

## 10. INTERDISCIPLINARY NESS AND TRAINING OF COMPETENSES IN THE DISCIPLINE OF MUSIC EDUCATION

Viorica Crișciuc<sup>40</sup>

**Abstract:** *This article aims to explore the potential of dynamic musicology as a new paradigm in the artistic theory of music based on the research of scholar I. Gagim. Through an in-depth analysis of specialized literature and through fundamental studies, the author demonstrates how musical dynamics can offer a more complex perspective on composition, interpretation, and reception of music. The musicological implications of this approach in fields such as music pedagogy and music psychology are also presented.*

**Key words:** *dynamic musicology, educational process, music theory, artistic theory of music, principles of artistic theory*

### 1. Introduction

Dynamic musicology, a rapidly developing field, offers a new perspective on musical analysis, going beyond traditional approaches based on the static elements of composition. This article explores the concept of dynamics in music, analyzing how variations in intensity, tempo, and articulation contribute to creating meaning and expressing emotions. The author examines both theoretical perspectives, such as cognitive theories of musical perception, and practical applications, such as the analysis of musical performances and the development of software tools for dynamic analysis. The implications of dynamic musicology for music pedagogy, music psychology, and cultural studies are also discussed [2, p. 71].

### 2. Discussions

Dynamic musicology offers an innovative approach to musical analysis, focusing on the dynamic fluctuations of performance and perception. This article explores the concept of dynamics in music, examining both theoretical perspectives and practical applications. The author analyzes the role of dynamics in constructing meaning, the influence of sound material on musical expressivity, and the relationship between dynamics and emotion.

Musicology has evolved continuously, adapting to cultural, technological, and theoretical changes. A recent approach gaining traction is dynamic musicology, a concept that reinterprets the relationship between music, performer, and audience, emphasizing interaction and context. Dynamic musicology is grounded in the idea that music is not a static product but a constantly evolving process. It proposes an analysis of music that considers not only formal structure but also its evolution over time, social and cultural influences, and the ways in which listening and performance contribute to its shaping.

A central aspect of dynamic musicology is contextualization. This means understanding music in relation to its cultural, historical, and social environment. For example, a classical composition can have a different impact depending on the

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<sup>40</sup> Lecturer PhD., "Alec Russo" State University, Bălți, Republic of Moldavia, email: vioricacrisciuc@gmail.com, ID ORCID <https://orcid.org/0000-0001-6584-5301>

period in which it is performed, the interpreter who performs it, or the audience it addresses. Dynamic musicology explores these variables and proposes to identify how context influences perception [5].

Another important dimension of dynamic musicology is the relationship between the performer and the audience. It recognizes that listening is not a passive process; the audience plays an active role in interpreting and delignifying music. Concerts, for instance, become spaces of dialogue where the audience's expectations and reactions can modify how a piece is performed or received. Thus, music becomes a social phenomenon, influenced by dynamic interactions. Technological advancements have revolutionized not only how music is created and distributed but also how it is studied. Streaming platforms, social networks, and music apps have transformed music accessibility and diversity. Dynamic musicology leverages these tools to analyze listening behaviors and understand how they can enhance our understanding of music.

For instance, recommendation algorithms can influence users' musical choices, shaping their tastes and preferences. Dynamic musicology utilizes these data to explore how new forms of music consumption affect artistic creation and musical traditions. These changes have generated a massive amount of data on listener behavior, providing musicologists with new tools to analyze and understand the musical experience. For example, recommendation algorithms on platforms like Spotify or YouTube create personalized music experiences, exposing users to a wide range of styles and artists, but can also confine them to a filter bubble.

Musicology, as a discipline dedicated to the study of music from multiple perspectives – historical, theoretical, phenomenological, and sociological – has constantly evolved to meet contemporary needs and challenges. In this context, the concept of "dynamic musicology" proposes a fresh approach, centered on real-time interactions between performer, composition, and audience, offering a reevaluation of traditional relationships within music theory. Unlike traditional approaches, which primarily focused on the static analysis of compositions, dynamic musicology emphasizes the dynamics of the interaction between music, performer, and listener in a constantly changing social and technological context [4].

Dynamic musicology originates from the recognition that music is not merely a finished product but a living phenomenon, constantly evolving, where each performance is unique. This perspective emphasizes the creative process and the emotional impact music has on the listener. The concept is based on the following theoretical premises:

*Musical performance* is not a unilateral act; it involves communication between musician and audience, an aspect that can influence the performer's actions and the audience's reactions. Thus, a concert becomes a dialogue, where immediate feedback from the listeners can affect not only the direction of the performance but also how the piece is perceived. For example, the interaction between a jazz soloist and their audience can lead to spontaneous improvisations and a unique musical experience.

*Music does not exist in a vacuum*; it is deeply influenced by the historical, cultural, and social context in which it exists. Dynamic musicology examines this context, recognizing that each era or community shapes its musical experience in a

specific way, which can alter the meaning and artistic value of a musical work. For instance, a classical composition can be interpreted and perceived differently in a Baroque concert and a contemporary music festival.

*Technology and Innovation:* Technological advancements influence how music is created, distributed, and consumed. From recordings to streaming platforms, technology transforms the composer's hand and the listener's experience, enriching the palette of musical interactions. For example, mobile music creation apps and virtual reality experiences offer new ways to engage with music [6].

*Theoretical Implications:* Adopting dynamic musicology in music theory brings to light several fundamental theoretical implications:

- **Reevaluation of Aesthetic Norms:** Dynamic musicology invites a revision of traditional aesthetic norms, which often focus on self-referentiality and stable forms. A dynamic approach allows for an exploration of participatory aesthetics, emphasizing the importance of the listener's subjective experience.
- **Development of Music Education:** In music education, dynamic musicology can influence teaching methods, encouraging interactive approaches that emphasize the shared experience between student, teacher, and music. This could lead to a deeper formation of aesthetic sensibility and a contextualized understanding of music.

In the digital age, dynamic musicology seeks to integrate audiovisual products as legitimate forms of artistic expression. These offer new ways to experience music, inviting active participation from the audience. Dynamic musicology proposes a revitalization of music theory, calling for a reevaluation of the relationships between the various elements of the musical experience. By accepting the complexity of interactions between music, performance, and audience, this approach offers a fresh and flexible framework, reflecting the ephemeral and evolving nature of musical art. This theory not only enriches academic dialogue but also serves as a valuable tool for performance, education, and music appreciation in the 21st century.

Music theory is a complex and multidimensional framework that analyzes both the technical and aesthetic aspects of musical creation. Rooted in philosophical and artistic traditions, this theory aims to explore not only the formal structures of music but also its emotional and cultural impact on the listener. In this paper, we propose to examine the fundamental elements of music theory, emphasizing the importance of the interplay between form, compositional principles, and aesthetic experience. Musical forms are the skeletons upon which musical works are built. Whether it's sonatas, symphonies, suites, or more recent free forms of jazz and contemporary music, the structure of a musical work determines how themes, harmonies, and rhythms develop. Theories such as sonata form, proposed by musicologists like Heinrich Schenker and Carl Dahlhaus, provide compelling arguments for the importance of logical organization in musical material [2].

Compositional techniques are the tools through which composers transform their ideas into sound reality. This dimension includes analyses of thematic development, the use of variations, counterpoint, as well as more contemporary techniques such as aleatory composition and the use of technology. Analyzing these techniques is essential for understanding the creative process in music and the

evolution of musical styles over time. Emotion is a central aspect of music theory, playing a crucial role in the listening experience. Philosophers such as Eduard Hanslick have discussed the connection between form and feeling, arguing that music should be appreciated as an autonomous aesthetic process. Moreover, recent research in the field of music psychology suggests that different harmonic and rhythmic structures can generate distinct emotional responses in listeners.

Music, as an art form, cannot be separated from the cultural context in which it develops. It reflects the values, traditions, and social influences of its respective eras. From medieval religious music to the popular manifestations of folk music, each musical style carries with it a part of the cultural and historical identity of the community from which it originates. Music theory is a vast and fascinating field that combines technical, aesthetic, and cultural aspects. A deep understanding of these dimensions can not only offer a greater appreciation of music as an art but also a capacity to interact emotionally with musical works. Therefore, the study of music theory is not only an intellectual exploration but also a search for universal human connection through sound. Whether we are composers, performers, or listeners, music remains an essential medium of communication and artistic expression.

### **3. Results**

I. Gagim, a prominent figure in the field of music education, has had a significant impact on culture, critical thinking, and education. His works and visions have contributed to the development of new perspectives and have influenced generations of students and researchers. This paper aims to analyze Gagim's contributions to the relevant field and their implications for contemporary thought. One of the most remarkable aspects of Gagim's contributions is the definition of the principles of dynamic musicology, a specific artistic theory that he developed. This approach revolutionized the way the scholar explained its effect on the field.

Moreover, his unique writing style, characterized by clarity, complexity, and originality of ideas, has made his works accessible not only to researchers but also to the general public. This ability to communicate complex ideas in an accessible way is an essential aspect of Gagim's legacy. The impact of musicologist I. Gagim's research on the academic community is evident in the numerous studies and works dedicated to him. Through the publication of articles, books, and case studies, Gagim has influenced not only research in his field but also critical thinking among students [5].

I. Gagim was also a supporter of interdisciplinarity, promoting an integrated approach to studying the artistic field. This has facilitated collaborations between different disciplines, contributing to a deeper understanding of complex subjects. *Dynamic Principles in Musical Analysis: The Contribution of I. Gagim. Musicology*, as a scholarly discipline, has evolved to comprehend not only artistic products but also the creative processes underlying them. In this context, the musicologist I. Gagim proposes two essential dynamic principles applicable to the analysis of musical works: the organismic principle and the principle of conversion.

#### **The Organismic Principle**

Gagim conceptualizes a musical work as a living "organism," contrasting it with the notion of a "mechanism." This approach suggests that music is not a static

product, delivered "ready-made" like a painting, but rather a dynamic and evolving process in which each sound contributes to the structural development of the whole. Thus, a musical piece gradually takes shape, sound by sound, "cell" by "cell." The development of such a musical organism begins with the initial sound, which, in interaction with other sounds, forms the first musical motive. This motive acts as a "germ," a creative nucleus from which the entire musical creation derives. In this sense, musical works resemble biological organisms, possessing an organic structure and an internal dynamic that imbues them with life and diversity.

### **The Principle of Conversion**

Gagim's second principle, conversion, refers to the transformation of the nature of a musical element while preserving its essence. In a broader context, conversion can be understood as a process of transformation where "something" metamorphoses into "something else" without losing its fundamental identity. Applying this principle to music study involves a careful analysis of the artistic quality and "living" content of the examined musical element. Thus, the principle of conversion provides a theoretical framework for understanding how different musical elements or concepts transform into each other while maintaining their essence. Consequently, this principle not only contributes to a deeper appreciation of music but also helps us recognize the interconnectedness facilitated by music.

In conclusion, the organismic and conversion principles proposed by I. Gagim offer an innovative framework for musical analysis, emphasizing the dynamic and interactive nature of the creative process. By exploring these concepts, musicology can gain a more nuanced understanding of the evolution of musical works, highlighting the intersection of art and science in the field of music study. Despite his valuable contributions, Gagim was not without his critics. Some researchers have contested [specify the criticisms received], arguing that [explain the critics' position]. These debates are essential for the evolution of the field and contribute to a more balanced evaluation of his impact. However, these criticisms do not diminish the relevance of his work in the contemporary research landscape.

## **4. Conclusion**

I. Gagim was an influential figure who left a profound mark on the artistic field. His contributions, both theoretical and practical, have enriched knowledge in this field and opened new avenues of understanding. His legacy remains significant, continuing to inspire both researchers and students. A thorough study of Gagim's works is essential for anyone who wants to understand and contribute to contemporary issues in the artistic theory of music.

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