

## INTERDISCIPLINARY VIEW ON THE THEORY AND METHODS OF MUSIC PEDAGOGY

### CONTEXTUL INTERDISCIPLINAR AL TEORIEI ȘI METODICII PEDAGOGIEI MUZICALE

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*Current trends in the development of the methodological basics of music pedagogy are considered in the context of the interdisciplinary strategy of scientific research with the cultural vector prioritized within its framework. The article discusses options of the implementation of this strategy at the intersection of music pedagogy and ethnopsychology, culture history, organology, and in particular, campanology. It draws attention to the importance of the synthesis of arts in the education of future music teachers as one of the conditions for the development of their professional competencies.*

**Keywords:** music pedagogy, methodology, interdisciplinarity, scientific sources, synthesis of arts, content of education, teaching methods

*În prezentul studiu sunt evidențiate tendințele actuale de dezvoltare a bazelor metodologice ale pedagogiei muzicale în contextul strategiei interdisciplinare a cercetării științifice, în cadrul căreia se acordă prioritate vectorului culturologic. De asemenea, sunt evidențiate câteva aspecte de implementare a acestei strategii la nivel de întretăiere a pedagogiei muzicale cu etnopsihologia, istoria culturii, organologia și, în special, cu știința campanologică. O atenție deosebită în educarea viitorilor profesori de muzică se acordă sintezei artelor, aceasta fiind una dintre condițiile esențiale ale dezvoltării competențelor lor profesionale.*

**Cuvinte-cheie:** pedagogie muzicală, metodologie, interdisciplinaritate, surse științifice, sinteza artelor, conținut educațional, metodică de predare

#### Introduction

Among the modern methodological basics of music pedagogy that are common in the global scientific space as well as in Ukraine, we will, first of all, name the following theoretical approaches: systemic, phenomenological, synergetic, hermeneutic. Its principles are an equally important component of the methodological fundamentals of school and university music pedagogy. The organization of the educational process now successfully uses both personal and activity-focused starting points that appeal to a systematic approach as well as those oriented to interdisciplinarity, namely the cultural, ethnopedagogical, and anthropological ones. Finally, the set of methods as the third component of the methodological fundamentals of music pedagogy is produced from the already mentioned theoretical approaches and the principles outlined in their framework, namely methods of studying educational experience, theoretical research paths and mathematical methods [1 p. 22-29].

#### Ethnology in the educational process

The main guideline in our theoretical and methodological search was an interdisciplinary strategy with a dominating cultural vector. It corresponds to the logic of the development of science and education in the context of globalization and postmodern worldview. In this regard, such an initial provision as nationality (a combination of the national and universal that is, the national orientation of upbringing, the formation of national consciousness, a respectful attitude to culture, spiritual heritage, traditions and customs of people living in Ukraine) is of particular importance among the principles of upbringing in the educational work with Ukrainian students. One of the starting conditions for working with future musicians and teachers is also the principle of ethnicization (filling the upbringing with national content)

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and the relevant principle of cultural congruity (an organic connection to the history of the people, their language, cultural and family traditions, folk art, crafts, provision of spiritual unity, continuity of generations) [2 p. 316-317].

While building the independent Ukrainian state, following the methodological fundamentals of music pedagogy it required addressing the work of researchers prohibited in the former Soviet Union, a special research, a systematization of scientific sources with the aim to write research relevant to the new social needs. Indeed, the implementation of the concept of the «New Ukrainian School» puts modern requirements on the level of competence of a modern teacher, in particular, a music art teacher. Its increase is facilitated by the transition from traditional pedagogical thinking to the paradigm of practically-oriented knowledge of a new type.

The idea of the priority of the interdisciplinarity of the musical and pedagogical research determined the logic of our research at the intersection with culture science, culture history [3], ethnopsychology, organology, in particular, campanology, etc. One of the first steps in this direction was a theoretical and methodical joint study with Svitlana Lytvyn-Kindratiuk on the problems of psychological and pedagogical design of a healthy lifestyle for schoolchildren from the perspective of preventive ethnopsychology and ethnopedagogy. The development of psychological and pedagogical preventive programs aimed at improving the quality of life of schoolchildren and the formation of their health awareness involves primarily the use of ethnology. The latter allows diversifying significantly the options for using the social and cultural experience of the people in the educational process, which involves the development of special methods of ethnologically-focused disease prevention while taking into account the characteristics of child psychology.

Among such events, we proposed music therapy programs using Ukrainian folk songs, justified the provision on appropriateness of their use as a means of preventive influence in the structure of psychological and pedagogical preventive programs for the organization of a healthy lifestyle for schoolchildren. The folk song not only helps enrich the acoustic environment in an educational institution, but it also has a positive effect on the well-being of the participants in the pedagogical process, helps to strengthen stress resistance, and thereby, contributes to the development of health awareness [4]. In this «communication» of spiritual experience with the national treasure, the use of modern approaches to the perception of musical works within the framework of the communication theory as a condition for deep interaction with them brings considerable benefit. Our studies of the perception of their own works by contemporary composers also benefit the students [5].

#### **The musical culture of the past from the viewpoint of various art forms**

In order to better study the origins of Ukrainian music and determine the features of the development of students' historical and music competence, we, for the first time, collected and systematized materials on the music art of the Galician-Volhynian Principality (12th-14th centuries). The music of this period was an important but unexplored historical stage which ensured the development of Ukrainian music after the fall of the Kyivan Rus. We considered the folk art, instrumental culture, the music life of the royal court and the city, church singing, bell-ringing. A separate chapter «Education and Music» outlines the regional features of the development of the relationship between church painting and singing (it was synthesized with the word and music into a liturgical action), the long-standing need to attract the younger generation not only to singing, but also to playing different musical instruments, the then current importance of handwritten liturgical books as textbooks, the role of sextons in teaching children to sing, the important place of bell-ringing in church music [6 p. 95-104]. It is not by chance that Elmar Arro considers the influence of the church bell music as one of the special factors of the East European culture history, the impact on morality, customs and a deep mark of this branch of art in musical folklore; it contributed to the development of church singing, in particular, it was not only the basis for the development of its polyphony, but also helped the formation of the so-called national schools of sound in Belarus, Russia and Ukraine [7 p. 30].

It is quite natural that for the first time in Ukrainian music ethnopedagogy, we examined the problems of strengthening the spiritual health of schoolchildren by means of the church bell music. Using a wide source base we highlighted the history of their introduction and use from the time of Ukrainian Rus, showed the place of bell-ringing in the church ritual and folk customs as well as the ways of attracting modern children and adolescents to the perception of bell music in Health Awareness, Literature, Music and other subjects, in extracurricular work [7].

We are guided by the appeal of Vira Svientsitska (1913–1991) regarding the study of the musical culture of the past from the point of view of various art forms and the need to remember the creation and perception of its works in their interconnection. Therefore, as a rule, we illustrate our scientific works, thereby contributing to the expansion of the circle of sources from musical iconography. We first examined the written and artistic works of the ingenious Taras Shevchenko (1814–1861) as important sources of campanology [8]. The wide and peculiar display of images of bells and bell-ringing in the Kobzar's prose and poetry helps to verbally describe the data documented with a brush and pencil. Accordingly, such a study contributes to a better description of the bell-ringing culture of Ukraine.

Our research of the multivolume History of Ukrainian Literature by Mykhailo Hrushevskyi (1866–1934) as an important organological source contributes to the best motivation of students to study the synthesis of art (one of the conditions for the deep perception of musical works) [9]. Its wealth of factual material selected from folklore, written literature, epos, Christian folk poetry, legends, polemic hard to interpret works are introduced into musicological circulation. The systematized data showcase the long-standing existence of musical instruments, their functions and performing art in the picturesque fabric of people's life.

For example, it is useful to remember the instructions of the polemicist Ivan Vyshenskyi (between 1545-1550 – after 1620) regarding the public reading of his works for those who learn to play musical works today, and in particular, for those seeking to fully reveal the figurative content of the composition. A well-known church figure strongly believed that a better perception by those present was possible if his works were accompanied by «appropriate pauses, intonations, emphasizing strong paragraphs and reciting with shades of irony, pathos along with the calm information flow of thoughts – then those writings first gained «their truth», conveyed the train of thought, temperament, emotion of the author – and made the corresponding impression» [9 p. 128]. Consequently, after citing this literary fragment, the teacher leads students to the conclusion that the recipients of the interpreted musical works should pay attention to the presence of such interpretive signs in the character of the performance using a particular musical instrument.

### **Bell-ringing culture**

Attracting attention to bell-ringing is facilitated by the information from the folk art of Ukrainians collected for the first time on the basis of studying the corpus of sources, by systematizing the information about the display of the components of the bell-ringing culture in it. It shows the great prevalence of bells and bell-ringing as an important attribute of everyday life, the richness of their symbolic and metaphorical imagery, and succinct typization [10 p. 505-543]. The respect for bell-ringing is facilitated by the study of the works of Ukrainian prose writers and poets, their systematic display of images of xylons and bells, their music [10 p. 544-600]. This helps fill the gap of researchers' past inattention to various aspects of mentioning the bells, describing their sound, the consolidated use of their images and symbols, metaphors «bell», «bell tower», «bell-ringing», «bell-ringer», etc. We have shown a wide display of bell-ringing in visual arts [10 p. 601-637]. We emphasize to students that the information learned will become especially useful to them as future parents, teachers, classroom teachers, lecturers, simply educated citizens of Ukraine, that is, everyone who is interested in the art of bell music, its educational and health improvement potential. This is especially facilitated in the lessons of music pedagogy by getting acquainted with the systematized information on displaying the bells music in creative works of Ukrainian composers [10 p. 638–682].

The compiled «Instruction for the Listener of Concert Music», as well as the purposeful development of the students' emotional culture contributes to deepening the educational influence of works of musical art on the personality. In our experience, the «Dictionary of Aesthetic Emotions Existing in Music as Signs of the Sound Character» by Vladimir Razhnikov, a description of the levels of perception of music, for example, by Myron Bendyk, also help in our work experience. Organizing that in the lessons at a secondary school is facilitated by the system of recommendations for the teacher «There is not a Discipline Problem during the Lesson, but a Problem of Interest Development».

### Conclusions

Modern trends in the development of the methodological fundamentals of music pedagogy require to be considered in the context of an interdisciplinary strategy for scientific research and prioritizing the cultural vector. The options for implementing this strategy are effective at the intersection of music pedagogy with ethnopsychology, culture history, organology, in particular, campanology. Attention to the importance of synthesizing the arts in the education of future music teachers contributes to the better development of their professional competencies as a condition for successful work with the younger generation, its active involvement in the diverse life-giving world of art.

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