

9. THE HOLISTIC APPROACH TO MUSIC EDUCATION THROUGHOUT THE LIFE COURSE: NEWS AND PERSPECTIVES

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Abstract: *Music, constituting a great phenomenon of the world, represents an inherent element in the daily life of society, in the consciousness and nature of man, because everything is movement, everything is vibration, everything is sound. The relationship "man-music (arts)" places in the foreground the educational function through which it - educates moral feelings, human qualities, cultivates the spiritual sphere of man. Musical education throughout life is presented as a continuous individual process of spiritual self-improvement of the personality through multiple forms of relationship with the art of music. In this context, musical education is significant to perpetuity - lifelong education, on the three dimensions of the human being: biological, intellectual, spiritual, because it is implicitly based on the undulating character of the universe, the cosmos and human existence.*

Key words: *musical education, lifelong education, spiritual self-improvement*

1. Introduction

Man, on Earth, is a living element that coexists organically with other elements of nature. Like everything around, man is matter, but not only that, man is also spirit, the factor that fundamentally changes his characteristic, distinguishing him from other things and beings of this world. Traditionally, there are four main areas of life:

- social (people, nations, classes, gender and age groups, etc.)
- economic (productive forces, production relations, etc.)
- political (state, parties, socio-political movements, etc.)
- spiritual (religion, morality, science, art, education, etc.) [6].

2. Discussions

Spirituality means creation, it implies penetration and communication with an invisible, inaudible universe, through the direct senses, and this requires special abilities, which are to be cultivated in a special way. The spiritual, "reconciles, unites, harmonizes, tolerates, cultivates love..." [6]. Spiritual education is the process, the action and the result of acquiring an elevated level of existence. It represents the process of transmission and assimilation of the experience of spiritual/cultural/religious life, of communication with God, it is the spiritualization of the somato-psychic being, the spiritualization of the body, work, will, feelings, attitudes and moral faculties. The opening of man towards spiritual knowledge, the conquest and valorization of spiritual forces, the realization of the divine, of which Man is a part, must become the essence of the future of education. Spiritual development consists in the perfection of the mind, the accumulation of knowledge, the education of the aesthetic sense, the perfection of morality [4].

Of course, a person is able to live without satisfying these needs, but then his life will not differ much from the life of animals. Spiritual needs are satisfied in this

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spiritual activity process - cognitive, value, prognostic, etc. Such activity is primarily aimed at changing individual and social consciousness. It manifests itself in scientific creativity, self-education, etc. At the same time, spiritual activity can be both productive and consuming. The product of this production is ideas, theories, artistic images, values, the spiritual world of the individual, and the spiritual relationships between individuals. The main mechanisms of spiritual production are science, art and religion.

Spiritual consumption is aimed at satisfying spiritual needs, consuming products of science, religion, art, for example, visiting a theater or a museum, obtaining new knowledge. The spiritual sphere of society's life ensures the production, preservation and dissemination of moral, aesthetic, scientific, legal and other values. It covers various consciousnesses - moral, scientific, aesthetic. In this context, we note such dimensions as:

- the presence of soul and reason, the presence of consciousness and self-awareness;
- the tendency towards continuous improvement of his being, of his body and psyche;
- the sense and necessity of beauty;
- the ability and necessity to create, to surpass oneself through creation, etc. [4].

In addition to science, which helps man to create more advanced material living conditions, art helps him to live fully, to feel this life more strongly and deeply, opens new horizons for his soul, raises his spirit to heights that they could perhaps never be achieved outside of art. The relationship "man-art" places in the foreground the educational function through which art - educates moral feelings, human qualities, cultivates the spiritual sphere of man [2]. Spiritual development through/for art is achieved under the influence of a group of internal and external factors. The internal factors being:

- self-knowledge, through which the student becomes aware of his own knowledge/abilities/artistic attitudes;
- the student's ability to reflect on himself critically, observing his failures at the level of his own spiritual level;
- the level of aspiration towards a high artistic culture;
- the responsibility towards becoming one's own personality with a developed spiritual culture;
- own way of appreciating cultural-artistic, moral, religious values, etc.;
- the desire for permanent artistic self-improvement.

The external factors that determine spiritual self-education are:

- the diversity of spiritual-artistic contexts;
- permanent spiritual contact with artistic values [5].

Sociocultural competence is defined as a set of knowledge, skills and abilities expressed through cultural behaviors and attitudes integrated in the practical methods of the system, which makes possible effective action in intercultural situations. Sociocultural competence is embodied in specific competences:

- the attitude of openness and interest towards foreign people, societies and cultures;
- the ability to relativize his point of view and his own system of cultural values;
- the ability to dominate the descriptive categories specific to the establishment of the relationship between one's own culture and the foreign one;

- the ability to maintain the role of cultural intermediary between his culture and the acquired foreign culture, including in conflict situations [6].

Sociocultural values represent the set of norms, principles and beliefs that govern human behavior within society. They are passively learned from an early age, because they are included in the family nucleus, which is the first contact each person has with society. Later, they continue to learn throughout their lives as they interact in society. In this way, socio-cultural values enable the human being to relate adequately to people of the same socio-cultural group, that is, to share the same beliefs, ideals and principles.

Education throughout life represents an important direction of evolution of the training-development activity of the personality, which aims to capitalize on all dimensions of education designed and realized throughout human existence and at any moment of human existence. The lifelong education methodology highlights the action resources of the personality training-development activity valid vertically and horizontally in the system [2]. This approach allows the integration of all education resources throughout the life course on the vertical of the system - the temporal coordinate (continuity between the stages of education, sustained throughout human existence) and on the horizontal of the system - the axiological coordinate (the complementarity of the resources of education, deepened at the level of each stage of education, at any moment of human existence).

On the vertical side of the system, permanent education ensures the temporal opening of the training-development activity of the personality, fully carried out throughout the entire period of human existence. The balanced (re)distribution of the contents (intellectual-moral-technological-aesthetic-physical) and forms (formal-non-formal-informal) of education ensures the successive capitalization of the resources of each age (school/post-school) and psychological, but also the prolongation of the positive attitude towards of training and self-training, necessary for the achievement of the natural and social roles and statuses fulfilled by the human personality throughout its existence. These coordinates confirm the stability of a direction of education evolution: "the permanence of permanent education" [4]. Such a direction does not exclude, but, on the contrary, engages the flexibility of education throughout life, for which art (musical art) represents an indispensable component.

Art, says D. Salade, "responds to real needs that any person feels to clarify some ideas, to motivate some behaviors, to substantiate some attitudes, suggesting, explaining, valorizing or problematizing. Through its stimulating, tonic, optimistic, etc. character, art pushes to the love of truth, good, science and life". Because of the river's power, art has been used since ancient times as an educational tool. Ever since Homer, from the ancient Greeks, passing through the Renaissance concerned with achieving a multilateral development, reaching the neo-humanism of the 18th century, which emphasizes the role of art in the education process, and until the modern era, people have always been concerned, in different ways to achieve aesthetic education. The changes that took place in the contemporary world, the advances in the field of science, technology and art, urbanization and accentuated industrialization, computerization undoubtedly also influenced aesthetics, which permeated all areas of life and human activity. Today, the idea is unanimously

accepted that human existence in all its determinations, including artistic education/through art throughout life, should also be conducted according to the laws of beauty, of harmony, in a word, according to the laws of aesthetics.

The two planes on which aesthetic education is located are: reception and artistic creation. In the process of reception, several aspects are followed: sensory-perceptive preparation through direct contact with works of art and cognitive preparation, which presupposes, on the one hand, a set of information on the work and its creator, as well as the need to integrate them into contexts broader, and, on the other hand, it aims at the formation of the intellectual capacities to operate with the codes specific to the different languages of art.

The curricular approach of musical education treats education through musical art and musical education itself as fields that will allow students to form their personal values in relation to the value of musical creations heard/reflected, with the intensity of musical experience, with the degree of formation of thinking music on the phenomena/laws of music. But the young generation is forced to perceive bad taste music on a daily basis, most of the time involuntarily: in transport, public places, then at home, on radio and television. Thus, the child is actually deprived of the possibility of forming a high musical-aesthetic taste. The music of daily use, for the moment, has serious long-lasting repercussions, most of the time decisive in the formation of their general aesthetic and musical taste.

Such music, based on a series of determining rhythms of the so-called "styles" of everyday music, centered on a single rhythmic formula, which, instead of drawing the human spirit into its upward movement, is modeled after the most banal sentimentalisms, consequently producing the most accessible "artistic" product, for the perception of which neither an elevated musical-artistic culture nor special intellectual efforts are necessary. L. Bârlogeanu qualifies the finality of music culture and education as derivatives of the act of communication based on three components of musical culture:

- the student's relationship with the external environment;
- the relationship between the student and music;
- the student's communication with his own interiority.

According to P. Popescu, musical self-education (through music) is a conscious activity, oriented to the formation/perfection of one's personality, determined by the level of general musical culture in a socio-cultural framework. Music education/through music throughout life, in this context, can become possible thanks to the three functions of self-awareness:

- the anticipatory function - of projecting one's own personality, against the background of a high musical-spiritual culture;
- the normative function – embodied in the way of selecting/appreciating musical values based on the presence of an elevated aesthetic taste;
- the student's competitiveness to reflect on himself, realizing what he is and what he wants to become through continuous self-education of musical culture.

3. Results

The concept of musical education treats musical artistic education as a continuous individual process of spiritual self-improvement of the student's

personality through multiple forms of contact with art - ways of reflecting the universe in which the individual finds himself as a component element. No matter how important musical education is in a formal context, it does not allow the exhaustion of the sphere of non-formal and informal influences on the child's musical self-education. A person's musical education takes place regardless of age and circumstances. G. Breazul mentions that "musical education carried out in formal conditions (school) pursue more distant goals, with social implications, such as: the expansion of music in the family and society; supporting the musical life, etc.". Music education carried out in a formal educational context retains its leading role, because here the main values are exposed and acquired, here the links between new and previously accumulated values are established. But the deepening of musical acquisitions, the definition of musical attitudes and the development of musical skills remains to be achieved through independent individual activity in the context of the non-formal and informal environment.

In the same vein, a series of musical pedagogues, such as Iu. Aliev, E. Abdulin, L. Scolear et al., deal with the issue of musical education throughout life in a broader sense - multilateral development of the personality, formation of an elevated musical taste, impulse and urge for cultivation independent and continuous musical activity, and M. Morari confirms: "If during the lesson the teacher directly coordinates the activity of a class of students, sometimes failing to adapt the pace of work to the possibilities of all students, then the musical activity outside the lesson comes as a complement and continuation, allowing application of knowledge in practice and further activity...". After Iu. Aliev, the main purpose of musical education consists in awakening interest in musical art, developing the skills of feeling, understanding and capitalizing on the musical treasure, creating the need for systematic communication with music.

School, as one of the foundations of the development of human society, has a decisive weight in the educational-musical process. It outlines a problem that specifically belongs to the musical-pedagogical field: the complete elimination of kitsch from the spiritual life of the young generation. Musical education throughout life represents the primary condition in consolidating musical acquisitions: the formation of listening and musical interpretation skills; the ability to listen and follow the music, looking for and discovering the meaning and the communication message; the development of the desire and spiritual needs (=attitudes) of listening/permanent interpretation of music.

D. Kabalevski records: "...the more numerous will be the links between music and life, which we discover in the lesson, the deeper music will penetrate into human consciousness as an integral part of life, like life itself..." . And M. Morari mentions that homework, as a constitutive element of musical education in a formal (school) context, represents a means of continuous edification of musical culture, becoming in this sense a "homework for life". Such a vision on musical education will be oriented, in essence, towards its continuity and reintegration in other conditions, towards other existential factors, characteristics of the post-school period. Precisely for these reasons, musical education will demonstrate its effectiveness if it is perceived in a broad sense, from the perspective of its integration with external factors and not in the context of the actual development, i.e. in their quality of

finality/purpose and not only factor/means of making music/general education more efficient.

In this sense, I. Radu claims that "restricting the area of learning activities, the results obtained by students only in the various (formal) school activities, without being integrated into the non-formal/informal environment, will not be able to provide us with the data that will make it possible improving the respective activity, in the perspective of the objectives we proposed...". Therefore, integration constitutes man's independence from a series of influenced means, oriented from the outside in the process of formation/development of his own musical and general culture.

Integration, argues M. Ștefan, specifically aims at that musical progress through which the process of musical education, as a means, later becomes a finality: "The finality in education resides in the expectations, goals or claims of a person, regarding his future achievement in a task given...". Man in his development needs to cultivate his sensitivity, imagination, creativity, for the purpose of self-realization and adaptation to the surrounding reality, this increasing the success rate in life and, at the same time, determining strong reasons to influence the formation/development of his own personality. And musical education/through music, carried out throughout life, is that dimension of training that aims to prepare the person to receive, interpret, internalize and create the values of musical art, embodied in different supports or situations (art, nature, human conduct, community etc.), in the perspective of increasing spiritual fulfillment and imprinting a higher meaning on human existence. Musical education/through music, in the context of lifelong education, has as its essence the formation of personality through the beauty of art, society and nature.

4. Conclusions

- Education is identifiable with the process of perfecting the human being [C. Noica, Vl. Pâslaru et al.]. The human being's capacity for perfection is innate;
- The concept of lifelong education derives from the defining characteristics of education: perenniality, omnipresence, universality, positive orientation;
- Art and Education represent the main fields of human perfection;
- Musical education is significant for permanence - lifelong education, on the three dimensions of the human being: biological, intellectual, spiritual, because it is implicitly based on the undulating character of the universe, the cosmos and human existence.

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