

## ARTICLE

# METHODS OF WORK WITH MUSICAL PROFESSIONAL VOCABULARY IN RUSSIAN LANGUAGE STUDENTS

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## ABSTRACT

The article investigates one of the important problems in the field of methods of teaching Russian as a foreign language theoretical foundations and practical development of methods of working with professional vocabulary in the lessons of Russian as a foreign language at the preparatory faculty of music of the University. The study used such methods as analysis, observation, experiment, generalization, comparison, description. The material of the research is oral answers and written works of Chinese students-musicians. Our results are as follows: for all students-musicians there is a single professional-lexical minimum, which they must acquire at the initial stage of learning Russian. It is revealed that at present insufficient number of hours is allocated for preparation of foreign students of musical profile of training at preparatory faculty. This is due to the specifics of studying at a music University, where the main emphasis is on improving the musical skills of students, which is the main criterion for admission to the first year. It is proved that in practice it is necessary to introduce musical terms at the initial stage during the study of the alphabet, as well as in the classroom to pay more attention to communicative exercises that allow students to learn how to use professional vocabulary and terminology. We believe that this study is relevant and of scientific interest to teachers of Russian as a foreign language.

## INTRODUCTION

### KEY WORDS

Foreign language,  
Students-musicians,  
specialty language,  
musical vocabulary,  
linguodidactics

Teaching professionally-oriented vocabulary is one of the urgent problems at this stage of development of methods of teaching Russian as a foreign language. "The aspect of" language of specialty" becomes the leading one already at the preparatory faculty, which allows students to participate in the educational process in Russian and prepares them for classes at the stage of specialization" [1]. Since this work was carried out within the framework of the dissertation research on Russian as a foreign language, it will reflect only some aspects of work with musical vocabulary in the Chinese audience, namely with the lexico-semantic group "musical instruments".

The purpose of the article is to investigate the problem of teaching Russian as a language of specialty in a music University in a limited time.

The relevance of the study is to focus on the development of methods of teaching professional vocabulary of Chinese students-musicians at the preparatory faculty. To date, such training and teaching AIDS as "Preparing for professional communication have already been developed. Russian music, Academy of music, the Gnesin music school, gnesinih" [2], "Professional communication of the musicians. The dialogue" [3] "the Russian language for musicians: an elementary practical course of the Russian language" [4], "Mustermin.ru Study musical terms: a textbook for foreign students" [5]. these benefits do not take into account the specifics of the native language of foreigners, in many respects, not tooiastaribade and include General guidelines. In reality, when working with students from China, teachers have to deal with the need to solve specific methodological problems related to the specifics of training in the Chinese audience. After all, "the Chinese ethnotype is focused on obtaining knowledge about the language as a system, and then on its practical use" [6]. That is why the names of musical professions, for example, must be accompanied by grammatical commentary.

In this regard, the issue of teaching Russian as a foreign language to students-musicians from China at the preparatory faculty, as well as the development of full-fledged ethno-oriented manuals, terminological dictionaries for teaching the language of the specialty becomes topical [7-10]. Teaching the language of the future specialty, namely professionally-oriented vocabulary, ways of using words, lexical constructions – is becoming one of the important problems in the teaching of Russian as a foreign language.

## MATERIALS AND METHODS

To achieve this goal, we used such methods as analysis, observation, experiment, generalization, comparison, description. These methods have helped us to get reliable information, to achieve this goal. The research involved the work of scientists on the theory and practice of teaching Russian as a foreign language. As the material of the research we used oral answers and written works of Chinese students-musicians, as well as the results of our observations from the experience of teaching Russian as a foreign language at the preparatory faculty of the Kazan state Conservatory named after N. G. Zhiganov.

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## RESULTS AND DISCUSSION

In the music University at the preparatory faculty for foreign students in the limited time allotted for classes in Russian as a foreign language, musical terms are introduced from the first lessons in the study of the alphabet. Memorization of new letters and phonetic development of sounds can occur in parallel with the development and memorization of the names of musical instruments, clearly demonstrated with the help of training cards. For example, to form the correct pronunciation of the sound [N] it is advisable to focus on such lexical units as: harp, French horn, guitar, double bass, drum, clarinet, organ, trombone, trumpet. As "phonetic training" [4] it is possible to use a tongue Twister: "Charles at Clara stole corals, and Clara Carl stole the clarinet"; "near Martha's harp-him – piano, and Fedot – bassoon". At a later stage of the study, a patten with a more complex syntactic structure can be used as an additional phonetic and grammatical material: "children played together in the orchestra: Carl played the black clarinet, Cyril played the French horn, harp-Alla, and Lara played the piano." To study the names of musical professions, Professor L. M. Vereshchagin in the educational complex "Russian language for musicians" [4] offers tables divided into three columns, where the first is the name of a musical instrument, and the two second are the names of male and female musicians, respectively, having suffixal differences in the construction of the term. Example: harp – harpist – harpist – harpist, clarinet – clarinetist – clarinetist, piano – pianist. Working out of professional terms takes place through the participation of students in mini-dialogues. Example: "sun Yu, are you a clarinetist? – Yes, I'm a clarinet player." "Zhang Yifan, are you a harpist? – No, I'm a pianist." When teaching musical vocabulary, it is important to take into account that in the lexico-semantic group "Musical instruments", there are no antonyms, paronyms and synonyms. Antonymy is impossible, since "one cannot oppose the name of one instrument to another"; paronymy is impossible, since "a small number of similar - sounding lexemes vary slightly in meaning"; synonymy is impossible, since, for example, "it is incorrect to call a piano a piano, because these instruments have a different principle of arrangement of strings, soundboard and mechanical part: they are located vertically at the piano, and horizontally at the piano" [7]. In addition, in Russian musical terminology, a huge layer of vocabulary consists of borrowings from foreign languages, mainly from Italian: Adagio, chord, Andante, Aria, cello, Quartet, quintet, mandolin, Maestro, score, Scherzo, soloist, Sonata, bassoon and many others. Types of tasks for mastering professionally-oriented vocabulary can be completely different and differ from each other depending on the goals and objectives set by the teacher at a certain moment. It can be phonetic exercises, word-formation, lexical, grammatical.

Phonetic exercises: reading of musical terms, rhythmic patterns; placement of correct accents in words; phonetic dictation; training paired voiced and unvoiced consonants, etc.

Word-formation exercises: formation of names of musical professions in the male and female gender from the names of musical instruments using suffixes (- East- (pianist), - K- (pianist), - ach- (violinist), - K- (violinist), - schik- (drummer) / - Schitz – (drummer); formation of names of musical instruments from the names of musical professions: harpist – harp, clarinet – clarinet, violinist – violin, trumpet and trumpet etc.

Lexical exercises: working with educational cards (naming of musical terms); working with a dictionary; Wang Wenjiao offers a classification of musical terms, namely their distribution in a table consisting of 4 columns (classes): strings, wind, keyboards, drums [11]. Such work is of great benefit in terms of working out professional vocabulary and memory training of students.

Grammar exercises: distribution of names of musical instruments in 2 columns, corresponding to the male and female gender; working out the prepositional-case system of the Russian language ("What instrument do you play? – I play the violin"; "Where do you study? – I study at the Conservatory", etc.); making sentences of individual words ("Mozart, love, play, on, violin") and more.

Another type of tasks is reading professionally-oriented texts about Russian and foreign composers and performing post-text exercises. "The text exercises have a significant advantage: a training text containing musical terminology, helping the Chinese students a deeper understanding of the importance of the subject. At the same time, the text material extends the boundaries of the students' knowledge about music" [11]. Reading helps not only to improve the skills of understanding and perception of texts in the target language, but also to master the grammatical structures of the scientific style of speech, as well as to stimulate educational and cognitive motivation.

Formation of communicative competence is the main task of the teacher of Russian as a foreign language. Therefore, in addition to reading texts in the specialty, you need role-playing situational games ("In the theater", "At the concert"), practicing dialogues using musical terminology, conditional communicative substitution exercises, namely tasks such as "read the dialogue, make a similar dialogue." At the same time, the new dialogue will have a different lexical content. Example dialog:

- Zi ran, you know where tomorrow will go to Jogathon?
- Zhaotong? Sure I do. She's going to the Conservatory tomorrow for choir practice.

The main task of the teacher is not only to prepare foreign students to read literature on the specialty in the first year, but also to make them a full member of society, able to competently speak Russian, Express their thoughts and desires.

Our research has shown that in teaching Chinese students, special attention should be paid to the acquisition of musical vocabulary as the basis of professional language, as we are talking about future musicians. Many musical terms are borrowed in Russian from Italian, German, French. This fact makes it difficult for Chinese students, because in their native language such borrowings are absent or musical instruments are otherwise called. Therefore, it is important for the teacher to pay attention to the pronunciation, the meaning of vocabulary, as well as to accompany grammatical comments.

## CONCLUSIONS

In the framework of one article it is impossible to talk about all the actual problems of teaching a language specialty in a music University at the preparatory faculty. The authors of this article have touched only some aspects of training and have considered possible types of tasks for mastering professionally-oriented vocabulary in the Chinese audience. The proposed exercises were used by the authors in the practice of teaching Chinese student's musical vocabulary in the framework of teaching Russian as a foreign language.

### CONFLICT OF INTEREST

There is no conflict of interest.

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### FINANCIAL DISCLOSURE

None.

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