

# Worldview Formation of the Teacher-musician Personality in the Higher Education System

Natalia Ivanovna Anufrieva<sup>1</sup>, Eugeny Alexandrovich Anufriev<sup>1</sup>, Irina Anatolievna Korsakova<sup>1</sup> & Anna Iosifovna Shcherbakova<sup>1</sup>

<sup>1</sup> Russian State Social University, Moscow, Russian Federation

Correspondence: Natalia Ivanovna Anufrieva, Russian State Social University, Wilhelm Pieck 4, 1, Moscow, 129226, Russian Federation. E-mail: nata415485@mail.ru

Received: October 22, 2014 Accepted: November 27, 2014 Online Published: February 25, 2015

doi:10.5539/ass.v11n6p99

URL: <http://dx.doi.org/10.5539/ass.v11n6p99>

## Abstract

The article is devoted to the formation specifics of the student's personality worldview within professional musical-pedagogical education. This specific is due, primarily, by the object of study that is music that has a spiritual being, and is able to provide comprehending personality ascent to the eternal values of life. Prerogative in the worldview formation of the personality belongs to philosophy and aesthetics (the philosophical science of art). Formation of a system of values, the power of judgment, and, most importantly, self-awareness and "self-identity" are the basis of ideological culture for the teacher-musician.

**Keywords:** philosophy, music, education, personality formation, worldview, teacher-musician, axiological approach, competence-based approach, professional activity, self-consciousness

## 1. Introduction

Centuries-long course of formation and development of the artistic culture space taught modern researcher is one of the most important lessons - there is no well-defined boundaries between artistic styles, genres, moving to the fusion, the interpenetration, complementarity, diffuseness, endless quest for new space. "World music" thus turns out to be an instrument for construing a new, emergent world (Tenzer & Roeder, 2012). Today we can say with confidence that there is no well-defined boundaries between the sciences as well: psychology and pedagogy, cultural studies and sociology, anthropology and philosophy continuous rush towards each other, because the gravity center of each of these sciences is the person for whom the process of learning and self-knowledge is an expression of his self-sustaining entity in the space of culture.

The highest expression of this desire is the philosophy - the love of wisdom, the need for a deeper comprehension of being. And if in the musical text, meanings and values of the person are hidden, if using a specific language of music the image of the world, requiring philosophical understanding of it, is heard to the listener, so such a text can be considered as artistic and philosophical. Because it includes answers to many questions: about the nature of existence and the role of man, transforming him in the great creations of art. Maybe this is the phenomenon of musical art as an integral part of the "second nature" (Kagan, 1996), established HomoFaber-Creating Man. It is obvious that the continuous improvement of intelligent systems, sophisticated technologies, typical of technogenic civilization type, determines the increase of the role of science, which should provide a theoretical foundation for the ongoing processes.

The most important task of modern education is the formation of personality. According to the humanistic educational concept, the purpose of education should be to develop all embedded abilities and talents in personality, in carrying out its own "Ego", the full and harmonious development of it. The Russian Federation Law "On Education" states that education should provide self-identity, the conditions for its fulfillment (Law of the Russian Federation, 2014).

Teacher's education is doubly important task. "The personality formation, the fate of a young man largely depends on if a student meets a talented, passionate, experienced teacher", V. Putin said (Putin, 2012).

Personality formation occurs throughout life. Study at the university is one of the most important stages in a person's life, when worldview is formed; many values of life are reinterpreted, when the spiritual component of personality comes to the fore.

Speaking of musical-pedagogical education, it is necessary, first of all, identify the worldview training of the teacher-musician. Future teacher-musician needs not only professional skills, but also the philosophical culture of thinking: the idea of a musical picture of the world, the awareness of the integrity of the art of music and the personality of the creator of particular era, feeling himself as a part of the musical universe as a unique, unrepeatable “personal-spiritual principle” through which the musical universe realizes its potential. This reflects a feature of philosophy as a worldview. Worldview aspect of the teacher-musician’s training combines the main trends of the new educational paradigm: integrativity (integrity) and personal principle.

## 2. Methods

Professional development of the modern musician that has his own system of values is directly related to his worldview, new knowledge and desire to self-improve in learning. The content of his professional activity involves active interaction with various people’s artistic creation types and forms and their values. Axiological model of musical education philosophy (author A. I. Scherbakova) led to the landmarks changing in artistic and creative education pedagogical systems. Music is considered as a source of knowledge, that drawer emotional and intellectual “charge” of it for the comprehensive development of the individual’s creative potential. E.A. Meleshkina believes that music opens «the new and unprecedented opportunities, the huge layer of inner life, cognition of which conceal indeed inexhaustible oppor-tunities» (Abdullin & Nikolaeva, 2003, p. 431).

Axiology of music and musical education is responsible for holistic comprehension of musical values space and promotes the search for methods stimulating the analytical work of students, the development of their emotional and intellectual potential, the rise of their artistic needs.

The need for philosophical understanding of music and musical education is constantly emphasized in the works of Russian teachers-musicians (Abdullin, 2003; Klyuev, 2001; Kolomiets, 2002; Tselkovnikov, 1999; Tsy-pin, 2001). Considering the problem of axiological approach to professional musical education, it should be noted that education should be represented in the unity of the social, cultural and historical contexts that define the education problems, goals, content, methods, and objectives. Axiological approach increases its value in the interaction of the individual with the world of music, in which the important factor is the understanding of the structural features of the music. This approach to the music art acts as a way of interaction between the musician and the world, and enhance his creativity, engage in dialogue with the inner world, the impact on his personal-semantic mechanisms, immersion in a sense “field” of composition.

Another approach is competence-based, in the context of which the content of the musician's training can be seen as a key point of the new thinking, it should be revised, re-evaluated at all components of human activity in the light of their “human forming function” (A. Orlov). Making changes to the humanitarian nature and character of this process, putting a person at the center as the highest value, the competence-based approach announces as a major the creation of conditions for the level of musician personality development, that gives him the ability to self-improvement, self-creation, acquisition uplifting and ennobling value and meaning orientations. This concerns not only the fundamentals of theoretical knowledge, but also the empirical elements of the future musician’s worldview culture of thinking. Following such knowledge means that under the influence of various philosophical and cultural theories, humanitarian culture polyvariety is reproduced.

In the realization of the artistic culture value within competence-based approach, there is an opportunity to put into practice virtually all forms of future professional activity (performing, teaching, researching, cultural and educational, and others.) For example, in the study of singing, instrumental genres, forms of arts and crafts, works of prose folklore, the music student should be aware of his close relationship to the traditional culture of the Slavs. The common denominator of these bonds is holistic, universal knowledge, his philosophy as the highest organic form of life wisdom, his knowledge, vision and understanding of moral ideals, pronounced value-dominant musical tradition. However, it should be noted that these relationships have never been simplified, straight, outwardly opened to all.

## 3. Results

The worldview formation in the process of understanding music is an extremely difficult task, because the formation of the human personality, the acquisition of a system of views, ideas, beliefs, that determines his own way in the social and cultural space is a long and sometimes painful process of self-discovery, in which the “self-conscious soul” (A. Belyi) was given to survive the ups and downs, to experience the joy of discovery and the bitterness of defeat, sometimes falling into despair, but in overcoming it, in the eternal search for beauty, in the eternal quest to “his Olympus”, to find special energy aura of spiritual sense as a manifestation of mankind moral quest. “World outlook and perception represent a manifestation of the individual's emotional sphere, his needs within a spiritual experience. Lack of emotions, apathy, indifference make a barren desert, where creativity

sprouts are doomed to fade as the emotion, primarily, motivates the individual, drew him to the process of artistic creation”, A. I. Scherbakova believes (Shcherbakova, 2012, p. 122). And if the conductor in the space of spiritual culture is music, art, storing in the very energetic aura of sense, learning which the HomoFaber paves the way for himself, this way, this ascent to Olympus at the same time is an immersion into the depths of the human being, into lurking creative potency, unencumbered reserve of spiritual forces. This is what allows us to characterize the phenomenon of musical art as a tool of self-identity and self-creation of culture. This is due to the use of the philosophical-anthropological approach to the process of understanding music in the context of the culture formation and development.

#### **4. Discussion**

##### *4.1 Worldview Potential of Philosophical Knowledge*

Worldview formation has always been the prerogative of Philosophy. Need of philosophical understanding of culture and education in modern science is very high. Philosophy as a science promotes upbringing of intelligence, ability to theoretically rationalize oneself position, development of research skills.

The philosophical problems of culture are considered by historians, sociologists, art historians, cultural studies, psychologists. Philosophy has the largest integrative potential with respect to the sciences, that follows from the nature of the philosophy, its status in the system of scientific knowledge. Philosophy of Culture puts topical problems of understanding of various phenomena, including across the sciences, develops their methods of cognition, ideologically summarizes the results and gives them the ethical evaluation. A. I. Scherbakova thinks that “Appeal to the philosophical understanding of music in the educational process at the present stage is seemed to be absolutely necessary, as the rapid expansion of musical space, acceleration of divergent processes typical of contemporary music on the one hand, and removing of the old masters at the time the music, loss of orientation, lack of comprehension of the values which were the basis for the creation of masterpieces of the past, on the other hand, become an obstacle to the birth of full-blooded, talented and convincing interpretations filled with life of the creative spirit” (Meleshkina, 2011, p. 36).

Music as a carrier of meanings and values of the culture is compelling evidence that the spiritual is always superior to the material. It is capable to provide comprehending personality with movement up the stairs ascent to spiritual meanings and values of the culture, to create conditions for the broadcasting of these meanings and values through space and time. The figures of Orpheus and Pythagoras embody two fundamentally different perspectives on music that together circumscribe the foundation of Western attitudes toward the art. As a musician, Orpheus demonstrated music’s effect; as a philosopher, Pythagoras explained its essence (Bonds, 2014).

Worldview essence of music is designed to explore by the aesthetics - philosophical science of art. Aesthetics is regarded as a part of philosophy, which has the most extensive study of the subject, beyond which no other science leaves, namely, the central problem is the connection of “man-world”, i.e. problem of worldview. Aesthetics distinguishes a special perspective of the problem and is considered as the science of the perfect (or rather, as a philosophy of the perfect as a scientific philosophy is only a part of philosophical knowledge (Yakovlev, 1999). The starting point of the consideration of man's place in the world is the assertion that man is not just “is”: first, as a rational being (homosapiens), a man interprets the world and his life. Generating meanings, he gives the development of the world a meaning direction. The search for the meaning of life colors human life with special sense: he is not simply carries out some activities (the implementation of which is genetically inherent, like it is in animals), but he knows what he's doing and for the love of what he is doing that. Second, human life is value-oriented: everything that a person sees, thinks, makes, he anyway estimates. Thanks to the person there are values in the world. After all, the transformation process of individual events in the cultural patterns and values depends on how people are able to assess the true significance of the classical and contemporary examples of art as a component of the cultural environment. Samples of complex ambiguous aesthetic phenomena are tested on the importance of values in a professional environment, some of these samples are recognized as a value only in the art, without having a wide society importance.

##### *4.2 Worldview Training of the Teacher-musician*

The worldview formation of the teacher-musician’s personality appears primarily as the formation of a certain system of values serving landmark in the cultural space. To form the aesthetic attitude is to form a holistic attitude based on the harmonious development: feelings, intellect, artistic skills, abilities to the judgment and assessment of the reality phenomena.

Firstly, the worldview formation is carried out not only through its impact on the emotional sphere, but also on

mind, appealing to convictions. Therefore, knowledge of the basic aesthetic concepts helps to navigate the world of artistic reality, contributes to the formation of the values hierarchy, determines the nature of the human behavior. Secondly, the most important part of aesthetic education is the formation of artistic aptitudes and abilities, the development of artistic skills. The purpose of the teacher is not just to develop an understanding of beauty, but the practical ability to express oneself understanding and sense of beauty, own attitude to translate into artistic forms.

Formation of students' professional competence in higher professional musical-pedagogical education as an ability to produce an idea, knowledge, ways of activity is not realistic problem. The possible task is the culture formulation of their thinking at the level of interpretation, comments, discussions, arguments, and others. On this hermeneutic level, from pedagogical point of view, musical culture is an ownership of set, conditionally speaking of "high patterns" of thinking, each of which is an algorithm for solving the key problems of knowledge.

This approach assumes that the object of study, the learning process content itself is not discrete information, even if its components are united by a common content, but the system processes having internal logic, genesis, sources, cause-and-effect relationships, etc. Observed object in this case is not the proper subject content of performing skills learning, but what is called the worldview content of the educational (musical) material.

The modern system of training of teachers-musicians is the highest level of intellectual generalization of pedagogical reality phenomena and facts; a kind of "reflection on the "education" phenomenon", its concrete historical forms, conditions, problems and contradictions" (M. Fischer). Handling with expertise and ideas, accurate performing settings enables students to study the work of psycho-physical (psychophysiological) approaches capable of "de facto" to confirm its effectiveness, and, no less important, to give impetus to the further forward movement. By G. M. Tsypin's belief it allows to express themselves through "external, invisible through the visible and audible-this is the universal law of art" (Shcherbakova, 2014, p. 45).

Meanwhile, the students' performing skills formation and the development of the diverse prerequisites for successful mastery of them require special methods that differ in each case. This issue in musical pedagogy, in fact, is hardly developed, and in the general practice empirical approaches are dominated that rely only on intuition. That is why the main focus of the teacher's attention in the classroom should be the inner essence of a musical work, which underlies the fundamental unity of all forms of its manifestation. Particular attention should be paid to the perception of it as a necessary prerequisite and condition for the performing activity.

#### *4.3 Connection Thinking with Practical Activities*

Artistic thinking process is closely linked with the practical thinking, that is the epitome of the ideal content in material form. Image and performing actions are considered by us in the form of components of the indivisible whole: the image regulates the action, and the action is an indispensable party of the image construction. If the image and action are inseparable, hence the inner world of the artist, his artistic thinking should not be formed in isolation, but in unity with motility. Consequently, the development of technology and art consciousness is a single, simultaneously flowing process in which both sides are interdependent. Stephen Davies draws a parallel with the great chess, which illustrates the fecundity, flexibility, insight, vitality, subtlety, complexity, arguing that music is profound in a similar way; namely, for what it exemplifies and thereby reveals about the capacities of the human mind (Davies, 2011).

The condition creation by the teacher of music and performing disciplines for the emergence of internal representations, anticipating incarnation. Thus, in the activation of the internal representations of the artist, shaping the performance meaning, emotional associations and figurative comparisons is of paramount importance, K. N. Igumov identified three classes of associative links, they are: "semantic concept", "actualization" of personal experiences, "landscape representation." Universality of these associative links enables their use in the learning process.

It is important that in the learning process a Masters student has been formed a certain style of musical performance activity, thinking focus on productive processes, such as search and disclosure of new, and acquired the necessary basic knowledge and skills that enable independently in a new environment put and solve artistic performing problems.

The process of spiritual development of the individual, the formation of his worldview is inextricably linked with the formation of his identity, which according to E. Erikson requires reflection on what "sensitive combination of interrelated factors the human person represents, if it is a combination of abilities, created in the distant past, and opportunities submitted in the present" (Raigorodsky, 2003, p. 3). Problem of self-identity is closely linked to

self-rating, revealing of personal meanings in life and activity, personality self-attitude, study of the consciousness structure, meeting “Ego-Concept”, its cognitive, estimating and behavioral components.

J. Mid owns the concept, according to which identity is interpreted as the ability to perceive their behavior and life as a connected, coherent whole. “The components of identity are divided as follows: person's view of himself-his self-identity, i.e. the way he sees his social position relating to others; other people's point of view of this person's social position” (Raigorodsky, 2003, p. 613). The formation of the holistic person, who is able to understand, interpret and implement this completeness in the creative activities throughout his life, is the most important for everyone issue of self-expression, self-determination, self-realization and self-actualization, the problem of personal identity, or self-identification.

#### *4.4 The Problem of the Identity of the Teacher-musician*

For the musician, who leads an active social and cultural life as a performer, teacher, educator, researcher, zealous advocate of the national musical culture and at the same time participant of intercultural dialogue, the problem of identity is extremely important. From scaffolding scene or the lectern, he is bringing the audience his understanding of higher values of being, his understanding of the world, and this is a responsible activity. We simply have to “predict what our word will resound.” In social identity theory, H. Tajfel and J. Turner highlighted two aspects: the focus on the social environment and the uniqueness of the human personality and its manifestations in life and creative activity. Personal and social identities are considered by scientists as the two poles, and the most typical are the behavior consistent with a certain average value between the social and individual model. This approach is somewhat simplistic. Very difficult to determine where this value is located between the social and the individual model. G. Brekuell's position looks more accurate which considers the problem of the relation of personal and social identity quite differently, emphasizing their interaction, interdependence, interconnectivity as a single system, which determines the integrity of the human person.

The researchers emphasize that “the basis of this identity feeling or state is formed similarity in worldview, values, traditions and way of life. This feeling is generated in comparison of “their” and “foreign” and, of course, this “foreign” influences on their own perception” (Mchedlov, 2003, p. 73). Thus, acquisition of identity is a complex and multi-step process of personality formation and development throughout its life's journey.

V. Jadov constantly stresses the fundamentality of identity problems and, most importantly, its social aspect, which is inextricably linked with the properties of the culture in which the self-identification process occurs. This process is organic to the person as from the moment “as the man began to think about the world construction, he began to learn himself. Who am I and who are we? What and where do we go in an endless historical development?” (Gurevich, 1999, p. 3). The answer to these questions is possible only when a person has formed a national identity, which is not a “neurosis of uniqueness” (J. P. Scanlan), but on the contrary, the recognition of the uniqueness as a compulsory part of each nation, national culture perception as an interaction, interconnectivity, synthesis of unique displays of original national Spirit.

## **5. Conclusion**

To summarize, we can say that the strategy and tactics update in the field of education and training of young generation entails a change in the mechanisms of their functioning in society as the educational system lays the socio-cultural foundation and has the potential to create a new type of personality to the new social reality, sentient a creator not only of the present but also of the future. In the process of mastering cultural values, a person successfully adapt to the changing socio-educational environment, develop and increase his individual, unique view of the whole world picture, which is why humanist paradigm treats education as the culture transmission mean.

On the basis of fundamental, holistic approaches, Russian culture and art universities are striving to create an organic connection with the social practice, real human life. The scientific and educational communities' awareness of influence the regional socio-cultural training and education system of the younger generation of musicians has formed the basis of a new educational paradigm that puts the general cultural, multicultural, humanistic functions of the whole system of vocational education:

- Development of spiritual needs, the formation of philosophical and moral values necessary for successful adaptation of the person in society;
- A future musician's formation of readiness to effective inter-ethnic interaction;
- Creation of conditions for the formation of individuality, the disclosure of its creative potential in the process of understanding the world and the values of national culture;

- Development of abilities and skills for self-realization, personal self-development and professional growth.

Fulfilling the social order of society to prepare the graduate who has productive system of not only professional, but also multicultural competencies, vocational musical education determines the direction of his future way of life, subjective content of his professional component, as well as the further development and self-development. The culture level and features of the teacher-musician are depending on its specific professional activity types and forms, the worldview culture, various spheres of his social practice, but the main condition for their implementation should be factor of the personality development actively manifested in practice, which is determined mainly by the quality of vocational training in higher education institution.

### References

- Abdullin, E. B., & Nikolaeva, E. V. (2003). *Theory of teaching music in secondary schools: A manual for students of higher educational institutions* (p. 223). M.: Prometheus.
- Bonds, M. E. (2014). *Absolute Music: The History of an Idea*.
- Celkovnikov, B. M. (1999). *Worldview music teachers: In search of meaning* (p. 231). Research. M.: Text.
- Davies, S. (2011). *Musical Understandings and Other Essays on the Philosophy of Music*.
- Gurevich, P. S. (1999). *The Man Philosophy* (p. 221). M.: Institute of Philosophy of RAS.
- Kagan, M. S. (1996). *Philosophy of Culture* (p. 416). St. Petersburg: TOO TC Petropolis.
- Klyuev, A. S. (2001). *Future musicology* (Vol. 12). Methodology of the Humanities in the future of the XXI century. To the 80th anniversary of Professor Moses Samoilovich Kagan. Materials of the international scientific conference. Saint-Petersburg. "Symposium".
- Kolomiets, G. C. (2002). *Musical-aesthetic education. Axiological approach: Monograph*. Orenburg.
- Law of the Russian Federation "On Education"*. Retrieved August 20, 2014, from <http://www.consultant.ru/popular/edu/>
- Mchedlov, M. P. (2003). *Russian civilization* (p. 656). M.: Academic Project.
- Meleshkina, E. A. (2011). The Romanticism Ideology as Historical-Cultural Phenomenon. Philosophy of Music and Music Education as a Scientific Tendency. *Collection of research articles: Part 2* (pp. 50-54). Washington: Girshav Publishing Company USA; Moscow: Russian state social university.
- Putin, V. V. (2012). *President's Letter to the Federal Assembly*. Retrieved August 20, 2014, from <http://www.kremlin.ru/transcripts/17118>
- Raigorodsky, R. J. (2003). *Psychology of Identity* (p. 672). Samara: Bachrach.
- Shcherbakova, A. I. (2012). Philosophical glance at music and musical education in the art expanse of the contemporary culture: Historical and cultural aspect. *Social Policy and Sociology: Interdisciplinary theoretical and practical magazine*, 12(90), 117-135.
- Shcherbakova, A. I. (2014). Philosophical understanding of music as a methodological basis of research in the field of musical art and education. *Life Science Journal*, 11(11), 429-432.
- Tcypin, G. M. (2001). *Music and performing art: Theory and practice* (p. 318). St. Petersburg: Aletheia.
- Tenzer, M., & Roeder, J. (2012). *Analytical and Cross-Cultural Studies in World Music*.
- Yakovlev, E. G. (1999). *Aesthetics: Manual* (p. 464). M.: Gardariki.

### Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/3.0/>).