

PROBLEM OF PERCEPTION OF CLASSICAL MUSIC BY STUDENTS OF HIGHER EDUCATION INSTITUTIONS AND ITS METHODOLOGICAL SOLUTION

Anna Aleksandrovna Davydova^{1*}, Ekaterina Aleksandrovna Morozova², Olga Georgievna Orekhova³,
Aleksandr Vladimirovich Smirnov⁴, Aleksey Pavlovich Efremenko⁵

^{1,2,4,5}Russian State Social University (RSSU), Wilhelm Pieck Street, 4, build.1, Moscow, Russian Federation, ³Moscow State Institute of Music named after A. G. Schnittke, street of Marshal Sokolovsky, 10, Moscow, Russia.
Email: ^{1*} adavidova70@mail.ru, ²kat-mor@mail.ru, ³abccellist@ya.ru, ⁴olaorekhova@mail.ru, ⁵folkduet@mail.ru

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Abstract

Background: Classical music created by the masters of the past, the bearers of high artistic taste, has an ennobling educational impact through the deep intellectual and spiritual content that distinguishes genuine art from the means of entertainment and pleasure. Unfortunately, it is less of an interest to modern youth.

Purpose of the study: The aim of the study is to find a solution to the problem of classical music perception by students trained in the musical and pedagogical field. The subject of the study is the process of formation and development of students' interest in academic culture.

Methodology: The following methods have been used during the study: analysis and generalization of theoretical and methodological developments of scientists-teachers, pedagogical observation, and experiment.

Main Findings: The study has resulted in a hypothesis confirmed by the pedagogical practice: The aesthetic education of young people through classical music is most effective in enhancing the perception of music by students through developing, problem and project-based teaching methods based on the heuristic teaching model. At the same time, the perception of the works of composers of the past is most productive, if the theoretical, practical, psychological, motivational and evaluative components of the students' personality are involved.

Applications of this study: The results can be applied by teachers, scientists, and practitioners in the real educational process, scientific and methodological work (in research on similar topics, preparation of curricula and course content). The novelty of the study consists in the adaptation of the project method of teaching to the process of teachers-musicians training.

Keywords: *Classical Music, Perception, Musician-teacher, Student of Higher Education Institution, Education, Formation, Interest.*

INTRODUCTION

It is known that by being engaged in music since childhood, a person keeps love to it for life and "comes to an understanding of music. As a result of listening to successful performance" ([Shapinskaya, 2015](#)). However, in the modern culture the contradiction has been revealed between the "golden fund" of the world music culture accumulated during the centuries" ([Ogorodova et al., 2014](#)) and the aesthetic needs of student-musicians, which are far from the masterpieces of classical art; between "the main goals, objectives, and content of pedagogy, including music, and negative trends in modern society" ([Kazakova, 2007](#)); between the spiritual and material values of classical music and failure to understand their importance by the new generation of people; between "the content of music education in school and formed musical preferences of students related to the mass music genres" ([Polozova, 2011](#)).

There are many reasons for it. The first reason is that "the classical music has always been the property of the elite" ([Shapinskaya, 2015](#)), but in modern times this social category is composed of people who are at a high financial, but not always cultural level. The second one lies in the reduction of the level of social culture in general, "humanitarian, the moral and spiritual crisis in Russia" ([Dudaryonok and Initskaya, 2017](#)). The third reason, according to the pianist, T. Rubina, is that "there is no incentive to obtain the profession because after graduating from the conservatory it is almost impossible to get to work by profession, so very few students continue having the desire to devote themselves to music until the end of the studying" ([Shapinskaya, 2015](#)). The fourth reason is the unavailability of classical music concerts for its truly understanding and appreciating listeners, especially in the remote regions of the country ([Iskhakova, 2008](#)). In conditions of weak support of classical music on the part of the government, it happens that "the free time is filled with bright impressions, becoming the source of pleasure, mindless and funny leisure, with that, the low culture of the leisure does not lead to recovery, flourishing of creative abilities" ([Dudaryonok and Initskaya, 2017](#)).

The fifth reason is stipulated by new values and priorities promoted in the media and becoming personal guidelines for young people (wealth, luxury, physical beauty, power, success, fame, superiority over others). "One can even speak about the global problem of the transformation of spiritual values in modern Russian society. Young people lose the need for the competency of "high" musical art and the need for listening to low-sort samples of different trends of music youth subculture" increases ([Kazakova, 2007](#)). The sixth reason reflects the lack of involvement of students in

extracurricular musical and aesthetic environment, passive perception of information, the lack of motivational and evaluative component of perception.

The main reason, in the authors' opinion, lies in the outdated, in relation to the new, personality-oriented strategy of education, a teaching methodology that does not meet the psychological characteristics, mentality, nature of perception of modern youth, their social, spiritual needs, and aesthetic interests. "The authors have to admit that often a music education based on the academic musical genres and the existing system of methods, means and principles of music education loses in the "competitiveness" to the industry of light popular music, mass media, musical show-business sector" (Kazakova, 2007). The modern culture is characterized by the consumerist rather than a creative attitude of people to the environment and the lack of conditions for an active spiritual life, the formation and development of the creative potential of an individual, his/her desire to change the world for the better. The students' interest in classical music is less developed than their interest in popular music due to the passive intellectual and emotional perception. Therefore, "the search for new pedagogical principles needs to be focused directly on the penetration of the depth of the personal relationship to music" (Dudaryonok and Ilnitskaya, 2017).

METHODS

The methodology used to study the problem of students' perception of academic music was based on scientific and methodological developments of scientists of the last decade when the urgency of the task of educating young people by means of classical art increased. As noted by M.S. Dudaryonok and V.V. Ilnitskaya, this problem "should be addressed in a broad cultural context (axiological, subjective-human, ethical aspects)" (Dudaryonok and Ilnitskaya, 2017). It is reasonable to use a positive, even "healing" effect of music on a person (Davydova et al., 2018).

A.V. Polozova believes that "at the present stage, it is important to consider the impact of popular music on the younger generation", so to learn classical music "in collaboration with the mass genres" (Polozova, 2011). M.V. Pereverzeva suggests a multicultural approach to the study of music (Pereverzeva, 2006). V. Han (2012) also writes about the necessity of familiarizing with the music of different nations. The generalization of scientific and pedagogical literature, observation and teaching experience of students of Schnittke Moscow State Institute of Music and Russian State Social University, allows arguing that a comprehensive approach is not yet feasible in the conditions of the modern educational process, but some methodological developments are quite applicable and the result is markedly changing the situation for the better. As a result, "classical music is actively involved in the field of modern mass culture" (Zhurkova, 2012) and "to the greatest extent embodies the humanistic values that influence the formation of the spirituality of personality" (Belous, 2014).

RESULTS

The hypothesis related to the study of the problem of mastering classical music by modern youth, which is the basis of the training program for teachers and musicians, has been formulated in the course of a pedagogical experiment to enhance the perception of music by students through the development, problem and project teaching methods based on the heuristic model of learning (Selevko, 1998).

A positive result in solving the problem of the formation and development of students' interest in classical music has been obtained due to the method of musical and creative projects developed and implemented by students. It has been aimed at "the development of cognitive, professional, aesthetic, artistic, musical interests" (Kazakova, 2007).

The method of musical and creative project has maximally contributed to the formation of emotional and personal assessment of what is happening, the emergence of interest in classical music and the development of creative potential of students through their active creative activities aimed at solving a specific problem situation and filled with intellectual work, personal emotional experiences, self-expression, self-realization (Kuznetsova, 2008). The interest includes "volitional, emotional, cognitive, creative components to perception and awareness of works of musical art that contribute to the satisfaction of causing one's lucid musical needs" (Kazakova, 2007). As a result, the interest in learning classical music has become a part of the students' personality, and the expansion of the experience of communication with it – the inner need of the students. As noted by A.V. Polyakov, "a connoisseur and lover of classical music, in the face of any light popular composition, not only immediately identify its pop style, but feels like a stranger in this culture that is below his/her level" (Polyakov, 2011).

The forms of musical and creative projects implementation among students of the Schnittke Moscow State Institute of Music and Russian State Social University were as follows:

- Tasks to the section topics studied by bachelors of "Musical-Theoretical Disciplines", "Performing Schools and Concepts", "Theory and History of Musical Art" courses, etc. in the system of distance education;
- Educational-methodical developments on various topics during the lessons of listening to music in children's music and art schools;
- Musical and visual presentations of reports, performances, and projects;

- Creation of works of art based on classical plays and means of other types of art (painting, choreography, literature, poetry, graphics, design);
- Development of a thematic concert of classical music for students of children's music and art schools and development centers ("Winter Fairy Tale", "Opera, Operetta, Musical...", "Golden Autumn", etc.), which included the preparation of the program, stage design, selection of rooms, technical support, rehearsals, notification of the target audience;
- Acquaintance with new phenomena of academic music, for example, musical "mobile" – a play with a changing number and sequence of parts of the form, which captivates students with its novelty, requires a creative approach and develops heuristic thinking (Pereverzeva, 2013).

Undoubtedly, in the past and in modern time "the role of a teacher as a carrier, a creator and translator of norms and values, including musical culture" is great (Kazakova, 2007), however, the personal involvement of a student in educational process and the active creative attitude to classical music bring, at times, more visible results than the most authoritative and experienced teacher (Rumyantseva, 1987). After all, "the earlier a child will have the opportunity to get acquainted with the works of the "golden" fund of world classics, the more successful will be the formation of his/her musical taste". The most effective introduction to the world musical heritage takes place in the process of the aesthetic experience of the content of the musical work "in different types of practical activities (gaming, research, artistic and productive, theatrical)" (Belous, 2014).

DISCUSSION

The next step on the way of familiarizing young people, who avoid classical music, to the great artistic traditions should be the perception and development of modern styles and directions of academic art. As the researchers note, "the development of professional competences of students of musical faculties of pedagogical and art higher education institutions requires expansion of the material provided to students" (Malkin, 2015). The study of the avant-garde works of art from B. Bartok to A. Schnittke is of undoubted interest and benefits in the process of formation of professional competences of teacher-musicians, as well as culturologists and social and cultural figures in general (Zelenkova, 2010). However, for students of higher education institutions of culture and art, they also become an obstacle for the reasons listed above. The original artistic language and innovative (non-traditional) means of expression, serious conceptual component and the emotional intensity of sounds, unusual instruments, and intricate shapes – all this complicates the process of perception of contemporary classical music and demonstrates the need for new pedagogical technologies (Pereverzeva and Smirnov, 2017).

The process of teacher-musicians' professional training at the Schnittke Moscow State Institute of Music applied such methods actualizing the action-related attitude of students to the material being mastered as problematization of the content, critical thinking, modeling, forecasting and designing activities for group practical and seminar classes and extracurricular independent creative work of students (Praslova, 2007). At the same time, the pedagogical process was organized on the basis of the principles of personal orientation and consideration of the individual characteristics of students (development of professional qualities of a student), consistency (identification of relationships, patterns, general and particular in the study of phenomena), integrity (study of a set of interrelated elements), clarity (live sound of music performed by professionals, listening to audio recordings) (Mansurova, 2014). The most important role in strengthening the interest in the works of composers of the past played its own successful experience of interpretation – performance of music on stage. As noted by M.A. Lashkul, "one of the components of performing competence is the experience of successful instrumental and performing activity" (Lashkul, 2008).

CONCLUSION

Today, classical music still "holds its position of the moral, aesthetic, cultural landmark" (Dudaryonok and Il'nitskaya, 2017), and the task of teachers is to use it in the process of professional preparation of teacher-musicians as bearers of social and cultural values. "The new strategy of preparation of teacher-musicians puts forward the education of the young generation based on the world's cultural and spiritual traditions and values, the organic part of which is the art of music as a priority direction" (Lashkul, 2008). The use of active, musical and creative forms of education of students of musical and pedagogical institutes and faculties stipulates an increase in students' interest in classical music, making it part of the life of young people. The combination of theoretical, practical, psychological, motivational and evaluative levels of perception of classical music gives the greatest result during the education of young people on the material of traditional culture. The stable positive motivation formed in the course of theoretical knowledge and practical development provides the psychological readiness of a student to the new experience of communication with classical music.

AUTHORS' CONTRIBUTIONS

Structuring the experimental design and formulating the problem and hypothesis are made by Aleksandr Vladimirovich Smirnov; collecting the data and literature review are realized by Anna Aleksandrovna Davydova; Aleksey Pavlovich Efremenko organized and conducted the statistical analysis and interpreted the results of research, and Ekaterina

Aleksandrovna Morozova and Olga Georgievna Orekhova wrote a major portion of the paper and built the apparatus of collective research.

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