

Philosophical understanding of music as a methodological basis of research in the field of musical art and education

Anna Iosifovna Shcherbakova

Russian State Social University, Wilhelm Pieck str., 4, Moscow, 129226, Russia

Abstract. The article tells about the philosophical analysis of music as artistic and aesthetic phenomenon that reveals difficult questions of life to the comprehending person. Music education is regarded as a tool to promote the penetration in the music space. This work investigates the music complexity and diversity as an art form, many approaches are presented that help the person to freely navigate the world of music. The author focuses on the problem of the interaction of music and music education as the two inextricably linked systems, their harmonious unity is a source of constant development and improvement of musical space, as well as artistic and aesthetic space of culture in general.

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Introduction

Philosophical understanding of the essence of music as a special knowledge subject encompassing the whole world with its ethos and morality, its own laws of musical life, norms and values, is necessary for everyone who has chosen culture art space as a sphere of his creative activity. For him, life sounding space is not only natural and necessary habitat, but also an expression of the inner world which comprehension is clearly needs more than simple uptime hearing. Maximum interaction of internal mechanisms is necessary that cause the "soul to work" and involve in this process all the spiritual potential of the individual. For the musician and researcher who has touched the issue of philosophical understanding of the place of music and musical education in modern cultural space, it is important to understand the essence of "why art is able to play another role in relation to the culture than the theoretical scientific and philosophical knowledge: if the function of the latter is to deliver the necessary information about the world and be the culture consciousness, then the function of art is to be the culture self-conscious, ie to tell it about what it is in its relation to the world <...>Of course, , there is not only the division of functions, but also close interaction between the scientific and philosophical thought and artistic development of reality. <...> In any case, the history of culture shows, and it is quite natural, that for all their differences, art and philosophy, like art and science, do not form closed and impenetrable spheres of activity, but, on the contrary, are closely contact with each other[1, 131, 133]. Sure, leaks, closure of any sphere of human activity carry a source of self-destruction, as well as openness and interoperability,

interpenetration are the source of self-development. If you continue the idea of one of the largest Russian philosophers and culturologists MS Kagan, the process of culture's self-awareness, understanding by it, that her image relating to the world is also a process of a human self-realization, his way of understanding about his place in the Human-World System. Art in general and music as one of the most amazing species, allow a person to discover the uniqueness of his inner world, to grasp the essence of human nature, to marvel at its immensity. Understanding, that «human, all too human», that made Friedrich Nietzsche to complain in his works [2], is the quality of the person. And today, when mankind is aware of the enormous degree of risk associated with numerous conflicts constantly flashing on our planet, such quality must be carefully protected and developed. Though the philosopher mocks the fact that man "himself gave the beauty to the world, but alas! The beauty of the human, all too human [3, 189], but this gift he embodied in art in general and music in particular. Music as a special kind of art, direct appealing from heart to heart, is able with special force to embody the deep essence of the human, preserve and transmit it through space and time. It should also be understood that the "human, all too human" bears not only the ability to endow the world with beauty, but also a variety of feelings, that do not adorn man. The ability to love does not preclude the ability to hate, desire to achieve success in chosen field of professional activity can coexist with envy of others' success, striving for spiritual growth often opposes a passionate desire to achieve the highest material wealth, etc. What does a person need to defeat these "demons" living in the depths of his "I" and

sometimes hated by him most? How to help him find a way to himself? During finding of such way, the person inevitably comes to the comprehension that he is "abandoned" in the world in random place and time, is aware of his helplessness, lack of existence"[4, 70]. And whether or not music can explain the essence of human nature as human creativity and its destructiveness? Can music education as a tool of understanding of music help a person in saving himself, finding the way to himself? To answer these and many other recurring questions is very difficult, but to look for the answers is necessary.

Methods

Cultural studies, the subject of which is the musical art and education and it is inevitably faced with a lot of problems due to the complexity and originality of the subject matter, which for historical path of development underwent such an incredible transformation that has puzzled highly educated researchers, not able to understand and accept them. We know some statements from the history of musical art, that put forward various hypotheses about the origin of music, prophesying doom of one or another genre of musical art or art in general. These statements are an evidence to the fact that even very substantial professional knowledge and skills are not necessarily a guarantee of understanding of the processes occurring in the music space. Complexity and diversity of music as a subject of philosophical understanding, its relationship to the other arts, to humanitarian culture in general involves a systematic approach as a philosophical principle, which has high research potential and is based on the synergy as a new paradigm of modern science. Synergy reflects a new style of scientific thinking, a new way of establishing and reviewing scientific problems, principle rejection of stereotypes of linear thinking and strict determinism. In synergy, paradigm is laid, that has the capacity to learn complex, unevenly developing and moving systems, which have the direct connection with social systems, the processes of science and art, educational system, culture in general. According to NI Anufrievaja, "system approach in pedagogy of musik art acts as one of the ways of communicating with the world and activates an individual, s creative potential" [5: 23]. It should be recognized that music and musical education are complex system, which was originally laid certain unevenness in development. Music is a extremely dynamic system, while as an educational subsystem is significantly more conservative, it tends to stability, to preservation of mastered tradition once and forever. Is it possible to overcome this inertia? Is it possible to predict the trends that only mature in the art space of culture? Can a musical education from the "braking mechanism" become "trigger" that promotes the

development of a new art space? Philosophical understanding of music as a methodological basis of research in the field of musical art and education helps to realize that there are many models of their interaction. Systematic approach provides an understanding that harmonious functioning of these models is only possible if these parts, subsystems, are in a single artistic field, organically complementing each other. In this artistic field, close connection is established between the composer, the performer and the listener, artistic and aesthetic communication channels are formed and smoothly function, through them, the comprehension of embedded in the musical message meanings and values is carried out. Learning of the musical text value component suggests the need for axiological approach and methods of axiological analysis in the reference to music as an object of philosophical understanding. Axiology as a philosophical doctrine about the nature of values is a fundamental basis of philosophical comprehension of music, it defines the essence of the theory of personal orientation in the world of musical values. Specificity of music as an art form requires special consideration of interpretation problems as a method of philosophical understanding of music, because ambiguity, multifaceted, "polyphony" of musical space creates the possibility of an infinite number of interpretations, even the possibility of "conflict" [6]. Interpretation problem necessitates the use of the hermeneutic approach, defining the principles of interpretation of the musical text in its unity with the social and cultural context, including stylistic art space, where a piece of music has been created.

General

Learning of spiritual values embedded in the music being, brings us to the problem of knowledge, knowledge-birth experiences, opportunities to penetrate the mysterious soulful space of sound that hides a very great mystery - the mystery of human. What is man, not willingly come into this world and not on their own leaving him? Can he be free? Or is it just another myth created by himself? "The desire to tell stories is a fundamental part of the human condition. When it is coupled with an innate need to make sense of our surroundings and to understand the origins of things, the result is mythology" [7: 7]. Can he really learn himself or is he destined to constantly create myths and convince himself of their reality? Speck in the flow of time and infinite universe space, a person wishes to comprehend what he did not create, to understand the laws that conquer over him, and over the macrocosm. At what point is the creation of culture transformed into its creator? And has he right to call himself as a creator? Is it too presumptuous? So what is he? Today, it is quite obvious that the continuous improvement of intelligent systems,

sophisticated technologies typical of technological civilization cause an increase in the role of science, which should provide a theoretical foundation for the ongoing processes. This theoretical foundation has been proposed by MS Kagan, who confidently outlined the path of human in the culture space as an incessant ascent through world outlook, perception, world comprehension to world modeling. In this chain, each step is significant. World outlook and perception represent a manifestation of the individual's emotional sphere, his needs within a spiritual experience. Lack of emotions, apathy, indifference make a barren desert, where creativity sprouts are doomed to fade as the emotion, primarily, motivates the individual, drew him to the process of artistic creation. "Social intelligence" is formed this way. According to D. Goleman, it is inextricably linked with "emotional intelligence" [8]. Social intelligence is a foundation in the process of social responsibility, which is a quality necessary for the preservation of human in the person, acquiring higher values that become spiritual landmarks in his creative and constructive activity. But in order that the individual is able for world comprehension and modeling, unity of thought and feeling is necessary, that KE Izard calls "affective and cognitive structure" [9]. Just in case, if the thought is filled with hot feeling, passionate emotion, creative gift can be fully expressed; to reach those heights that are necessary for self-realization and self-actualization of the creative person. Genuine philosophers' thought, like great musicians', is always full with hot feeling as you can not reflect on what you're indifferent. Basis of knowledge, both in philosophy and in music, is a world in its entirety, enigma, contradictory. Philosophy is oriented to comprehend everything that exists in it, without exception. The thought embodied in the sound is the living expression of feeling arising in the process of the world understanding, so it becomes the basis not only for knowledge, but also for self-knowledge. Knowledge gaining for the sake of being creative improvement is the ultimate goal of spiritual activity. Knowledge and experience gaining in musical education system is the ultimate goal of creative activity. Philosophical understanding of music is inextricably linked with the knowledge of its existence laws, so that the great Russian philosopher Nikolai Berdyaev calls self-disclosure of being, its dismemberment and decorations. According to him, "being is enlightened and made in the act of self-discovery<...> knowledge is value, the creative act is committed in knowing, but the value is in being itself, in its development <...> Knowledge is a sunlight, without which existence cannot increase" [10: 94].

Sunlight carrying the energy of artistic creativity is necessary for the person, who began his ascent "to Olympus", to the eternal values of life, to

searching the meaning in the culture spiritual space, where thought, knowledge and sense are combined into a single unit. This union allows the creative spirit of the musician and researcher to soar skyward without thinking about possible obstacles and dangers, search and discover more and more new "unreachable fields" [11], comprehending eternity in every moment of life. Philosophical understanding of music and musical education inevitably draws researcher's attention to a wide range of the humanities: philosophy, sociology, psychology, cultural studies, pedagogy, musicology, art criticism, etc. It is impossible to isolate the history of music and musical education from the social and cultural context. This provision does not require proof. However, if an axiom in mathematics is accepted unconditionally, then in the field of humanities, the obvious situation sometimes is to be long and hard defended. Multiplicity of meanings inherent in every musical composition, dictates the need for multiple interpretations, the ability to think dialogically comparing different concepts and approaches to understanding of the integrity of the musical text in its unity with the historical context, with the features of creative thinking of the era, author's artistic and value orientations of the studied musical composition. In the philosophy, the issue of the attitude to the author is constantly debated, his "exile" from philosophical text, which is endowed with autonomy as a certain objective knowledge. This point of view is not convincing, as the author of any text lays in his work meanings and values, which are the expression of his subjective, personal principle. Detaching of the text from the author means to admit the possibility of interpretation, completely excluding the possibility of dialogic communication. In concert practice, we often face with such an approach, when the author's identity is ignored and the artist demonstrates a complete lack of a sense of style, reveling in his boundless power over the musical text and showing himself only, not realizing all the senselessness of such an interpretation of the musical text. Appeal to the philosophical understanding of music in the educational process at the present stage is seemed to be absolutely necessary, as the rapid expansion of musical space, acceleration of divergent processes typical of contemporary music on the one hand, and removing of the old masters at the time the music, loss of orientation, lack of comprehension of the values which were the basis for the creation of masterpieces of the past, on the other hand, become an obstacle to the birth of full-blooded, talented and convincing interpretations filled with life of the creative spirit.

Conclusion

Today, when we have to say that the musical art and education have not reached a structural

balance that determines the harmony of their further development as a single integrated system, we must provide a solid methodological basis on which we can confidently build a strong "building" that can withstand modern civilization. "In the present day, postindustrial "informational" society music is now being reexamined both as a form of art and as a form of social and cultural activity" [12: 22]. And in order that such activity contributes significantly to the improvement of society and its recovery: the great music continues to win the hearts, we need a philosophical understanding of it as a carrier of meanings and values created by mankind throughout the centuries-long course of history, as a special "cultural tool" [13], allowing a person to look into the depths of his being and understand its nature.

Resume

Summing up, we can say that the problem field of the philosophy of music and musical education is a broad artistic space, comprehension of which requires considerable research aimed at the steady expansion of the horizons of knowledge and self-knowledge. This field contains the following spheres of artistic activity: aesthetics, drawing the researcher's attention to comprehension of the musical art and education from the perspective of understanding of the music space aesthetics features, creation and comprehension of the musical composition; ethical, defining features of social life of musical art and education; axiological, revealing the value component of musical art and education; hermeneutical, defining principles of understanding and interpretation of the musical text; cultural studies, determining the place of music in the cultural space; art criticism, considering the artistic process features, the style space formation, rise logic and transformation of artistic trends and styles; psychological, drawing the researcher's attention to creative thinking, artistic perception, artistic experiences.

And this is not a complete list of the aspects that the researcher needs to understand, illuminate, reveal when the music and musical education are the subject of philosophical analysis. Today, when systematic way of thinking has won the right to be called a paradigm of modern science, it is time for philosophical understanding of music and musical education as an integral artistic and educational space in which the process of birth, functioning and transformation of musical values are linked with unbroken thread with the process of their

comprehension, conservation and multiply, as well as understanding of the full range of phenomena occurring in the cultural space. It is a new stage of research, requiring a significant expansion of the research horizon, entering a new stage of cognition and self-discovery.

Corresponding Author:

Dr. Shcherbakova Anna Iosifovna
Russian State Social University
Wilhelm Pieck str., 4, Moscow, 129226, Russia

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