

Theoretical basis

The development of the idea of operationalization of the category "experiencing" led us to an understanding of the psychological importance of distinguishing the observed phenomenon "intonating". It gives an understanding of the way the individual's experience turns into the expressive language tool of humanity for preserving life important experiencing in the intonation symbols.

The psychological concept of the intonating phenomenon can be expounded in terms, the main ones among them are:

The intonating phenomenon that is a form of the primary mental activity of consciousness included in all mental functions as expressions for person himself and others.

The intonating consciousness as a layer of meta-language non-verbal signs that are used in various types of communication, in verbal communication, in targeted and indefinite-targeted expression of experiences. We consider it to be both as a pre-language, and as a meta-level of language consciousness, the basis for the development of non-verbal cultural languages and ethno-linguistic forms of consciousness, including musical-language consciousness.



Figure 1. The function of the intonating

THE CONCEPT OF INTONATING CONSCIOUSNESS

An intonated experience provides a primary preverbal categorization of sensory experience based on the emotionally experienced understanding of meaning of this situation for a given subject with his unique personal and generic experience of intonated experiencing, that impact psycho-semantic structure of his mind.

The concept of "archetype" differently "sounds" in philosophy and psychology, its content can also include the intonational prototypes of humanity. It was to the archetypes of intonating that the author's research attention was drawn.

The archetypal organization of mental experience formed in ontogenesis from the very first moments of a person's life, creating typical patterns of response and behavior.

Archetypal patterns are colored by an individual unique experience that stays with a person throughout life in the form of individual characteristics of an individual and his individual style of intonating (ISI). These archetypal patterns manifest in the visible and audible intonation of the personality, and resonate while they perceive intonation patterns in music, speech, and plastic.

Semantic characteristics of polarity archetypes of intonating are: tension intensification - voltage extinction, structuredness and periodicity - blurry and non-periodicity of microphases, balance - unbalance (symmetry of the process - its asymmetry in time). These features of the system universal grammar of processes were embodied in the author's system of intonation archetypes, which included 5 + 1 (6), indicated by greek letters - alpha, beta, gamma, delta, epsilon and omega.

RESEARCH AND RESULTS

The aim of the study was to identify "archetypal communities" - carriers of sensitivity to a specific intonation archetype and the identification of intergroup test's differences between them.

Sample: Students of the Faculty of Music of Moscow State Pedagogical University (N = 178, 147 - female (82.5%) and 31 male (17.5%)). The average age was 23.7 ± 1.7 years.

Archetypal communities and their intergroup differences were identified in the process of testing the following experimental hypotheses:

1 - The response to the proposed musical stimuli in the sample manifests itself in verbal associations in accordance with the statistical regularity.

2 - The individual characteristics of the reaction to musical stimuli can become evidence of an unconscious "bias of consciousness" to certain intonation archetypes.

3 - Selected archetypal communities of the sample (groups with a dominant archetype) have personal psychometric features (identified through comparison with the results of the 16PF *Cattell* questionnaire and EEG-methodology).

During intragroup and intergroup comparison of these subjects, a number of features were identified that characterize each of the "archetypal communities".

Table 1. Performing characteristics of intonation archetypes

Arche-type	Activity	Tempo priorities	Sound attack
α Hero	Pressure of a muscular corset	Acceleration	Firm and accruing
β Anima	Slackness of a muscular corset	Deceleration	Soft attack, long fading
γ Sage	Balance	Rational structurization	Firm and constant
δ Mother	Uncertainty	Floating tempo	Soft and constant
ϵ Child	Spontaneity, creativity	Instable tempo	Unpredictability of attack
ω Circle	Integrity	Balanced tempo	Balanced

The bulk of the statistical data processing was performed using the STATISTICA, Inc. software package, version 6.0 and SPSS, version 17, using appropriate mathematical methods and criteria. For five (out of 16PF) parameters of the *Cattell* test (G, H, I, L, and Q2), significant differences were recorded with simultaneous comparison of all five groups using the F-test.

Table 2 The results of a comparative analysis of the indicators of the *Cattell* method for the five studied groups

Factor	Comparison groups					
	γ	δ	α	β	ϵ	P
G	6,8 ± 3,0	5,9 ± 2,8	5,0 ± 0,6	4,6 ± 2,6	5,7 ± 1,8	p=0,01
H	5,2 ± 3,1	4,0 ± 1,6	6,0 ± 3,0	4,3 ± 1,3	5,4 ± 1,9	p=0,03
I	5,3 ± 2,7	5,6 ± 2,2	6,6 ± 1,7	4,6 ± 2,4	5,6 ± 1,4	p=0,02
L	7,2 ± 2,4	7,4 ± 2,4	5,7 ± 3,5	7,9 ± 1,5	7,4 ± 1,8	p=0,02
Q2	4,3 ± 2,4	5,8 ± 2,3	4,6 ± 2,7	3,6 ± 2,3	4,3 ± 2,2	p=0,04

CONCLUSION

The revealed connections of the factors of the personal questionnaire *Cattell* and EEG-methodology not only coincided in content, but also deepened the ideas about the archetypes of culture, recorded in the types of musical and performing intonation and in archetypal perception when hearing music. The results allow us to understand that the individual style of intonating is deeply and intimately connected with personal characteristics, which can therefore serve as a psychodiagnostic tool for understanding the fine lines of personality traits.

Table 3. The percentage of subjects with high and low frequencies of alpha activity in relation to the individual style of intonating (ISI)

Archetype ISI	Low frequency band (%)	High frequency band (%)
α (Hero)	7	21,5
β (Anima)	13	1,5
γ (Sage)	40	14
δ (Mother)	7	—
ϵ (Child)	33	43
older archetypes (Sage+Mother)	47	15
junior archetypes (Hero+Anima)	20	42
ϵ (Child)	33	43
Male archetypes (Sage+Hero)	47	36
Female archetypes (Anima+Mother)	20	21
ϵ (Child)	33	43