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1. CORRELATIONS WITH THE PAST AND THE PRESENT CULTURAL WORLD

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*Korelácie s minulým a prítomným kultúrnym
svetom*

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Abstract

Study deals with issues of culture in conjunction with a man, his life, and education. The author follows the transformation of relations, meanings in correlation with the past as well as present cultural world. Link between analyzed theory and practice is important as well as development of global awareness in the educational sphere, and attitude towards cultural values on the background of the historical and social correlations in today's modern world. Author gets inspired by thinkers such as Hans Gadamer, Karl Popper, Thomas Kaufmann (art historian), and Vanessa Andreotti. Text highlights in

particular the dominant issues of Popper's concept of science philosophy, accurate epistemology of scientific knowledge in the face of neo-concept science. The study provides arguments about the integrative nature of music education in the context of musical thought processes, scientific cognition, culture and innovativeness of inducements to music education.

V štúdií sú riešené otázky kultúry v spojitosti s človekom, jeho životom, vzdelávaním. Autor v nich sleduje premeny vzťahov, významov v korelácii s minulým, ako i prítomným kultúrnym svetom. Dôležité miesto v skúmaní má aj postoj ku kultúrnym hodnotám na pozadí historických a spoločenských súvzťahností v dnešnom modernom vzdelávacom svete, prepojenie medzi teóriou a praxou, rozvíjanie globálneho povedomia vo vzdelávacej sfére. Oporu riešenia otázok autor nachádza u mysliteľov ako je Hans Gadamer, Karl Popper, Thomas Kaufmann (historik umenia), ako aj u Vanessy Andreottiovej. V texte sú zvýraznené najmä dominantné otázky Popperovej koncepcie filozofie vedy, presnejšie epistemológie vedeckého poznania v konfrontácii s novopozitivistickou koncepciou vedy. Štúdiá poskytuje argumenty o integratívnom charaktere hudobnej pedagogiky v spojitosti procesmi hudobného myslenia, vedeckého poznávania, kultúry a podnetov smerujúcich k inovatívnosti hudobnej pedagogiky.

Keywords:

music pedagogy, transformation of musical thinking, global training, dialogue, discourse, correlation, cultural values, history, tradition,

hudobná pedagogika, premeny hudobného myslenia, globálne vzdelávanie, dialóg, diskurz, korelácie, kultúrne hodnoty, história, tradícia.

What have been recently witnessed in culture, arts, education - are rapidly changing assurances as well as the transformations of the reevaluating of relations and meanings within changed spatial paradigm of global imbalances. In many cases they are referred to as the turnovers – interpretive turn (according to P. Rabinow and L.W. Sullivan)¹. Sometimes turn happens so quickly that it cannot be anticipated even by the powerful computers, since the development of human potential and its capabilities do not work like clockwork machine. Obviously, that is why they are perceived and interpreted in the early stages as diffuse, obscured, and unpredictable. Such ideas are widely spread by thinkers, such as Hans Georg Gadamer, Michel Foucault, Paul Ricœur, as well as for the Austrian-British philosopher Karl Raimund Popper (1902 – 1994),²-who was not a believer

¹ RABINOW, Paul - SULLIVAN, Wade, M. 1979. *The interpretive turn: emergence of an approach*. Berkeley: 1979. University of California Press.

² Austrian-British philosopher. His major works: *Poverty of Historicism* (1944), *The Open Society and Its Enemies* (1945) *The Myth of the*

in certainty and empiricism, but rather a critic of historicism, and holism.³ Certain manifestation of his thinking resides in the fact that he compared uncertainty over the movement of the clouds in the sky, as their movements are constantly forming new, unpredictable shapes.

1.1. RATIONALITY VERSUS EMPIRICAL BASIS

He was aware of the fact, that there are fragile points in science and its processes that evoke tentative and disappointing questions of explorers. For example: what is going to be followed, what will be the direction of development, what place they will have in the following stages.

Although interest in the further course raises from the existing reality, we can only roughly define or frame. Similarly, the development of the different musical streams

Framework: In Defense of Science and Rationality (1994), The Two Fundamental Problems of the Theory of Knowledge (2007).

³ Philosophies in 20th century- preferring holistic approach to partial one. It was created in response to reductionism and analytical methods of empirical science. Philosopher designated own philosophical, sociological and political views as critical rationalism (he was an advocate of open society).

correlated to social and cultural context. An analogous situation can be found also in today's musical-pedagogical science, where we often do not deep dive for current issues in society when society deals with knowing of new kinds of musical language, new analyses, interpretations, and so on. Taking into account that classic models mostly do not correspond to the new reality. In such situation many experts often recommend mediation activities, for example, popularization level. Unfortunately, this activity is closely linked to the process of getting to know the facts, as irregular solutions of new tasks lead not only to loss of aesthetic values, to reception disorders, but also to increase in disturbance of new uncertainties in the communications process, since this is a layered solution. The complexity of the issues, including the crossing of the insecurity was drawn by philosopher K. Popper in work called *Logika vědeckého bádání* [Logic of scientific researching] (Prague, 1997). He preferred rational argument to empiricism, which was specified in the process of scientific cognition by excluding ultimate truth, whereas not accepting its existence. He principally clarified his argument. He believed that one can approach

the truth just by continuous secretion of falsified theories⁴ as they helped to gain a new space for new discoveries, scientific theories, knowledge, scientific theories as well as incentives for creative ways of clarifying and sharing of new knowledge. Especially, when it comes to transfer of knowledge from one scientific field to another, in our case for example expressed by transfer of information into the realm of music pedagogy and didactics, but also the expansion of cooperative relationships (transfer of information from the relevant scientific disciplines, in particular in the field of education is well tracked in fine art pedagogy, but also experiential education,⁵—being characterizes by the connection of theory and practice).

⁴ Falsification is one of the ways how to verify ineffective theoretical statements (hypotheses, theories) by new tests, its refutation, e.g. by logical - deductive method, experiment, or data confrontation etc. Falsification also means counterfeiting.

⁵ Experiential learning and its methods is focused mainly on achieving the experience at the learner and through feedback to improve its understanding for further use in real situations. This means that the teacher compared to the traditional way of teaching (where interpretation of the curriculum is prevailing), aims at deepening the learning relationship between theory and practice, so that the individual is brought into direct experience with the studied issues by creative methods and motives. Among other things, teacher is engaging together with students in activities where learners benefit from direct experience.

K. Popper has developed his concept of science philosophy - epistemology of scientific knowledge in the face of neo-concept of science, which had an impact on his deal with the ideas of logical positivism, which was represented by members of the Vienna Circle⁶. He emphasized rejection of static understanding of logical positivists' science. He was against attempt to reduce the scientific knowledge on the logical - linguistic analysis, as he promoted scientific growth of knowledge. He preferred rational discussion (dialogue) as the method of building problems and their critical analysis.

1.2. DIALOGUE, DISCOURSE, AS THE PROCESS OF COMMON THINKING

Popper has assigned an important role to readiness of the subject to dialogue in the process of cognition (although the American philosopher William Warren Bartley [1934 - 1990] said that Popper was not a participant in the professional dialogue), that is also interpreted in Gadamer's works as essential

⁶ Austrian Ludwig Wittgenstein, is known for Logic - philosophical treatise from 1921, Rudolf Carnap, presented the work of Logical structure of the world - in 1928, Moritz Schlick etc.

appropriateness for understanding and correcting their own ideas and practices about a particular fact, especially, if other truth is proven. Herein opinion can be expressed from music- educational view, so from the music world we get to know what we already know, but in a different way, already in a different context, with a new result and different experience. Based on this view knowledge access becomes the source to achieve new, verifiable facts, and new balanced, harmonious solution to overcome insecurities at the same time. Such a source is also important for evaluation of the existing knowledge fund and assessment of increasing pressure on the musical-pedagogical thinking (not only media pressure), as well as for tasks that are appearing today as vague in the context of music.

The dialogue process of understanding is thus imbued with the cognitive understanding of the tasks solution, with the thought strategies in sense that it reflects the ability of the entity to recognize the relevant traits in testimonies, as well as their sequence and correlation. These dispositions are widely offered in discourse⁷,

⁷ It is a functional method of broader relevance that under continuous review of relationships, meanings, social position provides the

whereas more interpreters are actively entering into the process of joint reflection and search for a suitable solution to the problem without having to defend their theoretical and practical attitudes, as well as prospects of a preventive. The hallmark of the discourse (as well as the dialogue) is also the attitude towards the history that shall not be regarded as closed process, since it is not based only on the principles emanating from the domestic traditions,⁸ -conventions, but also effects penetrating from

opportunity (similarly to dialogue) to learn socio-cultural positions in the continuity of human existence, as well as ways of thinking on the platform of proved arguments.

⁸ Tradition is the term that is mostly used in social science disciplines to describe its past. It has processual character. It includes file-interpretation twinning created for the principle of multiple oppositions taking place between current and past production, but also between making music and music education, the standards creation and reception, between individual and social principles. There may be several lines among the various oppositions that prevail not only side by side or in opposition, but they are tied, mixed with a decisive, fundamental tradition. Processuality in the tradition is also related to the fact that in the process of musical communication a need to create new tradition in the background of old one exists (corrected, modified, shift of the contents of tradition in art, perception, etc.). Tradition development process is also linked with tradition as a factor, which on the one hand, canonizes art values, on the other hand, creates new images of values, new designs, which can be expressed as an enrichment of semantic invariant. Tradition's characteristics have been changing together with development processuality. Especially one idea of tradition as a continuity, conservatism, but also as regression (decline) has been fixed. Tradition is essentially a selective

global environment. It is a reality that opens up many questions as well as gradual infiltration of knowledge from other environments into human activities. Last but not least, into the atypical learning of the music world, interpretive effect, as well as development of evidences for variable ways of its transmission. In this context we have to mention an art historian Thomas Kaufmann (1948 -2015), who was interested in medieval art in Western Europe,⁹ Renaissance, Baroque, as well as a new understanding of the world of arts and cultures. He preferred innovative attitude in his works in the form of a cross - cutting activity, i. e. in addition to analyzing relationship between total and parts of works, he included analysis between masterpiece's horizon and listener's horizon, followed the importance of geographical origin role in relation to a musical work (*Toward a geography of art*, Chicago, 2004). His transversal thinking lead to

relation to production of the musical past as well as culture in general, whether in terms of masterpieces, theory, education or receptions.

⁹ Including medieval art at the Prague court of Rudolf II, where artistic creations were brought by artists from all over Europe. He wrote *The School of Prague: Painting at the Court of Rudolf II* (Chicago, 1988). In 1988 he won Mitchell prize for the best publication on the history of art in English. His work was seen as an effort for the global history of art. It was also seen as a service for international cooperation and understanding between nations. In 2013 he was awarded an honorary doctorate at Masaryk University in Brno.

preservation of linkage between musical work and relevant (critical) cultural and geographic identification endeavors to maintain a dialogue with an artifact in his interpretation, while requiring sensitivity to the otherness of the investigation works being taken by the performers.

1.3. MUSIC IN A GLOBALISED SPACE

In today's dynamic world we have become participants of the original, as well as the disproportional sessions with the music. On one hand, it is in particular an attribute of human creativity and flexibility, which by means of music brings positive impact on our work, productivity, ¹⁰ prosperity. In addition, the music acts as a unifying factor in the perception of different musical cultures in a globalised space (it is reflected also in the context of sports events). On the other hand, it is the increase in the non-required suggestions that allow gradual loss, e. g. national cultural identity under the pressure of the economy and ideas (or myth) about common European nation with a common global culture. Question: Will be mixing of cultures and merging into the

¹⁰ Even listening to natural sounds (rain, wind, if not exceeding the threshold intensity) can improve our concentration.

global culture possible? This is not a threat, but a modest indication of our limits, uncertainties in the formulation of new forecasts, whereas this idea started indirectly to be considered as ideological colonization of national cultural identity. However, in view of the escalating nationwide programming of our minds perceived this as an incentive to the global philosophical trend, that can be explained as a way to provide a deeper knowledge of the connection of man with his existence on this planet, his life, culture, education system.

The implementation of the global ideas (in addition to the number of reforms which effects can be monitored particularly in the economic, social, cultural, educational and socio-political sphere) also brings new demands on people's lives, which require adaptation, as well as the instant solution of new tasks in the education sphere. This requirement stems from the fact that traditional values often unduly lose their previous functionality, while the new values are only slowly created and we do not know or cannot tell which the right ones are. By changing conditions in society, where each generation has different life experiences and values, deeper generation gap is appearing. Teachers often ask: what traditions will be

continued after our ancestors, what leaders we can choose from, what life forms we accept. These and similar questions should be addressed by teachers because their study should be adapted to cope with the new tasks and requirements in the teaching process, because in the music realm ongoing changes strongly resonate even in the selection of musical activities, being entered by the individual expecting pleasant experiences already during the first lessons (at primary school, as well as on the basic art school).

1.4. CHARACTERISTICS OF PLURALISTIC COMMUNICATION

The solution of above stated realms should not leave us idle and unprepared for a long time, we need to transfer new topics into music education, because new knowledge and its acquisition is obtained from the intersection of sets, in which an important role is played by the creative interaction between the teacher and student. Perception of surrounding world of music and its context is a part of it. Under the perception we mean the selection, evaluation and the organization of incentives, because the same incentives are perceived

by people from different environment, different cultures differently. This disposition (recognition of differences) is foremost manifestation of one's thinking, behavior, and experience. It is a sign of pluralistic communication, since it takes place in information, ideas, attitudes, feelings between living and perceived beings, or realms from different cultures exchange. A key role in this type of communication lies, in particular, in the ability of a person to accept the cultural specificities and values of other cultures,¹¹ which increases the cultural sensitivity of a man, mutual understanding, as well as incentives base for different aspects' integration taken from different cultures. In the integration unification, however, attitude towards own cultural values should not be lost, because person's cultural value orientation in the background of the historical and social events is important and indispensable factor in today's modern, globalised world. In the scientific process it is therefore desirable to evaluate well each factual statement or information,

¹¹ Different perception of reality is also referred to as a positive stereotyping, especially if a person from one culture respects another one from a different cultural surrounding. In contrast, the stereotype is resistant to change, hindering from new experiences.

since not every stimulus from a different cultural background shall be compatible with our culture in educational process (acceptable the other way round). Presented facts are given by logical evaluation, create starting judgment, and are topical nowadays.

1.5. MUSIC PEDAGOGY AS AN INTEGRATIVE DISCIPLINE

Cultural bondage to human being is proved by escalating interest in the scientific field of the correlations knowledge between the cultural, musical thinking processes in parallel with the development process of the music education science, due to its integrated nature. Given fact is not entirely unknown in the development of human society, as well as in the development of musical thinking¹².

Nevertheless, musical pedagogy currently gives no place for implementation of approach to music pedagogy curriculum , but it is being often presented as a scientific, integrative, dynamic, perspective discipline on cross-

¹² VEREŠ, Jozef. 2011. Hudobné korelácie [Musical Correlations]. Nitra, Univerzita Konštantína Filozofa v Nitre: 2011. 233 s. ISBN 978-80-558-0003-5, ISSN 1338 – 4872.

cutting principle.¹³ The traditional approach to music teaching in today's globalized space does not allow to perceive herein discipline as a key integrative subject in teacher training within the music education process, and is does not allow provision of arguments for the justification of the existence of music education in the upbringing - educational systems in competition with other subjects. Finally, even thought incentives for constitution (formation) ways for parity acceptance of music education within the various scientific systems cannot be performed.

CONCLUSION

Music education is extensive scientific discipline. It is based on theoretical knowledge gained from teaching practice, serving for clarification of educational reality

¹³ Transversal approach includes topics from multicultural, global learning that brings complex issues of complicated relationships, links of culture, history, and economy in today's world of nation-wide perspective. Besides the concept of global education, concepts such as development education and global development education apply, aimed at understanding the relationship between people's lives, between cultures and on this basis also developing of active learning promotion, reflection, understanding development of problems, as well as clarification of their own priorities in the global context. This means that transversal learning process does not separate solutions to the themes from areas binding to human life. Cross-cutting themes' solution, however, cannot be confused with interdisciplinary activities.

phenomena and the structure and functioning of phenomena based on the achieved investigations. Therefore, interaction between theory and practice is an important figure. Otherwise, theories and standards could have become useless for practical purposes and it could not be verified in practice. This relationship is recently increasingly significant because deepens the knowledge transfer of experiential education,¹⁴ which allows theoretical and practical processes' learning, as well as search and discovery experiences through direct experiences.

In today's changing world, it is particularly necessary to also increase attention to the initiatives which expose development of global awareness in the educational sphere in the European context and in

¹⁴ Experiential education is linked to the educational philosophy of Kurt Hahn. It is conceived on the principle of social solidarity of certain group. In experiential learning perception and cognition is realized via experience. Its educational implementation is effective in custody with affective (emotional), conative (executive) site of the entity in connection with cognitive elements (knowledge). Loop experiential learning is applied (Kolb's learning cycle). Method of interaction and social learning, transfer method and dramaturgy method are the leading ones. Viz. HANUŠ, Radek, CHYTILOVÁ, Lenka. 2009. *Zážitkové pedagogické učení*. [Experiential learning pedagogy]. Praha: Grada, 2009.

addition uncritically reinforce ideas about its superiority, without review of prerequisites for applying it in the new environment. Initiatives, which are formed on the lack of criticism, can reevaluate many developing topics of educational programs and also contribute to uneven relations in the dialogue, to the rise of uncertainty in the learning process, as well as to reinforce the commitment to stimuli from other cultures, which however, may not always be a real enrichment of domestic musical-pedagogical thinking. In our conditions, it is therefore useful to see global education as an inspiration for developing new topics into musical upbringing - educational process without undercutting domestic traditional cultural signs.

In relation to music teaching and its integrative character it requires to strengthen the diachronic - synchronic approach, since currently it is not enough to interpret music pedagogy just as a reflection of music - teaching experience, but to perceive it in a broader cultural context.

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