

3. THE FORMATION OF MUSICAL COMPETENCES: METHODOLOGICAL APPROACHES IN THE PROCESS OF ARTISTIC-AESTHETIC ACQUISITION

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Abstract: *The article hereby includes conceptual aspects of the musical competences formation. It describes the realization of this process operating with the concepts of well-known occidental, Russian and local researchers. One of the ideas characteristic to the researchers' pedagogical thinking is that, during the process of musical competence formation through art, the acquisition process mechanism is happening. For integrity in insuring the practical realization at of a musical education, the methodology we propose is based on research, an imposing theoretical network of successful pedagogical practices of remarkable scientists from all over the world. The analyzed theories are a source of inspiration and constitute the theoretical universe which contributes to as truthful as possible musical education.*

Key words: *musical competences, the fields of art, musical acquisition, musical education, the mechanism of acquisition*

1. Introduction

The concept of *artistic – aesthetic acquisition as a component part of the musical experience*, opposed to entertainment – only came along in the early nineteenth century thanks to L. van Beethoven: „To understand the being of music, you need to have the rhythm of the spirit. It leaves us understand the heavenly sciences and it is the intermediary to their inspiration. That which the soul receives through sensors is the incorporation of the spiritual acquisition.” [9, p.121] The specificity of the *musical acquisition*, as integrated part of the artistic-aesthetic acquisition, consists in re-creating the object of learning (the message of the musical creation) and its deep affective feeling, so, it is mainly an emotional and creative acquisition. The truth here is not just discovered, but re-created, lived affectively, thus, it is a personalized truth. Therefore the *formation of the musical competences* is a double-unitary process: experiencing profoundly the heard music along with the discovery/re-creation of the message by deciphering the musical language elements of the creation. The two subjects of the pedagogical *reception* of music realize specific actions:

- The teacher is teaching the contents of the curriculum, creating a contextualized environment of musical acquisition through the actions of *rendering, explaining and defining*;
- The pupils acquire the subjects taught, reproducing the teacher's actions, giving them though a personal connotation, and to the musical message as well. Both subjects tackle the contents in the live process of music reception.

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As an *action of general knowledge (gnoseological)*, the formation of the musical competences is an act of interaction of the learning factors, of psychological and pedagogical origins:

- a) *the sensorial acquisition* – the perception of the musical information, resulted with mental representations and images;
- b) *the conscious acquisition* – understanding, abstractization and generalization of the information through comparisons, analyses and syntheses, in essential elements of the musical creation, in the form of ideas, concepts, theses, principles/laws, theories;
- c) *fixation (storage)* – creation of the apperceptive fund, logical memorizing of information; the intervention and supplementing feedback, re-taking or correcting of information;
- d) *application* – formation of capacities and attitudes, design and elementary scientific investigation, organization of development experiments of the reception/comments/interpretation of music;
- e) *evaluation* – designed by the teacher; has a regulatory and interactive character; consists in the control (verification), appreciation of formed skills, emphasizing the level, value and efficiency of the teaching of musical knowledge [1: 231].

As a *specific musical-pedagogical action*, the formation of the musical competences takes specific paths:

I – *primary perception and auditive representation* of the musical creation starts with the aesthetic re-experiencing of the soul state of the composer in the period of the musical work creation and results in the accumulation of auditive experiences;

II – *the aesthetic feeling* of the musical creation is responsible for the personalized capitalization of the knowledge; it is characteristic to music, as without it, it is not possible to create or receive the musical creation, *in the musical acquisition the rational acquisition is dominated by the emotional one*;

III – *understanding, application and synthesis* – resulted with the experience of proper musical cognition [2: 97]. And the actions organized on routes specific to the formation of the competences interacts, actually taking place simultaneously; the third route only is prolonged after the primary perception of the musical creation, too.

2. Knowledge and skills training artistic aesthetic

The triadic concept of the processuality *in the artistic-aesthetic knowledge*, in which they include the whole process of formation of the pupils' skills and attitudes, served as foundation in the elaboration of the theoretical basis and in the settlement of the classification typology of the musical knowledge. The psycho-physiological basis of the formation level of the pupils' musical competences is constituted by the sounds of the existential center from the right brain hemisphere, where the feeling/aesthetic experience of music is converted into musical knowledge, our brain receiving along with the musical-affective state, information about nature (=quality) of the music heard: about the structure of the creation, the stylistic peculiarities and its message. Thanks to the

simultaneous communication of information of affective and rational character, the feeling is converged with the rational, and the sensitivity with the mental.

The cognitive-philosophical basis of the triadic nature of the skills (knowledge-skills-attitudes) originating from several fields starts with the aristotelic concept, according to which „complex/indissoluble/indivisible is that which has *a beginning, middle, and end*” and obtains a defining expression in the philosophy of G. Hegel, who grounded the principle of development of the categorical systems of knowledge and skills [3: 243], and that of I. Kant, who mentioned the synthetic nature of knowledge and skills he classifies, respectively, by criteria of quantity, quality and inner relations between them. In musicology, for example, we know the triadic concept of B. Asafiev *I-M-T (Initio-impulse, motus-development, terminus-end/conclusion)*, founded on this philosophical thesis [3]. The triadic process of knowledge is also manifested in the unity of the thinking operations *syncretism-analysis-synthesis*, as a universal principle of learning and as a mechanism of elucidation and leveling of the musical learning process, therefore, as a formation principle of the musical skills from the perspective of the musical-artistic knowledge.

The pedagogical foundation in the formation of the pupils’ musical competences is given by the works of the researchers who grounded the theory of the artistic-aesthetic education and the theory of musical education, both centered on the triadic concept, each author discovering/adding new values to it. B. Asafiev indicates three levels in the organization of the musical acquisition process:

I. *accumulation of musical-auditive experiences* by the pupils receivers. At this level, the teacher’s role is to empirically settle, for each of the pupils, the obtained experience values, as this moment cannot be scientifically settled [3: 23].

II. The pupils’ gradual acquisition of the *essential elements which organize the musical movement*.

III. Acquisition of music as a *sphere of the proper human experience* – activities of musicality, starting from the transcription of the notes to acquire the logics of the musical reading-writing and finishing with the interpretation of the musical works of different genres.

B. Asafiev sees the process of the musical artistic learning as an indivisible entity, thus he considers that through theoretical abstractization only, we can settle the stages of this process:

- Preliminary introduction of the musical creation structure in the process of perceptive acquisition;
- Detailed content of the creation through the prism of the pupil’s artistic experience, with the help of the generalization of different levels of the schematic structure of the message of the creation;
- Creative cooperation – construction of the auditive - subjective image based on the summative conception of the musical creation structure.

The elements of the acquisition process, according to Gh. Orlov, are hierarchically arranged inside. Each element of the psychological element is

activated through an impulse which is respectively reflected in the next element. This mechanism is functioning in two phases:

I. *The perceptible phase*, where the emotions adapt to the musical message, preparing the route for the next stage;

II. *The imperceptible phase*, where they organize the processes of identification, differentiation and organization of the structural links of the musical competences, directed to the acquisition and capitalization of the message [5: 45].

These phases are dispersed in specific elements, of which the psychic processes are responsible, adaptable to concrete situations of formation of the musical skills. In the bi-phase interior of the mechanism, they follow a specific classification of the processes of musical-artistic acquisition. Gh. Orlov distinguishes the following actions *specific to the process of formation of the pupils' competences*:

- *Directed hearing*, manifested after the appearance of the impulse, as a reaction to the feeling preceded by the experience (when that which we heard rose our emotions, got us interested);

- *Delimitating elements differentiated* from the variety of sounds; *observing structural elements* – the pupils compare, delimitate, merge the musical knowledge elements – „perceive the category of order” in music [5: 54].

I. Sposobin, researching different treatments of the musical elements (about forms and processes of analysis and deciphering the sound message, by which music is known, modalities of analysis based on the form in music, classifications and re-groupings for perceiving in the technical/logical/rational core of the musical creation), has certified new types of renderings of the musical material in the process of musical competences formation, concept developed based on the works of L. Mazeli; V. Medusevski; B. Protopopova, B. Tukerman, Iu. Tiulin. By approaching the processuality in music, E. Nazaikinski develops the idea of developing personal concept of decodification-understanding-assimilation of the skills, which he completes with the following processes and activities:

- *the composing process* – directing from syncretism to the analysis of the complex in the process of composing music; *the pedagogical process* – elaborated by three phases/levels of evolution, its orientation towards the psychological syncretism according to the school age; the pedagogical principles according to the teenage age, the synthesis of musical knowledge as an objective in higher education;

- *the reflexive/critical activity* – perception of the artistic creation as *syncretic-complex*, deciphering/*analysis* and description of the musical creation (*synthesis*). The processual categories *syncretism-analysis-synthesis* (Im. Kant, G. Hegel), as concept of the knowledge process and formula of the discursive thinking, got roots and it is actual in philosophy, science and arteology. [6: 145].

The processual character of the musical learning is considered by I. Kotlearovski fundamental in the historic evolution of the musical and pedagogical legacies, displays through „the diversified movement of the musical

language elements towards a syncretic-complex treatment, by delimitating specific elements, for merging more common musical notions to more knowledge from different fields” [6: 147]. The examined research proves that the processuality of the acquisition happens due to the formation of the musical skills in a double aspect:

- as a structural and informational modeling: through the acquisition elements, they develop skills of receiving the musical phenomenon by acquiring the musical language elements;

- as a complex system, with catharsis function and action of art on the receiver. According to V. Ostromenski, the acquisition processuality passes through by the dynamics of the musical development and the dynamics of the human experience, which are parallels sometimes dispersed, but in most of the cases, they merge. As a proof of this parallelism the musical structure takes shape/is outlined. The contrast, confrontation, organization, synchronization of the impulses pre-establish the release of emotions in musical learning. The author suggests the following route for the musical acquisition: a) exploring the musical creation structure in the process of being received; interpretation of the musical image through the aesthetic experience of the receiver and generalizations taken out from the analysis of the musical creations structure; b) subjective re-creation of the artistic image as a result of knowing the musical creation structure [7: 24], from where we can generalize that the receiver of the music operates with three *learning* positions: from simple informing, passing through the practical learning of art, till understanding it, all these levels being indispensable for the finality of the musical education – the musical competence.

G. Balan delineates four steps in the *process of musical acquisition*: I. *the emotional reaction*; II. *the imaginative perception*, composed of mental representations (scenes, characters, sceneries, etc.), where we can find literary explanations; III. *the effect of music on the thinking*: meditations inspired by the states of the soul; IV. *the musical thinking*, with three levels:

Level I: when music has effect on the thinking, which implies „non-musical”, subjective meditations, inspired from the states of the soul and mental representations previously reminded;

Level II: the thinking becomes purely musical in the meaning that the contemplation becomes an objective reality, of a sound order; it is a true act of acquiring, when music is detached from its emotional and intellectual impact;

Level III: the perception of music is produced as the world in itself, which exclusively lives through eloquence and the force of the sound [7: 23].

L. Barlogeanu says about the musical information that in its pure state it is not *formation*, but *deformation*; even it is like lexis without syntax, it is necessary for the learning, as everywhere in life: information has its own value, which consists in its utility. It is often useful that the pupil accepts certain data of the artistic complex prior to understanding music [1: 213] Though the term *musical acquisition* can be found at more authors, the pioneer in the foundation of the concept *acquisition of musical type*, related to the artistic-aesthetic

acquisition, belongs to the researcher I. Gagim. According to the author, *the musical acquisition of musical type* is:

- a) *Intuitive learning*: immediate, direct, infallible and absolute; notifies the essential fund, it is a unique act, indivisible; it is proper to the notification of spiritual phenomena, where the discovery of the truth happens not through the rational/explanation, but by living and understanding (W. Ditley), it is directly reported to creativity, it settles a *sympathetic communication* (H. Bergson);
- b) *Learning-living*: type of noological, original, acquisition where there is the subject-object duality, where the feeling is an inner process, which, by happening, learns itself;
- c) *Acquiring by identification*: a predominantly qualitative learning against the predominantly quantitative learning (scientific), an acquisition of phenomena (E. Husserl, M. Heidegger) [2: 17].

Music, according to the researcher I. Gagim, is a supreme acquisition, a learning of yourself. There are phenomena (and meanings) which can be caught by feeling and specific emotions only. Such specific emotions and such meanings may be reached through music too. Music is also a „religans” (re-link), because it rearranges our relationship with the Absolute. By the well-known definition given to music as „arithmetic exercise of the soul which it is doing without knowing”, Leibniz points out the irrational character of music, showing that the perception contributes to a separate learning, a secret one. It is the „learning of the heart” (*raison du coeur*) with its specific logics. The acquisition through music favours a distinct acquisition, learning by „entering into the object of learning, through identification – merging with it” [2: 65].

The music as the soul arithmetics is also examined by G. Balan, who mentions that its full language is based on a primary unit, being its foundation too. For example, three in music is the number of plenitude, of a closed cycle; the constructions based on number four are likely to be the ideal musical architecture. The numerical organization of the musical discourse makes you re-experience something from the language of that supra-sensitive secret wisdom which looks like it is governing our existence. Methodological developments of this idea have been also realized by V. Vasile (the contribution of the musical notation and the musical reading-writing in developing the hearing, the feeling of rhythm, melody, harmony) [1: 221].

The musical acquisition, according to I. Gagim, takes three stages: I. *Auditive representations*; II. *Empirical reactions*; III. *The experience itself* [2: 231]. *The acquisition of musical type* established by I. Gagim derives from a larger type of knowledge – *learning/acquiring by hearing*, which actively implies attention and concentration, enhancing their role in the discovery of the unseen meaning of the unheard. The acquisition of musical type, as thinking, is produced through the four Is: *Imagination, Intuition, Inspiration, Unconscious* (*Rom. Inconștient*).

The musical thinking is supported by the human auditive conscience – the capacity to soundly judge, capacity which has been formed during the lifelong experience. Based on the auditive experience, the *musical conscience* has been

also established in evolution (conceptualized for the first time given by I. Gagim) – the faculty of judging in specific, musical sounds, and in categories derived from the traits of the musical sound [2: 66].

In relation with the triadic process in the artistic-aesthetic learning, regulates the epistemic-pedagogical the perception of the musical message through the form of the musical creation: a) form-theory (form – structure/construction/scheme); b) form – sound; c) psychic form/affective, concept, which, to a great extent, consumes with the general principle of the reception of the creation by deciphering the elements of the artistic form, advanced and developed by a number of aestheticians, philosophers and art pedagogues, from Aristotel, Im. Kant, F. Schiller, G. Hegel, W. von Humboldt to M. Heidegger and I. Radu, to A. Burov, E. Kviatkovski and Vl. Pâslaru, I. Gagim.

The artistic-aesthetic implies the direct receipt of the creation, through a large variety of aesthetic feelings. The analysis of music starts from the data of the feelings; the rationality is the one which, by intervening, makes possible the understanding of art. The rationality is that in which Kant sees the human privilege, without which the value of art would be ignored. The rationality refers to learning, it eases the understanding of the sensitive world, intervenes for the music to become a conscious experience. The acquisition of musical type implies in the teaching practice the analytical listening and global listening. To practice the analytical listening means analyzing music, distributing the discourse in smaller parts in order to know. The analytical analysis should alternate with the learning of the whole creation, with its global approaching. The teaching-forming process of the musical knowledge includes a specific act of communication with music, by constitutive stages of the musical-artistic acquisition.

In stage I, as music is heard/acquired/learned through live and direct contact, the teaching process, through the processuality of the learning, it is transformed into learning. The sound message is received through auditive and imaginative representations, and musical-auditive experiences are accumulated as a result, so the pupil knows.

In stage II of the understanding (abstractization and generalization) of knowledge, the teacher, through explanations and descriptions, fixes (knowledge storage), and by introducing essential elements of the musical language, organizes the musical movement (the pupils apply, analyze).

In stage III, the so-called sphere of the proper experience – living the sound message (capitalization of musical knowledge) (*Figure 1*).

The examination of the scientific sources [G. Hegel, Im. Kant, B. Asafiev, A. Sposobin, L. Mazeli, V. Medușevski, Z. Morozova, B. Protopopova, M. Roiterștein, B. Tukerman, V. Bobrovski, Iu. Tiulin, E. Ostromenski, Gh. Orlov, G. Bălan, I. Gagim] suggests the *characteristics/criteria* for identifying *the learning process* of musical type:

- *the emotional-artistic-imaginative criterion*, which imposes learning the world through aesthetic emotions, caused by musical sounds and images;

- *the rational-affective criterion*, of practical-utilitarian, scientific-theoretical value and which operates with cognitive and affective processes, specific to the musical learning (=formation of musical skills).

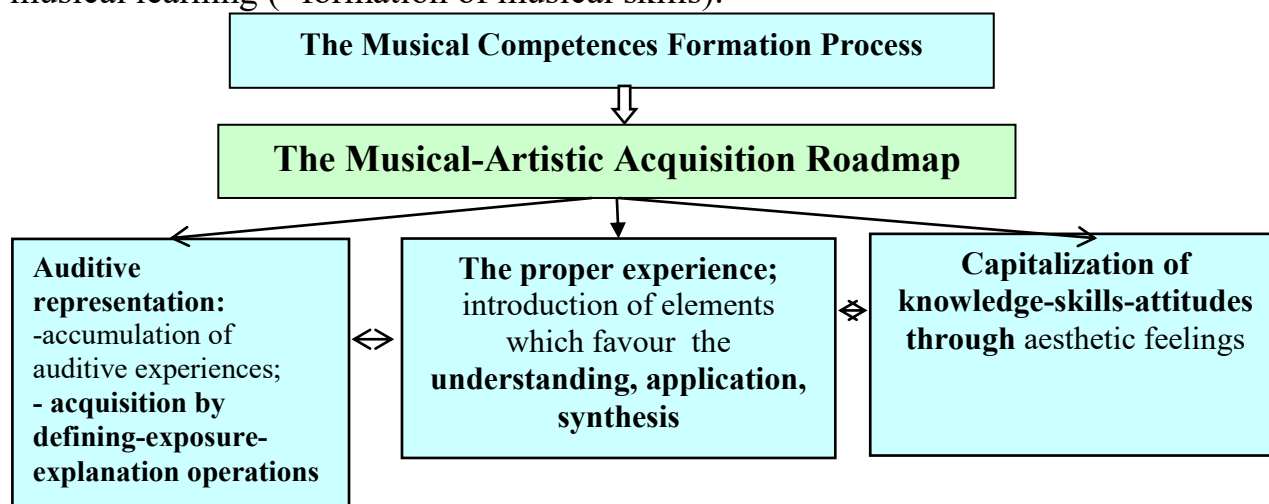


Fig. 1 The roadmap of the musical acquisition

- *the emotional-artistic-imaginative criterion*, which imposes the acquisition of the world through aesthetic emotions, caused by musical sounds and images;
- *the rational-affective criterion*, of practical-utilitarian, scientific-theoretical value and which operates with cognitive and affective processes, specific to the musical acquisition.

The impulse in phase I of the formation process of the musical competences, for the teacher, is the complementary operations of defining-exposure-explanation, and for the pupils – an act of learning through representations and accumulations of auditive experiences.

In phase II, the proper experience may happen; the teacher, through the processuality of the learning, *develops* at applicative level the pupil's acquisition, forming functional/applicative knowledge (=skills).

In phase III, that living of the sound message takes place, which is the „terminus” of any activity. That phase of the triadic process represents knowledge which, passing through these phases, are transformed/converted into *attitude* and respectively, we reach the capitalization of the knowledge through aesthetic emotions. The true perception/living of music is the grounds of all the forms of musical familiarization.

The process of the musical-artistic acquisition entails the totality of the musical knowledge-skills-attitudes as a unitary system interiorized from the perspective of the processuality of the musical learning, namely the entity of the musical skill as a product of the musical-didactic activities (*Figure 2*). Within this process, the formation of the musical skills is insured, as it has:

- aesthetic value: it is a model of artistic type;
- didactic value: the pupil takes the route specific to the musical training;
- the educational value: creates situations of formation-development of certain capacities and attitudes essential for the musical skill;

- experiential: it happens in concrete musical-didactic activities, resulted with practical acquisitions;
- varied thematic and stylistic value: different topics are tackled. Specific to the universe
- intimate of the pupil, from different musical styles and epochs.

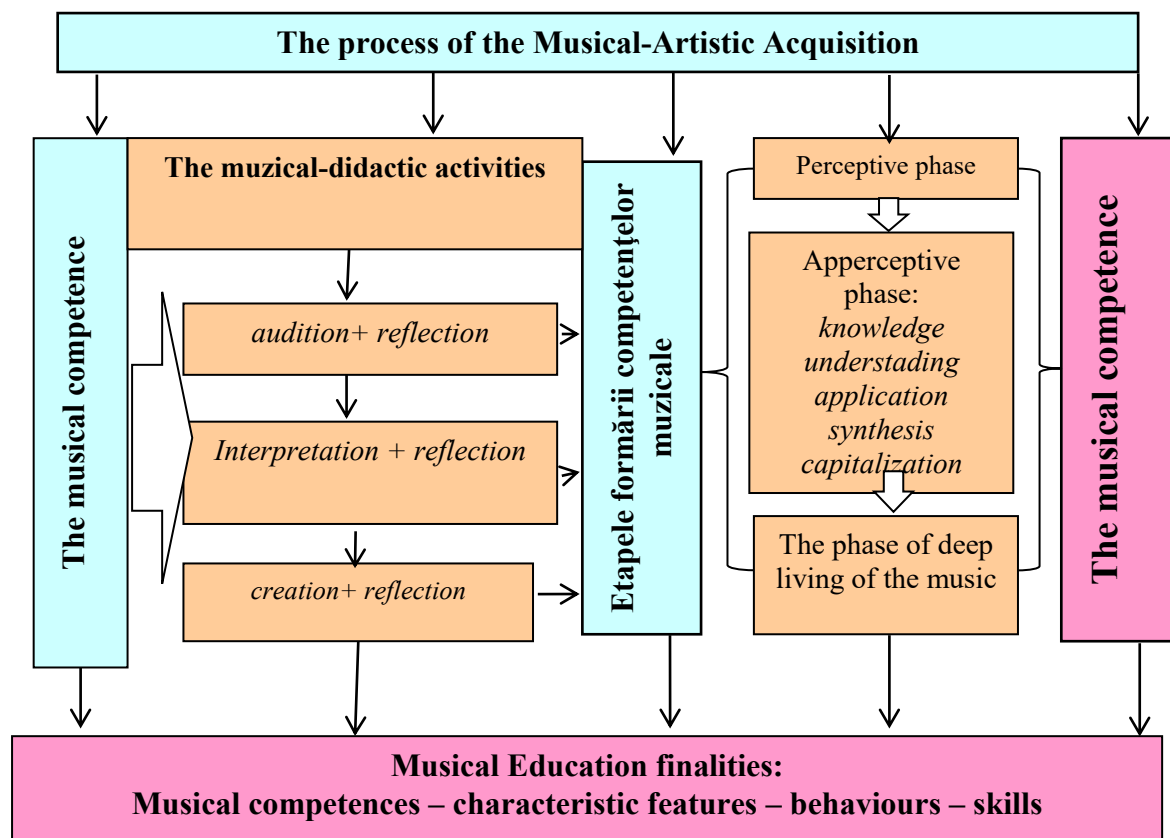


Fig. 2 The model of the musical-artistic acquisition process

3. Conclusions

The processuality in *the artistic-aesthetic learning* are grounded on fundamental gnoseological concepts, developed by Aristotel, I. Kant, G. Hegel, as well as on their transformation in pedagogical concepts and principles of learning-reception of the music, built by B. Asafiev, Gh. Orlov, E. Nazaikinski, V. Bobrovski, L. Mazeli, V. Medușevki, I. Gagim etc. Thus, the processuality of the *syncretism-analysis-synthesis*, insured by the interaction of the three models, is also a universal gnoseological principle, manifested in the concept *Impulse-Motus-Terminus* of B. Asafiev, which engages the accumulation of *auditive experiences* in a unitary and dynamic system on the inside:

- *the impulse*, the stage of primary musical learning, the first vibration, the first sensation, which discretely and involuntarily appears in the psychic depths, arising on the surface to acquire musical form; it is the foundation of any trial to know;
- *development*, as a mechanism of the transformation of the theoretical knowledge in a practical form, in the capacity of: hearing, creating, interpreting, reflecting, representing *the functionality* of the musical competences;
- *attitude* – the *terminus* element of the musical acquisition.

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