

## PART I

### MUSIC

#### 1. SPIRITUALITY OF MUSIC AS A FACTOR OF (SELF) INSTRUCTION AND OF (SELF) EDUCATION OF PERSONALITY

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**Abstract:** *The impetus for writing this article was the desire to “get to the bottom”, to “disentangle the essence” of what music education in terms of exploring the depth, the sacred sense of the relationship “man-music”, of the aspiration to examine this issue with the teacher’s eyes - for all questions and all answers received contribute to the improvement of so-called education through music. In this article, the author expresses his position that, music education, by its essence, is far from the design made before, but in fact - far from the goal officially proclaimed. The music itself, as one of the most mysterious phenomena of this world. Its knowledge, its understanding, the assimilation and absorption of the cosmic and divine substance at the level of personal experience - this is music education in its highest sense. We consider them universal by nature and extent of aspects and levels of the spiritual, existential life of man in its deep forms. The author examines the experience acquired as a self-instruction (professionally) and self-education (personally) practice throughout life, in one of the highest areas of the human mind - in music. He had the chance to work especially in the field of music. He had the chance to experience music especially and he was able to devote his “self” to it.*

**Key words:** *further education, music education / training, musical culture, spiritual culture, perception of music as music, internalisation of music, state of music, music as above all arts*

#### 1. Introduction

I have always been haunted by the second side of the official formulation in the relevant documents of the ultimate goal of music education: *formation of musical culture as an integral part of the spiritual culture*. (Emphasis added - “integral part”!) Formerly, in “materialist” times, I paid little attention to the essence of this second side or I understood it abstractly, without great pretensions: the music is a spiritual phenomenon; it is the representative and the expression of the human spirit etc. In general terms, it is true, of course. Then I started to realise that this is the outside of what spirituality is in the true sense of the word. But spirituality still has an inner side, respectively - an inner experience. So music can appear before us as “spirituality” both in the first and in the second sense. This side of the question has aroused interest in the philosophy of music and of music education / training. After all, the “spirituality” is a philosophical, metaphysical concept. Therefore, besides the works on the philosophy of music [1] and music education, published by me (as a result of researches, reflection, study of the matter and on the basis of my own

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experience of music at this level), some books with musical and metaphysical contents are both emerged “spontaneously” [2; 3; 4]. The results received were reflected in the content of academic subjects at the Faculty of Music and in the course of teaching traineeships for students, but also in the curriculum of music education, updated, in music education textbooks, of which I am co-author and scientific coordinator.

## 2. Discussions

So the question is: In the process of music education, do we arrive to the second side of the stated objective - “*as an integral part of the spiritual culture*”? Do we correctly understand this situation in all its complexity? What is the unique specificity of music in that sense, what are the properties of its spiritual essence? There are many questions. Compared with the educational principles and methods of music education, D. Kabalevsky said they should be based on the nature of music, come from the essence of music itself etc. It is reasonable to assume that not only the educational principles and methods need to “represent” the music itself (therefore, not only the learning process itself), but also the solution of the final goal, that is the result (or in other words, what is left in the soul or consciousness of the child / adult) must bear the stamp of the immanent nature of music.

The first point (most importantly), when we talk about music in the context of spirituality (or its connection to spirituality), requires the separate existence of the two sides (or they may exist that way). This interpretation implies that when it will be a must, we can “bring them into line”, that is to say, “implant” spirituality in music or “teach” it the spirituality, for example, using the titles of works, programs or words (works on a religious text - *Requiem, Mass, Liturgy* etc.). But it's not like that. Spirituality is the objective quality of music, the same sound, the same sounds that compose it. But this “spirituality” is understood in its deep and true sense, that is to say, in the sense of “cosmic and universal”. Do we have the right to say that *Mass in B minor* of Bach is a spiritual work, but his *Brandenburg Concertos* or the famous *Scherzo from Suite no. 3* are not? The instrumental performance is no less spiritual than the vocal one of a “sacred” text. So the question: what is the spirituality of a purely instrumental work (e.g. the fugues). Because they do not have lyrics to express spirituality. But they express, contain, transmit spirituality etc.

Spirituality is not related only to the “religiosity” (in the ordinary sense of the word). There is also a kind of spirituality that is not related to religion. Spirituality contained within music is above the religious one (of course it includes it in known situations. [5] It is not by chance that all religions employ music as a “mediator” in the discovery of God. In a sense, spirituality and religiosity “coincide”, in the other, as we know - no, but that’s another issue). Only a single music sound is spiritual in its essence (as vibration, as representative of the vibration of the world - the sonority). One sound is a hologram of the world sonority, and it contains the essence of sonority of the world as harmony (cosmos), as the eternal order, such as rhythm, as the vibration of the Universe [6]. One single sound, as we know, is very

complicated in its internal structure - it is a world apart. ("God is hidden in one sound", mystics say. When we touch the sound (sing it - play it, listen to it - we perceive it, we shape it in the process of creation etc.), we touch the sound of the world, we enter this sonority, we resonate with it "in unison". After all, what it means to be a *spiritual being* (or acquire spirituality) in the broad (and deep) sense of this word? This means we feel-be aware of that each one is a "note" in the symphony of the world and the purpose (or the meaning of life in the most superior form) is to be compatible with world symphony [7].

One musical sound has a spiritual nature, as it is created by the mind of man himself - by his breath (the song is only the "sound-tracked breathing"; it is not by chance that "spirit" and "respiration" come from the same radix), through feelings that are invested in the sound at the time of interpretation (or rather - before) or perception. The musical *tone*, from the Greek - *tonus*, is energy, pressure, internal / spiritual vibration. The tone, created by man, is full of *human* qualities - spirituality. If a single tone contains these qualities, then all the music also contains them, but at a higher level: in the process of unification of tones in larger compositions (the pattern, intonation, melody, mode, chord-harmony etc.), these qualities increase and they acquire an immense spiritual and energy potential, that man receives in the communication process with the music. Therefore, infiltration in *music* (in its substance *that sounds*) is a determining factor in any form of communication with it.

Given these reasons, we have designed the course "Introduction to Dynamic Musicology", where music is especially considered in this plan, starting with its basic element - sound-tone and ending with big subjects like the "semantic dimension of music", the "architectural dimension" and others. When the music is interpreted in terms of musicology, we "hide" along its spiritual nature and essence, which are in its very matter. Each element of the music / musical language - "tone", "interval", "pattern", "intonation", "melody", "mode", "harmony", "dimension", "metre", "rhythm", "tempo", "agogic", "dynamics", "form" etc. is studied in terms of its relationship with other elements of its dynamic nature as a "living being" who communicates something to us, that is to say that addresses to us, to our ears, mind and spirit and not as an inert, formal, technical, theoretical, static and statistical "object". The elements of musical language are not "objects", but "subjects", "participants". Therefore, any musical work "breathes", "lives", "vibrates" and expects for us to open for "welcoming" it - expects the *perception* (the transfer of external, hearing/physical reality into interior, spiritual one, to become its integral part).

A series of epistemological principles which justify its content is the basis of the course "Introduction to Dynamic musicology". The first of them is of course *the principle of dynamics*, which involves the study of the phenomenon of dynamism in three meanings / plans: a) as *sound intensity*; b) in the *kinetic sense*, as *movement* (the shape as a process); c) *the internal dynamics* (the internal energetic potential of music that forms during many processes that take place following the various relationships between sounds: high, modal,

harmonic, rhythmic, tempo. This principle is complemented by others: *the principle of functionality* (each element of the musical work fulfils a function or a specific role); *organismic principle* (the musical work is not a mechanism, but a body); *the meta-musicological principle* (the exit in the presentation process of elements of musical language beyond their musical and theoretical sense thanks to their universality), *the phenomenological principle* (for example, musical semantics: the content of music and a purely musical content); *the principle of transdisciplinarity*; *the holistic principle* etc.

The dynamic musicology transposes (“raises”) the phenomena taking place in music to another level of conscience (and therefore their application in the process of knowledge of music) - from the level of “concept” to that of “category”, it gives them a different epistemological and content “status”. “The concept” bears a “static”, “formal” and “technical” character in the process of explanation / study and perception, but the “category” has a living “character”. The “concept” refers to “object”, “thing”, but the “category” refers to the phenomenon. The difference is great.

This musicological interpretation of elements of musical language inevitably leads to the need for the study of music in its psychological dimension, but the musical sound (and all that follows it in music), that we consider in an abstract, theoretically detached, objective and technical etc. way, cannot be studied only in the direction of music, without referring to its relationship with hearing (that is to say, with feeling, with consciousness, with perception, with the soul, the with spirit). The property of the sound is the pitch, duration, dynamics and timbre, which are not physical, but psycho-physiological concepts / phenomena; therefore, they have a direct connection to our sense of hearing. (In the physical plan, we remind that we express these properties of sound by notions such as *frequency*, *wave length* etc., not *height*, *length* etc.). Therefore, existing concepts carry a metaphorical character. For example, the concept of “pitch” of the sound. We say “high”, “low” sounds, because our sense (hearing) perceives them that way. The sound in itself, in fact, objectively, physically, has no pitch and falling, all sounds are equal in this regard, because they spread in space spherically, voluminously, not linearly. (Otherwise, we would have been in the situation where we sing, play or listen, to jump or climb the stairs to speak or hear them, and respectively lie on the ground to express-hear the “low”). Further, by analogy, “along the chain”, most of the terms-concepts in music theory carry a “poetic”, “human”, “spiritual” character, because they reflect the *attitude* of our conscience towards those processes that take place in music. It's not the sound that is the element of music, but our *response* to sound, our inner *attitude* towards it. The music consists of relationships, not of sounds: in principle, the relationship between sounds and our relationships with sounds. If there had not been a man, whose consciousness reacted to the sounds / the sonority and said accordingly “this is music”, there would not be the music (there would have been a certain amount of abstract sounds).

For these reasons, we manifested interest in the psychological properties of the same elements of musical language, beginning with a sound - a tone, continuing to concepts like “the music content” / “musical image”, the “musical drama” etc. (The results are presented in the monograph, a chapter of which is dedicated to the psychology of music elements [8]. Each component part of music: melody, rhythm, mode, dynamic nuances, timbre, register, facture, form etc. - contains some psychological potential (recall, for example, the assertion of F. Nietzsche on the impact of musical tone and rhythm: “using the music, one can seduce people in a wrong and true way, but who could have refused the tone?” [9]). We relate all this to the perception of music, to the formation of appropriate musical abilities, because generally, these two lines are parallel: the amount of musical language elements generally corresponds to the same amount of music listening forms (musical abilities): melody - melodic hearing, harmony - harmonic hearing, the chord - the chord hearing, rhythm - sense of rhythm etc. For, to perceive the appropriate element of music, we need an appropriate type of hearing. In this sense, our research is addressed to psychologists as well as teachers. The goal does not only consist in the knowledge of this information, but also in the application of it in the formation of musical culture of learners. From this conception, we formulated the concept, called by us “state of music”, defining it as “very high”, a harmonic, divine, spiritual state which animates man during the impregnating listening, the interpretation or the composition of music. It is important that this state does not appear for a moment, disappearing shortly after (usually it is like that). But it is important that the sonority-vibration of music *are kept* within us, in order for us to be in this state as long as possible, or even (in the most superior form) - for always. So for this state to become the “rule of life” of our soul. In particular this is the essential. (“I would like life to flow within a man as the music of Mozart” wrote the philosopher Emil Cioran [10]). It’s is only then that music can lift, spiritualise, deify ourselves. But for this it is necessary to communicate with musical works not only from the “outside” (singing, playing, listening), but also to internalise it. By the internalisation of music, we understand the transformation of the “outside” sound of music in its “internal” sonority - listening, transposing the external reality into a spiritual one. Accordingly, a merger happens with music, the complete dissolution in its sounds. Based on this problem, we argued (scientifically) worked (on the side of methods) and practiced the method of “internalisation of music”.

The said approaches (philosophical, musicological, psychological) in the understanding of music have been the basis of the manual on the theory and methodology of music teaching / music education, designed by us, but also in the structure of the research thesis, which deals with the interaction of the mentioned areas [12], without which it is impossible to create a proper sense in the implementation of this complex activity that is music education in the realisation of its fundamental objective. The author tries to lead the theme of research works of its doctoral students to the same epistemological way.

All this for the purpose of this second side of the aim of music education - musical culture as an integral part of the *spiritual* culture. Of course that only the realisation of the first part of the aim mentioned is an important and difficult activity. But that is not enough. Insisting only on the study and acquisition of music at art, aesthetics, artistic element level, it is impossible to achieve the ultimate goal. This is how can be explained our study of music not only as art, but also as “archi-art”, as “archi-aesthetic” and “archi-artistic” phenomenon, therefore, as a spiritual reality. Music as art (= artistic profession) is just a step towards something higher. [13] It can change us only if we perceive it, understand it and communicate with it at the level of “archi-art”. Otherwise, bringing us what it can offer as an artistic phenomenon (in this sense, we take a lot, but not everything), it leaves us as we are without having achieved the highest aim, that of the inner transformation of the “self”, the spiritual and not the psychological one.

In this sense, we do activities with different categories of participants (persons that relate to education and public persons), which focus on the development of spiritual communication skills with music, in general, through listening - that is to say, through what is best suited to each man. Development (training) of this skill is happening by infiltration in the sonority itself of music, in the parts of sounds that compose the musical discourse, not in an abstract thinking on music background. Because we repeat that spirituality is not something that is outside or “alongside” music, but the same material that contains it, as its sound substance. As a well known fact in music, sound and meaning are inseparable. This is not “the sound that carries the meaning” but “the sound is the meaning”. Adequate communication man-music is happening at the level of organic and indissoluble unity of sound-sense, sound-thinking, sound-“self”, of sound in its entirety.

In this context, we deal specifically with the aspect of the problem which concerns “*musical* perception of music”. There is no tautology. The fact is that the most common way of perception of music is the “psychological” one. That is to say, in the process of perception of the “self”, out consciousness (the psyche) would deviate from the sonority of music, and in the consciousness different associations, ideas, memories, emotions-feelings etc. appear, bearing a personal character. (In our practice, there was a case where one of the first class participants, listening to the first part of *A Little Night Music* by Mozart, responded that he imagined “a goat that goes into the street”). Music, in this sense, appears as the background for the performance of all possible psychic processes. But this “is not written” in the sounds! The auditor himself “attributed” to music the given content. This is quite natural, for our psyche is built associatively.

But one can perceive music as *itself* (the most complicated thing, but quite natural from the point of view of logic!) - That is to say, listening, hearing, understanding etc. how “sounds communicate with each other” according to their logic and sense. In music, various “events” (processes), that happen, have a purely musical character. In this way, music can be perceived as music, in the

spirit of the famous phrase “the music content is a purely musical content”. (The musical semantics, as we know, is one of the most difficult and contradictory areas of music sciences [cf: 14; 15; 16]. But, as it seems to us, the perception version of music as music is the most appropriate to the nature and spirit “of the art of pure sounds” that music is.)

In the light of the researches, this resulted into a series of concepts (categories) that we deal with. The process (the concept) of “listening” is approached by us in three aspects (and meanings): a) *physiological* (I just listen and observe what I hear), b) *psychological* (in the process of listening, some feelings, some emotions, some associations, etc. appear) and c) *spiritual* process (the deep experience of music, which leads to inner transformation). [cf: 17]. Hence the special “status” of the music listener. The concept of “music listener” is a particular one, which is not explored in all its fullness. Still, it is decisive in communication (in any form and at any level) of the man with the music [cf. 18]. The status of “music listener”, of his “rights” and “obligations”, the development of appropriate listening skills (beginning with the formation of an elementary “hearing discipline”, of “observing” (the term of Assafiev) skills, the movement-the development of music etc. are one of our research topics aside. (It is necessary to train it first, because it is quite “distracted” at the modern man. The total concentration, without interrupting the movement of the music and sound flow is a difficult task even for musicians! When listening, the music usually “slides” from the sound line, “evades”, including from “involuntary associations” losing during all this time a lot of what happens in the sounds. It’s like we would leaf through and not read the book.)

The true listening to music is “the quest”, “the search” leading to the “discovery”. We should not “listen” to music, but “discover”, “detect” it (Assafiev): in the theoretical study - in the notes, when listening or interpreting - in the sounds. (This means that listening is an art, like the composition and interpretation.) The listener creates an *image* in their *imagination*; the image can happen only there. It is not by chance that these two concepts have the same radix). Discover, “follow-observe”, perceive, interpret, understand, relive, assign, transfer into the inner world the music as music with its specific content, with his divine and cosmic nature and with its specific laws, transforming it into a good of our “self”, “inculcate” its energy-harmony based on our inner essence - that’s what it would mean probably perceive music as music. Without the proper transfer of the musical substance in an internal substance, it is apparently impossible to implement what is called musical culture as part of the spiritual culture.

The listening technique of the musical work, developed by us, consists of a few consecutive phases and the “reading” of the work by the listener, from his first view to its internalisation. (Its detailed discovery is a matter for another article.) The general methodology of the hearing acquisition of the work is identical in principle with the comprehensive review process of the work by the performer, but in this case, the “working instrument” is not represented by the hands, fingers, voice, but by the hearing - the main “musical instrument” of

man. In this sense, listening to music becomes a true musical activity, as its interpretation and composition.

We implement the assumptions outlined in the daily activity in various forms: the renewal of music education textbooks on a new basis; teaching students the appropriate subjects; further education courses for teachers; the organisation of lessons, seminars, workshops, master-classes, radio and television programs with a different audience; scientific researches and scientific conferences; collaboration and exchange of experiences with other educational and research institutions, both national and international etc.

### 3. Conclusions

Of this “confession”, we want to make an important observation, in our opinion. Moreover, it is a decisive factor in human aspiration (amateur or professional) to experience music in any form, as well as trying to have certain conclusions about it. In this regard, we recall the idea of our previous article published in “Вестник” (“Vestnik”), including: music is experience; out of the experience, there is no music. [cf. 17]. The quintessence of the musical experience, in our sense, is the experience of music. Therefore, any conclusions, statements, judgments, reasoning, whatever their nature, must be based on the keen and the strongest possible experience of the music studied. For us, this principle is “legislative”. If we do not constantly hear his voice within us, all thoughts mentioned about them will be, at best, half truths.

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