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MUSIC

1. MUSIC EDUCATION IN THE CONTEXT OF NEW CHALLENGES FOR PHILOSOPHY OF EDUCATION

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Abstract: *In our contribution we point out to the current challenges of the philosophy of art education, which are based on a new perspective on a human being, which also involves a deeper understanding of the aims and forms of artistic pedagogy. The reflected perspective expands the space for the complex development of child personality and the stimulation of his or her creativity. The principles of methodological procedures and the openness of the system take this perspective into consideration in an explored and experimentally verified music-pedagogical model by Juraj Hatrík “The Jewel of Music”. Conceptually, this model opposes unchanging and fixed learning didactic algorithms with the philosophy of atomizing at different levels, intended only for imitation, without the possibility of anticipating and considering the number of possible connections, the effects arising from the streams, and the effects of the interrelated factors that raise the problem from different angles.*

Key words: *children’s musical creativity, complex artistic experience, holistic perception, cognition, experiencing, artistic experience*

1. Introduction

The new challenges for the philosophy of education represent a turning point to the idea of cultivating understanding of human problems, the sense of real life situations, the ability to understand ourselves, others, the world and our possibilities in it. These challenges include axiological-ethical dimension, claiming the active and creative integration of values, solving the issue of their communication and individual interiorisation, revealing the meaning of life as the highest integrating factor of human behaviour and experience that completes the achievement of the identity of the subject. The problem of the unity of the world thus finds its analogy with complex human understanding. In the centre of reflection of philosophical anthropology and psychology there is multidimension and dynamics of a human perceived in his or her **physio-psycho-socio-spiritual integrity and holiness** as an updated uniqueness and indivisibility. These facts offer an extended space for artistic cognition and experience.

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Holistic perception (unity of senses, functioning of syncretic imagination), experience and cognition (activation of all mental functions – thinking, feeling, sensory perception, intuition), which leads to self-reflection and self-discovery, interferes with the creative potency, the spiritual dimension of a man, which is perceived as holistic. The accompanying process is orientation in symbolic associations. Deep see sense is based on the deeper levels of spiritual experience – participation in ethical archetypes, acceptance and recognition of images of the unconscious (Jung, 1997), in intimate, emotional experience of the elements and the imagination of the elements, creating a relationship to what is invisible, what can not be done conceptually, or verifying (Bachelard, 2003). Therefore, the pedagogue needs to constantly develop his or her ability to understand the movement between emotion, experience, art, myth and rationality, or the precision of the forms of conceptual speech (science).

2. Complex artistic experience and a younger school-age child

Learning through a complex artistic experience where the cognitive principle is associated with the visual, is a prerequisite for experience and cognition of the depth of work of art. Coordination and integration of artistic works helps to revitalise the sensitivity for the supra-individual and suprahistorical aspects of existence. Thanks to the holistic perception at the level of senses, the living intuition (archaic structures of the brain, right hemisphere), the ability of “insight”, imagination (hidden associations in the background of the whole, where the new possibilities are created), the different qualities of emotional intelligence – but also through the creative cognitive process there is the inner interiorisation of artistic experience. Presenting and exploring the world from the different angles – images, metaphors, symbols, stories as codes and ciphers, and what is invisible and unchangeable, hidden meanings and sense, also the sense of being, stimulates the ability of undifferentiated view of the world around us and inside us (experiencing existential contradictions, anthropological constants – joy and sadness, life and death, good and evil). The lowest degree of searching and uncovering the sense is also the concentrated and deep experience of the moment with the whole being and all the senses (it connects the intellect and the emotions). The problem of the unity of the world thus finds an analogy with the unity of senses and psychological processes.

In younger school age an important means of cognition is the art that the child does not accept from rational schemes, but from direct, live, and practical experience through metaphors and symbols, so for their complete comprehension, the work of imagination and fantasy is needed. The acquisition of knowledge happens at the same time with the development of emotionality and imagination, which is the most natural way of learning for children. At this age, the child does not relate to the sensory-perceptible nature of the subject. Here are foundations for consciousness of the difference between the objects and their meanings, between the matter and idea. The aesthetic relationship to

the world is not just the search for beauty, it has an existential character because the world is closely related to the aesthetic relationship. The child, on the basis of an aesthetic relationship, discards things from everyday purposeful use, which makes them look from unusual points of view, which makes it possible to take a distance. Children's fantasy thus makes it possible to vary the meanings in the relationships to the subjects and seeks their own relationships. In this way, the child acquires the culture of previous generations (enculturation). From their own culture, children get a reference frame for assessing the world around them and a stable value orientation. Art education in younger school age children can already develop a stable taste tolerance to the content and stimulus that comes from other cultural environments, to be able to take their own attitudes towards new values, with the ability to differentiate, for the constant ability of self-reflection.

Traditional artistic means and forms where there is naturally connected singing with the movement, dance, elementary instrumental music activities, playing, and others. They provide stable and deep experience and develop the child in a complex way: the development of fine motor skills, musical abilities, articulated mobility, the sense of symbolic communication, sensory perception, emotional intelligence, empathy, intuition, analytical thinking at the age from 8 to 9 and also analytic thinking. Mental experience is gradually deepened. The development of children's musical creativity is a phenomenon in which there meets the relationship of the spontaneous and constantly encountered. The most effective forms of its development in younger school age are seen through integrative and polyesthetic projects, in spontaneous, playful and improvised activities. Thus, in the level of reception as well as in the level of working approach, for this age the most appropriate way is interconnecting art, individual components and integration between objects. The variety of stimuli offers more potential for the complex development of the child's personality. Active contact with material, symbols, and metaphors helps to penetrate into the structure of artistic material, deepens perception and helps children penetrate the deeper layers of mental behaviour. Therefore, we want to characterise the possibilities of creating musical material as suggested by music composer and pedagogue J. Hatrík (1997) in his musical-pedagogical method "The Jewel of Music".

3. Music-pedagogical model "The Jewel of Music"

The model of J. Hatrík "The Jewel of Music" which was analysed and investigated by us, is designed for primary education. It is a conceptually conceived and original pedagogical attitude of authentic approach to work, capturing the deepest aspects of the mysterious and dialogic nature of education, the root of which is to learn, directly touch, and reflect the world as a whole. Conceptually, this model goes beyond the narrow didactic framework towards the theoretical disciplines (pedagogical and musical psychology, aesthetics, history of music and culture and other art) as the theoretical map of the possible

direction of further self-education of students in the problem of metaphor, empathy, ontogenetic specifics of younger school age children, about play, fairytale, role plays, body language, and others. There are elaborated didactic procedures, consistently based on metaphorization of expressive and shaping means of music.

The aim of the model is to build an experience with gradual intellectualisation by means of music and complementary activities, which would continue smoothly through the 8th year of elementary school (experience of structure and sense). Thus, in the development of didactic scaffolding, the authoresses keeps to the spiral concept, where the elementary beginnings deal with the same phenomena, but at a different level of ontogeneity and knowledge. The ontogenesis of musical thinking should be complementary to phylogenetic experience – the discovery of tonality through pentatonics, pre-tonal folk songs should be revealed by children the way it would be discovered by adults. The presented model solves conceptual and methodological questions from the elementary stage, with the possible continuation to the semiotic analysis of the work of music at the undergraduate level. His philosophy is applicable at all the levels of music-pedagogical education. Hatrík builds on the objectively existing mental structure of a human, trying to respect the complexity of both man and life. This model remains open for the next continuum of knowledge.

The contribution responds to the situation in the area of music education, where it notices the persistence of the elements of the old, scholastic approach, the evaluation of individualities, isolated knowledge, the lack of connections, and others. The given matrix of solutions give explanations but they do not give light. Hatrík therefore protects the genuineness of the work of music prior to its dissecting to a number of details and peripheral connections, where the whole escapes, covering many details. In didactic understanding, the multidimensionality of deep integration disappears, the results of integration activities are not included in the evaluation. According to Hatrík, even in the necessary simplification of creative approaches of didactic causes should not lose consciousness of their integrity and, above all, of the highest level of insight on them, because, as paraphrased by V. E. Frankl, the essence of human existence lies in selftranscendence, without it there is not possible to fulfil two laws, dimensional ontology – on the one hand, we do not recognize similarities, analogies, contexts, on the other hand, we superficially connect the non-interconnected (Hatrik 2009).

The unnatural disconnecting the patterns of thought from the patterns of nature and life, characteristic of European, Western civilization, weakens the archetypal foundation, devastates the fairy tale and the whole educational space for artistic education in childhood. Revelation and hiddenness, given by archetypal meanings, awakens astonishment, opens for relationship, fascinates (there is the symbolism of natural elements, symbolism of the tree, circle, time cyclicity and others).

In the presented model working with live music represents **working with units**, uncovering and discovering many contexts and levels versus inanimate, elaborate, non-existing abstractions – for example the separation of melos from rhythm, metro, tempo, harmonious functionality, articulation, and colour. To this pseudo-idiomatic approach, J. Hatrík also includes the isolation and preference of individual components of musical education – singing, instrumental activity, movement, listening to music, elements of musical literacy. Hatrík does not prefer one of the components but gradually adds them to polyaesthetic, integrative approaches, improvisation and creative games, music-drama performance (for 3rd graders) as the synthesis of individual components and relation between school subjects. This model does not prefer any areas, genre, or music features. The part of the “Jewel of Music” are also stimuli for elemental instrumental activities, which are always connected with the respective motivational stimulus and are in connection with the acquisition of elementary music literacy. From the variety of **motivational stimuli** (proverbs, songs, perceptual preparation, composition, fairy tale, play, and others), the components of musical education start to radiate into space, creating a “jewel” that may change its look by rotating but still remains the same.

In a hierarchically structured form, there are from 10 complexes of motivational stimuli unfolded the material of individual components of music education “baskets” (which are graphically or artistically distinguished for the sequencing of the components), with unfixed order, but with the possibility of modification or possible association. Some components are designated for higher grades. The synthesis of individual components should be music-drama approach (staging management of fairytales) with the application of all partial aspects, with the deepening of the elements and with the return to the whole from which it came out. The staging management of narratives on the basis of penetration to a certain structural principle of music is therefore the key motivational stimulus in the 4th grade (the principle of diatonic, the foundations of classical harmonious cadence, the tone, the transposition, the principle of the chord in the second relationship, the common chord melody, the modality, the model of the family as comprehension, dialogue and equality).

According to J. Hatrík (1994) the didacticisation of music-theoretical problems must be based on gesture and structure, because each music is both a gesture (reflexive, responsive behaviour) and a structure (a sophisticated universe of relationships, structures, subordinate to the laws of life). This requires the teacher to expose the expressive existential roots of the subject (emotional participation) to model the experiential sphere so that the spontaneous, intuitive moments are given gradually, without distorting the complexity to intellectualise. Gesture and affect are then the attributes of first-time communication, first touch (reading of “faces of music”). A child of younger school age can fix the image of music primarily as an expression, a lively touch, a gesture of communication. Until they are teenagers, this

experience and informational potential enriches their experience for structure and sense. The “gesture – structure” strategy in younger children can be used in a simple and intuitive way, through images, analogies and metaphors close to their age, with gradual penetration into greater emotional and intellectual depth. The author proposes to activate gestic dialogue by creating perceptual samples.

The first period of didactisation is affect, emotional participation and complementary perception. The preparation of the perceptual sample is on the one hand the insight into structure, out of time, slowed down for observation, but also the dialogue with this time aspect. In elementary music pedagogy, it is possible to work mostly at the level of “seconds” and “minutes”, “hours” are inaccessible only when the ontogenetic situation gets mature. A strong pedagogical moment lies in the fact that the child responds to the emotions from music responsively, subtly, involuntarily, and getting into the gesture and structure is happening through direct activities, by movement, dance, vocal or instrumental activities or drawing. Hatrík also proposes to work with the direct participation of children on the real version of the song. Using complementary activity shifts the experience of a child to enjoy the share of something that can not be revived by itself, and what gives the child an experience of belonging and usefulness. The aim of prepared samples of music is to build the jumping-off point (islets) of living experience, which then, when listening to the whole, increase motivation, open the soul of the child to understand the meaning. When selecting a perceptual sample, which is left to get mature in the background (later the knowledge is fixed), Hatrík follows mainly contrast, polarities, dichotomies, looking for similarities, attachments, nuances, and variants. Approximately the so called “islets” of living experience also organise what children do not directly feel through activities but where they feel bonds, similarities, changes, and deviations.

Children’s wonder and imagination make it possible for both miracle and reality to be accepted at the same time. Hatrík tends to the opposite by the very essence of his personality, fascinated by childhood, spontaneity, playfulness and immediacy, dominating the intuitive perception of the world over his intellectual, philosophical and imaginative foundations. In his attempt to reach out to the children’s listener, in his music from the common structural nucleus, he generates various, often opposite, “characters” or “idioms” (the diatonic element replaced by chromatic, augmentation versus diminuity, rhythmic or metric changes), through the idea of developing the motives. To the children’s listener Hatrík wants to get closer also by the semantic ambition, which is manifested in the fact that the individual musical motifs, by putting themselves in the specific contexts of the multilayered structural fabric, become the bearers of a certain symbolic meaning (they find themselves in different musical environments – in a harmonically static or dynamic context, harmony or contradiction with other motives). Semantic character also has instrumentation (for example, choral is bound to the sphere of wind instruments, chaos, and is

initially related to Orff-fairy-tale spheres and others). The problem of contact with music for children is not a problem of quality reduction in Hatrık, although certain reduction is necessary (psychological, ontological and ontogenetic – from simple proverbs, puzzles to more demanding forms such as fairy tales, fables, stories), however children can prepare for contact with great music and fine art. The musical material “The Jewel of Music” consists partly of the author’s music, didactically suitable music of other composers, folk songs.

Learning and practical mastering of the musical structure is possible by using the **elementary composition**. To Hatrık improvisation is creative musical thinking, the free expression of invention, creative act the results of which exceed the current state of skills, habits, knowledge, when something new emerges. The ability to improvise is to be cultivated through pre-creative games where the material and schematics are familiarised with, discovered, played with the material, sound, and space. A step from the fluency, in which the author proposes to combine spontaneous fluency by adaptive fluency training, with a limited space for movement, to flexibility (on its principle harmony, tectonics, instrumentation, and musical imagination developed), is considered by Hatrık to be a basic maneuver in pedagogy of musical creativity. In the field of music, Hatrık proposes to use a very effective method of developing creativity – a **metaphor**. The habit of using imagination, leaving the memory type of intellect, leads to the ability to simultaneously direct efforts in multiple directions, which frees the imagination from the well-known, expected and acceptable stereotypes of thought.

In the intentions of the pedagogical reflection of art, where nothing is definite and precise, where the “new” does not exclude the “old”, it provides an associative game that spreads individual impressions, experiences and attitudes (divergent thinking). By means of intuition and empathy there are elements that have nothing in common, opening up new possibilities and nuances. The synaesthetic metaphor allows the sudden “sight” to discover the depth and the essence of the sense where would not get rational process. In the music-pedagogical field, the power of metaphor is able to develop the knowledge from image equivalents to effectively influence the thinking of children, cancel old, stereotyped stereotypes, everything that is rock-ribbed, restores dynamics and tension.

The didactic application of the cognitive metaphor has its pendant in the phylogenetic and ontogenetic development of the language. Hatrık therefore suggests that the visual equivalent of thinking should be cultivated simultaneously with abstract thinking (language and speech). It is based on the fact that the metaphor is a creative bridge between the concepts (left hemisphere) and images (the right hemisphere), exercises in overcoming the paradox, opens the way from image to concept, and thus can also become the bridge between musical experience and musical terminology. Very valuable for musical pedagogy in this connection is Hatrık’s appeal for gradual abandoning

the mechanistic idea of structure in traditional thinking about music. The most effective tool is the metaphorisation of the relationship between what a person experiences when encountering music and how he thinks abstractly about how he or she is rationally oriented. Metaphorisation of the music-theoretical problem is particularly an important issue when the vehicle (the activating and energising component) of the metaphorical pair is genetically conditioned by nature, biomorphic or anthropomorphic features. Thus, images, metaphors and allegories also have their cognitive potential, they are hidden in the structure of our thinking. According to Hatrík (2007), cognitively relevant metaphorisation should be directed to the connotation of the meanings so that it is in the purest possible connection to the essence, the intended center of gravity. Thus, “the consciousness of the inexhaustibility of the object, associated with the consciousness of its depth,” is created, as quoted by Krupa (1990).

In “The Jewel of Music” Hatrík consistently builds on metaphorical techniques that have a cognitive function – the metaphorisation of the four-dimensional musical spacetime. The opportunity for strong metaphors, apart from the problems of tone, grammar, chords, modes, also offers a form that traditional understanding mostly explains as a slice of parts, connecting parts, as opposed to the metaphoric understanding of the musical form as the organism and the process understood as a living way from the general to a special one, from the material that belongs to everyone, to the unique shape of a particular piece of art, from technology to aesthetic enjoyment. The author works here with the original metaphor of the “house of music” – modelling the sound space between “High Father” and “Broad Mother” and “Growth of the Seed”.

The most flexible model projects on the basis of analysis and metaphorisation include the project “Faces of Music”, the basic algorithm of which is unfolding the idea of “drawing a face of music”, applicable in any materials and conditions. The type of such project is “The Brave Tin Soldier” (tonality of chromatics, its decomposition, segmentation, thematisation), where the author combines the musical side with action and drama. Music is not a complementary element to the painting, it complements and directs the emotions of the viewer, but the composer is more about creating symbolic musical structures, their metaphorisation, revival of symbols and likenesses. Image and action are secondary to music, they are added to it. The musical material of the singspiel is a reservoir of ideas, model didactic situations that the teacher can further develop, re-combine and adapt. Children can participate in music through movement, drama, or other artistic activities that serve as a tool of understanding music and creative dialogue with children through their intercultural perceptions. Singspiel was originated as a project of music workshop, it is flexible, open to various ways of pedagogical interpretation, didactic suggestions, and games. Similarly Pirníková (2005) describes it in her monograph “Dreams – Projects – Maturation”. This type of project also includes creation of the cognitive games for the brain, like “pexeso”, “scrabble”, which

allow children to break music into segments, elements, and combine, or chain it.

The creation of metaphors according to J. Hatrík inevitably requires cooperation of intuition, empathy and communication sensitivity, and the preference for the form as a unity between the created and perceived, between the structure and the phenomena. Observation and listening to performances of various instruments and subsequent imitation in projection are prepared by musculoskeletal system – vocal cords, muscular feelings, and others, for the subsequent effective acquisition of real singing, dancing, playing musical instruments. For kinesthetic approach to melodies Hatrík proposes to alternate melody singing with the playing musical instrument. Physical contact with musical shape (vocal voice without sound, only in the mask, exploration of the surface, division, touching contours and others) enhances perception, strengthens memory mechanisms, and also allows deeper penetration of musical images and meaning, wakes up senses and inner creativity. In the context of our perspective of contemplation and presented Music-pedagogical model by J. Hatrík “The Jewel of Music”, we state the tremendous contribution of this model to the music pedagogical practice in the following three dimensions of the interaction model of education: a child resp. pupil, process, and a teacher.

4. Methodology of experimental verification of methodical processes of the reflected concept in practice

The subject of the research was to point out the possible impact of the realised artistic activities within the framework of teaching in the literary and drama field of elementary art school, namely the development of selected cognitive and emotional characteristics of the child’s personality.

The aim of the research was to identify statistically significant differences among children with whom there were used applied methodical processes and principles according to music-pedagogical model by Hatrík, and among children who were taught by the traditional methodology in the classroom at elementary art school, without strengthening the activities of other art, especially music, within teaching in the literary and drama field. We have observed the following personality traits:

- a) The level of development of creative abilities in the verbal and figural field,
- b) Selected aspects of emotional intelligence in the affective (emotional) area.

The research sample consisted of 20 children from the literary and drama field of elementary art school of A. Ciger in Kežmarok and 20 children from the literary and drama field of elementary art school of M. Moyzes in Prešov. To accomplish this goal, we selected the following methodologies (fig. 1):

1. The Torrance Test of Figural Thinking (TTFT) aimed at the detecting factors of divergent thinking (fluency, flexibility, originality, elaboration).

2. Verbal Creativity Test aimed at verifying factors of creativity in verbal form (verbal, associative, expressive and recollecting ideas *fluency, flexibility,*

originality, elaboration). The test was based on Guilford tests of verbal intelligence to identify identical factors of creativity such as TTFT.

3. The Self-Assessment Test of a Child PAQ (the part of Rohner’s family diagnostics, translation and adaptation to our standards Vágnerová, Matějček 1992), that is aimed at detecting 6 dimensions, two of which serve to overall *self-evaluation* of our own *personality* and own *abilities* and others that depict the assessment of their own feelings: *hostility and tendency to aggression, emotional addiction to other people, emotional lability, pessimism and a tendency to depression*. It is designed for the children aged from 10 to 15, in case of individual administration, it is possible to use it also with younger children. This was suitable also for our research. PAQ test that we used includes the dimensions also closely correspond to personality emotional characteristics, which are referred to as facilitators, barriers to creative thinking and creative access to life (depending on their positive or negative value).

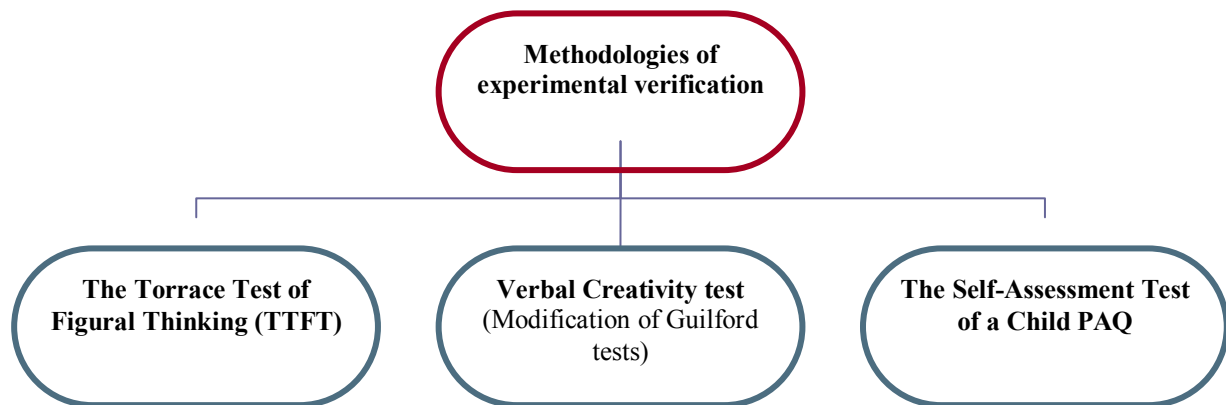


Figure 1. Methodology to verify the research goal

5. Results of research verification

The results of research verification of Hatrik’s music-pedagogical concept using the methodologies we have applied point to the fact that the applied methodical process, based on Hatrik’s model, had a facilitating and developing effect on the creative thinking of pupils in figural creativity, especially in the observed factors of flexibility, originality and elaboration. In the field of verbal creativity, a higher score (except for originality) was achieved in the control group, it means in a group of pupils that have attended the literary-drama department of elementary art school, where the “work with the word” is prioritised without strengthening the activities of the other arts, which obviously has a major impact on the obtained results. The applied method of the Hatrik’s concept has also had a positive effect on the development of pupils’ personality in reducing negative emotional expressions (low self-esteem, hostility and aggressiveness, emotional lability, addiction, pessimism), and the results show that the model has contributed to the improvement and reinforcement of several personality traits related to emotional intelligence. This research probe has contributed to confirming the view that specifically designed polyesthetic

artistic activities, based on the dialogue with art, on the unity of thinking and feeling, mobilise not only creative but also overall personality potential of a child. Experimental verification of creativity development programmes usually reveals the development of all the factors of creativity (flexibility, fluency, originality, redefinition, sensitivity, and elaboration). In relation to the findings, it would be interesting to investigate in future similar research which other characteristics of the child's personality change, modify and develop as a result of active artistic intervention.

Theoretical analysis and interpretation of results

The music-didactic model by J. Hatrík (fig. 2) corresponds most fundamentally with the polyaesthetic concept of Wolfgang Roscher that consistently solves the problem of integrity, which not only involves extending the repertoire of experience through the different forms of expression but also of depth and bridging different perspectives, an integral understanding of reality, discovering a common anthropological and the cultural core, to update human existence, to uncover its meaning. Hatrík develops the ideas of polyaesthetic education and brings his own model, enriched with the elements of integrative artistic pedagogy. Within the project grip Hatrík reflects the integration process on the four levels presented by W. Roscher:

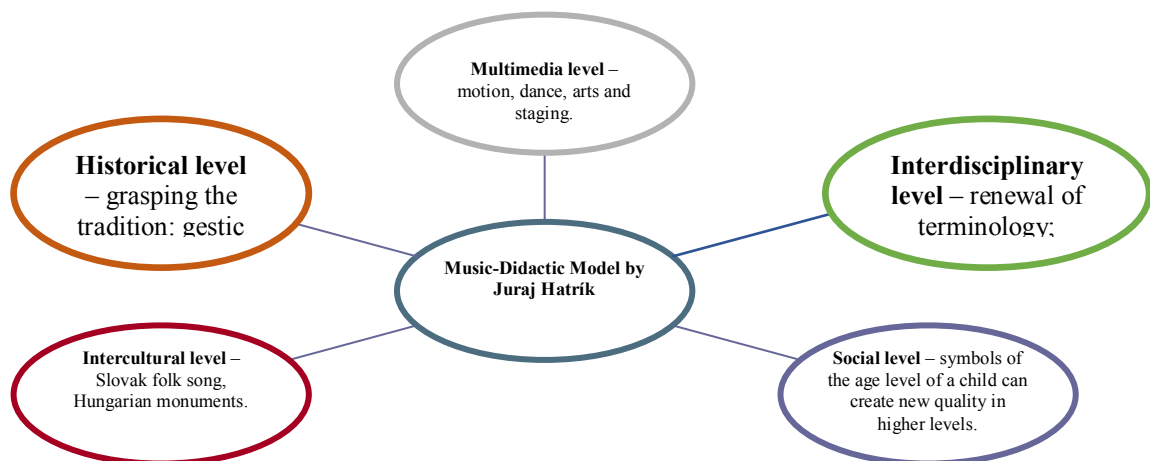


Figure 2. Music-Didactic Model by Juraj Hatrík Enriched with the Elements of Integrative Artistic Pedagogy

- **Multimedia level:** Based on the number of stimuli in the archaic layers of children's psyche, without which the development of musicality in children is not possible (sensomotrics, association, imagination and fantasy) and they are also associated with other non-music specific activities (motion, dance, and dramatisation).
- **Interdisciplinary level:** The field of music theory requires a renewal of the terminology, metaphorisation leads to a clearer formulation, a meaningful interpretation of basic musical concepts, in the sense of the spiral theory, the

same project can offer different options of variants and different projects can have identical cognitive basis).

- **Historical level:** The live grasp of tradition in this project can point to the mutual aspect of historically remote solutions, the affective, gestural basis of music, its ethos, the effect on the anthropological-psychological level is comparable, mutual, helping to perceive historically different solutions – the feature of Hatrik’s projects is polystyliness (the quote of the song Trout, symbol of Marseillais, idioms of children’s sayings and others).
- **Intercultural level:** Slovak folk song, Hungarian monuments.
- **Social level:** The socialisation of an individual is shown in the projects where children of different age groups work together, often with students. The symbols from children’s level of meanings can exist there alone, they can be transferred to higher levels, creating new quality.

Creativity and self-stimulation as a whole

From our point of view, the creativity in Hatrik’ model is understood as an approach and motivation to an activity that does not build on performance moment, but on an openness to the experience that revives an archetypal basis and at the same time a sense of “new”, building a personality dimension, characterising in unity cognitive aspect of relationship to the world, but also the individual components of emotional intelligence and the level of moral reasoning. The symbolisation processes and animation of archetypes is happening there by gesto-expressing approaching the elements and components of music and stimulating the synchronism of mourning through direct contact and touch of artistic matter. This model provides space for creative realisation and development for both sense-oriented types of people as well as intuitive individuals. A complexly built, integrative project, where music is the starting point, stimulates the psyche as a whole – all mental functions as understood by C. G. Jung (intuition, sensual perception, emotionality and thought):

Intuition:

- The pedagogical attitude of authentic approach to the work that captures the deepest aspects of the dialogical nature of education teaches directly to touch, perceive and reflect the *world as a whole*.
- In the field of music, it uses the method of creativity development – *a metaphor*, which stimulates imagination and leads to the ability to simultaneously direct efforts in several directions, thus combining elements that have nothing in common, opening up space for new possibilities (right-hemisphere processes).
- The synesthetic metaphor allows “insight” to discover the depth and essence of meaning and sense of where the rational process would not be.

Sense-perception:

- The basis is a direct experience and a touch of the “face of music”, the familiarisation with artistic material (sound, space, its discovery in action, and games).

- Involuntary, reflexive penetration into gestures and structure through direct activities (movement, dance, artistic expression, vocal and instrumental activities, dramatisation).
- Combining multiple sensory modalities (sensory syncretism stimulates imaginative-fictitious and imaginative ideas that are bound to emotionality).

Emotionality and thought:

- The spontaneous moments of emotional participation are gradually becoming intellectual and anchored in the structure, thereby developing musical thinking, discovering musical patterns and constructing concepts (direct activities, using elementary composition, growing improvisation skills, and others).
- The effectiveness of the presented type of integrative musical-scenic (dramatic) projects is also based on the principle of spirals, where the same project can provide several variations according to age and availability of children. It can therefore lead to increasingly complex knowledge.
- The mental processes affected by sensory syncretism acquire a special force that assists the overall openness and creativity of a man, owing to the creative energy of imaginative-associational and phantasy ideas that are bound to emotionality and also by combining several sensible modalities that create new configurations of perceptions and phantasy.

At the same time Hatrík emphasises the consistent development of the most complex musical abilities – musical thinking and creativity, towards the recognition of musical structure, the musical patterns and the construction of concepts. He strives for the education to creativity that allows the evolution of the psyche as a whole that leads to authenticity, responsibility, ethos, and cultivation of cognitive and emotional processes. Didactic methods bear the signs of developing paradoxical and analogical thinking, which is characteristic of dialectical thinking and therefore of wisdom as an integrated personality. An open sphere that accepts ambiguity, uncertainty, inaccuracy, leads to astonishment over life, and the sense of mystery.

6. Conclusions

The primary philosophy of this music-pedagogical model, defined through the metaphor of “jewel”, is a rich selection of choices at the level of motivational stimuli, artistic material, components of music education, interconnection with other works and subjects, manipulation of the philosophy of individual pedagogical situations and their didactisation. It is an open system that provides freedom, and offers a clear and well-founded system in building musical literacy, which significantly develops the teacher’s creativity, self-development and didactic competence. The teacher can “touch the archetypal” issues with the children, they can get into the process, attempt to communicate with the power of symbolic speech, and live with children the hidden mystery with the courage for the new prospects, unmistakable in their expression, effect, interpretation, and others. That connects the teacher with pupils.

In the “Jewel of Music” learning in the process is involved, not “numb” knowledge, but deduced knowledge. In the center is the observation of dynamic phenomena. A prioritised platform of holistic approach in the approach to artistic pedagogy and philosophy of education could be an appeal to cultivate consciousness which would rehabilitate the neglected area of possible development and stimulation of intuition and insight. That way it could form certain starting point for a possible solution to persistent problems by leading to openness towards life, developing the ability of astonishment, the sense of mystery (the ability to perceive mystery), restoring creative human dispositions, integrating the psyche, which in turn leads to trust, hope and helps to establish effective contact with complexity, dynamics and dialectics of existence, and thus helps to reveal the meaningfulness of everything.

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