

Interdisciplinarity: reference of contemporary music pedagogy

Petrică-Eugen PREDOI¹

Abstract: *The current complexity of the educational phenomenon, on the one hand, generates new tasks and challenges to which the teacher has to respond, and on the other hand, it confirms and strengthens the concept that pedagogy has an interdisciplinary character, relating to sciences such as biology, psychology, sociology and philosophy. To base your pedagogical thinking on the master-centered paradigm, dominating the principle of heteronomy and excluding any inconvenient daily reality through its novelty, in the context of contemporary musical pedagogy is an error. Therefore, the teacher of contemporary society it is necessary to have thorough knowledge in the above-mentioned fields and, more importantly, after the personal researches he can develop solutions for the problems encountered in the instructive-educational process.*

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1. Interdisciplinarity: reference of contemporary music pedagogy

The dynamics of society, implacably subordinated to the technological evolution that seems to lack speed, time or space limits, leads to a wide range of profound and unpredictable restructurings in the three fundamental plans of the human being - spiritual, mental and material. Of all the major social systems, we can safely say that education is one of the first to face substantially the effects of the causal plans mentioned above. Thus, the teacher finds that today's educator no longer has the same behavioral characteristics as yesterday, and, with certainty, tomorrow will not be the same as today.

Accordingly, the current complexity of the educational phenomenon, on the one hand, generates new tasks and challenges to which the teacher has to respond, and on the other hand, it confirms and strengthens the concept that pedagogy has an interdisciplinary character, relating to sciences such as biology, psychology, sociology and philosophy. Therefore, in addition to the good scientific training in his field, the teacher of contemporary society, in order to be effective in his didactic

¹ PhD Candidate, Universitatea Națională de Muzică Bucureşti, peterbrevis@yahoo.com

approach, it is necessary to have thorough knowledge in the above-mentioned fields and, more importantly, after the personal researches he can develop solutions for the problems encountered in the instructive-educational process.

As psychotherapist Emile Planchard has stated in *Pedagogy Research*, “to leave from problems that are really problems and whose solution can bring about an improvement in school work, this is the rule of conduct that should never be missed” (Planchard 1972, 27) by teacher. Considering that until the beginning of the 20th century, pedagogical knowledge was achieved “on the basis of the intuition and generalization of practical experience” (Nicola 2003, 69), we can say that research in pedagogy is a relatively new field. Thus, the classical method of practical experience has not been abandoned, but has been complemented and argued through the experiment method.

Turning to the interdisciplinary character of pedagogy, and to argue in this regard, we find that biology provides answers on the characteristics of each stage of individual evolution as well as on the effects recorded at the neuropsychological level under the influence of the formative factors, psychology brings light in terms of knowledge of the whole complex of human personality, and logic helps to structure and fluent pedagogical language.

But the full vision of the educational phenomenon in its entirety, in this case of the one specific to the art and musical culture, is provided by the other two scientific fields related to pedagogy, namely sociology and philosophy. At present, the knowledge and understanding of music in all its aspects, itself a social phenomenon, can not be achieved, at least from a formative perspective, without knowledge of sociology, science dealing with the study of human society and of the phenomena that develop within it.

A solid argument in this case comes from the sociologist Septimiu Chelcea. It states that “not having the spiritual quality of sociological imagination, the most fertile form of self-consciousness, sociologically uncultivated people fail to see the inseparable connection between the individual's life and the history of society, do not understand the social earthquakes, the rapid social evolution and the fact that the old norms values can no longer guide them in a world of competition and conflict” (Chelcea 2001, 5).

Moreover, and as a mutual, the two branches of sociology – art sociology and sociology of education, through their existence, unequivocally confirm, on the one hand, the social phenomenon of art and music, the most publicized and accessed artistic form of contemporaryity, and, on the other hand, the social character of education. Thus, from a pedagogical point of view, the individual is no longer considered to be only a bio-psychic entity, a classic paradigm from which it is understood the connection of pedagogy with biology and psychology, but a bio-psycho-socio-spiritual being, whose formative evolution takes place within of a company and therefore can not be dissociated from it.

Another argument, which definitely strengthens the connection between pedagogy and sociology, is the existence of a sub-domain of sociology dedicated exclusively to the sound art, namely the sociology of music. The foundation and development of the sociological approach to music, or, in other words, the crystallization of a sociological thinking from the perspective of sound art, occurred in the second half of the last century with the onset of accelerated technology of society on the edge of media devices with audio or audiovisual properties.

On the other hand, interferences between sociology and psychology have led to the emergence of studies and researches in new areas such as art psychology (Delacroix 1983), art psychosociology (Neculau 2003), or kitsch psychology (Moles 1980). A fruitful field in terms of the results of research has proved to be the psychology of music, especially the conclusions reached on the study of the mechanisms of transmission and reception of musical messages through mass media, as well as of the behavioral effects generated by them on individual or groups.

In the current context, it is certain that the audiovisual media is a cutting-edge formative tool that can influence the individual throughout his or her life. The number of sources through which it is displayed (radio stations, TV stations, internet addresses), but also the diversity of technological means by which the individual can access the desired sources anytime, anywhere (radio, TV, computer, mobile phone, etc.) to affirm that in the case of many individuals, on the background of the low socio-cultural level, the media becomes the main formative element.

However, in our view, technology is the means of facilitating access to something, and not the source of the whole informational sound assault to which the individual deliberately expands. Thus, the choice of certain media sources is determined by the reference system of each individual, which results from the level of education in the field of musical culture. This is why technology, whatever it is (PC, TV, radio, telephone, etc.), is the means by which the individual voluntarily accesses various information sources, without any obligation to do so, but only subtle media guidelines.

In conclusion, believing that limiting access to technology and therefore information of whatever quality it is, an idea that generally belongs to traditionalists, is synonymous with being convinced that technological evolution can be frozen or asymptotically reported to the individual, which obviously is a utopia. The individual needs information, in fact he feels the need to know, an ancestral function with a determinant role in the evolution of the human species, responsible for what we have been, we are and will be, each of us or together.

From a psychological perspective, studies conducted by researchers show that there is a close link between the personality of the individual and the agreed musical assortment. Therefore, the favorite music of an individual can be considered a faithful mirror of his personality, but also an important factor in shaping it. It is certain that almost every individual enjoys hearing musical works and feels

disturbed in the presence of others, these sympathies or antipaths being generated by personality traits, more precisely by the uniqueness of their configuration.

On the other hand, social psychology demonstrates that the group, one of the most influential media to which the individual adheres from his childhood, is an element directly involved in the process of personality formation and evolution. Thus, the "texture" of a society is made up of the complex system of the groups, at their level developing reference systems based on norms and values and, implicitly, formative influences are exerted.

Thus, the research on the cultural and musical formative influences accumulated by the individual from the perspective of the group generated interesting conclusions: on the one hand, in preadolescence, adolescence and even at maturity, one of the criteria for setting up informal groups is determined by preferences and on the other hand, the preference for a particular musical assortment of an individual, especially in childhood and adolescence, is often not a conscious choice based on a system of educational aesthetical values but a criterion to be met or, in other words, a path to be followed in order to be part of a group.

Even though there have been, and still exist, voices challenging the social character of the musical phenomenon, scientific research in this sense has undoubtedly demonstrated the opposite. Music is more than just an individual moment of living, independent of the aesthetic conditions of accomplishing the musical work, it is a determined and intermediated experience of the direct presence of man, a set of significations triggered at the level of consciousness and conditioned by everything society has induced of an individual on the path of the formative process, namely values, norms, behaviors, attitudes, beliefs or any other elements that can influence the musical perception.

Finally, philosophy, science and art of thought, is the domain that facilitates the systemic and integrative approach of the two phenomena in question, the educational one and the musical one, generating the conceptual and methodological instrumentation of any science. Also, philosophy is the science that set up the epistemological concept on the basis of the systems, the only perspective that allows scientific knowledge and, finally, the revelation of realistic predictions about the behavioral evolution of the individual in the field of art and musical culture. So system theory is an interdisciplinary epistemological model in which systems are used to describe and explain phenomena of variable degree of complexity.

On the other hand, we find that, since the 19th century, philosophy has determined the destruction of the cultural phenomenon and the singularization of problematic areas, in fact, the emergence of new disciplines from its vast trunk. Thus, in the philosophy of culture one can notice areas such as aesthetics, stylistics, semiotics and folklore. Also, on the branch of social philosophy, there is sociology of culture and sociology of music, disciplines that have already been mentioned, as well as ethnomusicology.

Another important beam of philosophy, at least from a pedagogical point of view, brings together disciplines with a logical-epistemological character, the result of a combination of logical thinking with mathematics, information theory and communication theory or system theory. This aspect favored a better substantiation of cultural disciplines such as musicology as well as social disciplines, especially those aimed at studying media phenomena (sociology of communications).

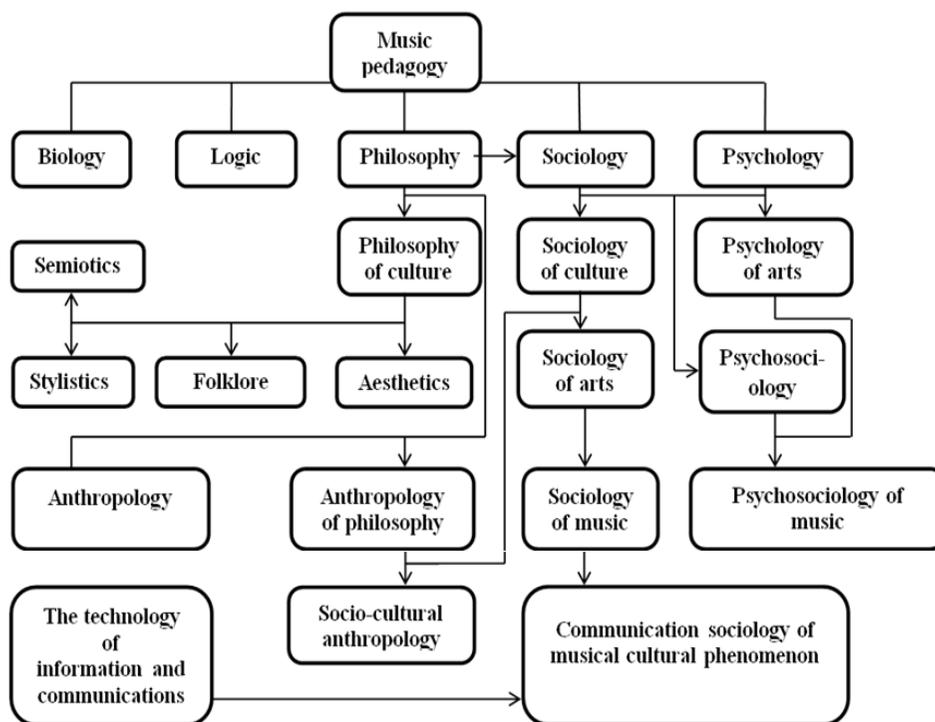


Fig. 1. *Synoptic picture of the interdisciplinary relations developed by the musical pedagogy with other sciences and the adjacent domains*

Therefore, since the last century, the symbiosis of sciences such as philosophy, sociology, psychology, anthropology or information and communication technology has led to the emergence of new and novel areas of investigation of the musical phenomenon in formative aspect. This was not only natural but also necessary, considering that there are two phenomena of maximum amplitude on a social scale – education and music, the last benefiting from the colossal media and technological support.

In 1974, teacher Gilbert Leroy, in the *Dialogue in Education*, said: “The scientific study of an education or education issue can not avoid the analysis of all the factors of the pedagogical system in which the problem is integrated, and

especially the factorial analysis of the personality their teachers, their pupils, the relations between the members of the class, the set of psychological conditions and material means existing in the school environment, as well as in the family environment of the pupils” (Leroy 1974, 153). Therefore, Leroy was one of the first teachers to understand and objectively argue for the necessity of systematic approach in any didactic approach or educational research.

Today, at least from a musical-formative perspective, Leroy's conception is fully supported. To minimize or not know the qualitative and quantitative magnitude of the effects generated by certain related formative systems (mass media, family, group etc.) from a teacher's position is to assume a low level of efficiency of didactic activities, or the failure of some of them. Also, to base your pedagogical thinking on the master-centered paradigm, dominating the principle of heteronomy and excluding any inconvenient daily reality through its novelty, in the context of contemporary musical pedagogy is an error.

As Emile Planchard states, “all those who have dealt with theoretical or practical education have explicitly or implicitly rallied on a philosophical system and the great pedagogical conflicts, as they once were, always took place on the ground philosophical” (Planchard 1972, 37). In conclusion, we consider it necessary to emphasize the important role of philosophy, which, on the one hand, allows for the integrating-system approach of any phenomenon and, on the other hand, it generates and supports one of the most important qualities of the contemporary teacher, *rational thinker*.

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