ROLE OF MUSIC CULTURE IN THE STRUCTURE OF SPIRITUAL CULTURE OF A PERSONALITY

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Abstract

The article provides an outline of the role of music culture in the structure of spiritual culture of a personality. The concept of “music” as an art form is characterized; the definition of the concept of “music culture” in terms of musical aesthetics and musical pedagogy is considered; pedagogical approaches to determining the structural components of music culture are reviewed.

Keywords: spiritual culture, music, music culture.

Under conditions of social, economic and moral crisis in modern society, solving the problems of spiritual culture of a personality is becoming more and more important. This phenomenon was studied by Aristotle, Socrates, N. Berdyayev, L. Vygotskiy, V. Davydov, M. Kagan, P. Simonov, B. Teplov, V. Fedotova and others. Art is and should be the source of personality formation. It involves many-sided socio-cultural, spiritual experience of the mankind, its mental and creative capacity, generalized expression of a certain historical way of world perception and human attitude to the world. According to L. Vygotskiy, arts interaction is an all-time school of feelings, it creates a unique artistic and aesthetic, spiritual environment for individual’s penetrating into the world of the Truth, Kindness, Beauty, causes the state of spiritual self-perfecting and contributes to the formation of humanist world view, aesthetic perception of the world, high level of spirituality [1, p. 273]. In the structure of human artistic taste musical art is the most popular compared with others. It is an independent type or a component of many other synthetical art forms; it forms the environment, creates unique conditions for the mankind to perceive the beautiful in life and arts, helps people become more noble, has impact on all the sides of their psyche – imagination, feelings, thoughts, will and capabilities.

Music (Greek: “muza”) is an art form which reflects reality and influences a person by means of conscious sequence of sounds orga-
nized in terms of pitch and time. Music can release human feelings, people’s attitude to others, to events happening around them, to reproduce dynamic motion, fight between different forces better than other art forms [9, p. 156].

A. Leontyev emphasized that music as an art form is “an intonation and artistic activity aimed at revealing, expressing and reproducing personal meaning of reality” [4, p. 125]. In this case the concept of “reproducing” includes expression, influence, perception and feedback, i.e. understanding and evaluation of the reproduced personal meaning, its acceptance or non-acceptance, and in general – the whole musical communicative act or intonation and artistic activity and communication. It is clear that both the whole intonation and artistic activity, and its particular phenomena cannot be considered out of the context of music culture in general. Music culture is a part of spiritual culture.

Thus, proceeding from the above mentioned definitions music culture can be defined as a component of the world culture based on the whole of music pieces created in the process of world culture development, influencing the emotional sphere of human life. Consequently, reasoning from historical connection between the concepts of “spirit” and “psyche”, music is, first of all, a spiritual phenomenon. Musical art relations with general psychology are the most obvious and significant for it. Music reflects person’s mood, feelings and his/her emotional world. In this area the opportunities of musical art are inexhaustible. Delicacy and strength, diversity of states of mind reflected in music make up the content of musical art. It is worth noting that music reflects emotional world of a socially certain person, the system of psychological life of a person of a certain time, nationality and social layer.

For this reason, music arts becomes the way of reflecting social reality and the factor of social psychological experience transfer. Music embodies, fist of all, one’s mood. Besides, a music piece reflects emotional sides of intellectual and volitional personal qualities (and related processes). Thus, this art form is able to reveal both people’s psychological states and characters. Music has no equal in terms of very concise (though not expressed in words), rather delicate and inspiring expression of emotions. For this very reason, it is often defined as “the language of soul”. “Music is the very harmony, living structure of vibration, revelation of the Divine world for this sinful earth” [7, p. 127]. Musical art is aimed at raising human soul, enriching it with images and deep feelings.

Philosophical, pedagogical and psychological aspects of the categories of “music culture of a society” and “music culture of a person-
ality" are considered in the works by M. Kagan, D. Kabalevskiy, O. Rudnitskaya, A. Sokhor, G. Tarasov, R. Telcharova, S. Ulanova and others, which makes it possible to find out the essence and peculiarities of these complicated phenomena.

A great number of studies are focused on finding out the essence of music and specific character of music perception and musical thinking (B. Asafyev, O. Kostyuk, V. Maksimov, V. Medushevskiy, E. Nazaykinskiy and others).

Presently, the process of music education of young people is oriented at forming their integral attitude to musical art, which is based on social and artistic experience and manifested through music culture of a personality.

The concept of “music culture” will be of great importance in determining music education as its creative component. Firstly, we are interested in defining this concept in musical aesthetics and musical pedagogy; and secondly, we will consider spiritual content which should be the basis for expanding education and creative space of music education.

In musical aesthetics music culture of society is defined as a unity of music and its social functions, i.e., according to A. Sokhor, this system includes the following components:

- musical values (created or maintained in this society);
- all types of activity (related to the creation, maintenance, reproduction, distribution, perception and use of music values);
- all subjects of such kind of activity with their knowledge, skills and other qualities providing its success [6, p. 62].

Music culture of a personality can be considered in several aspects: as a result of influence of music culture of society, as a measure of determining the degree of musical development of a society, as a condition for further artistic and creative development of a personality, as a result of specific spiritual and practical activity of people and the mode of existence and functioning of their musical consciousness, as a part of general spiritual culture of a personality, as personality’s experience in the sphere of musical art, as a set of specific means of people’s music activity.

D. Kabalevskiy interpreted music culture of school students as a unity of three components: musical experience, musical literacy and child’s musical and creative way. The most significant component in his scheme is musical literacy as long as it is connected with the spiritual understanding of music, with artistic perception development [3, p. 235].

This idea was supported by O. Kritskaya and L. Sholyar who stated that the process of personality’s lifelong spiritual development
may be carried out successfully only if its basis consists of such music culture components, as: musical experience, musical literacy and musical and creative development [5, p. 8].

According to L. Goryunova, the structure of music culture involves interest in music, aesthetic contemplation, creative and imaginative thinking, creativity in various forms of communication with arts including music activity as well as aesthetic sense [2, p. 9].

The issues of music culture of future teachers were considered in the works by R. Telcharova. In the researcher’s opinion, criteria and features of music culture of music teachers are the existing and development of abilities for music, aesthetic attitudes of a personality, initiative, orientation at musical and pedagogical activity; consistency and deep musical knowledge; musical and aesthetic work expressed in abilities and skills as necessary elements of musical and pedagogical creativity; the development of sense and value attitude and creative thinking, which gives an opportunity to be familiar with the diversity of musical values; self-education of value orientations, perceptions, aesthetic feelings, evaluations, tastes, ideas and views [8, p. 10]. Though, the researcher claims that the structure of personality’s music culture goes beyond the above mentioned concepts. R. Telcharova distinguishes 5 subsystems in the structure of music culture: musicality, motivational character, informational character, operational character and estimating [8, p. 11].

The process of forming music culture of a personality as a part of general process of person’s spiritual development is a controlled social and pedagogical phenomenon, its objective and subjective factors are inseparable and interrelated. A teacher has a significant role in this process as long as he/she organizes and directs musical activity of school students. It is the spiritual culture which is the focus of teacher’s personality formation, the basis for his/her professional culture reflected in professional activity.

Thus, it can be concluded that music is certainly a special sphere of spiritual culture. Being a form of spiritual culture, music has its aim, which appears, in our opinion, in aestheticization of human life, in activation of its aesthetic bases. Except for implementing this principle task, music accomplishes a number of functions related to an individual: cognitive and educational, mobilizing and compensating, communicative and therapeutic. In addition, music has its unique place in objective world view, creating a new cultural and aesthetic space – musical world view.
References


