

Drohobych Ivan Franko State Pedagogical University



APPROVED
 Vice-rector for scientific, pedagogical work and informatization
Volodymyr SHARAN
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CURRICULUM
PHILOSOPHY OF MUSIC

Field of knowledge: 01 Education/Pedagogy
 Speciality: 014 Secondary Education (Musical Arts)
 Educational programme: Secondary Education (Musical Arts)
 Discipline status: optional
Faculty of Primary Education and Arts
Department of Vocal and Choral, Choreographic and Fine Arts
 Language of teaching: English
 Data on the study of the discipline

Form of education	Year of study	Semester	Scope of the discipline: hours / ECTS credits	Number of hours						Term paper	Type of semester control	
				Lecture classes					Independent work		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	-	+	-

The curriculum is based on the educational and professional programme and the curriculum for the specialists of the second (Master's) level of higher education (90 ECTS credits)

The curriculum is based on the educational and professional programme and the curriculum for the specialists of the second (Master's) level of higher education (120 ECTS credits)

Authors:

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Approved by the guarantor of the educational programme: *[Signature]* **Andriy DUSHNYI, Candidate of Pedagogical Sciences, Associate Professor**

Approved by the Department of Vocal and Choral, Choreographic and Fine Arts

Protocol № 2 dated 6 10 2022

Head of the Department of Vocal and Choral, Choreographic and Fine Arts *[Signature]* **Iryna BERMES**

Approved by the Scientific and Methodological Council of the Faculty of Primary Education and Arts

Protocol № 1 dated 26 10 2022

Approved by the Scientific and Methodological Council of the University

Protocol № 9 dated 29 11 2022

1. THE PURPOSE OF THE DISCIPLINE STUDYING

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.

2. PREREQUISITES FOR STUDYING 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".

3. EXPECTED LEARNING OUTCOMES

According to the requirements of the educational programme, post-graduate students must

know:

- to apply knowledge of foreign languages in professional and self-education activities;
- to have the terminology of musical art, its conceptual and categorical apparatus;
- to analyze, critically evaluate and interpret cultural and historical events, phenomena, processes, trends and regularities of the development of art/musical art of a certain historical period and a certain region.

be able:

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

4. CRITERIA FOR ASSESSMENT OF LEARNING OUTCOMES

The assessment is carried out according to the scales: stem, national and ECTS.

A (90 – 100) – "credited" (excellent performance with only a small number of errors): is awarded to a candidate who has demonstrated a deep knowledge of the study material, fully reproduces the program material contained in the main and additional recommended literature sources. Knows the terminology of musical art, its conceptual and categorical apparatus; analyzes, critically evaluates and interprets cultural and historical events, phenomena, processes, trends and patterns of art development.

The student's knowledge is deep, solid, generalized; the student knows how to apply knowledge creatively.

B (82 – 89) – "credited" (above average level with a few errors): is awarded to an applicant who has demonstrated a good level of knowledge of the educational material, fully reproduces the program material contained in the main and additional recommended literary sources, but allows minor inaccuracies in their interpretation.

Knows the terminology of musical art, its conceptual and categorical apparatus; analyzes, critically evaluates and interprets cultural and historical events, phenomena, processes, trends and patterns of art development.

The student's knowledge is deep, solid, generalized; the student knows how to apply knowledge creatively.

C (75 – 81) – "credited" (in general, correct performance with a certain number of significant mistakes): the candidate has a sufficiently good command of the educational material, reasonably teaches it during oral presentations and written answers, mainly reveals the content of theoretical questions and practical tasks, using the main and additional literature. Presenting some issues, does not demonstrate enough depth and argumentation, some insignificant inaccuracies and minor mistakes are allowed in the issues of the origin and essence of music; reveals the content of the main questions of the philosophy of music; philosophical theories and concepts; problems of musical creativity in philosophy

Demonstrates an average level of skills formation: use of the terminology of musical art, its conceptual and categorical apparatus; critical analysis regarding the interpretation of cultural and historical events, phenomena, processes, trends and patterns of art development.

The student's knowledge is sufficiently deep and generalized; the student knows how to apply knowledge creatively.

D (67 – 74) – "credited" (not bad, but with a significant number of shortcomings): the applicant has insufficiently strong knowledge of the educational material, reproduces the program material with certain difficulties, rarely refers to the materials contained in the main and additional recommended literary sources; is not sufficiently oriented: in questions.

Demonstrates a satisfactory level of skills formation: use of the terminology of musical art, its conceptual and categorical apparatus; critical analysis of the interpretation of cultural and historical events, phenomena, processes, trends and patterns of art development, analysis of the main problems of the philosophy of music.

E (60 – 66) – "credited" (fulfilment meets the minimum criteria): receives the applicant who has knowledge of the educational material, is unable to reproduce the

program material, does not rely on the materials contained in the main and additional recommended literary sources; is poorly oriented in questions.

Demonstrates a weak level of formation of the ability to use the terminology of musical art, its conceptual and categorical apparatus; critical analysis of the interpretation of cultural and historical events, phenomena, processes, trends and patterns of art development, analysis of the main problems and questions of the philosophy of music.

Completed most of the proposed types of educational work.

FX (35 – 59) – "not credited" (with the possibility of retaking): receives a student of higher education who has shown ignorance of a significant part of the educational material, makes significant mistakes in answering questions, is unable to apply the theoretical knowledge of seminar classes; does not focus on questions.

Demonstrates a weak level of formation of skills: use of the terminology of musical art, its conceptual and categorical apparatus; critical analysis of the interpretation of cultural and historical events, phenomena, processes, trends and patterns of art development, analysis of the main problems and questions of the philosophy of music.

Did not complete all types of educational work.

F (0 – 34) – "not credited": receives student, who fragmentarily reproduces an insignificant part of the material, vaguely imagines the object of study, performs elementary tasks with the help of a teacher. Does not focus on questions of the philosophy of music course

Demonstrates a weak level of skill formation.

5. MEANS OF DIAGNOSIS OF LEARNING OUTCOMES

Assessment of students' knowledge takes place according to the types of educational work that each student is required to perform: participation in a seminar session (a report on one of the issues of the lesson plan, addition to reports on other issues of the lesson plan, participation in a discussion and a summary on the subject of the lesson); interview with the lecturer (frontal examination of the student's competence). In particular, missed seminar classes (studying according to an individual plan, absence due to illness, etc.) the student is obliged to complete in writing (a thesis statement of the answers according to the class plan and a summary according to the topic of the class), thus gaining the opportunity to receive a certain number of points. The criterion for analyzing the quality of task performance and its oral presentation is the most accurate selection of scientific information from the translation into the form of judgments or statements. Assessment of knowledge by the interview method with the lecturer determines the technology of identification of the student's competence: awareness of the content of the academic discipline; the ability to understand the principles of solving selected philosophical problems.

- oral answers at seminars;
- interview with the lecturer;
- credit.

6. THE CONTENT OF THE DISCIPLINE

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.

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.

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.

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.

7. TASKS FOR INDEPENDENT WORK

Topic 1.

Identify the relationship between music and the mind, give answers to the questions "What is the relationship between music and emotions?", "What is the relationship between text and music?", "What is the influence of music on the formation of spirituality and human behavior?", Draw the difference between form and content in a musical work.

Topic 2.

Give a brief description of musical instruments, ancient musical instruments. Analyze the general concept of mathematical interpretations of music by Pythagoras. 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 music of Egypt, as a relationship between words and feelings.

Topic 3.

The powerful influence of music on a person, his attitude to the world and to himself in the teachings of A. Schopenhauer. Single out the aspect of the presence or absence of the cognitive design of music on the example of the philosophies of O. Losev. Discourse of morality by F. Nietzsche in the understanding of musical creativity as an ontological sphere of the human spirit. Analysis of the concept of "semiosis" as a process of interpretation of meaning. Social excursion of music in the philosophies of T. Adorno.

Topic 4.

Provide an analysis of the problem of creativity as a phenomenon of spiritual processes of human musical activity. 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.

8. FORMS OF THE CURRENT AND FINAL CONTROL

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.

9. TOOLS, EQUIPMENT, SOFTWARE

Computer (laptop, tablet, smartphone); Internet services for video conferencing (Zoom, Skype, Viber, etc.); software (Word, PowerPoint); multimedia teaching aids (multimedia presentations, slide shows, multimedia reports, educational films and video demonstrations, etc.).

10. RECOMMENDED SOURCES OF INFORMATION

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. Васюріна 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. Естетизм [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