

Drohobych Ivan Franko State Pedagogical University

SYLLABUS

of the discipline «**Philosophy of Music**»
2022-2023

1. Description of the discipline

Degree of higher education - second (Master's)

Field of knowledge: 01 Education/Pedagogy

Speciality: 014 Secondary Education (Musical Arts)

Educational programme: Secondary Education (Musical Arts)

The total scope of the discipline: (in ECTS credits) 3 credits

Discipline status: optional

Faculty of Primary Education and Arts

Department of Vocal and Choral, Choreographic and Fine Arts

Year of study – 1; semester – 2; type of semestr control - credit

Language of teaching: English

Classes: lectures and seminars

Teaching methods: analysis and synthesis, comparison, philosophizing (reasoning, reflecting on philosophical topics), discussions.

Forms of education: full-time, part-time, distance learning

Link to discipline: <http://dspu.edu.ua/musped/navch-zab/014-so-mm/>

Distribution of hours by types of work

Form of education	Year of study	Semester	Scope of the discipline: hours / ECTS credits	Number of hours						Type of semester control		
				Lecture classes					Independent work	Term paper	Credit	Exam
				Total	Lectures	Laboratory work	Practical training	Seminars				
Full-time	I	II	90/3	26	14	–	–	12	64	–	+	–
Part-time	II (1y.10m.)	III	90/3	10	6	–	–	4	80	–	+	–

2. Teacher

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Candidate of Philosophical Sciences (PhD),
Associate Professor of the Department of Vocal
and Choral, Choreographic and Fine Arts

3. Characteristics of the discipline

The purpose of the discipline is to train highly qualified teachers of musical art, capable of full and diverse understanding of the philosophical, musical-aesthetic, pedagogical aspects of the educational process in educational institutions. The general goal is to establish the intellectual principles and creative principles in the student's

musical and pedagogical life by means of understanding philosophical structures and paradigms as a whole.

As a result of studying the academic discipline, the student must master the **following competencies**:

- ability to search, process and analyze information from various sources
- ability to understand the processes of development of musical art in a historical context.

Program learning outcomes:

- to apply knowledge of foreign languages in professional and self-education activities;
- to know the terminology of musical art, its conceptual and categorical apparatus;
- to possess the analytical skills of genre-stylistic and figurative-emotional attribution of an artistic work when creating pedagogical and performance interpretations;
- to possess psychological and pedagogical technologies of expression and formation of musicality in the process of pedagogical and performing activities;
- to embody a musical image, build the concept and dramaturgy of a musical work.

Prerequisites of the discipline. It is studied after the following disciplines: «Psychology of musical activity», «Problems of modern musicology», in parallel with «Musical culture of the regions of Ukraine» and «Musical culture of the Ukrainian diaspora».

Postrequisites of the discipline. The course «Philosophy of Music» completes the study of the educational component of the program 014 Secondary Education (Musical Art). After studying the discipline, the master's student enters the final stage of building an individual trajectory of his own master's research. The main goal of studying the discipline «Philosophy of Music» is aimed at realizing the ideas and principles of the methodology of scientific creativity. The specified methodological aspects are aimed at a deep understanding of the philosophical questions of the origin and essence of music; understanding the content of the main questions of the philosophy of music; philosophical theories and concepts related to understanding the world of music; problems of musical creativity in philosophy.

Link to discipline: The program for the educational discipline "Philosophy of Music", which is posted on the website of the DDPU by Ivan Franko (educational units, Faculty of Primary Education and Art, educational and methodological support of educational programs, second (master's) level).

4. Program (content of the main sections) of the discipline

Content of lectures

1.Philosophical world of music.

The origin of music. The essence of music. The value of music Brief description of musical instruments (lyre, kiphara, forminga, kinir, barbiton, lyrophoenix, sambika, spadyx, psalterium, magadis, pectida, epigonium, nabl and others) and compare with ancient musical instruments. Analyze the general concept of mathematical interpretations of music by Pythagoras. To reach conclusions regarding the interpretation of music by the thinker as an exact science with the application of the

laws of harmonious relations with the phenomena of nature - planets, constellations and elements of "musical spheres". The relationship between words and feelings. The relationship between music and the mind, namely: music and emotions, text and music, the influence of music on the spiritual world of man and his behavior, musical form and content.

2. Basic questions of the philosophy of music.

Draw parallels between philosophy and music. Provide a brief analysis of hypotheses about the origin of music namely, the hypotheses of "Divine music" as a special form of living nature. Intonational foundations of music, its connection with language in the "Linguistic" theory of Zh.-Zh. Rousseau and H. Spencer on the origin of music. Determine the place of musical instruments in the formation, transformation and enrichment of worldviews of an individual, his value orientations under the influence of "heard" with other socio-cultural worlds. The essence of music in its relationship with theoretical analysis and metaphysical depth. The inner being of a person through the prism of musicality. Give a brief description of musical instruments, ancient musical instruments.

3. Philosophical views in the world of music.

Highlight the role of music in the life of the Greeks (Hellenistic period). Analyze the meaning of vocal music, musical instruments as an accompaniment, and musical theory as a means of certain designations of the ancient Greeks. Pythagoras' philosophy and theory of music. Music of the spheres of Pythagoras. Philosophy of music of Egypt. Music as "world will" in A. Schopenhauer's work. The powerful influence of music on a person, his attitude to the world and to himself in the teachings of A. Schopenhauer. Musical expression as an aspect of the philosophy of language O.Losev's. Single out the aspect of the presence or absence of the cognitive design of music on the example of the philosophies of O.Losev. Music in the semiotic space of F. Nietzsche's morality. Discourse of morality by F. Nietzsche in the understanding of musical creativity as an ontological sphere of the human spirit. The main fragments of the philosophical and aesthetic concept of music by T. Adorno (Sociology of music. Philosophy of new music. Aesthetic theory). Analysis of the concept of "semiosis" as a process of interpretation of meaning. Social excursion of music in the philosophies of T. Adorno.

4. Musical creativity in philosophy.

Consider philosophical questions: what is the essence of creativity? What are its objective principles and what is the significance of creativity as a phenomenon of spiritual activity in musical art? Define the criteria of the problem of creativity in discourse: philosophy, spirituality, music. Provide an analysis of the problem of creativity as a phenomenon of spiritual processes of human musical activity. Highlight the interactive nature of the music, creativity, and interpretation categories. Be able to analyze the categories of creativity as something new, interpretation as an original interpretation, music as an object of self-knowledge. Draw parallels of human existence that has a unique creative potential and reveals the personal in the everyday existence of a person. Highlight the abstraction of music, which becomes creativity only in the existential plan.

Topics of Seminars

- Music as a value of life.
- Why music teaches.

- What does the history of music tell us about the world?
- What is the connection between music and emotions.
- Philosophy of music of Egypt.
- Musical expression as an aspect of the philosophy of O. Losev's language.
- Philosophical and conceptual foundations of understanding the problem of creativity as a phenomenon of spiritual processes.
- The problem of creativity in musical art.

5. Place of classes (location)

Classroom training: auditorium No. 13 of the main building of the Educational and Scientific Institute of Musical Art (building No. 4 of the Ivan Franko State University: I. Franka St., building 11).

Distance learning: ZOOM video conference (personal conference ID: 8278634636 Passcode: 3333)

6. Information about consultations

Consultations on the discipline are held at a prearranged time with the teacher, by phone or by e-mail.

7. Evaluation system

Students' assimilation of theoretical material from the discipline is checked at seminar classes, an interview with a lecturer and a test.

The interview with the lecturer is held at the end of the semester according to the pre-announced schedule. The final semester grade is defined as the sum of points from all types of academic work. The assessment is made according to assessment scales: stem, national and ECTS.

During the semester a post-graduate student can score 100 points, which are distributed as follows: work at seminars – 60 points; interview with the lecturer – 40 points. The maximum score at seminars is "5". Points for oral answers are calculated by the formula $x = A / n * 12$, where A is the sum of all current points, including "0", and n is their number (at least six answers). If $n < 6$, then for the calculation of x we take $n = 6$. The number of points x is rounded to the nearest whole number.

Distribution of points between types of work:

Oral answers	Interview with the lecturer	Total
60	40	100

The credit score is the sum of points for all types of work on the scales: stem, national and ECTS. Re-taking is proceeded orally with assessment on a stem scale.

8. Questions for the final control

1. Music of ancient Greece and Egypt.
2. The concept of mathematical interpretations of music by Pythagoras, regarding the interpretation of music by the thinker as an exact science with the application of the laws of harmonious relations with the phenomena of nature - planets, constellations and elements "music spheres".

3. What is the relationship between words and feelings?
4. What is the relationship between music and the mind, namely: music and emotions, text and music, the influence of music on the spiritual world of a person and his behavior?
5. What does the history of music reveal to us about the world?
6. What is the value of life in music (Music as the value of life)?
7. Why does music teach?
8. What does the history of music reveal to us about the world?.
9. Provide a brief analysis of hypotheses about the origin of music, namely the hypothesis of "Divine music" as a special form of living nature.
10. Intonational foundations of music, in the «Linguistic» theory of G-G. Rousseau and H. Spencer on the origin of music.
11. Determine the place of musical instruments in the formation, transformation and enrichment of worldviews of an individual.
12. Determine the essence of music in its relationship with theoretical analysis and metaphysical depth.
13. Music as «world will» in A. Schopenhauer's work.
14. The powerful influence of music on a person, his attitude to the world and to himself in the teachings of A. Schopenhauer.
15. F. Nietzsche's moral discourse in understanding musical creativity as an ontological sphere of the human spirit.
16. Social excursion of music in the philosophies of T. Adorno.
17. Musical expression as an aspect of the philosophy of language O.Loseva.
18. Philosophical and conceptual principles of understanding the problem of creativity as a phenomenon of spiritual processes.

9. Discipline policy (system of requirements for the student of education).

It is determined by the system of requirements for the full mastery of the subject content of the discipline and is based on the principles of academic integrity: systematic attendance at lectures; participation in seminar classes or their practice in case of absence; responsible attitude to requirements for independent work and familiarization with reading materials / sources of information.

10. Recommended literature and information resources

a) main:

1. Гомілко О. Музика. Гармонія сфер чи інструмент культури?. *Докса*. 2010. Вип. 15. С.276 – 285.
2. Капічіна О.О. Музичний естетизм як універсальна умова соціокультурного буття музики. *Мультиверсум. Філософський альманах*. К.: Центр духовної культури, 2006. № 57. С.56-62
3. Полюга В.В. Екзистенційна парадигма музичної творчості. *Наукові записки національного університету "Острозька академія"*. Вип.17. Острог, 2015. С.8 – 12
4. Сисоєва С. Основи педагогічної творчості: підручник. К. : Міленіум, 2006. 344с.
5. Суханцева В.К. Музика як світ людини. Від ідеї всесвіту – до філософії музики. К. : Факт, 2000. 176с.

b) additional:

6. Васюрина А. О. Гедоністичність сприйняття просторової досконалості музичного світу. *Сучасна картина світу : Інтеграція наукового та позанаукового знання*. Вип. 3. Суми., 2004. С.175 – 181.

7. Герменевтика: философский энциклопедический словарь [редкол. : С. С.Аверинцев, Э. А. Араб-Оглы, Л. Ф. Ильичёв и др.]. [2-е изд.]. М. : Сов. энциклопедия, 1989. С. 119

8. Лосев А.Ф. Основной вопрос философии музыки. *Советская музыка*. 1990. № 11.

9. Полюга В.В. Феномен інтерпретації в музиці : філософський аспект. *Практична філософія*. К. : Парапан, 2013. №3. С.59 – 64.

10. Суханцева В.К. Категорія часу в музичній культурі: Моногр. К.: Либідь, 1990. 184 с.

11. Шопенгауер А. Мир как воля и представление. М. : Наука, 1993. Т. 2. 669 с.

c) Internet resources:

12. Адорно Теодор В.Обране : Соціологія музики [електронний ресурс]. – Режим доступу: http://www.gumer.info/bibliotek_Buks/Culture/Adorno/Adorno_index.php

13. Естезіс [електронний ресурс]. – Режим доступу : <http://terme.ru/dictionary/179/word/yestezis>

14. Ігнатова Л. Феномен творчості як духовний компонент пізнання [електронний ресурс] Філософія творчості. С.238 – 247 http://www.nbuv.gov.ua/portal/Soc_Gum/MuzS/2010_6/statti/25-ignatova.pdf

15. Капічіна О. О. Феноменологічні основи проблеми музичного сприйняття [електронний ресурс]. *Вісник Донецького національного університету економіки і торгівлі ім. М. Туган-Барановського*. № 2 (54), 2012. Режим доступу : http://archive.nbuv.gov.ua/portal/soc_gum/vdnuet/gum/2012_2/Kapichna.pdf

16. Лосев О.Ф. Музыка как предмет логики. [електронний ресурс]. – Режим доступу: <http://www.opentextnn.ru/music/Perception/?id=618>

17. Ніцше ф. Генеалогія моралі [електронний ресурс]. – Режим доступу: http://pidruchniki.com/1292052237686/filosofiya/fridrih_nitsshe_1844-1900

18. Спенсер Г. Вільна енциклопедія “Вікіпедія”. [електронний ресурс]. - http://ru.wikipedia.org/wiki/Спенсер,_Герберт

Teacher _____ Viktoriia POLIUHA

Approved by the Department of Vocal and Choral, Choreographic and Fine Arts
Protocol № _____ dated _____ 20 _____

Head of the Department of Vocal and Choral,
Choreographic and Fine Arts _____ Iryna BERMES