками, так как народная музыка включает в себя максимально «чистые» эмоции, которые естественным образом переходят от одной к другой, не наслаиваясь друг на друга. Предлагаемый метод работы, по мнению автора, может стать одним из ведущих в современной педагогике, направленный на всестороннее развитие музыканта.

**Ключевые слова:** эмоциональный интеллект, Детский альбом А.В. Затаевича, А.В. Затаевич, психология музыкального восприятия.

**Introduction.** Music is the most beautiful and genuinely limitless area of human culture. A whole ocean of life events, lofty dreams and noble aspirations is enclosed in the creations of the musical world. Its values accumulated over many centuries by generations of people are highly diverse. Everyone brings his contribution to this common cause.

Alexander Viktorovich Zataevich is a Russian, Soviet ethnomusicologist, composer, and People's Artist of the Kazakh SSR who has played an important role in developing and promoting Kazakh folk and professional creativity. As it is known, his activity was directly related to the collection, recording and systematization of Kazakh folk music. As a result, the «1000 songs of the Kazakh people» and «500 Kazakh kuys and songs» collections have become one of the main works in many published, representing today an anthology of Kazakh musical folklore. It is also important to note that A.V. Zataevich is one of the Kazakh professional piano music founders. The collections «Kazakh songs in the form of miniatures for piano» (1925-1928), «Songs of Kazakhstan», «Children's Album», etc. published by him, include, as one can see from the titles, song samples that are implemented through an academic instrument – piano.

Within the framework of this article, the piano collection of the second edition of «Children's Album»<sup>1</sup> served as the material for research which was released 32 years after the death of A. V. Zataevich in 1968 by the publishing house «Mektep» (Alma-Ata) edited by N. Mendygaliyev. It included sixteen pieces based on the folklore of such peoples as Kazakh, Mongolian, Uighur, Yakut, Uzbek, Kalmyk, Buryat, Udmurt, Dungan, Tatar, Korean, Turkmen, Bashkir, Karakalpak. Most of the represented peoples belong to the Turkic language group.

The pieces are presented in a piano transcription. Thanks to the professional arrangement, they fully reflect the cultural affiliation of a particular people with the help of intonation and modes bases, pitch organization, rhythm, tempo and other means of musical expression. The miniatures do not exceed the sentence form, and are quite simple from the performance perspective. As the collection is intended for children, there is often an octave duplication of the melody, a simple accompaniment in the left hand, dynamics not exceeding *f*, there are practically no internal thematic contrasts. The pieces are diverse: calm, moderate, lively and fast.

The main purpose of this article is to consider the miniatures of this collection as a means for the development of emotional intelligence in children from 5 years old. This is the relevance of the study, since today, due to the large-scale IT support of any human activity, a large information flow, the child has some difficulties in understanding and describing his emotional state, i.e., what emotions he has in a particular life situation, and how to determine them from people around him.

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<sup>1</sup> This collection was published twice: the first time in 1958, the second – in 1968.

In addition, the concepts that indicate what emotions are and what feelings are to us has practically blurred.

At this stage of the study, the following tasks were set:

- to highlight the already existing interpretations of the concept of «intelligence» in psychology;
- to formulate the main features of emotional intelligence;
- to identify the primary emotions underlying feelings;
- to formulate criteria for working with a child for the development of emotional intelligence, based on piano miniatures from the «Children's Album» by A.V. Zataevich;
- to identify the means of musical expression on the example of the first three pieces of the «Children's Album» by A.V. Zataevich, corresponding to the designated emotions;
- to describe the process and work options that can be used in the framework of education in the future, general and additional music education in the lessons of «Music» in kindergartens or primary classes, in self-knowledge lessons and individual work with a child.

When starting to analyze piano miniatures, it is necessary to provide information about what is considered "intelligence" in psychology, who studied this issue, what types of it exist, their goals and significance. Then, having already a general idea, consider the development of emotional intelligence, which occupies a special place in working with children, using the example of some pieces from the «Children's Album» by A.V. Zataevich. Finally, in the future, based on the same material, a description of the development of cognitive, social and other types of intelligence is planned.

***Intelligence.*** Nowadays, the concept of «intelligence» includes all possible human abilities associated with any kind of activity. It is prevalent to measure the level of intelligence using various tests, for example, IQ, and through communication with specialists based on specific criteria. After that, an assessment is given whether the level of intelligence is high enough or not. Nevertheless, thanks to the many researchers God-fathers of the psychology and their followers, there is an opportunity not only to expand this concept's understanding, but also to find out existing types of intelligences, their characteristics and why it is necessary to develop them.

The very concept of «intelligence» is interpreted quite heterogeneously, but researchers generally note that these are individual characteristics related to the cognitive sphere, and above all – to thinking, memory, perception, and attention. This «implies a certain level of a person's mental activity development, which provides an opportunity to acquire new knowledge and use it effectively in the course of life» [1, 245-246], which generally affects the ability to carry out the process of cognition and to effectively solve problems, in particular, to master a new range of life tasks.

Within the framework of the article, the position of G. Gardner is essential. He argued that intelligence is "the ability to solve problems or create products due to specific cultural characteristics or social environment. Intelligence is not a "thing", not a device located in the head, but a potential, the presence of which allows an individual to use forms of thinking adequate to specific types of context" [2, 22]. Some people are distinguished by a particular mindset, which is called talent. Gardner proposed the following types of intelligence such as verbal, musical, logical-mathematical, spatial, bodily-kinesthetic, intrapersonal, interpersonal. The proposed types are directly related to the future sphere of human activity, which his intellect is located to to achieve its maximum development.

Thus, intelligence as thinking ability, a mental principle can manifest itself not only in a person's specific activity, but also in the formation of one's mental development, that is, in the development of such types of intelligence as mental, emotional, social, spiritual, logical, intuitive, abstract, etc. It means that intelligence indicates to what extent a person owns his communicative characteristics with himself and the world around him.

To develop these types of intelligence, it is necessary to choose the right "tool". Music serves as a tool concerning the peculiarities of the development of emotional intelligence. There are several

reasons for this: when listening to music, the right hemisphere of the brain is activated, causing specific chemical reactions in the body, thereby triggering the limbic system. Its peculiarity lies in the fact that it is responsible for emotional development. Emotions are, in essence, a dialogue between the brain and the body. The brain detects a significant stimulus and sends information to the body so that it can respond to these stimuli appropriately. The last step is that the changes in our body are recognized, and, as a result, a person admits his own emotions. As a result, when listening to a piece of music, a person experiences the corresponding feelings and emotions, thus activating the sympathetic and parasympathetic divisions of the nervous system.

In the presented scheme, the division into positive (joy, love, happiness) and negative (fear, anger, sadness) emotions are recorded. Besides, there are so-called mixed emotions, which include both positive and negative: *schadenfreude* (anger + joy), interest (fear + joy). The manifestation of any emotion depends on the person's situation. However, it is important to teach the child to turn negative emotions into positive ones, that is, to switch the sympathetic system to the parasympathetic one. For example, suppose he one experiences fear (being in a state of stress). In that case, it must be translated into interest or anger, then into joy, and then into love and happiness (into a state of calm and recovery). To help this process, which is quite tricky even for an adult, Romanenko-Bavokova N.A. developed the author's cognitive maps "Emotions", which include the eight emotions mentioned above, each of which contains twenty-four feelings. Working with these cards allows you to more accurately formulate the feelings that the child has experienced and determine what emotion is behind them.

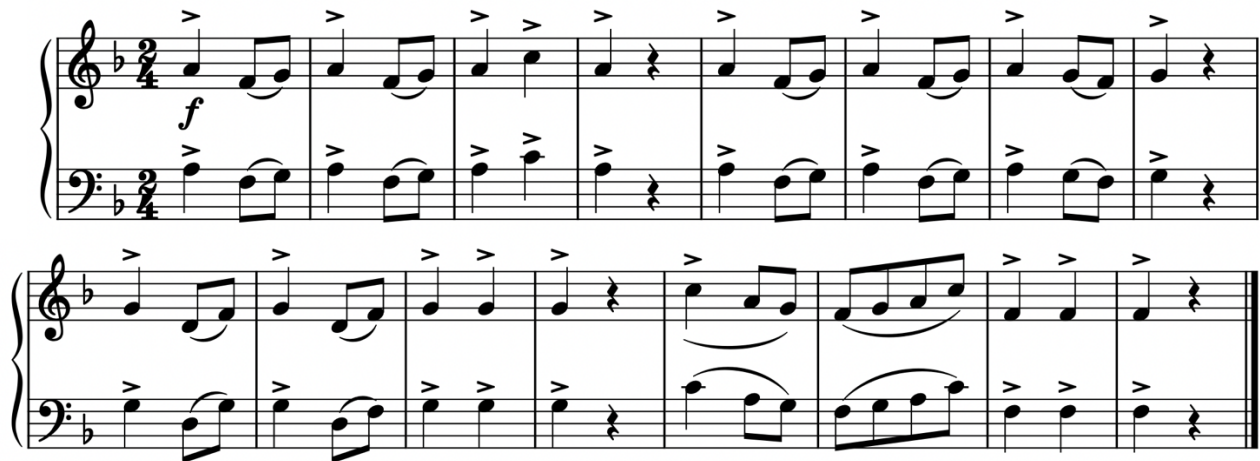
*Table №1 Description of the primary emotions according to Romanenko-Vazova N.A.*

<b>№</b>	<b>Emotion</b>	<b>Description</b>
1	<i>Fear</i>	Reports unsatisfied needs, dangers or threats, pushes to commit actions
2	<i>Anger</i>	Encourages self-defense and attacking actions to meet their needs
3	<i>Sadness</i>	Indicates the completion of something or the loss of someone or something
4	<i>Interest</i>	Designation of something new, what you want to open up and what you want to know
5	<i>Schadenfreude</i>	Indicates the achievement of a result or the satisfaction of their needs at the expense of other people's resources and causing damage to someone
6	<i>Joy</i>	Indicates that the result is the same as the goal, helps to accept the new
7	<i>Love</i>	A sense of belonging to the world that indicates a desire to open up and share your condition
8	<i>Happiness</i>	Evaluates the present state as desired

Thus, the presented description of basic emotions will allow to a person (child) more accurately understand what he is feeling now. The initial acquaintance with them is already the first step to the development of emotional intelligence.

The collection «Children's Album» by A.V. Zataevich includes various pieces. First of all, this is noticeable that the author in some cases does not set the tempo, but gives an indication in what kind of character the piece should sound, which fully reflects the emotional basis of the compositions. For example, the Kazakh piece No. 1 «Saryarka» (widely), №. 2 «Paradise» (measured, bright), No. 7 «Basaga hushe haldamda ygo» (slowly, sadly), No. 11 «Raspberry» (easily, playfully), etc. These instructions can act as a slight hint for the child.

*Piece No. 1 "Saryarka" (Kazakh)*



The basic emotions joy and happiness are fixed after the performance of the piece, initially by internal sensations (warmth, composure, support), and then by the melody heard, which is given in major with elements of pentatonic, octave doubling, a smooth ascending movement to  $C_5$  in the first phrase, and then a descending sequence one in the second and third phrases, which came in unison with  $C_4$  octave. The whole form includes three phrases ( $a+a_1+a_2$ ).

The precedent phrase consists of six bars, where the opening (bars 1-3) acts as an introduction with a draft message on *mf*. After listening, it becomes evident that this melody causes a sense of *activity* that encourages a particular action. In the second half of the precedent phrase, an "echo" effect is created to confirm this feeling, and holding the melody in a small octave creates a feeling of support and concentration.

The first antecedent phrase consists of three sections: the first is a repeated opening motive with a slight change at the end - a descending perfect fourth appears, causing the listener a sense of *courage*. The second and third sections are incomplete descending sequence movement (from  $A_4$  and  $G_4$ ) which, due to its lightness, creates a sense of *fun*. In general terms, this condition was reinforced with the help *f*.

The second antecedent phrase is a partially re-structure. In the first section, the melody is held on the sustained drone on *p*, and then, with a sense of logical completion, the upper and lower voices move to meet each other, coming to a unison sound  $C_4$ , which confirms and fixes one of the main emotions in this piece – *joy* (indicates that the result coincided with the goal). After completion, similar work is carried out with the emotion of *happiness*. The sheet material and table is given below, which present feelings based on happiness in the sentences of the period of piece No. 1 "Saryarka":

Table №3 Characteristics of feelings and their arrangement in the piece

№	Sense	Interpretation	In the piece
1	Rapture	I admire someone (something)	First sentence in the first sentence
2	Achievement	I did it!	Second sentence first sentence
3	Fidelity	I believe myself, I trust another	Second and third sentence sentences
4	Responsibility	I like to be responsible for my actions and my life.	Second and third sentence sentences
5	Happiness (emotion)	Evaluates the present state as desired	Third sentence

A piece is performed for the student. During the audition, his or her task is to concentrate and at the end to say, what emotions or feelings emerge in this composition. After that, having indicated that the child experienced emotions of joy and happiness (which was confirmed with the pre-conducted work), the student is invited to work with the help of cognitive cards separately with each

of them. He or she is given a deck of cards with feelings, and the task is to choose those that would fit this piece (the child should work with the cards only when listening to music to start the limbic system), but without reading the back of the cards, where the decoding of feelings is indicated. After that, the student turns over the cards, reads the meaning of the feelings he has chosen and arranges them in the order of experience when listening to the piece. In the end, the student is asked to voice the version he received. This work allowed the child not only to identify feelings correctly, but the order proposed by him provided an opportunity to build a storyline with imaginative content.

*Table №4 Result. Working with the emotion "joy" on a conscious level*

Sense	Activity	Courage	Merriment	Joy (emotion)
<b>Description</b>	I have a goal, and I am ready to take the initiative	I am confident and can do everything	I burst with joy	Indicates that the result is the same as the goal

*Table №5 Result. Working with the emotion "happiness" on a conscious level*

Sense	Rapture	Achievement	Fidelity	Responsibility	Happiness (emotion)
<b>Description</b>	I admire someone (something)	I did it!	I believe myself, I trust another	I like to be responsible for my actions and my life.	Evaluates the present state as desired

After the work, it was possible to identify similarities between the two emotions. This helped to make a smooth transition from one emotion to another. Feelings based on the first one (joy) were reinforced by the second (happiness): activity into delight, courage into achievement, fun into loyalty and responsibility, joy into happiness. This version of the work is necessary to balance the sympathetic and parasympathetic systems inside the child. Joy, however, irritates the nervous system. In this regard, it must be transferred into a state of calm - into happiness, which, together with the emotion of "love", triggers the parasympathetic system in the body.

*Piece No. 2 "Rai-rai" (Mongolian)*

The musical score for "Rai-rai" is presented in two systems. Each system consists of a treble and bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The music is marked with a forte (*f*) dynamic. The melody is characterized by frequent accents (>) and rests, creating a rhythmic pattern of eighth and quarter notes. The first system contains 8 measures, and the second system contains 8 measures, ending with a double bar line.

By its nature, this composition differs from the first - the melody is saturated with accents so that one can hear the intonations that encourage action, a eight rest separates each phrase and sentence. The whole piece sounds in one nuance – *f*. In general terms, after listening, an inner sense

of composure is created before the crucial moment. The form is a sentence consisting of two parallel phrases.

The precedent phrase consists of two phrases of partially repeated construction, built on the major treble from the sound of F<sub>4</sub>. There is a filling of the third (A<sub>4</sub>-F<sub>4</sub>) in the first two bars, and in the third and fourth - accentuated third and fifth tones of this treble (A<sub>4</sub>-C<sub>5</sub>) as a statement. In antecedent phrase due to the appeared perfect fourth in the descending movement in the beginning, the absence of initial accents in the first motif of the second phrase changes the general intonation system.

In «Rai-rai», the octave dubbing of the melody is preserved throughout the piece. As a result of the logical conclusion, it ends on the accentuated sound of the fa in the first and small octaves. This technique helped to relieve the tension created at the beginning of the composition and caused a sense of support and courage. The revealed basic emotions as fear, interest, joy.

After the first listening, it became clear that the child has experienced some difficulty in determining emotions in work "Rai-Rai". The first version of the work (described above) assumed an independent definition of emotions without prior acquaintance with them. However, in this case, after difficulties arose, the student was asked to read the characteristics of all primary and mixed emotions, and then, after repeated reproduction to try again to determine which emotions embedded in this composition. After each acquaintance with a particular emotion, it is necessary to invite the student, closing eyes, to notice what he is experiencing according to inner feelings, and then compare them with the musical material he has heard. If the inner feeling coincided with the auditory perception, then the right emotion was found. This type of work contributes to a more accurate definition of them.

After this stage, the student was able to detect the emotion of *fear* at the beginning of the piece (in the first sentence). He is given a deck of cognitive cards in his hands to pick up the feeling of the music he hears. In this case, it is *excitement* and *fearfulness*. As you can see, the accents used on quarter durations, the nuance *f* and the separating quarter rests greatly puzzled the student, causing internal tension and caution.

On the first phrase in the second sentence, the student chose a sense of *anxiety* and *hope*. The first feeling was caused by a changed interval (the third into perfect quart), and the second - sounded at the end of this phrase three times repeated by the sound g<sup>1</sup>. One of the main works with emotions is associated with the direct transition from negative to positive. So, pointing out that the last feeling in the beginning of antecedent phrase is *hope*, the student is offered another deck of cards with emotions of *interest* and *joy*. This work will allow you to go from the greatest emotional stress to a positive, relaxed state.

*Table 6 Result. Working with emotions "fear", "interest", "joy" on a conscious level*

№	Sense	Interpretation	In the piece
1	Excitement	Something important or unknown awaits me + fear	First sentence
2	Fearfulness	I can make a mistake, so it's better not to "move" + fear	Quadruple pauses in the first sentence
3	Anxiety	Something is going wrong	Beginning of the second sentence
4	Hope	Something can change for the better, but it's not up to me + fear	End of first sentence
5	Puzzled	I am faced with an unfamiliar task and want to solve it + interest	Second sentence
6	Courage	I am confident and can do everything + joy	End of piece

Thus, the process of transition of *fear* into *interest* and *joy* allows the child to learn a different behaviour in a life situation. In most cases, *fear*, turning into *sadness*, causes a "paralyzed" state or a specific strategy in behaviour – "freeze". Having a little positive experience working with a musical work, developing his emotional intelligence, the child will unconsciously strive to move to a calm state based on positive emotions.

**Conclusion.** Emotional intelligence is a person's ability to perceive their own emotions and manage feelings for effectively solving life's problems. Interest in the study of this issue arose at the beginning of the 20<sup>th</sup> century due to the inability of classical IQ-tests to explain the peculiarities of human behaviour. This type of intelligence also includes: a system of values, goals, desires, hobbies; knowledge and accumulated personal experience; the ability to manage oneself and realize one's goals and desires; empathy (the ability to feel, understand, and accept how other people feel) interpersonal skills; self-knowledge and self-awareness. However, nowadays, its development is not given so much attention, which entails some difficulties in communicating with oneself and the people around you.

Given the peculiarities of the brain, the limbic system, it became clear that it is with the help of music in a very accessible form that you can engage in the development of emotional intelligence. In this case, the works from the "Children's Album" by A.V. Zataevich served as an effective material for initial acquaintance with the basic emotions, feelings that are based on them. Furthermore, the availability of musical language made it possible to more accurately determine the feelings of fear, sadness, joy, interest, love, happiness, and a small form – not to plunge too much into the figurative sphere, but on the contrary - helped to concentrate.

First of all, the presented types of work are essential for children with a very emotional psyche, who feel them very subtly, but sometimes do not understand what is happening to them. The psychological attitudes embedded in the pieces will teach him to recognize one's and other people's emotions. The work done with cognitive cards can be supplemented with a detailed analysis of bodily signs so that the student can further monitor and control emotional processes in his body. In addition, this practice can be used in self-knowledge lessons as one of the techniques of art therapy.

Referring to the work of A.V. Zataevich, to his "Children's Album", it should be emphasized, that in it all the means of musical speech such as melody, rhythm, harmony are given in harmonious unity and are subordinated to a single creative task – to convey with the greatest persuasiveness the real way of life of different peoples. This emotional state is reflected in the songs collected during the expeditions. Understanding the whole creative mechanism, further work in this direction on the development of emotional intelligence will also include social and cognitive features, which will not only show the greatest interest in folk music in the processed version, but also allow to expand the forms of communication and tolerance.

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*Антон Сомов* – музыкатанушы, өнертану ғылымдарының магистрі, Жания Әубәкірова авторлық мектебінің музыкалық білім беруді дамыту жөніндегі директорының орынбасары.