

Approach to a cultures' dialogue in the musical and aesthetic education of undergraduates

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Abstract. Relevance of this research work has been conditional upon main trends of education in the humanities at the present time aimed at creation of tolerant relationship of individuals and culture, and cultures with each other as a factor of aesthetic education. As a scientific method there has been used an approach to a cultures' dialogue promoting to signify multidimensionality of cultures and enabling to investigate a unique character of art phenomena from the perspective of dialogues enclosed herein. The subject to this research work will be romances of A.S. Dargomyzhskiy and N.K. Metner written as per poetic text of A.S. Pushkin «Wintery Evening». The elements contributing to a dialogue in the present research work appear to be speech and music. This approach to a cultures' dialogue enabled to unveil an imaginative content of chamber and vocal works of A.S. Dargomyzhskiy and N.K. Metner written as per poetic text of A.S. Pushkin «Wintery Evening» with an entire depth of their ontological essence. This approach to a cultures' dialogue enabled to reveal an imaginative content of chamber and vocal works with an entire depth of their ontological essence. This approach has obtained a practical approval inside the boundaries of the Kazan Federal University subsequent to the implementation of a distance-type educational format in the course of musical and aesthetic education of undergraduates.

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Introduction

Preservation and transferal of cultural traditions to the younger generation turns to be one of the important tasks of the contemporary society. Under the conditions of contemporary reality development of a cultures' concept is inextricably connected with predominant tendencies of education in the humanities, such as tolerant interaction of an individual with the other cultures and cultures with each other. Relevance of the given problem is justified by the reason that at one educational institution there could simultaneously study students from various countries, each of them being a representative of the native culture, spiritual values and moral and ethical convictions. "The comparative analysis of cultural values in three groups showed that differences between the Russian group and foreign students exist" [1, 1530].

At the present time top-priority tasks of the education appear to be upbringing of a respectful attitude towards the historical-cultural traditions of one's own people and formation of multicultural environment. The significant importance of one's attention towards national heritages cherishing the culture was emphasized by the Tatar composer R.Belyalov "In the future the Tatar folk musical art would prove to be an inexhaustible spring, nurturing his creativity" [2, 30]. A process of cultures' interaction as an essential factor of self-preservation and self-development of every single one of them was characterized by M.M. Bakhtin «Any foreign

culture would reveal itself more completely and deeply only in the eyes of the other culture» [3, 354].

In the substantial documents of the RF such as «Conception of artistic education» there are specified the major problems applicable to culture, among them: underestimation of the role of aesthetic consciousness in the social practice as an important factor of dynamic development of the society, strengthening of discontinuity between a comprehensive school and a high culture. A survey of problematic situations in regard to the Russian cultural reality makes actual a necessity of an educative practice for the implementation of new effective pedagogical approaches of the younger generation, particularly by means of musical arts.

Materials and methods

In the works of V.S. Bibler [4] significance of the culture as a definition goes beyond the scope of traditional understanding as a totality of centuries-long experience of the humanity, and represents a specific phenomenon of an individual's spiritual life, whereas cultural works are handled by him as a special form of speech of the specific epoch. Among the contemporary scientific approaches enabling to reveal a multidimensionality of cultures, to investigate a unique character of culture from a perspective of dialogues there should be made emphasis on the approach to a cultures' dialogue. From the standpoint of V.S. Bibler who took this approach as a basis of his authorial conception

«School of a cultures' dialogue», its functional meaning reflects situations of true-life intercommunication and provides for a dialogue with representatives of other cultures. The essence of this dialogue consists in the collision of drastically diverse logics and means of understanding reflecting a unique character and individuality of the surrounding social realm in its ontological entity. Among all spheres of human life and activities top-priority positions are related by V.S. Bibler to the art.

The problems of a dialogue in the theory of art at the present time are being actively developed in the works of M.S. Kagan, S.Kh. Rappoport, L.N. Stolovich and others. They added emphasis on dialogic relationship as a definition in the works of fiction having obtained further development in the theory of dialogic conceptions. A listener takes part in the dialogue with the author of the work by virtue of associative emotions and emotional stresses as well as similar topics the author used to experience in the course of his creative work (N.N. Kirsanova, D.N. Ovsyaniko-Kulikovsky, S.Kh. Rappoport). Simultaneously there takes place a dialogue of the listener with an ideological ground of the epoch: At the moment of reproduction of cultural and historical events in the memory corresponding to the time of an artistic action, there occurs a reflection leading to self-actualization of an individual (M.V. Tarasova). The problem of a cultures' dialogue in musical arts was revealed through the example of opera activity of Sh. Guno in the course of interaction of tradition of the ancient culture and the French art of the 19th century (A.Yu. Yenskaya). A cultures' dialogue as an approach to upbringing of professional and personal qualities of the teacher and ethical culture of the pupils turns up as a contemporary scientific problem drawing attention of more and more research workers: A.K. Abramyan, S.V. Galoyan, L.A. Bakhteyeva, L.I. Oreshkina, Ye.I. Passov [5].

In the present research work these are components of a chamber and vocal work, i.e. speech and musical sound that were taken as participating components in the dialogue. Various aspects of interaction of speech and music in the pieces of art became the focus of interest of research workers in the XX century. A special scientific interest was drawn to semantic aspects of integrative verbal and musical intercommunication that were reflected in the works of Coker W. [6] и Keiser L. [7]. Structural aspects of musical art in their interaction with linguistic common patterns were investigated by Harweg R. [8] and Springer G.P. [9].

Subject

In the present research work as a subject to investigation by virtue of the approach to a cultures'

dialogue in the aspect of speech and music integration there was taken a poem of A. S. Pushkin «Wintery Evening» in musical interpretations of A.S. Dargomyzhskiy and N.K. Metner. This poem was written by the poet in 1825 during one of the most difficult periods of his life. After his comeback from the southern exile the poet in spite of his expectations was under a ban of leaving Mikhailovskoye where unfaltering watch at his activity and correspondence was entrusted to his parents. An inescapable situation was solaced only through communication with his nanny, Arina Rodionovna, he was fond of since his childhood. A depressing wintery landscape and a snowstorm description became symbols of inexorable elements used to deprive the poet of freedom being grounded and isolated, and, at the same time, an emotional state of the storm in his own soul not allowing him to enjoy peace and harmony of the village nature and way of life. Nevertheless, in as little as one year, when a custody period was over and A.S. Pushkin obtained a permission to leave the estate, he returned back thereto of his own free will in order to enjoy peace and quiet and to plunge into his creative work surrounded by close friends.

Thanks to its specific musicality qualities, the poetry of A.S. Pushkin found a broad interpretation in the creative work of composers in XIX-XX centuries. Such poems as «On the hills of Georgia» and «You Beauty, don't sing by me» account for dozens of musical interpretations. The interest to musical embodiment of A.S. Pushkin's poem «Wintery Evening» was caused by noticeable variety of genre presentations, among which there are not only chamber and vocal, but also choral interpretations.

From the perspective of time of writing, the pieces of work being under consideration are separated by almost one century: If the commencement of a creative work of A.S. Dargomyzhskiy coincided with the zenith time of the creative activity of A.S. Pushkin, then the years of life and creative work of N.K. Metner pertain to the end of XIX – beginning of XX centuries. Consequently, these pieces of work have got not only essential genre distinctions, but also turn to be a reflection of various cultural and historical conditions that justify a selection of the approach to a cultures' dialogue as our research work instrumentation.

The musical interpretation of A.S. Dargomyzhskiy of A.S. Pushkin's poetic text «Wintery Evening» was written in the genre of choral music. This piece of work received a name «The storm covers the sky with darkness» and it came into a cycle consisting of seven choirs «The Saint Petersburg Serenades». The music was written by the composer in the first half of the XIX century. The

main cultural feature of that period of time used to be a rise of national self-consciousness of the Russian people. o народа. It is particularly remarkable that a role of this cycle for the Russian music culture, having rich traditions of choral singing, could be specified as a change-over to a new choral singing stage of the high society “a cappella” therewith preparing further development of professional choral culture.

The choral pieces of work of that cycle are combined by the topic of love to the Motherland reflecting spiritual feeling of that time.

A.S. Dargomyzhskiy's choice in terms of text's denomination of the first line of the choir under consideration is conditional upon a nature of musical image – a snowstorm driving away a belated wayfarer into a cereal-like whirl. This choir is written in a three-five-part form, where the first octet serves as a refrain, and the second and third one as episodes. The general music coloring is rather cold, severe; coloring into grave shades not only the main motive with icy whirlwinds, but also lyrical appeals to the close friend. Notwithstanding that between a refrain and episodes there is a tempo- rhythmical and tonal-modal contrast (enlargement of duration in the episodes creates a feeling of time dilation, and in a tonal respect there occurs a change of minor onto major of the low sixth grade), the music sounds ascetic enough. The composer's interpretation peculiarities of an artistic image have led to the textual changes: the last octet of the poetic original source – exclamatory intonation with an appeal «Let's drink, my dear girlfriend» is missing, whereas as a refrain there all three times serves the first octete. In such a manner, an individual beginning turns to have been swallowed by non-personal forces of natural elements. The musical interpretation makes a biographical context more specific and it fairly presents an emotional state of A.S. Pushkin at the moment of this poem's writing depicting him from the perspective of an objective, however an empathetic onlooker.

N.K. Metner's romance was written remarkably later in the first years of XX century being characterized by the other cultural and historical conditions on strengthening of decadent and pessimistic moods on the threshold of groundbreaking revolutionary transformations in Russia. The genre of chamber and vocal activity predetermines individualization of an artistic image as opposed to a collective spirit of choral music. This artistic image of the romance reproduces a challenging lyrical emotional stress of the hero longing for emotional bond shaded by blistering swirly passages of the musical accompaniment, depicting a snowstorm. At the same time, beyond the

window there roars an image of the cold snowstorm, whereas hearth and home warmth in the hero's room reproduces an average contrastive separation of kid-glove treatment of his loving nanny and childhood memories about the fairy tales told by her. The last octet of the poetic text is present in N.K. Metner's romance entirely, however its exclamatory intonations being sharply reinforced by virtuosic passages of the accompaniment acquires a shading of tragic pathos about happiness inaccessibility in one's life.

Results

As a result of comparison of two pieces of work by A.S. Dargomyzhskiy and N.K. Metner it should be noted that a choral interpretation of A.S. Pushkin's text represents a more harmonious image in its entirety, whereas an excited emotional structure of the romance find itself on the edge of romantic pathos. It may be concluded that each of them reflects a spiritual image of the epoch of creation. At the same time in the course of dialogue, the meaning shades of every single one of them open up new dimensions in the interpretation of this poetical image, revealing his challenging dramatic conflict of poet's romantic nature being very upset regarding a temporary exile from the society. From the perspective of the approach to a cultures' dialogue this conflict appears in a larger scale of its ontological essence and leads to an overall conclusion that the entirety of an individual's nature makes a condition of harmonious interrelation of the individual and the society, the development of which via overcoming conflicts leads onto new levels of perception of life's significance.

Conclusion

A practical approval of the approach to a cultures' dialogue was implemented during the educational and bringing-up process at the Kazan Federal University in the course of musical and aesthetic education by virtue of a distance-type educational format, the effectiveness of which was pointed out by various contemporary research workers “the Moodle fishbowl approach is a viable one in supporting language faculty transition to teaching online” [10, 214]. The implementation of the given format has allowed removing temporary restrictions in the study of the pieces of work reviewed in this article for the purpose of mastering artistic images by each student in the context of personal meanings in the course of interpretation through subjective experience of the national culture and traditions. The study of the given topic in a distance-type educational format has allowed our students to submerge into the artistic image more

deeply. As evidence we could name the descriptions given by them during performance of practical tasks. Their lexical expressions turned out to be a reflection of individual ways of thinking. Based upon the lexicon analysis of performed tasks there was made a conclusion on the mastering of an artistic context of romances in the language of “internal meanings”. Beyond doubt, making use of the scientific approach to a cultures’ dialogue and a distance-type educational format have enabled to significantly activate a process of aesthetic education by means of more comprehensive knowledge of the essence of works of art. In such a manner, investigation of scientific approaches by virtue of their implementation into the educational and bringing-up process in an online-mode suggests itself as an advanced direction for further research work in this field of activity.

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