

15. THE PRINCIPLES OF ARTISTRY IN MUSICAL EDUCATION

Marina Morari²⁸¹

Abstract: *The phenomenon is related to the unsafe world of feelings and brings together all meanings and cultural values. The performance of an artistic phenomenon is not possible without object-subjective relations, only in the frame of such kind of relations there can be established a cultural and spiritual communication, edification of the receptor. In the artistic phenomenon study, are known several approaches, which generate its understanding in several stages. The musical and artistic activity of the human being, as well as the product of this activity, can become determinant causes in education. The production of musical education depends on human skills and their degree of development. In all artistic activities - creation, interpretation, and reception - the "ordinary human being" valorises his own spiritual and artistic skills in order to contact directly with art. This article explores the conception of Tudor Vianu on the artistry, especially the analysis of the factors that determine the appearance of artistic phenomena and features of an artist. The principles of artistry are deduced in education from the features of the artistic structure: the intuitiveness, the psychic depth of the empathies, the creative fantasy and the expressive power. In the process of musical education, in pupil's personality that experience is formed that empathy, which cannot be acquired via contact with other phenomena / things. The understanding of the musical and artistic phenomena, in its totality, depends mostly on respecting a set of conditions. Applying the principles of artistry in musical education can ensure the joining of art with other human activities and the pre-eminence of art in everyone's culture and life.*

Key words: *artistic phenomenon, musical education, artistry, artistic activities, the principles of artistry*

1. Introduction

Artistry is an undeniable manifestation of the creative principle of the man. This feature is not necessary only for artists, actors and musicians. The manifestation of artistry helps in everyday life, in any kind of activity, in personal life. Two factors determine the development of artistry: nature through native predispositions and society through teaching, education, and culture. Artistry principles can be derived from the elements of the artistic structure, from the matrix of artistry characteristics, from the logic of the musical and artistic phenomena.

From French, *phénoména* means *which is accessible*, directly perceivable; process, transformation, evolution, effect, etc. from nature and society; appearance, chance, being, object that surprises (through qualities, novelty, etc.). For the first time, the term *phenomenon* was introduced in the field of philosophy by Johann F. Lambert in 1762, when he submitted the manuscript "Phenomenology or Optics of the Transcendental" to the Berlin Academy of Sciences, which was published much later 1918 [9, p. 101-104]. The word "phenomenon" derives from a French verb and means *to show, what is shown*,

²⁸¹ Associate Professor PhD., „Alecru Russo” State University from Bălți, Republic of Moldavia, email: mmmorari@gmail.com

what it is. In the phenomenological philosophy, the meaning of the word "phenomenon" is established as "*what-appears-in-itself*" [12, p. 23]. All the meanings of a phenomenon can be discovered only through the involvement of consciousness, thought, reflection, these being related to the value attitudes of the subject on the given phenomenon.

From historical and philosophical perspectives, the phenomenon is conceptualized differently: (a) as a perceptible sensory occurrence, appearance of a thing or presence in the consciousness of a thing, as a result of the experience and power of representation (Wikipedia web dictionary), (b) as a reflection of ideas, which are given a real existence (Platon), (c) as a state of consciousness, as a result of perception and assimilated into itself, (d) as an object of experience, which is perceived, reflecting a world that does not depend on our experience or "the thing-in-itself" (Imm. Kant). (e) as the only means of knowing through the sensory experience way (Positive Philosophy), (f) as a totality of content in consciousness, which can be understood only as the effect of pure transcendental subjectivity (Phenomenology, a dominant philosophical current in the XXth century, represented by Edmund Husserl, Martin Heidegger and Jacques Derrida). These perspectives can help us to plan the educational context in order to cultivate pupils' artistry during the process of musical education.

It can be said that the artistic phenomenon represents the external manifestation of the essence of a thing, a process, etc. In the diversity of its forms, the artistic phenomenon is organized as a representation, which, in dependence on the environment, may be of interior or spiritual nature of the human being. The phenomenon is variable, scattered in time and space, always different and in continual transformation.

2. Discussions

The phenomenon is related to the unsafe world of feelings and brings together all meanings and cultural values. The way phenomena occur, makes us draw the conclusions on the reality. The performance of an artistic phenomenon is not possible without object-subjective relations, only in the frame of such kind of relations there can be established a cultural and spiritual communication, edification of the receptor. In the artistic phenomenon study, the following approaches are known:

- ***Systemic and synergistic*** - allows art to be taken into consideration as a system of self-development in a cultural space;
- ***Philosophical and anthropological*** - determines the process of understanding art as a process of understanding Homo Faber;
- ***Axiological*** - aims at identifying some valuable characteristics of the studied phenomenon;
- ***Artistic and participative*** - defines the process of understanding art as a way of empathy in co-creation;
- ***Philosophical and Hermeneutical*** - allows the revision and interpretation of the phenomenon of art as it is detailed in time and space as a philosophical text;

- ***Universal and dialogical*** - promotes the concept of an universal dialogue as a guarantee of the artistic channels functioning of the spiritual communication in the cultural space [13, c. 32].

The artistic act and art, as products of human activity, can not be missed from the process of pupils' education. Artistic manifestations satisfy certain human being's spiritual requirements, which science, moral values, religion cannot fulfil [1, p. 239]. The school, in all the influences of teaching and education, cannot form the pupil's personality without the fields of artistic education (literary, musical, choreographic, theatrical, plastic etc.). Hence, the artistic activity of the human being, as well as the product of this activity, can become determinant causes in the education.

The word "art" derives from the verb (to work, to cultivate, to be able to; and in the figurative sense, from the passive perspective, to fecund, to be born) defines the process through which art appears. Platon writes that art is "not something that gives birth, but is something that is born" [4], therefore, it is not the matter itself that generates, but the spirit is the one that operates with it - it gives to it a new life; Art - as a product of spirit, is the work of the mind, of the human intelligence.

If we meditate on the word *art*, we will notice that it is general, abstract and nothing from reality corresponds to it. Concreteness appears only when the word *art* is associated with the word *opera*. The artwork is not identical with the artistic act, because we do not define the artwork only through the activities in which it exists. The word *act* means a manifestation of human activity, action or deed/action. The artistic act without the artwork does not take place. Not only an activity is required, but a live and direct contact, a relation between the subject (creator, interpreter, and receiver) and object (artwork) in which the artistic phenomenon is coming to life. In the root of the word "artistic" is the word „ars” - the equivalent of the word of greek origin - "techne", which originally meant *ability, skill formed through learning*. The word "artifex" had many meanings, and in the semantic rainbow "the artistry" was not well determined.

Giorgio Vasari, in 1550, has finalized working on the monumental book "Le Vite de' piu ecelenti Pittori, Sculti e Architetti", where, for the first time, he explains the meaning of the word "grace" by which we distinguish a *made* thing by a *created* one. We assume that it is a skill that distinguishes an artist from a craftsman, as well as the product of his activity. Only in the XVIIth century we can talk about a differentiation and systematization of the elements of art through the polarity of the concepts *art - craft*, *art - science*. As a result, the concepts of *belle art* and artist were rooted. The Artistry and artistic, therefore, are words that characterize the artist's work, the quality - the mastery possessed by the artist himself, and often these words were used as a metaphor.

According to the scientist B.M. Bernstein [8, p. 7], the "artistic" is part of the amalgam of concepts, which could not appear earlier than two or three hundred years ago and appeared there, where it was necessary to name the new phenomenon. If we try to define the word "artistic" from the perspective of modern or postmodernist art, then we will observe how the "artistic" loses its

actuality because of changes in the art world. Can such concepts as "artistic", "artistry" be used in a particular segment of human history? In the 21st century, we characterize the artefacts of the earlier epochs with words that did not even exist at that time. It is obvious that the meaning of the word "artistic" appeared before the creation of the arts and in every historical period, its meaning captured new meanings through which the artwork differs from the rest of things.

The word "artistic" is an adjective. There are adjectives that have a remarkable feature: adjoining a name, they change what it is characterized by, even changing its nature. A false passport is not a passport, a dead human being is not a human being, a popular democracy is not a democracy, etc. These adjectives were called by the scientists, *alienated*. In our use, the syntagms - *artistic phenomenon*, *artistic act*, *artistic process*, *artistic product*, the term "artistic" gets /acquires a normative connotation. Everything that is "artistic" - belongs to art, it is about art, it is part of art, it is specific to art [DEX, p.101]. Thus, "being artistic" is not an intrinsic property of any object, but a resultative property that an object / phenomenon possesses as an object of a certain experience. "Only by way of internal object of aesthetic experience, and not of external object of the world, a thing has this property" [5, p. 87].

As Martin Heidegger notes, the artwork has a superstructure, which contains the *artistic*, by which "we think the being of existence" by "putting yourself-in-the-work of the truth" [3, p. 45]. **The artistic act** brings together all the activities through which the art is made, through which a direct contact with the artistic phenomenon is established, through which the artwork is created / explored. In procedural sense, the artistic act is **an artistic process**, because it brings together a succession of states, stages, phases, through which the human contact with the artistic phenomenon evaluates. Thus, the artistic process, as "the opening of interiority" [idem, p. 55] can be characterized as:

- *exterior action* - the sequence of stages of an artistic activity (creation, reception, interpretation, audition, etc.);
- *interior action* - succession of states - interior empathy of the participant in the artistic activity.

As a result, as there is no uniform method to produce artworks, as there is no one to produce scientific theories, the same way, there are rational and intuitive processes in the artistic activity, whose reconstruction is possible only up to a certain point.

The explanation of the artistic phenomenon is mostly due to the concept of the art which Tudor Vianu has built: **art is a way of organizing matter and consciousness data**. As the artist rises, intermittently, from the ordinary man - "every artist lives in a common man," so the work breaks down "from the perspective of the whole soul life" of her author [7, p. 239]. The artistry, according to Tudor Vianu, is a vocation, which is achieved and demanded in dependence of the biological or social environment. "The man is naturally an artist," because, only he has the potentiated artistic qualities of the artistry, which differ by the degree of qualities and not the essence. As factors, which

determine the art phenomenon, T. Vianu distinguishes the following qualities of the artist [idem, p. 239 – 263]:

- *Intuitiveness* - the "sharpness and richness of sensible perception", the power to hold and reproduce images, the intuitive character of thinking, "what we are told about through art, is up to a strength and wealth of the sensitive world";
- *The psychic depth of empathies* - the artist is a man "able to reflect the world in a personal way";
- *Creative fantasy*, the power to select and regroup the whole new data of the experience;
- *Expressive power* - prolongation to a point of creative fantasy that has the "irresistible inclination to assume a concrete form", indispensable quality for the realization of the artistic instinct. "In the artist's soul, sensitive images mate with the image of the corresponding expression."

Based on these theoretical developments, the contexts of the musical education process can be delimited, where the artist's features can be efficiently developed. The features of the artistic structure: the intuitiveness, the depth of experiences, the creative fantasy and the expressive power will be demanded and developed specifically in this way. Thus, the intuitiveness and the empathies prepare and animate the release of fantasy and expressiveness of the interpretation / reception of musical creation. The intuition is defined as the influence of "unconscious emotional information" coming from the body or brain, such as an instinct or sensation [6, p. 134]. As people learn to apply logic and reasoning in an activity, so the confidence in their intuition increases. According to Joe Pearson's remark, a method could be developed to instruct people from childhood to take advantage of their intuition in order to really improve its use and practice.

3. Results

In a vast study, the scientist Gerd Gigerenzer reveals how human intuition works, how to get in touch with that latent side which is directly based on knowledge of reality, through direct observation of situations, objects and phenomena. Contrary to the general view, it is not about gathering as much information as possible on what you care about, but rather about getting rid of them, accessing in this way unconscious creative resources and guessing what must be done [2]. Subconscious information's perceived in the brain can also help in organizing / conducting artistic activity, if this information holds a value or brings additional evidences beyond what pupils already have in their minds. "Learning to use unconscious information in the brain" can contribute to: (a) finding an unusual artistic expression within the musical interpretation process, (b) decoding the perceived musical message within the audition, (d) creating or re-creating musical-artistic images etc.

The intuition manifests itself as a process of thinking, in which instantly some logical connections may be missing. The human intellect and intuition form a single entire, so it is not right to perceive them in opposition. Through the intuition can be stimulated the creativity and transformed / improved the

image of reality. "The sharpness and richness of the sensible perception of artists, their power to retain and reproduce images, the intuitive character of their thinking represents the facts that can not be denied" [7, p. 246]. In this regard, we draw attention to the need to appeal to the situation of intuition data processing in the musical and didactic activities of verbal or non-verbal, voluntary or involuntary listening, interpretation and creation. The idea of the connection of personality traits with the intuition development process is quite relevant. As a result, in the process of musical education, the objectives given to the pupils will inevitably require the moment of: (a) awareness of one's own sensitivity, (b) the relationship of intuition with attitudes and emotions, (c) independent thinking etc.

Empathies represent a completely subjective artistic endowment, and their depth facilitates the development of the creative process. As T. Vianu points out, "the psychic depth must be shaken once within the creative process, only in this way the creative fantasy is led to the fullness of its activity" [7, p. 250]. The difference between a true artist and a *dilettante* is precisely the power of affection. In the didactic context, the emotion must become a spiritual awakening - existence in "the horizon of mystery and revelation," as Lucian Blaga would say, *a state-of-being-in-world*.

The empathy of emotion, the need for a musical education, of an education in the reception / interpretation of the music is presented in all moments of the act of music: listening - interpretation – creation. The emotion per se can not be taught, but certain situations may become signals for its triggering. When developing artistry, important are not only the emotions, but the emotional selectivity and the necessity of emotional experiences of the artist. The sensitization of the pupils through emotion triggering in the process of musical interpretation, of sound message feeling can be a challenge for students for search, knowledge, additionally information, and also for a creative fantasy, an unique artistic expression.

As the ratio between the cause and the effect represents a reversible sequence, in the same way, the expressive power of the artist is a faculty in the service of the creative fantasy, which strengthens and activates it. The creative fantasy of an artist differs gradually from the general level of fantasy of ordinary people. In this sense, the role play, the elementary musical creation activities, the dramatizations can contribute to the development of pupils' artistry, which is manifested starting from the interior personality. The notion of "artistry" is rather the totality of natural features of the behaviour than the actual artistic talent of the human being [10, p. 728]. A curious fact: painters do not talk about "pictorial" or "sculptural" when it comes to a subtle perception of the artwork. The notion of "artistry" is used in theatrical art, literature, choreography, plastic arts, but in the field of musical art, the notion of "artistry" is replaced by "musicality", which is certified in all European languages.

Marina Starceus, the professor of Conservatory "P.I. Tchaikovsky "in Moscow, highlights the unique character of the notion "musicality" compared to other fields of art, identifying three common meanings [idem, p. 729]: (1) in

psychology, the musicality represents the totality of human being's musical skills, which the perception, interpretation and creation of music depend on, (2) in musical practice, the musicality represents the excessive quality of musical activity and personality, related to the need of expressing itself through musical activity (whether it is listening, playing or music composing), (3) In the surroundings of the world, the musicality is associated with the qualities of the structural elements of some musical phenomena. J. Chris, a scientist, physiologist and musician, taking into consideration the structure of musical skills, highlighted three main aspects of musicality [apud: 11, p. 22]:

1) *intellectual musicality*, characterized by: a) rhythmic sense; b) musical hearing, ie the ability to distinguish the height, intensity, the soundtrack; c) musical memory;

2) *emotional or emotional and aesthetic musicality*, expressed in: a) emotional receptivity to the music, b) love for the music;

3) *Creative musicality*, where the activity of creative imagination is revealed.

The musicality is considered the quality of the human consciousness (A.F. Losev, B.V. Asafiev, B. Teplov). In the psychology of art, three qualitative values have emerged in the model of personality musicality: (1) cognitive and affective type, (2) direct and indirect type, (3) active and passive type [11, p. 33]. From the list of different classifications and characterizations of the concept of musicality, which broadly represents "artistry" manifested in the activities specific to the musical art, we can identify the elements that are repeated constantly: emotional experience, musical sense and creative imagination.

The principle of artistry in the musical education also has practical applications in the teacher's activity, through: tone, voice intonation, the ability to capture the attention of pupils and maintain the vivid interest for musical and didactic activities, the establishment of communication lines *pupil-teacher*, *pupil – music*, the music interpretation, the analysis-characterization of musical creations, etc. Artistry is manifested in various areas of aesthetic and extra aesthetic activity, asking at the same time, for the emotional, cognitive and behavioural background of the personality. In conclusion, the principle of artistry in musical education can effectively contribute to the development of pupils' personality if:

- The emotional receptivity of the students to the musical artistic phenomenon will be developed;
- The pupils' imagination in relation to their own sensations related to the artistic and musical phenomenon will be challenged.
- The relationship between the emotional and intellectual sphere, imagination and representation in the process of artistic knowledge will be established.
- The awareness of the artistic phenomenon within the musical and didactic activities (audition, interpretation, creation) will be based on the development of emotional receptivity and positive attitudes towards art.
- The degree of development of musical aptitudes of the pupils will be established and the musical and didactic strategies will be adequately planned.

Bibilography

1. Antonescu G.C., (1924), Din problemele pedagogiei moderne, : Cartea Românească, București
2. Gigerenzer G., (2012), Intuiția. Inteligența inconștientului, Curtea Veche, București
3. Heidegger M., (2011), Originea opera de artă, Humanitas, București
4. Platon, (1945), Sofistul, Editura Cartea Romanească, Cluj
5. Prouiver R., (2009), Ce este opera de artă? Iași
6. Stanislavski K.S., (2013), Munca actorului cu sine însuși, Nemira, București
7. Vianu T., (2010), Estetica, Editura Orizonturi, București
8. Бернштейн Б.М., (2008), Феномен артистизма в современном искусстве, Индрик, Москва
9. Круглов А.Н., (2006), О понятии феноменологии. В: Историко-философский ежегодник. Ин-т философии Рос. Акад наук; [гл. ред. Н. В. Мотрошилова], Наука, Москва
10. Старчеус М.С., (2012), Личность музыканта, Московская государственная консерватория имени П.И. Чайковского, Москва
11. Торопова А.В., (2017), Музыкальная психология и психология музыкального образования, Издательство Юрайт, Москва
12. Хайдеггер М., (2003), Бытие и время, Фолио, Харьков
13. Щербакова А.И., (2012), Феномен музыкального искусства в становлении и развитии культуры, Диссертация на соискание учёной степени доктора культурологии, Специальность 24.00.01, Теория и история культуры, Российский Государственный Социальный Университет, Москва