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MAIN TRENDS IN THE DEVELOPMENT OF MUSICAL PEDAGOGICAL THOUGHT IN MODERN GERMANY

An outstanding role of music education in the transferring of musical and cultural traditions, forming of the musical culture of the young generation, as well as in the impact on the spiritual development and humanization of society, determines the relevance of the study and implementation of the best practices of the world music pedagogy into the national music education.

Analysis of scientific literature suggests that a number of publications and dissertations of national authors (A. Vil'chkovs'ka, G. Nikolaii, O. Rostovsky, A. Sergienko, I. Stashevs'ka, S. Ulanova, etc.) deals with the theoretical, practical, and historical aspects of foreign musical pedagogical experience. At the same time, the study of the trends of the development of modern musical pedagogical thought in different countries, as well as the analysis of the contemporary foreign, particularly German, approach to music education of children, youth, and adults, still remains relevant. To address this, the article will identify the urgent tasks and main trends of the development of musical pedagogical thought in Germany in the late 20th - early 21st Centuries.

One of the major objectives of the musical pedagogical research in Germany in this period is the formation of cultural and anthropological foundations of music education: study of the essence of music and its place in the inner and outer world of the individual, phenomenon of musical influence and functional value of music education in various fields of human life and society, as well as natural ability for music and factors of its further development.

In German scientific literature, music is viewed from different perspectives: as an acoustic phenomenon, acoustic and symbol system, aesthetic piece - piece of art,

the language of feelings, historical document, subjective self-expression of the composer, symbolic means of reflection and exploration of the inner and outer world of a human being, processes and outcomes of social relations, means of communication, education, self-expression, and self-realization of an individual, source of aesthetic pleasure, cultural phenomenon, which has its own autonomous value and which is perceived and interpreted by a human being based on his/her own life (cognitive, emotional, psychomotor, etc.) experience, etc. [1, p. 14; 2; 3, p. 63, et al.].

Based on empirical research, German scientists were able to make a conclusion that, though having its distinctive emotional and expressive potential, music is a mediator between the rational and irrational, conscious and unconscious, thinking and action. In the process of the creation, presentation, perception, and playing of music, cognitive, emotional, practical, and activity factors are of equal importance and, therefore, music is recognized as a means of mental, emotional, and physical development of the individual [1, p. 21].

Common for the scientific publications in Germany is the acknowledgement of the multifunctional importance of music in human life and society. However, scientists point to the inability to predict accurately the impact of music because different personalities react differently to the same piece of music in different situations. It has also been established that the influence of music can be either positive or negative depending on the piece itself, situation in which it is perceived, intellectual and emotional development of the individual, his/her past life experience and individual psychological characteristics (extrovert, introvert, melancholic, choleric, etc.), musical experience, ideas and knowledge about this piece, etc. [4].

This is in this context that the problem of musical socialization comes into fore in the German society. New theories of musical socialization focus not just on the individual's adaptation to the musical life of the society, but on the formation, due to the acceptance or, conversely, rejection of various "offers" by musical life, of an individual style and forms of interaction with music based on the knowledge of the positive and negative potential of its influence [5, 6, 7].

In addition to the individual musical efforts, among the important factors of musical socialization are concerts, music industry, music interests of parents, relatives, friends, musical educational efforts through the media, music organizations, churches, and specially organized music education in kindergartens, comprehensive and music schools, institutions of higher learning [6, p. 158].

Musical aspect of music education remains to be seen in the transfer of musical and cultural traditions and shaping the musical culture of the individual. At the end of the 1990s, a musical pedagogical discussion was launched to consider re-directing musical education on the formation of the key competencies that allow the individual to address problems in the field of musical art and enrich his/her own musical experience [8, p. 25, 9, 10, p. 52, 11].

Aspects of musical competence are distinguished according to the major types of musical activities (musical reception, production, reproduction, reflection, transformation of music into other arts), rather than by the components of musicianship (ear for music, sense of rhythm, musical memory, etc.). Such approach necessitates pragmatic preparation for real music practice: conscious listening, playing music, musical debates, use of media technology, etc., and, therefore, competent use of music for personal and social purposes. At the same time, among the key elements of the musical competence, specific musical knowledge, skills, and abilities are named along with such personality qualities as creativity, readiness for communication and cooperation, ability to concentrate, leadership, etc. [9, p. 305, 10, p. 52].

The transformation of the scientific ideas about the potential of music significantly expands the ideas about the functioning of the organized process of music education and development, which embraces various perspectives. The mission of music education is defined not only as the development of musical culture of the individual and the society, but also as the solution of urgent social problems, such as dehumanization of the society, degradation of aesthetic and moral values in children and youth, significant increase of egocentrism and child centrism, negative impact of

mass-media on the younger generation, competition among different social groups, increased child aggression, intolerance to others, etc.

Awareness of the multifunctional value of music prompted German researchers to empirically prove the essentiality and indispensability of music education for the development of various spheres of the life of the individual and the society. In this regard, the research into the so-called "transfer effect" or "transfer impact" of music education in the psychological, socializing, moral, therapeutic, and other contexts gains importance [8].

In September 8-9, 2003, the International Professional Congress "Music for Children" was organized in Germany, where representatives of different countries talked about their vision of the potential of music and music education [12, p. 7]. The main outcome of the event was the definition of the opportunities for the positive impact of music education on mental, social, emotional, aesthetic, creative, mental, and physical development of children, qualitative transformation of various aspects of the life of the individual (meaning of life, communication, personal and social identity, satisfaction, etc.), achievement and securing of peace and agreement between the nations [12, p. 8].

An important conclusion of scientific observations in the music education of adults is that music classes in adulthood are no less valuable than in childhood and adolescence for ensuring quality life: in addition to the artistic development proper, music education contributes to the development of the creative potential, communicative abilities of the adults, increases the awareness of the joys of life, self-esteem, helps to overcome crisis situations, improves mood and performance, develops skills of psychological self-regulation, leadership, stamina, and self-discipline [13, p. 88 - 89].

Analysis and synthesis of the conclusions by German pedagogues and researchers regarding the need for music education for society and its individual members allowed us to distinguish the following areas of the German music pedagogy in this context:

- anthropological: creating and experiencing of music is a specific way of human existence, while music is the most natural way of human self-realization; dialogue with music ensures harmonious development of the human potential and personality;
- cultural/pedagogical: people are genuinely cultural and creative, music is an integral part of human existence and it should be available to every member of the society as a manifestation of human culture; the values of musical culture are mastered in the process of music education;
- general pedagogical: people are open and receptive to education, and music is a means of education; music education positively affects not only the development of musical skills, but also intellectual, creative, aesthetic, social, emotional, psychomotor potential of an individual, as well as contributes to the formation of a high-minded, sensitive and moral person;
- aesthetic and educational: feelings play the key role in the cognition, each of them allows to get specific information about the reality and cannot be replaced with another; music provides a unique opportunity for the development of the sensory sphere, aesthetic knowledge of the world and the formation of aesthetic frame of mind;
- social/pedagogical: music education is an effective means of the musical socialization of the personality, individual and social humanization, development of social competence that includes communication, readiness for social integration and cooperation;
- therapeutic: music education provides opportunities for musical pedagogical therapy [3, p. 53, 8, p. 29 - 43, 14, p. 167 - 168 etc.].

An important foundation in the search for and substantiation of the priorities of music education and development, viewed in German musical pedagogical literature as integral components of music education in their organic unity and interdependence, is psychological and pedagogical research into the changes of musical capacity and experience in the process of human life – from the birth to the old age.

According to the results of the empirical research by German scientists, musical capacity is present from birth in, virtually, all the people except for persons with sensory/receptive disabilities. Scientific experiments prove that even before the birth (from about the seventh month of a woman pregnancy), the baby can already perceive acoustic, particularly, music signals. Newborns recognize words and melodies that they heard long before birth. However, the extent to which the "musical experience" of the embryo influences its further development is still an open issue in psychology. As early as in the first months of their life, children demonstrate a variety of musical abilities, distinguish rhythm from discordance, high and low sounds, are able to perceive the changes in rhythmic pattern and so on. Three years old children easily recognize the mood of music and sound coloring of different instruments. Approximately by the age of six to seven years, tonal perception is stabilized, singing capacity significantly rises [15, 16, p. 98 - 99].

On the other hand, researchers point out that, due to the substantial individual differences among children, it is impossible to determine exactly which capabilities correspond to which age. According to the research by H. Gembris, the changes in receptive, productive, and reproductive musical abilities, interests, and tastes can be defined either as an acquisition (improvement, upgrading, intensification, etc.) or as a loss (restriction, limitation, reduction, etc.) [15, p. 51].

Individual differences in musical development are conditional to the opportunities for the accumulation of musical experience, which primarily depend on genetic heritage and environment. It can both stimulate and support the development of this potential or, vice versa, delay it. The earlier the process of musical socialization starts, the better the chances for the full development of the individual's musical innateness and for music to become important throughout his/her entire life.

German scientists state that, between two to five years of age, the process of acquiring the language of music is similar to that of mastering a native language; music classes in this period promote the rapid development of the sense of pitch, metrorhythm, dynamics, and agogics. Conversely, if musical capacity is not

developed during this period, it will be much harder to fill in the existing deficiency in the future [14, p. 53 - 55, 15].

Empirical research suggests that young musical talents have a set of intellectual, sensory, emotional, hearing, and instrumental/technical capacities. They possess such character traits as ambition, energy, consciousness, self-discipline, and self-criticism. An early beginning of the musical development and hours of music lessons daily are considered to be the key factors contributing to musical achievements, the result of which, in its turn, depends on the previous specific musical and life experience, ways of thinking, feeling and action, motivation, concentration and endurance, interests, needs, expectations, emotional and physical condition of the individual during classes, organizational conditions (institutional, timing, etc.), relevance of educational strategies (goals, methods, forms, intensity, etc.) [17].

An important contribution to the theoretical foundations of the German music education is neurophysiologic research, which describes learning as the process of changing neuronic links: nerve cells of the brain that are in demand tend to link to each other. Therefore, the integrative nature of music, involving cognitive, emotional, and physical processes and providing multichannel sensory/psychomotor stimulation and balanced work of the hemispheres of the brain, enhances neuronic links and optimizes brain activity [1, p. 23 - 27, 3, p. 62, 18].

Compared to those who did not have (formal) music education, musically educated people appear to be able to more efficiently process sensory, emotional, and intellectual information, as well as to have an enhanced sensorimotor ability. Scientists specially emphasize the fact that noticeable positive changes in the brain functioning are possible if regular musical training starts at the age of eight-nine years old [1, p. 27, 230 - 231, 18, p. 242].

Proceeding from the conclusions of his own research, as well as the provisions of developmental psychology that thinking emerges and develops on the basis and due to action, W. Gruhn notes that music education should be procedural and action-oriented. The formation of musical concepts through active musical training should

precede declarative learning (verbal transmission and mastering of knowledge about music) [16, p. 97 – 98].

Comparing music to verbal communication and seeing it as a form of human activity, a means of social communication and expression of the inner world of the person similar to language, the scientist insists that music education should be directed to the formation of the abilities to think and "communicate" musically (to express the results of one's own musical thinking through language and music). He also notes that, just like only after learning to speak children can learn to read and write, musical training should be of the following sequence: the content of the lesson is mastered musically - through listening, singing, playing an instrument, and only then discussed, described in special terms, recorded by means of graphic symbols or notes, in other words, connected with verbal and symbolic associations [16, p. 96 - 99, 107 - 119].

Thus, modern German music and pedagogical literature defines the individual's musical activity as the determining factor in the formation of musical experience. This experience, in its turn, determines the quality and scale of further musical activity, which brings about, yet again, a new personal experience. Ensuring interrelation and mutual enrichment of musical practice and experience is the general objective of music education, presented in the form of an infinite spiral which gradually gains its pace both quantitatively and qualitatively: action → skills → knowledge → understanding → action → skills → knowledge → understanding and so on during the entire life [19, p. 102, 20, p. 15].

According to the conclusions of the empirical and theoretical research by German scientists [14, p. 52 - 54, 16, 17, 18 etc.], the main provisions of music pedagogy in the context of the knowledge on psychological and physiological foundations of music education and human development are following:

- every human being, to a larger or lesser degree, has an innate musical capacity both for the music perception and experience and to music practice;

- musical talent is not a static personality feature; it undergoes transformations throughout life depending on the level of the development of music capacity (its growth or loss);
- musical development is a part of the overall development of the personality and is associated with its mental, emotional, social, and sensorimotor areas;
- musical capacity is a product of the natural interaction and mutual influence of various factors related to the genetic potential, influence of the environment, and self-regulation on the general and musical development of the individual;
- due to the integrative and balanced brain activity in the process of musical practice, music education becomes one of the most influential catalysts of neurological processes and ensures a prolonged creativity;
- formation of the neurobiological structures necessary for musical activities is only possible if they are activated in a specific musical way, which includes person's engagement into his/her own musical activity;
- central task of music education is ensuring the interrelation and mutual enrichment of musical practice and experience; and
- theoretical knowledge, analytical and hermeneutic interaction with music should follow the formation of internal representations of music based on the individual's music practice (receptive, productive, reproductive, and reflective).

Thus, this is the individual and his/her music practice, but not music, that are defined both as the starting point and as the target in the search for didactic solutions in music education.

Special vocal and instrumental pedagogy has enjoyed much less attention compared to the problems of mass music education in the German science of the last decades. Representative of this area is the desire to generalize and systematize theoretical foundations of teaching performing arts, i.e., the knowledge about the features and overall musical development and education of an individual, psychology of musical performance, ways and specific character of mastering musical/performance skills at different age periods, methods of teaching singing and playing a musical instrument. The following issues remain in the center of attention

of the contemporary musical pedagogical thought in Germany: the problems of development of musical talent, formation of inner musical ideas, musical thinking, training of performing apparatus, movements, and breathing, molding of an individual music performing style, stage skills, psychological training of future musicians, performing interpretation of music, early instrumental education, teaching to play an instrument in groups, and so on.

Of particular relevance to the German musical pedagogical literature in the late 20th - early 21st Centuries is the problem of the competition between education and mass media, as well as the use of multimedia technology in the process of music education [21, 22, 23, et al.].

Negative impact of modern mass media technology from the pedagogical point of view is seen in the promotion of meaningless, stereotyped music, as well as in the fact that the abuse of television stultifies musical perception. German researchers were able to confirm that increasing visualization of music reduces audio perception capacity. Advertisement on television and radio becomes the primary means of musical socialization for many children [4, p. 342].

Among the important objectives of music education, German experts name the formation of the ability to consciously and creatively use new technical facilities to construct one's own musical space. Taking into account the advantages and disadvantages of new media technology, pedagogues recognize that, despite full-scale informatization and computerization of education, this technology should not be abused in music education (among the examples of such abuse are organization of the educational process using exclusively computer software or lack of live music during classes). In the other words, technology is viewed as an integral, but supplementary means of music education.

The conducted analysis allowed us to state that the focus of the German music pedagogy of the late 20th - early 21st Centuries is on the cultural and anthropological, psychological, neuro-physiological, and didactic aspects of music education and development, as well as on the impact of music and music education on life of the

individual and the entire society, and the use of modern information technology in the music educational process.

The main trends of the musical pedagogical thought in modern Germany are: humanistic orientation; desire to integrate the experience of the past and the present, theory and practice, establish relations between music pedagogy and other disciplinary areas; recognition of the pluralism of approaches in music education as a factor in the democratization of music education; search for the ways to combine artistic, socio-cultural, general pedagogical perspectives of music education; readiness to consider objective (aesthetic, musicological) and subjective (anthropological, psychological, etc.) requirements, interconnections of the personality, music, and life and to seek the balance among the leading principles of music education and development (focus on real life, lifelong learning, personality, activity, and intercultural orientation, etc.).

Ukraine and Germany, as well as other European countries, have many common social, cultural, and educational problems today. We believe that, in this regard, native researchers should take as an example an active and comprehensive study by German scientists of the axiological potential of music education as a multidimensional phenomenon, which has been proved to contribute to the development of both the individual and the society in general. The conducted research emphasized the necessity to significantly extend the subject matter of the national musical pedagogical discussion.

In our opinion, the problem of cooperation of various social institutions (family, music and secondary schools, higher educational establishments, musical and cultural institutions, professional and amateur groups, entrepreneurs, media, music education authorities) in music education still requires attention of the scientists, so as the identification of the stimuli and impediments of directing music education at all levels to the formation of both professional (music) and social, personal, ethical, aesthetical, media, and other competencies, as well as the problem of music education of adults - music lovers, polycultural orientation of music education, etc.

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Stashevs'ka I. O. Main Trends in the Development of Musical Pedagogical Thought in Modern Germany

The article exposes topical problems and leading trends of the development of musical pedagogical thought in contemporary Germany. It provides scientific definition of the phenomenon of musical impact and the functional value of music education in different spheres of human life and society, factors of musical socialization of the person, key elements of the musical competence, musical innateness and factors of its further development, application of multimedia technology in the process of music education, as well as topical issues of special vocal and instrumental pedagogy in Germany today.

Key words: musical pedagogical thought, Germany, music, music education, musical development.

Сташевська І. О. Провідні тенденції розвитку музично-педагогічної думки в сучасній Німеччині

У статті виявлено актуальні проблеми й провідні тенденції розвитку музично-педагогічної рефлексії в сучасній Німеччині. Висвітлено уявлення німецьких вчених щодо феномену музичного впливу та функціонального значення музичної освіти в різних галузях життєдіяльності людини й суспільства, чинників музичної соціалізації особистості, ключових елементів музичної компетенції, природних музичних задатків людини та чинників їх розвитку, можливостей використання мультимедійних технологій у музично-освітньому процесі. Визначено актуальні питання спеціальної вокальної та інструментальної педагогіки у ФРН на сучасному етапі.

Ключові слова: музично-педагогічна рефлексія, Німеччина, музика, музична освіта, музичне навчання, музичне виховання, музичний розвиток.

Сташевская И. О. Ведущие тенденции развития музыкально-педагогической мысли в современной Германии

В статье выявлены актуальные проблемы и основные тенденции развития музыкально-педагогической рефлексии в современной Германии. Освещены представления ученых о феномене музыкального влияния и функциональном значении музыкального образования в разных сферах жизнедеятельности человека и общества, факторах музыкальной социализации личности, ключевых элементах музыкальной компетенции, природных задатках человека и факторах их развития, возможностях использования мультимедийных технологий в музыкально-образовательном процессе. Определены актуальные вопросы специальной вокальной и инструментальной педагогики в ФРГ на современном этапе.

Ключевые слова: музыкально-педагогическая рефлексия, Германия, музыка, музыкальное образование, музыкальное обучение, музыкальное воспитание, музыкальное развитие.

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