

12. THE INTELLECTUAL DIMENSION OF THE MUSICAL -ARTISTIC PERFORMANCE

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Abstract: *The author points out the process of the listener's intro-opening to the musical art, event which engages all the person's spiritual resources. It includes the volitive effort, backed by the intellectual component which is in a continuous dynamic growth. In author's opinion the vocal knowledge of world and the knowledge of one's own nature should be centered on the action to hear the conscience and to follow it, especially in the artistic field.*

Key words: *conscience, vocal knowledge, performance, artistic intro-opening, intelligence, stimulation -response.*

Knowledge of world and knowledge of one's own nature for the preconception, prevision of events and behaviours is, first of all, **vocal knowledge** of this world. Henry Wald states: „By sight the man still remains about the phenomena, by hearing he gets closer to their essence” [10, p.18]. „What the conscience says is more true than what you see” [ibidem.]. **To hear the conscience and to follow it** is a progress individual technology which engages special volitive effort. While sight longs for concrete things, hearing aspires to ideas, to abstract, fact which offers the man a large space for generalization, option and realization.

The force of „attraction” of the sound world, put into songs, harmonies and metro-rhythmic persuasions by pupils, is stimulated by the force of „abstraction”, by freedom. Getting the credit of personal freedom is of major educational importance. It is also a behavioural ability of great responsibility because the *freedom of conscience* involves the departure from things and oneself in order to „listen to” the voice of one's own conscience, gradually learning the skill of so-called *distant listening*, reported by Ernest Cassirer as „unconditional dependence on emotion” [3, p. 55]. Music holds more onto intellect than affectivity. The question exposed in the form of vocal intonation is that vocal structure which breaks the cycle of individual influence and highlights the „foundation of spiritual freedom” (Ernest Cassier, 1994).

The vocal expression constitutes one of the most important experiential acquisition in the pupil's conscience. The musical expression is sometimes richer than the verbal language, but more reduced than thinking. The terms „to express”, „expression”, „expressive” are a means of influencing others through music, word, gesture etc. The pupil, being figuratively speaking „lack of consciousness”, [7, p. 32] looks for those marks in the musical art which will multiply his future benefits. „The human conscience of lack, of absent is to a greater extent an invention than a discovery” [10, p.32]. Mainly through sounds and intonation, the pupil **opens up** to the future because these matters are tuned to the soul vibrations in such a subtle way, as may other essences not do. Besides, how we could explain the situation when a 10-11 year-old child, listening to the *Passionata* by L. Van Beethoven or *Requiem* by W. Mazart,

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which are creations with a deep philosophical significance, perceives the message of the musical language.

Music makes possible the pupil's **intro-opening** towards the full world of significances, and the „void” towards being receptive, predictive to any event. The pupil looks for the other's **response** in music, at the same time asking himself: „*How would it be?*”, that is the response and not the reaction because to answer means to assume responsibility, while to **react** means to confuse the present. The first type is characteristic for independent people, but the second is shaped by situations. In M. Draganescu's vision the last „will have conscience as conscience is social if it has a learnt consciousness at the basis, so social in itself, but will not have conscience-essence or approaches to it through high spiritual life” [15, p. 101].

Piajet J. distinguishes four stages in the formation of intelligence: sensor-motor intelligence (18 - 24 months from birth), preoperative thinking (2 - 5 years), operative thinking (6-12 years), formal or hypothetico-deductive thinking (from 12 and further). According to this phasing, it turns out that the foundations of the proactive are built in the primary school period and get stronger in adolescence. Obviously, the adolescent is „centered on the future planning of his activities” [6, p. 150], he seeks to anticipate the events, but sometimes he faces the situation of contradiction between the individual abilities and the obtained result.

Conscience is the mediator phenomenon between the relation *stimulation-response* (S-R) with the function of adjustment of the accommodation process to the person's repertoire situations. These facts are explained by the author V. Pavelcu in such a way: „a state can be more or less conscient *in relation* to another psychic state” [11, p. 347]. In musical pedagogy the processes of activation of affective mental states in pupils are often used at the expense of those with intellectual connotation. The stimulation (the object of the action) and response (the subject of the action) are not static phenomena, but dynamic, alive, targeted by the filiations of conscience. The proactivity is **present** between S and R, which complements the indirect formula, giving it the following aspect: S – P P – R. When we point out the „presence”, we understand that the pupil with all his nature doesn't remain „outside” the music, but is present in the music.

The conscience, being the product of activity, „retains its predicative, actional and active character” [14, p. 50], fact which confirms the idea that the musical art, being a produce of conscience, has an active influence on the activity, not necessary connected to this domain. Such influence, although it has a positive formative resonance, doesn't fully meet the rigors of the role of music in the context of personality dynamics. Especially, the person's linkage with his own reasons comes into prominence, among which a part of them requires to be excluded, and another part is developed as being priority reasons. It is necessary to keep a balance between conscience and musical action, music and proactive presence. These phenomena interact oscillatory where: „the appearance of fluctuation creates the state of activation and tension; the behavioural reactions destined to the detection, identification and obtaining of the desired object set

off on the basis of *alarm signals* (effect - V. B.)” [8, p.75]. Obviously, the unity between conscience and the musical action should be conceived not as a form of rigid balance, but as a form of continuous balance. „The dynamics of inclusion in the activity or exclusion of some actions or acts of activity” [14, p. 52] represents a feature of synthesis, realized from the point of view of the principle of *artistic intro-opening*.

Trained in the process of communication with the external world, through the sound spectrum of attitudes and relationships, the pupil is in a state of expectancy. Before acting in the exterior, hearing the music, the pupil takes a certain attitude. Thus, „the expectancy is the subjective probability or the implicit supposition of a result, volunteer or not, as a result of certain behaviour” [4, p. 66]. Continuing the thought, we mention that music is that force which *intro-opens* towards life because to exist doesn't necessarily mean „to be” present as an actor of this life. That's why music can stimulate pupil's behavioural motivation, first of all, shaped in the form of an ideal plan „subjective probability”. The image-goal, extracted from the contents of the musical creation, doesn't constitute the unique model of virtual behaviour, but only the value which allows to structure the situation and the individual and socio-cultural state in order to choose the updated behaviour „ from the repertoire of one's potential behaviours” [4, p. 66].

The pupil can be *present* at the act of reception and at the same time „not be influenced” by the behavioural artistic sense, „ to produce quality” and at the same time to act with a negative index. We can explain such facts, with certain probability, on the basis of the concept of *self-efficacy*. The last involves the pupil's faith in his abilities to have an influence on events with a negative index or in other words:” the beliefs of self-efficacy operate on the behavior (including the *musical and artistic* – V.B.) through cognitive and affective motivational processes” [ibidem.]. The *intro-open* person anticipates the stimulation and effect, bypassing the negative consequences. The expectations of self-efficacy are of two-dimensional nature in the process of musical audition. On the one hand, the listener is influenced by the stimuli of musical sounds („S – R – S”), and on the other hand, the triggered feelings constitute new stimuli for a real and possible behaviour, adequate or close to the created model „R – S”. The effect of the musical - artistic behaviour can take place not necessarily as a result of multiple strengthening exercises of musical messages, but also through observation and awareness of the situation and extension of the stimulus of the pupil's musical-artistic action, having the *effect of success*. Even when the pupil is not aware of his action, accompanied by affective stimuli (SA), *the expectancy of success* doesn't leave him for a moment.

In the context of the principle of artistic intro-opening, the development of the abilities to feel, to live and to create feelings which are stimulated by the musical messages consists in the pupil's orientation towards the manner to take initiative, based on the values of feelings. The feeling seeks to destroy itself through the contact with the reality. „ By channeling its energy **outside**, the emotion is a tendency towards balance through disordered scattering of the

energy **inside**, without taking into account the reality” [11, p. 24]. The **emotion** „destroys” the *Self*, it descends the person to the physic (*smile, movement, pantomime etc.*), while the **feeling** elevates the person, it orients it towards safety and power through intellect, spirituality. Namely the *feeling* elevates the person (↑), but the *emotion* has the meaning of crash down (↓). The emotions have most of all a subconscious existence. They are at the surface of the personality construct and although they have a powerful influence on the *Self*, they don’t determine its existence and power „to be”; they cannot have a conscious and intellectualized life as that of feelings” [11, p. 24].

Feeling is a disturbing element of knowledge; thanks to it the judgement is falsified, the premises of the reasoning are put in the service of some conclusions imposed by the individual’s instantaneous interests, the arguments hostile to the personal satisfaction are neglected [11, p. 55]. The cited statement, referring to the problem of feelings, would have an ambiguous contribution in the case if we assumed that music is entirely a cognition activity, but first of all it is an activity *of living, of soul*, in favour of which the same author expresses in a relevant way: „knowledge of foreign soul could be helped by a very special method, one specific only to psychology, the method of understanding or of empathy” [11, p. 53]. In other words, music has a dual influencing function and mainly of *experienced knowledge* and of *intercession of the process of knowledge* of „the foreign soul”. In this context, the possibilities of musical stimulation involve an extensive state, proportional to the level of development of the complex of feeling with cognitive or cognitive-experienced value. The psychologists say that *the feelings*, besides many other features, have the capacity of *profoundness*. When we refer to „interpretation of the musical and artistic senses”, then the „empathic transposition” is operated (P.Popescu-Neveanu, 1994). The reason can gradually go by as a goal, which being outlined in the representations of the expected result is realized through practical actions. It is the case when the process is subjected to the conscious goal. But there are situations when the goal is not sentient and the action has a different effect than the expected one.

The search of stimuli, and not their passive waiting, which would correspond to „the emotional-personal sense”, in a great measure determines the power of retention of voluntary attention on a musical phenomenon, return to it again and again. In psychopedagogy „the constant attitude” towards an object of knowledge is conceived as *an interest state*. Without making special reference to the interest dimension, we will say that the pupil’s attitude towards an activity is conditioned, first of all, by building consensus between „What is It?” – object and „Who am I? – subject.

The high level of *activity* is determined by the degree of this system influencing another one. If the pupil marks a spiritual necessity „directly through his own auditive perception and interpretation in a creative and active way, step by step, in the field of musical art” [9, p. 19], then he will prove a higher **performance** in other fields of activity too. On the contrary, this desideratum would be deprived of any sense and would remain a closed educational

environment. We understand the role of the musical –artistic factor for the pupil not as some ordinary activity which would be explained through the reference verbs: to perceive, to interpret, to compose, to understand, to adjoin, to brood, to feel etc., but through the insight in the philosophical sense of music as stimulus for finding answers to the questions appeared on the way. The interpretation (coding) of the expressive means of the musical language, „modeling” of the musical material constitutes the level of pupil’s gradual **opening** towards the depth content. The explanation, the hermeneutics of the musical and artistic depths relate to the level of artistic *intro-opening* or „general spiritual opening” [2, p. 151].

The pedagogy, through its meaning, constitutes an activity, a science of administration, organization, guidance, persuasion with the learning, education, formation/development processes of personality in the ontogenesis. The notion of „management” with the meaning of direction, guidance, organization has all the right to take the first place in the contemporary education and didactics which cannot be limited to the former pedagogical concepts, with a reduced area of influence on pupils. The *organizational culture* only makes its way in pedagogy, although no educational action can take place outside of one or another forms of organization, conduct with the concerned processes. Among the **fundamental principles** which contribute to the effective orientation of the organizational steps in the musical pedagogy, we point out: the *artistic intro-opening* and *centering on value*. The accent is put on the ability **to act and to be effective**.

Music constitutes a style of organizational culture, thus an activity of self-governing and management because we find out the most important elements of management in the musical discourse and mainly: pertinence, balance, assertiveness, prevision, competitiveness, adaptivity, curiosity, creativity, sensibility, marketing, „performance grading” [12, p. 4], liveliness, optimism, evaluation. The study of the principle of intro-opening, through the effective musical artistic action, was shaped around the following addictions: a) the overloading of knowledge affects the rate of *storage*; b) once with the growth of the volume of the material, the percentage of storage decreases [13, p. 47]; c) the mechanic learning is equated with the forgetting of knowledge accumulated in an intuitive way; d) the accumulation of information in exponential rates requires the continuous thoroughness and renewal of knowledge [13, p. 52]. Therefore, the intellectual dimension in the formation of effective behaviour abilities lies in the practical application of technologies and effective techniques of pupil’s individual resources through the educational desideratum **to hear the conscience and to follow it**.

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