



Paper Type: Original Article

A Discussion on the Theoretical Basis of School of Thought in Belarusian Music Education

Xiaoyu Xie¹

1.Heihe University

Abstract

The sociocultural origins of musical schools have two main sources, corresponding to the musicological definitions of "major and minor schools"—the folk environment that produces major schools, and the professional environment that generates minor schools. The role of music education in the development of an individual's cultural potential is undeniable, which has led to the emergence of various music education systems worldwide. Belarusian music education adheres to the educational philosophy of the former Soviet educator D.B. Kabalevsky, asserting that music education is not just about training musicians, but first and foremost about nurturing individuals and shaping morals.

Keywords: Music, Schools, Art, Education, Culture

The system of schools of musical art is very diverse. The morphology of any form of art remains a crucial direction for understanding the laws of artistic activity and the essence of art itself. An integral part of these processes is art education and aesthetic education. The formation of aesthetic taste is a necessary factor of artistic knowledge. Conversely, art education plays a significant role in fostering students' interest in art and contributes to the systematic development of individual aesthetics.

From the perspectives of students' cognitive development, needs, and aesthetic evaluation, the age of students and their social specificity are hot topics worth studying. The musical space of students' artistic culture is presented in different directions. Some areas are always related to the

experiences of students' youth. Some schools of musical culture are not sufficiently recognized and valued among young people. Therefore, researching the theoretical basis for the classification of schools in music education is of significant importance. This issue determines the relevance of the development of music education.

The role of music education in the development of a person's cultural potential is undeniable, which has led to the emergence of various music education systems worldwide. These systems include those by E.J. Dalcroze, Carl Orff, Zoltán Kodály, Shinichi Suzuki, and D.B. Kabalevsky.

Belarusian music education adheres to the educational philosophy of the former Soviet educator D.B. Kabalevsky. D.B. Kabalevsky's approach to general music education reflects the ways in which human culture addresses music education for the younger generation. This determines the significance of researching the heuristic potential of D.B. Kabalevsky's concepts for the further development of the general music education system.

Kabalevsky believed that music education is not just about training musicians, but first about nurturing individuals and then shaping morals. The task of music education is to cultivate children's love for music, enhance students' musical cultivation, and develop their ability to appreciate and discern music correctly. In his teaching syllabus, he integrated music with other arts, forming a series of topics.

I. The Concept of Genre

The concept of genre is often considered a category of aesthetics (the correlation between form and content) or art criticism (a marker of expressive means). The concept of "genre" shares many similarities with various humanitarian research systems conducted on an individual's cultural activities. It is typically found in the theoretical studies of aesthetics, culture, psychology, linguistics, and art history.

This concept has evolved historically, undergoing dialectical transformations in terms of content development and narrative systems, in addition to its origins. The concept of genre was first applied in scientific research in the field of typology of fine art. It was here that the requirements for portraits, landscapes, etc., were established.

Later, the concept of genre entered the circulation of literary critics. Concepts such as stories, short stories, poems, novels, trilogies, anecdotes, and verses were systematized. The work of Pavlutsky in this direction is interesting. It was this researcher who determined the most important type criteria, which are defined as the correlation of form and content.

On the plane of the historical space of musicology, defining musical genres becomes particularly difficult. Thus, Medushevsky's work on the significance of genres is thought-provoking,

considering that this aspect of musical works is particularly interesting among all the means of artistic impact in music. Culturally, this means that the genre embodies the foundation of world culture, just as values constitute the foundation of culture.

The issue of the nature of musical genres is specific, determined by the fact that music, as an art form, has a development dynamic that is distinctly different from other types of art. The genre system of musical works has a historical background. Each historical period not only created its own genres but also had a "favorite" genre. Therefore, the system of musical genres has many nuances in different historical periods, and these nuances must be considered when determining the cultural form of music.

In musicology, due to the strengthening trend of multicultural integration in 20th-century music, the relevance of genre research has also increased. Music has resources to combine artistic forms with other arts. Music actively enters into systems such as drama, choreography, cinema, etc. Later, developments could involve combining genres related to fine arts, architecture, design, street culture, art therapy, etc.

The theories of Russian and Soviet scientists have enriched the theory of this genre. However, the problem remains the inconsistency in the definition of this concept. Various definitions of the "genre" category, as well as various variants of genre classification, determine the status of this concept and establish genre as a main component of the communicative process connecting musical art with human life, because genres preserve "cultural memory." This fact has facilitated the entry of the genre concept into art pedagogy. Today, in the pedagogy of music education, the genre category is becoming one of the key issues in solving the problems of mastering musical art.

As a basic strategic direction of music pedagogy, the educational foundation is determined by the entire logic of modern musicology. Various forms exist in music, evolving and adapting to the very different needs of a creative person and society.

Musicologist Nazakinsky wrote about the "memory" of musical genres. He believed that the nocturne preserved those emotions experienced by the human soul under the influence of the night, liberating itself from the social shackles of the day; improvisation "grows," "captures" a person's fleeting state, a moment of spiritual existence; the serenade—a confession of love for "her" from the silence. Ultimately, these studies aim at the system of artistic value essence. The concept of the art axial circle gained a special ability, namely, to preserve certain primitive human values in culture for a long time, which makes the statement of prototypes in musical genres a recorded tool.

Music involves complex emotional expression in language, and the content of a musical work is very polyphonic. For music, "genre content" is difficult for an unprepared listener to grasp. In

modern musicology, many meaningful moments of a specific work become the subject of speculation by music educators, but they have not yet been confirmed. For example, we can refer to an analytical technique to reveal the content and genre of Tchaikovsky's Sixth Symphony. Shostakovich's Sixth Symphony, dedicated to the suppression under Stalinism, considers that the symphonic tradition traditionally has heroic, life-affirming aesthetic beginnings, and in this symphony, its classical content was violated. Understanding musical genres and their laws is composed of many heterogeneous patterns combined into a system.

In addition to the unity of form and content of musical genres, there is a set of requirements for individual elements of musical language and means of musical expression. Thus, in some genres, the corresponding characteristics of sound expression are realized. Let us recall the round, perfect, dense sound required in opera, the subtle and simple emotional details in chamber vocal and instrumental genres, the expressive vibrations and "sliding" sounds of jazz. This division of sound can also be found in the division between secular and sacred music. Preparing choir members for a church choir poses a problem that is very different from that for a secular choir.

Thus, genre exists in all classes, orders, families, types, and variants of art. It is the key concept of the general systematization of art. Apart from this systematization, it is not possible to carry out creative, educational, artistic, aesthetic, art management, etc., activities.

II. Definition and Classification of Musical Genres

Differentiations in types exist across various forms of art, including the categorization of musical works. Nearly all courses in music studies are based on the selection and organization of musical materials. Notable contributions to this field include those by Aliyev, Goryunova, Krasilnikova, and E.D. Kriskaya, among others.

In their works, researchers such as A. Arshvanga, Aranovsky, Kazantseva, Medushevsky, Nazakinsky, V.A. Zukerman, and others convincingly presented the theory of this genre as "the result of generalizing specific, singular but differently repeating musical forms" (E.V. Nazakinsky).

The concept of musical genres, as proposed in Nazakinsky's most famous monograph on the theory of musical genres, was formed against an artistic backdrop. In music theory, its practical fixation is due to the strengthening of the multicultural integration trends in 20th-century music. Various scientific methods have been analyzed to understand musical genres as a cultural phenomenon. The cultural understanding of this concept, as described by her, has not yet been accepted. Meanwhile, methods of various genre forms are mainly applied in the field of music education. In most cases, training is based on preserving the "prototype" of genres in students' minds. As for the hierarchy of musical genre vocabulary, the task of linking "genre vocabulary

with context" has not been set, which, of course, hinders the formation of students' skills in recognizing the overall level of genre phenomena.

Known studies involve the development of meaningful foundations for general music education, including the works of Yu. Music education processes have been modernized. A group of studies has revealed details of the genres of musical art.

The communicative function of musical genres implies the existence of an audience-receiver, who perceives music based on their genre dictionary. The experiential genre communication creates a perceptual attitude towards each specific genre, aiding in decoding its meaning. Understanding the genre as an intermediary in artistic communication — composer-genre-audience — is also a fusion of foreign musicology and Belarusian domestic musicology. Within the framework of general music education, the pedagogical possibilities of the genre method have been comprehensively studied.

The sociocultural origins of musical genres have two main sources, corresponding to the musicological definitions of "major and minor genres"—the folk environment that produces major genres and the professional environment that generates minor genres.

Currently, there are many methods of music education, which can be divided into many areas: enhancing interest and the need for music perception, teaching the theoretical foundations of musical art, developing professional abilities of music criticism and art history performance practice, methods for various instruments, performance techniques, arrangement, conducting, ensemble performance, etc. There are also secular and penitential styles of music education methods.

The theoretical method understanding the essence of musical genres has formed the basis of D.B. Kabalevsky's approach. D.B. Kabalevsky emphasized that "all forms of music courses should contribute to the creative development of students, i.e., developing their desire for independent thinking, the manifestation of personal initiative, the desire to do something of their own, new, and better."

Music educators address the problem of students mastering the main musical genres by identifying students' stable characteristics ("generalizing through genres"), relying on students' emotional perception, as well as their knowledge and musical views.

In the post-Soviet period, the development of music education from the late 1970s to 2018 in Belarus researched and developed certain aspects, improving music education within the framework of existing music programs, as successors to D.B. Kabalevsky's program. These aspects particularly include:

1. *Conceptual ideas and methods for the development of general music and music teaching education.*

2. *Developing musical and cognitive interests, musical thinking, and the creativity of students. Improvements in vocal and choral activities, working methods when learning songs, the use of folklore, considering the patterns of forming interest in folk music.*
3. *Personal emotional reactions, emotional, spiritual, and moral cultural education. Using new information technologies in the classroom.*
4. *Activating students' mental discoveries, the manifestation of musical heuristics. General music education quality and its measurement issues.*
5. *Trends in the development of general music education. The sociocultural origins of musical genres have two main sources, corresponding respectively to musicological definitions of "major and minor genres," i.e., the folk environment that produces major genres and the professional environment that generates minor genres. Along with subcultural stratification, "abilities from some communities, very different in quantity aspects, create cultural value," confirm this basic societal generation of musical genres: associated with creating general cultural values, nobility, military, knowledge, commercial, and industrial estates and classes do not create new genres, but can adapt, cultivate, and modify those already created.*

The situation of musical pitch types is peculiar. Some genres—dance, march, song, recitative—have successfully "tempered" this pitch (attributes of the pitch), thereby accumulating the pathos of the genre. Their music completely depends on extramusical principles—movement, language, which is not a coincidence. Of course, the internal differences of genres (dance: waltz, tango, krakowiak, etc.; march: combatant, funeral, etc.) are also related to the broader norms of pitch attributes. Thus, due to the common lyrical nature of the song genre, its pitch gained greater urban rhythmic organization, formulaic simplicity, and repetition in the lullaby, and melodic liberation in the lyrical pop song.

Other types are somewhat complex and ambiguous in their specific pitch aspects. For example, in hand songs, a song movement pitch is established while conveying the "singer's" calm contemplation and the gentle splash of the waves. The overture of the opera organically combines the invocative speech (introductory) and heterogeneous pitch.

Finally, in some genre areas, it is difficult to see the pitches that indicate them. These are types of professional creativity, called "minor" (related to the "major" family) by A. Sohor — large instrumental, including multipart, music and poetry synthesis (opera, oratorio, cantata).

All types of music education and musical activities are determined by the details and patterns of music perception. Research on the processes of music perception is necessary for understanding the evolution of musical forms, finding new methods for developing music pedagogy, and improving performance skills. A comprehensive approach to solving these problems includes considering the psychology and pedagogical patterns of music perception from various scientific disciplines such as information theory, self-organization theory, and neuropsychology.

When a musical genre becomes a variant of a cultural form, its specificity can be manifested in a dimension of cultural creation. The musical genre becomes an invariance for interpreting musical works. Musical works can be considered cultural products with certain sociocultural origins, with

utilitarian or aesthetic purposes, technically based on genre norms, creating a genre tradition. These forms ensure a certain symbolic significance, reflecting the cultural self-atmosphere. This fact can confirm the essence of any specific genre as a musical work—a cultural artifact—as a form of cultural expression.

References

- [1] "Essays on the History of Art Education in Soviet Schools." A. "Progress," 1956. (in Chinese)
- [2] Shen Zhihua. Soviet Experts in China (1948—1960) [M]. Beijing: China International Radio Press, 2000. (in Chinese)
- [3] Institute of Music Education Methods Publishing House. - M.: MGZPI, 1990.- 54 p. (in Chinese)
- [4] Modern Russian Music Education: The Main Ways of Contradictions and Methods of Overcoming Contradictions. -Tambov: TGMPI Publishing House, -2002. (in Chinese)
- [5] Ren Guangxuan. History of Russian Art [M]. Beijing: Peking University Press, 2000. [6] Wagner, R. Selected Works / R. Wagner, -M. Current Location: Art Publishing House, 1978.(in Chinese)