sciendo
DOI: 10.2478 / rae – 2022 - 0005 Review of Artistic Education no. 23 2022 40 - 46

5. METHODOLOGICAL ASPECTS REGARDING THE INTEGRITY OF THE MUSICAL-DIDACTIC ACTIVITIES DURING THE MUSICAL EDUCATION LESSON

Marina Caliga[23]

Abstract: *The purpose of the musical art is to give complete knowledge about the world and about oneself. Musical education aims to form the artistic culture of the student, as a component of the spiritual culture. Due to the following fields of activity such as reception of works of art, vocal/choral/instrumental interpretation, creation, and artistic reflection, this type of education is treated as a continuous individual process of personality formation through multiple musical-didactic communication activities with musical art.*
Key words: *musical education, music-teaching activities, methodological aspects*

1. Introduction

Music has always had an educational impact and a strong influence on sensitivity and consciousness, being at the same time an important factor in enriching the personality and identifying the inner balance. Being investigated even since the antiquity period, for which the inherited traits, innate ideas were stored in the mind and the human soul by God himself, it became known that human beings are not born equally endowed with psychophysical possibilities. And at the same time, they do not have identical conditions of development and manifestation of all that they perceive. One of the methodological aspects regarding the integrity of the musical-didactic activities during the lesson is perception. Perception as a concept means the ability to perceive the phenomena of the surrounding world, it has been the subject of investigation of many philosophers, psychologists, pedagogues, musicologists, etc. Through research, scientists prove that a person develops in unity and perceptual interaction, and the musical perception and its interpretation are integrated with life experience.

In general, the perception represents a process of reflection of reality in human consciousness, a process composed, on the one hand, of the objective element of conditioning, to be perceived, and on the other hand, of the process of discovery, made by psychophysical actions in which the subjective element holds an important place. In philosophy and psychology - it is treated as a reflection of the sensations of reality. From the point of view of musical art: "Musical perception is a complicated mental process, which, through musical creations, contributes to the formation of the qualities of the individual [14, p. 9]. According to B. Teplov: "The meaning of music is integrated through a living experience of the performer and the listener through the perceptual processes" [19]. B. Asafiev researches: "Some people listen to and understand music with their inner hearing, intoning it inside until they re-produce it outside; others study the musical work with their eyes, analyze its construction, and hear it only when it sounds with the help of the

[23] Lecturer Candidate Doctoral, „Alecu Russo" State University from Bălţi, Republic of Moldavia, email: caligamarina@inbox.ru

voice or instrument [1, p. 297-298.]. M. Aranovsky sustains: "The art of music can exist only when it integrates musical perception with musical creation" [2, p. 90]. H. Orlov, after a psychophysiological analysis of the auditory perception, as well as of the different influences that music produces on the human psyche reaches the following conclusion: "musical perception is not purely auditory, it is realized as a complete reflective act, for which the auditory impressions serve as a trigger. It touches the most diverse physical and spiritual aspects of the human body, which are combined with the most varied forms of practical life activity" [15, p. 215]. Taking as a basis the ideas listed above for the IMDA research, we understand that the perception of music, the very stimulus-message, as well as the reception, is an inseparable combination of objective and subjective elements.

2. Discussions

The significance of this concept for musical education is researched by the following scholars Dm. Kabalevsky, E. Abdulin, E. Nicolaeva, N. Grodzenskaia, B. Racina, I. Gagim, Vl. Babii, M. Morari, T. Bularga, M. Cosumov, V. Crisciuc, *et al.*, considering that the *active perception of music* is the basis and essence of musical education through the perception of music as an integral art, full of content, indispensable due to the understanding of concepts, theories, and practical applications; integrating musical-didactic activities through the influence of music on the spiritual world; able to reproduce human thoughts and feelings, real-life ideas and artistic images, etc. Musical pedagogy treats this term in a dual sense: perception in the global sense - it is the perception of all activities promoted during the lesson (listening, vocal-choral singing, interpretation of musical instruments for children, musical creation, music description, etc.); and in a narrow sense - it is about a single activity: listening to the musical works of different genres, forms, historical periods, composers and performers, etc. In summary, we highlight *three levels of musical perception* after I. Gagim [6].

Tab. 1. Levels of musical perception after I. Gagim

Levels	Features
Physiological level	pleasure-disgust, excitement-soothing, tension-relaxation;
Psychological level	the sound is transferred psychologically, the movement/external energy (physical) becoming the movement /internal energy;
Spiritual level	music communicates with the integral receiving subject: within the areas of the consciousness, subconsciousness, superconsciousness; the energy of the music tending to be externalized in actions, etc.

In correlation with the levels of music perception, musical education involves the realization of a set of specific functions. Some of the most important ones mentioned by researcher T. Bularga are the following ones: *the cognitive function*, which consists of the fact that music is a specific means of communication of thoughts and ideas through artistic images, with an accentuated emotional character; *the social-educational function*, which develops beliefs and offers models to follow, addressing all children; *the aesthetic function*, which derives

from the ability to cultivate aesthetic taste and to contribute to the enrichment of their spiritual life, bringing them joy and satisfaction [3]. Taking into account these theses, we can notice that the dynamics of the perceptual act carry the imprint of the general and special psychophysiological particularities of the individual, of the traits of temperament, the degree of aptitudes, etc. At any moment, the perception is outlined as a dynamic, synthetic phenomenon, which integrates with other components, sides of the personality as a whole. I. Gagim sustains: "The activity of perceiving music is redefined as the set of actions of *hearing, feeling, living, understanding, imprinting (internalizing), assigning meaning to music"* [7, p. 161 -162]. In a general functional sense, perception appears not only as an image of the reflected object but also as a "mirror" - matrix of the personality of the subject-perceiver, as a specific way of manifesting it in its relationships with the world.

In perception, as in other psychic processes, such as thinking, imagination, memory - people define themselves, reveal the content of their personalities by emphasizing sensations. Perceptual sensations are cultivated due to the communication through artistic creation, especially through the musical one, which minimizes the disharmony with the world around them. Further on, I. Gagim affirms: "Perception is a fusion of separate sensations, it is a synthesis, where the composing elements, by integration, acquire another meaning, a superior one in relation with their simple mechanical sum. The particular sensations produced by the pitch, duration, intensity, and timbre of the sounds, received by the brain as a whole, give rise to the musical perception." [7, p. 161-162].

These qualities of music perception practically include the whole process of musical education: people perceive the art of music when they listen to music; they feel it through vibration, through timbre, through intensity, through rhythm; they perceive it while living (no matter with which subject); they imprint it on themselves and through themselves as if they were the only co-authors and co-performers of this creation - integrating all the perceptual qualities, people attribute meaning to music through a living perception of the phenomenon. The synthesis of the artistry and the logic is verified by the psychological and psychophysiological particularities of a person.

By investigating these categories, we relied on the idea that they are not only a reflection of reality, but also an essential form of understanding the world - its transformation from one hypostasis to another through musical-didactic activities. The main purpose is human activity. The study of philosophy, psychology, pedagogy, musicology, etc., about the human brain, proves the existence of two fundamental sides of mental activity: the first one, the rational (Ratio) and the second one, the emotional (Emotio): the mind and the sense, the brain and the heart, the reflexive and the affective sphere. It has already become axiomatic that the rational and the emotional part are related to the activity of the two cerebral hemispheres (the left hemisphere and the right hemisphere). Thus, the left hemisphere is responsible for the reflexive, rational aspect, and the right hemisphere is for the affective, emotional one.

From (<lat., *rationalis* - thinking, logic, etc.); emotional from (<lat., *emoveo* mood, reliving, feeling, etc.). The problem of the integral development of the

rational and the emotional - the cognitive and the affective has been important for scientists for several decades. They are trying to prove which is primary and which is secondary. These two contradictory categories are integrated through two warning systems at all stages of the formation/development of the individual. "Human beings are born, and they develop in such a way that they come to have some relatively common psychophysical peculiarities, but also certain special psychic peculiarities, which constitute the individuality of each person" [9]. Scholars argue that the rupture between the emotional and the rational in human activity, between logical-gnosiological and artistic-aesthetic plans of knowledge, being in close contact with the world around us will not result in the formation of the whole person. M. Morari researches: "the emotional experience of music is the starting point of artistic knowledge, which then accesses the mental experience, making the reason to vibrate" [12, p. 138].

Considering the scientific research, we can notice that cognitive processes turn into affective ones and vice versa when the emotion and attitude for one activity or another are connected in this process. The reaction of cognitive processes gives extraordinary results. J. Piajet's theories on cognitive development represent an indisputable contribution in terms of the theoretical foundation of learning strategies in a collaborative context. The learning process is seen as a progressive accumulation of knowledge in the relationship between the current level of cognitive development and the task that causes the subject of learning [16]. Consequently, the conception of educational activities is based on a competent approach, emphasizing creative and free thinking, integrating the knowledge and theoretical-practical skills in the practice of life. H. Gardner submitting to investigation the formation/integral development of the personality states: "The intellectual level of the student is studied as a biopsychological potential, which, according to the environment, is formed as a complex system, integrating real knowledge with the affective ones." [8, p 33-34].

Continuing to study this aspect, J. Polich mentions: "The mechanism of the right hemisphere processes information simultaneously: the difference between the functioning of the hemispheres and the different types of thinking identifies not only the character of the approached matter but also the way to integrate it into activity [17, p. 297]. Ch. Darwin confessed about scientific activity: "The loss of emotional qualities is equal to the lack of happiness, which affects cognitive processes" [4, p. 156]. The great L. da Vinci was a painter, sculptor of the Renaissance, mathematician, anatomist, a skilled musician. In his activity, he was continuously looking for the ways of integration through arts into daily work, and not only as a theorist but also as a practitioner, proving by research that the left hemisphere organizes any information, whether verbal or imaginary, analyzing and structuring the capacity for logical, rational development.

Based on the scientific research of physiologists and on their position about the asymmetry of the interhemispheric brain, it is concluded that a harmonious development of the child can be achieved only in the case of proper functioning of both hemispheres. L. Vîgotsky, developing the thesis on the completeness of the rational with the emotional, quoted: "After the logical thinking follows the affective

tendency. The rupture of the affective and logic sides means a rupture in the sciences of education"[20]. Emotional processes in education intensify rational processes, having the ability to unload intellectual-rational difficulties". M. Morari adds: "Experiencing emotion is the requirement of the musical education, and it is present throughout the musical act" [12, p. 138]. In this sense, music, along with the mother tongue and other artistic activities, emphasizes the activity of students' thinking and feeling, causing them to master the musical language consciously. Therefore, the integrity of the emotional-artistic contents with the logical-scientific ones in the educational process contributes to the formation/development of the student.

3. Results

Obviously, if the artistic image were to become a language of logic, science would completely replace art. A reverse hypothesis: if the artistic image were not explained through logical language, there would be no theory of art. And yet, the artistic image cannot be fully researched only through logical processes, here the sense comes to be integrated which completes this emotional-rational and logical-imaginative connection.

The role of music is important due to the numerous content of cognitive, logistical, affective, aesthetic, volitional, motivational elements that actually participate in achieving the general purpose of education. But, at the same time, we understand that “not each student is able to demonstrate performance in all the proposed activities or, this is not the goal. Some students can better perform in the singing activity, others - in the improvisation or listening activity, etc.” [12, p. 5]. According to the ideas of the researchers G. Munteanu [13], M. Morari, Vl. Pâslaru, L. Alecseeva [11], who claim that there are many reasons that force us in musical education to make students sing and listen to musical works, to integrate into various musical-didactic activities, based on a long and complex series of neurophysiological processes.

Thoroughly analyzing the problem of this complex process, we have focused on the structure of the cortex in terms of the positions held by different analyzers, and especially to those neighboring areas that enter the process of musical perception. In this sense, the psychophysiological reactions reflected by the musical perception and those already known through the listening of music, vocal interpretation, body kinesthetics, etc., the areas of the cortex participate in the process of reflecting these reactions included in the musical perception. This thing can be analyzed schematically with the help of the Fig. 1 by A. Smirnov [8, p. 151]. Explaining the Figure 1 and its contribution to the researched problem, we understand that musical perception is presented as a process of integrity between several areas of the cortex.

This is verified by the collaboration of several sensations in the perception of music: by the correspondence between the auditory, kinesthetic, visual sensations, etc. The root of these processes lies in the particularity of the perception of music, through which the intonation of the pitch of the sounds, the perception of the language, the perception through body movement, the vocal interpretation, and

the musical instruments contribute to the formation through the musical-didactic activities.

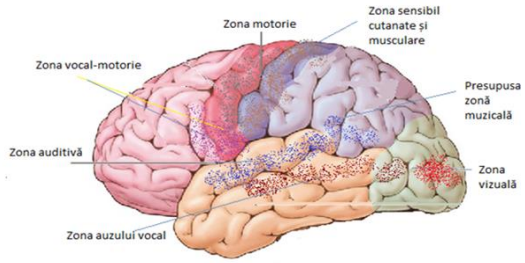

Fig. 1. The contribution of the cortex to the musical-didactic activities

After having studied the research of the scientists' works, we rely on the theses formulated by I. Gagim: "Today, research shows that the human thinking activity is deeply based on the emotional component, constituting the synthesis of cognitive and affective elements. Moreover, there is more and more evidence that emotion also thinks, and that this thinking is of a special intelligence" [7, p. 245]. Thus, the center of musicality is conditioned by the sphere of artistic emotion, the level of emotional sensitivity, and the level of experiencing artistic emotions in the conditions of contemplating the work of art. The art of music expresses the nature of the whole person: emotional, rational, sensitive, intellectual, etc. M. Dumitrana: "Music must require not only the student's intellect but also their affectivity, with direct implications in triggering states in front of life's problems" [5, p. 6]. M. Morari adds: "Through its specificity and content, as well as through its formative possibilities, music addresses not only the intellectual aspect but also the affective one of the student, with direct implications in triggering states, experiences, and feelings, making them sensitive to the great problems of life" [10, p.138].

4. Conclusions

It means that the integrity of the rational and the emotional in the educational processes contributes to the formation/development of the different parts of the thinking, at the same time it helps to model the pedagogical process. And the experience of musical pedagogy demonstrates that the formation of personality is achieved in the process of knowing the person's psychological side through the functionality of the psychological mechanisms of the interior and their exteriorization. This problem aims at elucidating the phenomenon of human communication with the art of music, clarifies the way in which music accesses our inner states and the way in which we access music.

In such a way, we notice that communication is one of the integrative mechanisms: *the establishment of inner communion* with the art of sounds. We do not sing for the sake of the song, we do not listen to the songs to determine their form or other external and technical aspects, but to establish the soul relationship with the music of the song. The achievement of the purpose of forming the interest and love for music, the inner need to meet and communicate with it in one form or another is significant. Relying on the ideas of scientists, for the approaching the IMDA during the lesson, we highlight the following ideas: the process of perceiving a musical creation is a complex mental activity, an act of emotional

entrance into its content, which requires thinking, attention, will, memory, the imagination of the receiver.

References

1. Asafiev, B. (1971), Muzâcalinaia forma kak proces. Sankt-Peterburg. 378 p
2. Aranovski, M. (1980). Mâșlenie, iazâk, semantica // În Problemâ muzâcalinogo mâșlenia. Sankt-Peterburg. 335 c
3. Bularga, T. (2008), Psihopedagogia interesului pentru muzică. Chişinău: Elena-VI SRL, 88 p
4. Darwin, C. (1957), Vospominania o razvitii moego uma n haractera // În Dnevnic rabotâ i jizni. Moscova, 342 p
5. Dumitrana, M. (1991), Eşecul şcolar şi cauzele sale // În Tribuna învăţământului, 1991, N 5, p. 53-58
6. Gagim, I. (2004), Fundamentele psihopedagogice şi muzicologice ale educaţiei muzicale. Referat ştiinţific al tezei de doctor habilitat în baza lucrărilor publicate în pedagogie. Chişinău, 55 p
7. Gagim, I. (2003), Dimensiunea psihologică a muzicii. Iaşi: Ed. Timpul, 2003. 280 p
8. Gardner, H. (1990), Art education and human development. Los Angeles, CA: Getty Center for Educationin the Arts
9. Ionescu M., Bocoș M. (Coordonatori), (2009), Tratat de Didactica modernă. Editura Paralela 45. Pitești
10. Morari M., Curtescu M., Ursu Z. (2021), Educație timpurie prin arte. Monografie colectivă. Coordonator M. Morari. Chișinău, 214 p
11. Morari, M., Pâslaru, Vl., Alekseeva, L. [et al.] (2016), Educația artistică în preșcolaritate: Ghid teoretico-metodologic. Coord.: M. Morari, Vl. Pâslaru; Universitatea de Stat „Alecu Russo" din Bălți. Chișinău: Pontos, (Tipografia „Print-Caro"). 248 p
12. Morari, M. (2011), Educaţia muzicală. Ghid de implementare a curriculumului modernizat pentru învățământul primar/gimnazial. Ch.: Lyceum, 42 p.
13. Munteanu, G. (2007), Didactica educaţiei muzicale, ediţia a II-a. Bucureşti: Editura Fundaţiei România de mâine, 221 p
14. Nazaichinski, E. (1972), O psihologii muzțkalinogo vospriatia. Moscova
15. Orlov, H. (1963), Psihologiceskie mehanizmâ muzâcalinogo vospriatia // În Voprosâ teorii i estetiki muzâki. Sankt-Peterburg
16. Piaget, J. (1985), The equilibration of cognitive structures: the central problem in intellectual development. University of Chicago Press: Chicago
17. Polich, J. (1982), Hemispheric differences for vissual search: Serial vs. Parallel Processing Revisiteol „Neuropsychologia", vol. 2, N. 3. 307 p
18. Smirnov, M. (1990), Emoționalinâi mir muzâchi. Moscova
19. Teplov, B. (1961), Psihologia muzâcalinâh sposobnostei. Moscova, 523 p
20. Vâgotski, L. (2004), Mâșlenie i reci // În Psihologia razvitia celoveka. Moscova