

9. CONCEPTUAL AND PRAXIOLOGICAL PREMISES OF MUSICAL EDUCATION THROUGHOUT LIFE IN THE EDUCATIONAL AREA OF THE REPUBLIC OF MOLDOVA

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Abstract: *Lifelong learning is characterized by continuity and globalism, involving all levels and types of education. The modern vision of education treats artistic and music education as a continuous individual process of spiritual self-fulfillment of the educated through multiple forms of contact with the arts, these being also ways of reflecting the intimate and external universes of the educated.*

Key words: *lifelong education, artistic/music education, continuous individual process, spiritual self-fulfillment*

1. Introduction

Lifelong learning is the central long-term strategic goal of education policies - a key condition for achieving the European Union's social policies aimed at addressing common, general challenges. Today, the learning process becomes a necessary condition for adapting to the ever-changing professional, social, economic and informational requirements. At the *economic level*, lifelong learning is important, contributing to overcoming current phenomena such as the aging of societies, the skills shortage in the labor market, global competition. From a *social* point of view, lifelong learning is a condition for increasing the quality and efficiency of education and learning processes, promoting equity, social cohesion and active citizenship, and at the *personal level* (psychosocial and psychological importance) stimulating creativity and innovation, including entrepreneurship, strengthening the independence and responsibility of the person, the psychological well-being at all levels of the educational system.

2. Discussions

Because man and the world are in a constant process of change, generating new demands on education, the quality of the recipient of human works of art must be permanently influenced in the direction of development and deepening. Compared to music education, this goal extends to the whole of life, because the world is full of music like the atmosphere of air. And music is a complex psychological phenomenon (as a mechanism of appearance and manifestation), pedagogical (as conditions of reception-interpretation-production / creation), moral and spiritual (as values produced and promoted).

The human being is permanently and continuously engaged in music, with the development of technical means of reproduction and listening to music, with increasing time for rest and leisure and access to music, which is becoming more complete, this type of activity also acquires new features, such as ubiquity,

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universality and mass character, diversity and wide choice of options for music productions listened to, familiarity with aspects of the music creation process (thanks to the media) and the principles of receiving musical works (in music lectures), etc. Under these conditions, the music education system is also gaining momentum due to changes in priorities from one component to another. So, the supreme function of music (art) is the educational one, because art educates moral feelings, human qualities, cultivates the spiritual sphere of man. The powerful action of music on man was still discovered in ancient Greece, when music had not taken the forms and contents known today.

A. Philosophical approaches

In all ages, the Greeks have been in love with music and dance, and have considered that the basis of any liberal education is to learn to play the voice or the instruments. The characteristics given to music in Greek antiquity - unifying, harmonizing and moralizing, indirectly certify the permanent character of music education. The *Pythagoreans*, who were convinced to practice music all their lives, even as children, using songs, rhythms and dances, considered that "music is the harmonization of opposites, the gathering of the scattered, the reconciliation of different tendencies; it is not only the ordering of rhythms and melodies, but simply of the whole system, its purpose being the unification and harmonization of the world ... In music dwells the compatibility of things, even the good order of the whole universe ... it means harmony, wise laws in fortress, good family life ... ", George Breazul claims in his works [1, p. 172].

Plato, in *Politeia*, emphasizing the educational character of music, argues that "in music education is the essential thing, being above all, rhythm and harmony penetrate into the soul and touch it strongly, bringing with them the moral beauty" [ibid, p 89]. At the same time, Plato concretizes the role of music in the harmonization of the soul life, this art being given to people by the muses in order to balance the psyche, when it is invaded by dissonances. We also find these beliefs in the ideas of his disciple - Aristotle, who states in *Politics* that "music is a direct imitation of moral sensations ... It is therefore impossible, after all these facts, not to recognize the moral power of music [ibid, p. 112].

Both the *medieval* and the *renaissance vision* promote the idea of the need for aesthetic education through the arts and especially music. In the *modern era* (18th century) the school is considered the foundation of the enlightenment of the people, this being a premise for the Enlightenment philosophers to see in music an educational force. These require music to express and open wide the gates of all human feelings. The German philosopher *A. Schopenhauer* claims that music is a true wisdom of life. It reflects life, it is not isolated from man. She appeared spontaneously, unseen, so she brings life back to life. In this context, the great philosopher argues that through music we can penetrate the essence of reality: "If we could reproduce in detail in notions what music expresses, we would obtain a full and sufficient notional explanation of the world" [2, p. 75].

J.A. Comenius [ibid, p. 132] argues that "all life is a school", an idea developed by *N. Iorga* in the sec. XX: "A learned man is one who constantly learns himself and constantly teaches others" [ibid, p. 116]. *J.H. Pestalozzi* paid great

attention to permanent (continuous) education, which he described as an integrative factor that encompasses all dimensions of the educational act both in terms of time (lifelong education) and in terms of space. *E. Cioran* also claims in his book *Cioran and music* [3, p.165] that, "however, we grow through music education and become almost whole as beings when we understand how to live music."

G. Bălan's musicosophical concept of sound art carries a strong philosophical load, related in this sense to that of *E. Cioran*. The musicologist-philosopher, emphasizing the deep meditative and metaphysical aspect of music like other authors - from Plato and Aristotle to Schopenhauer and Nietzsche - shows that music, if it is "a philosophy superior to any philosophy", then it is so because it is a "scholarly", "rationalist", "thought" philosophy, but it is a living, lived one, passed through the deep interior of the one who knows how to communicate with it. Or, it's one thing to think ideas, and it's another to live ideas. The one who lives the music in depth, says *G. Bălan*, performs a spiritual experience [4, p. 184].

B. Psycho-pedagogical aspects

All the historical precedents of the musical phenomenon reveal the fact that the art of music has always accompanied human life, being valued in all ages as an indisputable educational force. A considerable importance in substantiating the concept of music education today is due to the Romanian school, represented by the prominent figures of pedagogues *G. Asachi*, *S. Haret*, *G. Breazul*. *G. Asachi's* intention to infiltrate "big" music in general music education, in the life of society, to use its educational force in order to enlighten the broad masses, "making it close to life, testifies to the growing magnitude of the musical-educational phenomenon. and more apt to become a true and continuous educational force ... "[1, p.183].

Recognized as a leading representative of modern musicology, ethnomusicology and modern music pedagogy, the outstanding personality of *George Breazul* marks the 20s of the century. XX by implementing new concepts in the field of music education. *G. Breazul* opens the door to perspective, being concerned with the connection between musical psychology and the implications of sound art in the social, cultural, religious and spiritual life of the youngest generations. The most important coordinate of its system is the integration of music education in social life, the school being with the Church and the army - the main institutions responsible for music education and the integration in this regard in the cultural life of the younger generations. Following this coordination of its system of integration of the youngest generations in cultural life through school music education will be an important complement: "In school, in the Church and in the army, music must be carefully examined and measures taken. of her on us and Romanian foundations".

At the same time, in a number of European countries, through its representatives most aware of the importance of music in human cultivation (*H. Kretschmar*, *C. Orff*, *Z. Kodaly*, *B. Asafiev*, *E. Jacques-Dalcroze*, *B. Tricikov*) , it has been firmly believed that the work of musical culturalization must include all children - everyone has the right to know the great uplifts that music can bring. Composer, pedagogue, actor *Carl Orff* is convinced that the development of creative skills in one field will necessarily affect other areas of vital human activity.

The author states: "Even if the child does not become a musician by profession, this quality will be manifested in everything that man will do, be he a doctor, an engineer, a worker, a scientist, etc."

The Hungarian music education system, which is based on the concept of composer, folklorist, pedagogue *Zoltan Kodaly*, has a complex character, including in itself different directions, but also contexts of life. In 1947 Kodaly proposed the "One Hundred Years Plan", in which he formulated and developed the idea of the musical culturalization of the people in perspective. The realization of this cause, considers the author, is directly related to the fate of the country, to the progress of the whole society. The composer, musicologist-academician, pedagogue *Boris Asafiev* launched and spread through his works conceptual ideas with an absolutely innovative character in the field of music education, among which:

- Achieving the principle of connecting music with life - music is an important part of life.

- The school assumes the decisive role in shaping the musical culture of society: the school "educates those beings who, coming out alive, will become the cadres of listeners who will determine the musical reality of society."

The composer, the scientist, the pedagogue *Dmitry Kabalevsky* pleaded to make great music accessible to all, looking for suitable ways that would emerge organically from the very nature of music as a spiritual phenomenon created by man and for man. In the *19th and 20th centuries*, lifelong learning became a fundamental requirement of society for education, which is determined by the exponential growth of information and its accelerated wear, by the extraordinary advances of science, technology, the dynamism of social life, the democratization of learning, increasing the level of aspiration towards culture and education, the most useful and pleasant use of free time.

R. Moldova, *sf. sec. XX*. The Constitution (Art. 35) and the Law on Education (Art. 5, p. 1) legislate lifelong learning in the requirement of the educational system to be open, to ensure the maintenance and continuous development of the cognitive, affective and action potential of the personality, of self-education skills and abilities, training of independent and creative personalities. Thanks to well-known personalities in the field of music-pedagogy - scientists Ion Gagim, Eugen Coroi, Alexandru Borș, composers Tudor Chiriac and Constantin Rusnac, pedagogues Sergiu Croitoru, Anton Popov, Pavel Anton, Moldova is the first of the former Soviet countries to implement in the field of praxiology music education, ideas and concepts already established by pedagogues-musicians, well-known personalities of European countries and Russia, such as: H. Kretzschmar, L. Kestenberg, K. Orff (Germany), Z. Kodaly (Hungary), EJDalcroze (Switzerland), G. Breazul (Romania), B. Asafiev, D. Kabalevski (Russia).

The synchronization and synthesis of the processes of establishing music education systems in different countries have opened wide perspectives in establishing the modern national paradigm of music education throughout life, reconceptualization related to the activity of scientist, philosopher, musicologist, pedagogue *Ion Gagim* (founder of the fields: Music Pedagogy, Music Psychology, Music Philosophy), co-author of the concept of music education in the Republic of

Moldova which defines the purpose of the field "formation of music culture as a component and indispensable part of the spiritual culture of personality" [5, p. 213]. From here, the axis of music education takes the direction that pursues in the foreground the development through the values of the musical art of the spiritual culture of the personality.

Currently, lifelong learning is characterized by continuity and globalism, involving all levels and types of education. The modern vision of education treats artistic and music education as a continuous individual process of spiritual self-fulfillment of the educated through multiple forms of contact with the arts, these being also ways of reflecting the intimate and external universes of the educated. Lifelong learning has become a fundamental educational goal, legalized in the Republic of Moldova as an open educational system that ensures the maintenance and continuous development of the cognitive, affective and action potential of the personality, abilities and skills of self-education, independent and creative personality formation.

3. Results

In this context, the system of music education throughout life, brings together a series of factors of a multiaspective nature [6, p. 32], which exhaustively conditions the formation and development of a series of skills:

1. Practicing / applying artistic abilities and skills in various forms and activities, manifesting creative human potential, sensitivity, involvement and initiatives;
2. Transfer of artistic acquisitions / talents acquired in extracurricular activities, in individual vocational achievement, recording the development path of people through learning and work, depending on the specific requirements and socioeconomic expectations of the artistic field and living environment;
3. Exploring the tendencies of self-knowledge, self-information, self-training, self-promotion and personal self-determination in the artistic field practiced, ensuring through their own possibilities and capacities a quality vocational marketing;
4. Appreciation and management of funds / products in the artistic field, demonstrating the skills of a loyal and elevated creator / consumer, able to contribute to increasing the prestige of artistic / cultural professions, promoting and capitalizing on the entire artistic heritage locally, nationally and universally ;
5. Valorization of the artistic field in the social, cultural, artistic and informational space, manifesting compatibility with the chosen profile and ensuring the conscious self-modeling of the personality.

4. Conclusions

In the sense examined, art has an inscribed potential, which surpasses the other types of knowledge and forms of human existence. According to the specific educational potential of art, art education in general and music education in particular are treated as permanent individual processes of spiritual self-fulfillment of the personality of the educated through multiple forms of contact with works of art, these are ways of reflection. creation of the inner-outer universes of the educated.

Education through music / art becomes the impetus for social progress, which raises new approaches and capitalization of pedagogical, psychological, political, social, economic sciences in order to form a young generation, able to further ensure a level of well-being, social interaction, enhanced cultural, artistic, optimal conditions for human development through the values of (musical) art.

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