

The Relationship between Musical Art and Music Pedagogy

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ABSTRACT

This paper presents a brief overview of the development of music theory. Emphasis is placed on the birth of modern music theorists. The article is devoted to the research of musical art theory and its related links with pedagogy. The consideration of the theory of musical art is made with a review of Music theory, of which it is a component.

Music theory has been an important discipline for centuries, illuminating the structures and compositional techniques of great composers. But music theory deals not only with the music of the past, but also with the music being composed at the present time.

The relevance of the study of the theory of musical art is explained by the need for its theoretical understanding and comprehension of its foundations, regularities and peculiarities of development in practical aspects. Consideration of the theory of musical art is expedient in its interaction with the theory of music, of which it is a component. The concept of "music theory" has different, not coinciding with each other interpretations: practice, creativity, performance, technique, history, didactics, philosophy, knowledge, empiricism, and aesthetics [2].

Music is the art of combining vocal or instrumental sounds to achieve beauty of form or emotional expression, usually according to cultural standards of rhythm, melody [1]. Music is one of the oldest and most widespread art forms in the world's cultures, reflecting the present in sounds and artistic images. the present in sounds and artistic images, actively influencing the human psyche.

Musical art is a complexly structured culture combining social, aesthetic, philosophical, psychological, historical and other elements. Such voluminosity and multifacetedness is explained by the special parameters of the impact of music - the basis of musical art. The basis of music, in turn, is sound: it is deprived of the semantic certainty of words, does not reproduce fixed, visible pictures of the world.[3] However, sound is organised in a specific way and has an intonational nature, and it is intonation that makes music a sounding art. Musical art is characterised by a set of features that belong to only music and distinguishes it from other forms

of art. These features include harmony, polyphony, composition and rhythm.

Publications and recordings have effectively internationalised music in both its most significant and most insignificant manifestations. In addition, the teaching of music in primary and secondary schools has become almost universally recognised.

But there is nothing new in the prevalence of music, and its universal importance is often recognised. Curiously enough, despite the universality of this art, until recently no one had argued its necessity. The ancient Greek philosopher Democritus explicitly denied the fundamental necessity of music: "For it was not necessity that singled it out, but it arose out of an existing surplus." The view that music and other arts are mere graces is still widely held today, although the growth of psychological understanding of play and other symbolic activities has begun to weaken this persistent belief [4].

It is clear from the historical evidence that music has always been attributed with the ability to move people; its ecstatic possibilities have been recognised in all cultures and allowed in practice under certain, sometimes harsh, conditions. In India, music has been placed in the service of religion from the earliest times; it began with the Vedic hymns. As the art evolved over centuries into music characterised by deep melodic and rhythmic complexity, its structure was determined by the discipline of a religious text or storyline.

In the twenty-first century, the influence of Greek thought is still strongly evident in the belief that music influences ethical life; in the idea that music can be explained in terms of some component such as number (which itself can only be a reflection of another, higher source); in the notion that music has specific effects and functions that can be labelled accordingly; in the recurring observation that music is related to human emotion. In every historical period there have been apostates from one or more of these views, and of course there are differences in emphasis [5].

Once again, music demonstrates its protean capabilities in the service of different worldviews. For humanistic psychologists (such as Americans Gordon Allport and Abraham Maslow) music can be one means of self-realisation, integration, and self-actualisation; for aesthetic existentialists (such as philosopher Jean-Paul Sartre) it is another crucial department of choice and freedom; for spiritual existentialists (such as philosophers Karl Jaspers and Martin Buber) it conveys transcendent notes. For the Expressionists (such as the composers Schoenberg, Ernst Krenek, and René Leibowitz), music carries strict and sometimes doctrinaire moral imperatives.

Many educators have long had the explicit goal (at least in part due to misinterpretations of John Dewey) of presenting the content of the discipline as "fun"; concern for aesthetic education, an area of great interest to Dewey himself, rejected this trivial view. But play in the aesthetic sense, as information theory has shown, is subject to rules; even controlled aleatoric composition respects some constraints. And the playing can be very serious, as in the important 20th century atonal style known as the 12-tone technique used by the Viennese Expressionists and their followers.

In past centuries, formulating the laws of musical art was considered the highest goal of the musician and in many cases musical laws served as inspiration or source of more general laws concerning material or spiritual experience. Music was the image of the universe and therefore the source of truth, and it was the music theorist who sought, discovered and expressed both natural and divine laws. But nowadays, only a rare musician knows how to find the key to universal understanding in his art. Music theory has become a discipline of stylistic definitions or, even more so, a system of nomenclature and classification.

Thus modern music theory was born when Babbitt at Princeton, Forte at Yale, and others began to see music theory as a legitimate academic discipline rather than a service discipline for conservatories and university music schools. It was a discipline that tied the rigours of twelve-

tone and soon-to-be-developing pitch-class theory to the artistic and intellectual strength, as well as Schenker's European pedigree, of what William Benjamin aptly called a "marriage of convenience"(5) to qualify for entry into the modern academy, and especially the modern research university. Contemporary music theory, having thrown off the shackles of its old pedagogical self, discovered a disciplinary space that was both a new knowledge and a formidable appropriation of power. Thus from a music theory teacher was born a music theorist.

The relationship between musical art and music pedagogy represents one of the main research questions of musical art theory. An integral part of musical pedagogy are didactic principles. The basis of music teaching is formed by specific principles of artistic didactics, therefore approaches to teaching should also be artistic-didactic - mainly, these are personality-oriented and activity-oriented approaches.

Kholopov Y., Kirillina L., Kyuregyan T., Lyzhov G., Pospelova R. and Tsenova V. define the theory of musical art as a system of knowledge about the essence of phenomena and laws of music.[6] Didactics is a section of pedagogy and educational theory that studies the problems of learning. Based on these interpretations, the definition of the concept of "theory of musical art" from the position of didactics (pedagogy) can be formulated as follows: art theory is a system of knowledge about music and its laws, revealing the regularities of forming beliefs, acquisition and assimilation of knowledge available in musical theory, determining the scope and structure of the content of musical education [7].

Thus, the study of musical art theory for didactics (pedagogy) appears to be the study and improvement of the system of knowledge about musical art and laws of music, revealing the regularities of formation of beliefs, acquisition and assimilation of knowledge available in musical theory, and determining the scope and structure of the content of musical education [8].

It is important to remember that the task of teaching and mastering the It is important to remember that the task of teaching and learning the theory of musical art is not to obtain musicological knowledge, but to develop intonation hearing and intonation-musical thinking. It is important to remember that the task of teaching the theory of musical art is not to obtain musicological knowledge, but to develop intonation hearing and intonation-musical thinking. Her new knowledge of modern music theory (using original or revived systems of analysis to explicate an individual work) secured her admission to university.

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