

UNIVERSAL HUMAN MEASUREMENTS AND OBJECTIVES OF THE MUSIC CULTURE DEVELOPMENT IN THE CONTEXT OF PEDAGOGICAL PRACTICE

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Annotations:

Мартинюк Тетяна, Долинна Олена. Загальнолюдські виміри й орієнтири розвитку музичної культури в контексті педагогічної практики.

Розкрито потенціал музичної культури в переорієнтації освіти на стратегію розвитку й саморозвитку людини та засади її реалізації в гуманістично орієнтованих освітянських парадигмах і педагогічних системах, що знаходить висвітлення в наукових розробках проблем сучасної методології й теорії музичної освіти. Музичне мистецтво розглядається як один із провідників і водночас чинників духовного становлення людини, найбільш апробованих педагогічною та культурною практикою століть, і як дієвий засіб досягнення рівноваги чуттєвої та раціональної сфери свідомості суб'єктів пізнання. Досліджуються культурологічні аспекти завдання методологічного супроводу професійної підготовки педагогів-музикантів у контексті становлення світоглядно-ціннісних орієнтацій людини.

Мартынюк Татьяна, Долинная Елена. Общечеловеческие измерения и ориентиры развития музыкальной культуры в контексте педагогической практики.

Освещается потенциал музыкальной культуры в переориентации образования на стратегию развития и саморазвития человека и принципы его реализации в гуманистически ориентированных образовательных парадигмах и педагогических системах, что находит отражение в научных разработках проблем современной методологии и теории музыкального образования. Музыкальное искусство рассматривается как один из проводников и одновременно факторов духовного становления человека, наиболее апробированных педагогической и культурной практикой веков, и как действенное средство достижения равновесия чувственной и рациональной сферы сознания субъектов познания. Исследуются культурологические аспекты методологического сопровождения профессиональной подготовки педагогов-музыкантов в контексте становления ценностно-мировоззренческих ориентаций человека.

Martynyuk Tetiana, Dolynna Olena. Universal human measurements and objectives of the music culture development in the context of pedagogical practice.

The work is dedicated to the music culture potential through the redirection of education towards the strategy of man's development and self-development and principles of its realization within humanistically-oriented educational paradigms and pedagogical systems. These ideas are reflected in the research works on the problems of modern methodology and theory of music education. The art of music is studied as one of the guides and factors of the man's spiritual development, which is most approved by the pedagogical and cultural practice through the centuries, and also as the efficient means of attaining balance of the sensuous and rational sphere of the knower's conscience. The author is studying culturological aspects of the methodological support of the teacher-musician's professional education in the context of formation of the man's axiological and worldview objectives.

Key words:

гуманістично орієнтовані освітянські парадигми, становлення світоглядно-ціннісних орієнтацій людини, потенціал музичної культури.

гуманістически орієнтованні образовательные парадигмы, становление ценностно-мировоззренческих ориентаций человека, потенциал музыкальной культуры.

humanistically-oriented educational paradigms, formation of the man's axiological and worldview objectives, music culture potential.

Education and science is now perceived as a process and result of the creation of man's image in the space of culture. That's why lately when choosing the most appropriate and promising ways of modernization, they apply not only to traditional and new methodologies of knowledge of educational reality, but also to understand the worldview (methodological) explications, revealing the humanistic nature and essence of the main subject of educational transformation – a person who learns and teaches. Cultural aspects of methodological support of professional training of music educators acquire in this context, priority, because the reorientation of education on the formation of personality on the strategy of its development and self-development is already partially implemented in humanistically oriented scientific paradigms and educational systems, as reflected in the scientific developments of the modern problems of methodology and theory of music education. This strategy, in our opinion, is

able to achieve significant educational results in the latest technologies of training and education in the system of pedagogical theory and practice due to the transition from learning strategies abstract social truths to the development of man's inner world and the solution of important ontological questions of existence in society.

A new perspective on musical pedagogy, a new vision of modern means and methods of study and mastery of musical culture today bring as other Sciences (anthropology, philosophy, sociology, psychology etc.) and traditional music pedagogical practice. So it is natural that interdisciplinary paradigm coverage issues contributes to the generation of new ideas, one way or another affect the transformation process of education, including art. A position that is acknowledged by all, without exception, domestic and foreign researchers and which are summarized in the works of many members of the field of philosophy of education,

G. Ball, V. Bekh, I. Ziaziun, V. Lutai, S. Cherepanova and others), due to the fact that one of the primary tasks of modern education is the identification and resolution (trim) contradictions between the widest views of the world, society, the place of man in it, and pedagogical reality. That is why, in our opinion, every study problematic plane must be oriented toward a new humanistic paradigm of education, the center of which is the identity in all variety of its relationships with society.

One of the conductors and at the same time factors of spiritual development of man, the most proven pedagogical and cultural practices of centuries, music is art, and therefore consider it appropriate to consider it as an effective means of achieving a balance of sensual and rational sphere of consciousness of the subjects of knowledge. The aim of our work is the identification of human potential of music and culturological educational interpretation of the functions of music in terms of updates of society and its cultural environment. In times of social change in the history of art constantly raises the question about the place of art, including music, in public life, and his role in the formation of certain social atmosphere. Because the musical culture in its essence and in-depth orientation is universal, it is designed to express common human sense, to embody and approve universal, independent of ethnic, caste and class differences, spiritual values, to make their common heritage.

It is well known that in the theoretical and spiritual and value education plan define philosophical methodology, science, culture, art, and culture as a socially significant form of consciousness, and value distinguish humanism, spirituality, this issue came into the spotlight Ukrainian scientific and pedagogical community in the 90-ies of the twentieth century [6]. However, art and culture of the immanent creativity, but from a philosophical point of view, a fundamental characteristic of creativity is the mental activity of people. So now the problem is, capable of culture and art to improve a man's existence and the life of the world, whether modern students (generation of the Internet) classics and sacred art in its varieties? Of course, like any rational human activity, philosophical, scientific, artistic cognition have their own specifics, but essentially develop and complete the spectrum of the process of human self-discovery [7, p. 126].

The differentiation between science and art (Renaissance) yet and still has a negative impact on the quality of the educational process, and therefore on the spirituality of young people (high school – decreasing disciplines of artistic and aesthetic cycle, especially in the art). This has negative consequences because the trend is directly linked to the actual denial of the use of art for the development of sensory-emotional level of self-knowledge, to

generate unique individually developed personal life experience, which is achieved by the development of artistic achievements, cultural traditions, spiritual values of the people in their historical development and culture of the world. Art as a means to enhance understanding and build theoretical constructs of cognition and rational activity is no less significant effect on the human mind. We are talking primarily about the interaction logic of scientific evidence and artistic and poetic imagery. The most important is that both scientific and artistic thinking, his feelings (suffering and anger, joy and sadness, irony and sarcasm, and the like), moral qualities (good and evil), aesthetic experience (the beautiful and the ugly, the sublime and low, tragic and comic) become objects of art.

Since the basis of the philosophical self-knowledge form the theoretical thinking, universal categories, marginal concepts, axiological principles, symbols, culture, reflection on the meaning of existence in general, in the system of education in art, in our opinion, is designed to balance the sensual and the rational sphere of consciousness of the subjects of knowledge. It is the art of music, as evidenced by many prominent personalities of the world of science, in a sense, harmonizes the senses – mind – intellect, stimulates creative thinking potential. So, indirectly affecting social practice, art can spiritually and aesthetically to refine the existence of man and the world, to make a noble interpersonal relationships. However, the implementation of human origin is in the process of spiritual development of mankind is a very complex and contradictory, which is fully reflected in the genesis of musical art.

Obvious is historical specificity of musical art in constant development and update of its functions, the musical environment, ways of creative thinking. Because the musical culture contains within its structures the historical way of thinking man, reveals typical for a certain time images and emotional states, T. Adorno saw the essence of art in the "unconscious encryption of the social momentum, reflecting the historical moment and affects primarily the form, which the artist thinks and which (as a weapon of history) causes him to thinking. This form guides the artist, forcing him to create certain works as "ciphers social" [1, p. 149]. Therefore, in every historical epoch, along with pieces that lose after a while its artistic relevance and become in the best case only "documents of the era, see works that have enduring historical value and forever remain in the human treasury of art. Evidence of this is the modern musical life that attracts its orbit music for many previous centuries.

In the context of the chosen article in the discourse no less important component is the national specificity of musical culture, is the difference between music of different regions, the creativity of

individual nations and is empirically observed givenness. Therefore, even within the "professionalism" can not be ignored especially French, Italian, Austrian, German musical culture, originality Norwegian, Polish, Russian music, often have other functions music, contain other social and psychological sense, is totally different sound methods and procedures of the organization. Expression of human content in music, as in art in general, has a social coloring, and this distinction is to some extent connected with the change of periods and styles in art, although different areas of musical culture can be hostile against each other, and we feel a distinct contradiction between classical music, or, metaphorically speaking, the music is serious orientation, and so-called pop and rock culture. With the universal mind, we can consider and accept both, but our artistic taste, our aesthetic aspirations still lead us in one direction or another. It is quite difficult to combine different artistic worlds in the minds, but for most people who have mastered serious musical genres, strangers are many phenomena of mass musical culture. Such collisions are available in other areas of art.

However, this does not prevent us to recognize that the art of music that emerged in the conditions of class-differentiated society, acquires universal values, carries such values, which narrowly overcome the social constraints of its creators [4]. Art is always an expression of the psychology and attitude of certain social strata, reveals their social position, and in some situations it is associated with certain social movements. This leads to the fact that often it takes on a more or less coherent political color. In particular in music journalism in Germany, France, Italy the term "engagement of art" spread that reflects the possibility of the use of music in social and political purposes. In addition to the explicit recognition of the political importance of certain pieces of music, approval of certain social trends can be done by offering (or limitations) of a certain artistic subjects, conducting repertoire policy, the cultivation of musical images of a certain type. "Cultural phenomena always correlate with certain historical circumstances," says R. Barthes. In some historical periods in art reigns "atmosphere nonparticipation", other social conditions largely motivate the writer (Barthes writes about literature) to the "biased" creativity [3, p. 279–280].

If talking about music, it must be admitted that some of its genres (especially vocal and theatrical) can quite organically respond to specific social needs. In other cases, the political bias of musical art is artificial, imposed from outside. The specificity of musical imagery, its general nature, associated primarily with the disclosure of the emotional world of the person resists frank ideologization of art. Music does not show, for example, of the bourgeois, aristocratic or proletarian origin of its founders, it

only captures their emotional life. The nature of musical creativity determines its predominant interest in human issues, before the opening of the "eternal" themes, to the reflection of the spiritual experiences of man. Because of that, if not overcome, at least softened the social specificity of musical art, removed the straightness of its ideological use. It is clear that in the conditions when the music was a sort of addition to the words, dance, ritual, interpreting them, musical meaning could not be anything else, as a complement to external on the content of the music, a kind of emotional commentary thereto.

Approval of autonomy of musical art, the formation of instrumentalism, and later classical system of musical thinking meant the changing nature of musical meaning, its internal structural characteristics, exemption from the indispensable unity with non-musical subject content. This meant a change and the actual musical experience, which is reflected, according to B. Asafiev, in the birth of the "new Italian musical practice, the soul of which was the melody, which conquered the whole world. You can say that to this music was the rhythm and intonation, expression, pronunciation; now she began to sing, her breathing became fundamental principle" [1, p. 319]. Converting music from the rhythm and intonation in singing the melody reflects the change in the structure of the musical content, its movement from a typed and racealthough "meaning" to the disclosure of emotions, were more stepovogo experiences. For example, even in the Baroque era in music remains well-known duality of meaning. Even for music of J. S. Bach, whose works have achieved a high level of inherent musical (and therefore emotionally-specific) expression and development, are of great importance rhetorical figures, which is a generalized artistic sense, typed affect, and sometimes symbolically expressed the idea of [5, p. 28–34].

However, always revealing the human potential of music contributed to its performative nature, the need for its interpretation in the new historical conditions, in the new cultural environment. Therefore, musical performing much more for other types of art is doomed to intensify the dialogue of cultures" different historical eras. That is why even works that are now included in the Golden Fund of world music, in its time, was written to meet the needs of a religious cult or decoration of the aristocratic way of life, revealed the spiritual world of the representatives of bourgeois society. However, their deep contents are universal values: they reveal the admiration of man to nature, the best side of public morality, the richness of human experiences, the idea of harmony and beauty. Therefore, it is obvious that the universal sense of musical art is not a given, he argues in the historical development of art, the accumulation and selection of artistic values. So for music pedagogy, it is important that the musical art

should be primarily a result of the development of human thought, of human culture, the result of all historical experience, which combines past and present. But the structure of the universal, in the structure it is started and the future, because human life and activity is not limited to ascertaining steady and perfect, they focused on the future and tribute, because the only way we can cultivate human values and to ensure the continuity of human existence.

Thus, the history of the development of musical culture and modern practice confirm the significant potential of music education for intensive intercultural interaction and openness, as one of the conditions for the enrichment and development of national culture and cultural development of each individual. Cultural aspects of methodological support of professional training of music educators acquire in the context of the formation of the worldview and value orientations of the person of the utmost importance, because the reorientation of education on the formation of personality on the strategy of its development and self-development is already partially implemented in humanistically oriented scientific paradigms and educational systems, as reflected in the scientific developments of the modern problems of methodology and theory of music education. This strategy, in our opinion, is able to achieve significant educational results in the latest technologies of training and education in the system of pedagogical theory and practice due to the transition from learning strategies abstract social truths to the development of man's inner world and solutions essential to a person's ontological questions of existence in society.

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