

WORLDVIEW CULTURE OF PERFORMING MUSICIAN

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ABSTRACT

The essential characteristic of the ideological culture of the performing musician includes a reasoned analysis of concepts like 'worldview' and 'culture', their interactions, and speaking as a serial multi-stage process - a system of knowledge, attitudes, ideals, defining relevant to their chosen specialty, to himself, understanding and emotional evaluation of musical art. By virtue of that the balance is kept between the rational and the emotional, personal and social aspects, the process of understanding, knowledge of the laws of musical development, including the level of ideological orientations, beliefs, professional position, value meanings, artistic views, reflective manifestations of self and others. The worldview culture of a specialist contains various aspects of personal and professional life, course of action and behavior, attitudes.

Key words: worldview, culture, worldview culture, performing musician, professional activity

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SINTESI

La caratteristica essenziale della cultura ideologica di un musicista comprende un'analisi ponderata di concetti come 'mondo' e 'cultura', le loro interazioni e il parlare come un processo multistadio seriale – un sistema di sapere, di mentalità, ideali, definiti rilevanti per le loro specialità prescelte, per lo stesso musicista, la comprensione e la valutazione emozionale dell'arte musicale. Grazie a questo, un equilibrio viene mantenuto tra il razionale e l'emozionale, tra il personale e il sociale, tra il processo della comprensione e la conoscenza delle leggi di sviluppo musicale, compreso il livello degli orientamenti ideologici, le credenze, le posizioni professionali, significati di valore, opinioni artistiche, manifestazioni riflessive di se stessi e degli altri. La cultura che riflette una visione del mondo di uno specialista contiene vari aspetti di vita personale e professionale, della linea di azione e comportamento, degli atteggiamenti.

Parole chiave: visione del mondo, cultura, cultura riflettente una visione del mondo, musicista, attività professionale

INTRODUCTION

In the shadow of latest emergence of new social and cultural realities in modern society, the idea of re-evaluation of many spiritual values and, respectively, their personal worldview, has become extremely relevant. In this regard, priority becomes the leading tenet of the Education Law of the Republic of Kazakhstan, which stands for the formation of a qualitatively new type of man, deeply moral and thinking creatively, which in turn implies the existence of a high worldview culture as the essential manifestation of his personal image. Proceeding from the importance of the sociocultural functions of art, the relevance of researching a performing musician's worldview culture becomes a fundamental factor in terms of forming a contemporary cultural worker.

Being a complex and multi-level formation in the structure of divergent aspirations of an artistically oriented personality, the worldview appears as a particularly important and at the same time universal characteristic, as the core of the professional culture of the current generation of professionals, reflecting and weaving together the most essential aspects of its personalized expression.

At the same time the worldview finds its social mission primarily in its dualistic functions: 'external', where it becomes an oriented tool in socio-cultural and professional space itself, as well as 'internal', associated with an analytically conscious perception of its spiritual and professional 'Self' for its further improvement and self-development.

Particularly, the first of these functions is associated with the willingness of a specialist to develop evaluation categories with regard to certain events, trends occurring in the surrounding reality, and, above all, in the field of culture and art in reliance on the sufficiently clear and already existing worldview position. Here, the worldview acts as a sort of translator of already formed foundations and ideas of society, its 'axis' of artistic views and ideals. As for the second 'internal' function, its effectiveness is directly interfaced with the unlimited possibilities of the personality to continuously enrich the spiritual world, to know it and self-create, not to mention the ability to model a 'script' of formation and the steady increase in person-centered worldview.

The aim of the paper is to research the worldview culture of a performing musician, using modern scientific sources on worldview problems, preliminary works of domestic and foreign researchers in the field of culture.

The following tasks were set during the research:

- to emphasize and analyze the notions of "worldview" and "culture"
- to emphasize the factors, which define the properties of cultural and worldview origins
- to research a specialist's worldview culture
- to characterize the worldview culture of a performing musician as a consistent and multistage process

The methods of scientific systematization, structural analysis, generalization and description are used to achieve the set aim.

The scientific novelty of the given research consists in the fact that for the first time the worldview culture of a performing musician is studied as a system of moral-esthetic principles, value relations, knowledge, artistic opinions and ideals, conceptual ideas in light of logical consistency, based on the Law on education of the Republic of Kazakhstan, the programs of ethnic music studies, educational and practical courses, the definition of the music teacher's worldview. The importance of worldview culture in the activity of a skilled professional in the field of music interpretation has been proven for the first time, which is of particular value for modern science. The practical value of the research lies in the provision of specific recommendations to the performing musician. The materials of the article can be used in courses of cultural studies, philosophical, art studies, and music studies and can be applied in music teaching methods, student and postgraduate student education systems of art study, philosophy and cultural study departments. The given research is useful to anybody specializing in music history and theory teaching methods, as well as the student and postgraduate student education system of art study, philosophy and cultural study departments.

METHOD

It is known that in solving any research problem methodologically it is important to understand its deep philosophical meaning, because, as scientists say 'philosophy - is the core of the worldview, indication of education' (Kasian, 1996).

Thus, in the Philosophical Encyclopedia (1964) the worldview is interpreted as 'a generalized system of views of the human on the world as a whole, on place of individual phenomena in the world and his or her own place in it, understanding and personal assessment of the meaning of the work and the fate of humanity, the totality of scientific, philosophical, political, legal, moral, religious, aesthetic beliefs and ideals'. It is no mere chance that in the development of conceptual ideas about the philosophical concept of personality, the 'mechanisms' of their origin and subsequent maturation, an important role is played by theoretical understanding of key aspects of the 'humanistic psychology' (Maslow, 1982), 'Open learning' (Evans, 1995), where 'teaching through discovery' (Bruner, 1978) is supported by an effective formula of 'pedagogy of cooperation' (Amonashvili, 1990).

Thus, using the philosophical approach provides an 'entrance' to the leading semantic perspectives of the essential structural and content parameters of worldview. The advantage of this approach is in seeing the general circumstances by sketching some principal

heuristic landmarks and leaving aside a more detailed conceptual mapping for a later day. My analysis is predicated on two assumptions. Firstly, I employ a dialectic approach, in which two positions are contrasted in a systematic way and where, rather than being melded in a bland mix, each will take center stage from time to time. Secondly, each position is construed as an ideal or theoretical type, in terms of profiles of characteristic symptoms that are systematically compared... given that they each provide a basis for epistemological approaches to music, music education can be better illuminated through an analysis of their views of music psychology' (Jorgensen, 2013, 64). Along with it there is a so-called historical approach, considered in studying features and characteristics of different philosophical systems and closely interrelated with the sociological approach to their consideration as large-scale socially significant phenomenon. An axiological approach lies in a similar course, where the value and evaluation component is located with its emphasized branched structure equally to the psychological approach that embodies a purely personal dominance within the worldview (orientation, self-awareness, self-regulation etc.).

And finally, the pedagogical bias in understanding the worldview implies its inclusion in the educational system as one of the fundamental objectives of the educational process with the various concepts of its phased implementation. In this sense, the 'worldview' category practical component is studied in the philosophical writings of Eugene Bistritskiy (1991), Viktor Kozlowski (1990) et al., which not only point to the need of a coordinated and justified interpretation of the pressing issues of human existence, but focuses on finding those attitudes, which develop as a result of socio-civic, cultural and personal experiences of any individual.

On the of the sociological trend part, the worldview as a holistic phenomenon is inseparable from the social and cultural environment at the core of which are primary personal views, concretized, on the one hand, by the confrontation between the subject and the surrounding reality, and on the other hand - by a flexible and often unpredictable system of their complex relationships. This characteristic is emphasized by Roman Artsishevsky, who believes that "the mediating link in the worldview reflection is always the subject - object or object - subjective relatedness" (Artsishevsky, 1986, 74). 'In essence... that in the process of musicking all participants are unconsciously doing three things. Firstly, they are exploring, affirming and celebrating a sense of identity. Secondly, they are taking part in an ideal society that has been brought into existence for the duration of the performance. Finally, they are modelling in the actual sounds of the music the relationships of their ideal society.

In its turn, cultural orientation, undividable from the generalized 'vision' of the worldview in its systematic expression, involves relations to it as to a long-term result of centuries of evolution of the human spirit. From

this perspective, the members of musical and pedagogical knowledge - G.M. Tsypin (1984), Ju. B. Aliyev (2000), I.N. Nemykina (2013) et al., are quite right in putting out the basic components of worldview persuasion (special knowledge, ideals, estimates, beliefs etc.) into the trajectory of idea factors affecting the future of professional specialization.

According to scientists, the abovementioned desires of the individuality are reflected in the way of its activities, by means of which both spiritual and material values are created and reborn. The cultural background stands as an accompanying element in mastering the products of creative work, providing a comprehensive impact on their organic coexistence in a single subject-object worldview. Moreover, the ideological culture in its individualized shell, according to Galina Pozizeyko, is a fundamental and at the same time multifunctional component of any intellectually developed artistic personality (Pozizeyko, 2002).

Delving into the sphere of psychological orientation of the worldview in its most specific manifestations, we note that the concept is simultaneously correlated with a number of personal beliefs, folding into a complex of transformative ideas about the world, its ever-changing relationship to the realities of life and to itself. In this respect the position of musicology of science is a subject of great interest, indicating that art, as a form of reflection of the real world, certainly includes the worldview of a composer, performer and listener, showing a three-level expression of the most adequate sensory reaction of a subjective relation to the objective reality.

In general, the value-semantic content of the worldview culture is defined by its quality content, which features a variety of conceptual incarnations of life of the individual, thus ensuring a consistent ontologization of their internal processes toward their subjective orientation, on the one hand, and on the other hand - an active involvement in a value-object relationship.

Thus, the presence of a cultural approach to the art of music (Kagan, 1996), which in its time was founded by prominent scientists in the field of philosophy and aesthetics (Losev, Likhachev, Bakhtin), largely explains the constant demand for a highly significant methodological aspect of the principle of systematic consideration of the individual in the context of a common cultural space. It is significant that this kind of research problems, exhibiting strong echoes of the ideological culture of individual, are of concern today to foreign experts, especially in the field of musical performance. Thus, according to D. Hargreaves and A. North - contemporary British researchers, there is always a remote gap between theory and practice (Hargreaves, 2001, 189), as a result of which, 'representation of the boundaries and scope of music education should be much more extensive, at least wider than that which is reflected in the educational programs'. The authors emphasize 'the importance of its social and cultural context' (Hargreaves, 2001).

In particular, Huib Schippers distinguishes that music education, for more than forty years, has witnessed a number of important conceptual developments, many of which formed a part of the global cultural modifications: ethnomusicology program, training and practical courses, and others. In Western culture, there are great differences in the relationship between student and teacher, encompassing issues such as - individuality, tolerance, strategy and etc. Transition from the static types of traditions to the recognition of “live” traditions expands the cultural space. Higher concentrations of world music are concentrated in such organizations as UNESCO, IMC, ISME, CDIME, which are widely recognized. ‘... greater concentrations of world music professionals in institutions, policies by organizations such as UNESCO, IMC, and ISME, as well as dedicated networks such as CDIME (Cultural Diversity in Music Education), have created greater acceptance of the relevance of cultural diversity in music education’ (Schippers, 2010).

DISCUSSION AND RESULTS

This suggests an appropriate question: how can culture and worldview interact with each other? It is obvious that by interacting with the latter, culture in all its forms becomes the bearer of the ideological and moral content, while the worldview itself (in its public and specific personality subtypes) is formed largely under the influence of artistic artefacts pertaining to this or that culture. In this regard, it is advisable to distinguish three fundamental factors that immanently determine the properties of the intertwined with each other cultural and ideological principles:

- Culture and worldview as means of a practical and spiritual development of the surrounding reality;
- Culture and worldview as a universal substance having a mutually valuable approach to the man and the world;
- Culture and worldview as a kind of spiritual and practical education that is present in all socio-economic formations.

Thus, the worldview culture of the performing musician is distinguished by developed features of an artistic perception of the world which was indicated by the thoughts of Hector Berlioz, according to which, ‘feelings and the mind both simultaneously appear in music; from each person dealing with it - be it performer or composer - it requires a natural inspiration and knowledge, which are acquired only through long study and deep reflection. Connection of knowledge and inspiration forms art. The musician who violates this condition will never become a true artist’ (Berlioz, 1956, 159). Therefore, the ideological culture of the performing musician should be considered as an extensive system of stable knowledge, attitudes and ideals that define its relation to the chosen specialty and his creative ‘Self’ giv-

en the emotional and conscious awareness imperatives of musical art.

A stepwise movement of the thoughts, provoked by deep philosophical reflections on a specific artistic phenomenon extremely increases the potential of cultural worldviews of any educated musician, highlighting the problem of performance, available for subsequent self-perception and relevant meditations, spiritual experiences and emotions. We are talking about the feelings of a special kind, not identical to those of life, but always mediated by some artistic ideal system of values, which certainly indicates the indissoluble cohesion of emotions and consciousness in the worldview of the person, in relation to the professional activity of the musician mastering the rich arsenal of expressive means for a truly artistic execution of works, for “if the performer is aware of the feelings and thoughts of the fact that he creates, reigns over the text, not only are his feelings not hurt, but, on the contrary, they become liberating: the thought clears the way for the feeling” (Belinskiy, 1954, 311).

The existence of such a harmonious relationship between culture and worldview, says researcher S.Ch. Bekturganov, citing the fact that ‘human culture sets the historically changing ideals and standards of holistic knowledge. As a result, certain historical structures are formed, in which knowledge of the world flows and methods for their preparation are accumulated and found. The set of knowledge about the world along with nurturing and education is dynamic and make up a motor basis of culture’ (Bekturganov, 2001, 5).

This means that both culture, and the worldview, as a unique phenomenon of spiritual and creative practice of personality, have their own typological content that has a lot of common points, depending on their specific expression. Meanwhile, a more in-depth insight into the nature of the designated categories allows us to conclude the following: they both have a long and fruitful interaction with each other, which in the figurative definition of M.S. Kagan testifies to their historically conditioned ‘cross pollination’ of a unusual confluence, which resulted in the birth of a deeper meaning in the understanding of the world, human nature, their communication (Kagan, 1996).

It is sufficient to refer to the observations of G.V. Platonov to make sure that the structural analysis of the worldview includes such consistent with each other components as attitude, perception, imagination, understanding, assessment, relationship and so on, where the first of the six are combined in the view of the world, and the next three are preparing the transition of the worldview to well-established beliefs (Platonov, 1972, 153). In such a psychological transcription, architectonic series formed by the worldview clearly evince the desire to, on the one hand ‘legitimize’ the ideological content of communications with all other aspects of a holistic consciousness of the person, and on the other hand - to distinguish among them the highest priority

features involved in the interaction with one or another cultural environment. No proof is needed to justify the fact that with the help of the worldview a musician-performer 'tracts' into the world created by cultural environment to gain unforgettable moments of the highest spiritual insight, exceptional in their unique artistic moments of 'living'.

Turning to the art of music in various contexts of culture, Leon Sachs highlights the methodological importance of the message that "music is the mirror and battery-specific content and form of social and psychological states - the highest spiritual senses, mentality, aspirations and sustainable integral - world perception" (Zax, 1987). In his turn, the A.I. Shcherbakov adheres to the idea that the personality-valued beginning in understanding of the integrity of life in all its diversity and its aspirations of authentic, puts a new perspective on the assessment and semantic aspects of the worldview, which can be seen as a huge research field for the performing musician for maximum personal self-development and self-improvement (Shcherbakov, 2002).

In this context, value-comprehension of music, carrying a mentality of the individual - the Creator in all its multiplicity of styles and genres, offers a contemporary artist immediate idea about the creative and conscious phenomena and facts of objective reality, perceived through the prism of personal motivations, interests, etc. Pointing to the inexhaustible reserves of worldviews in the work of a talented individual, Arnold Sochor wrote that self-perception of the composer, his own attitude to life, worked out on the basis of value orientations realize themselves as a worldview in the content of a piece of music (Sochor, 1970).

Accordingly, the process of performance of musical works and formed aesthetic tastes, preferences, etc. is perceived not as a mechanical transmission of artistic information to the ordinary listener, but as the action, the sacrament in which each time creative signals broadcasted in the mind of the perceiver are mastered anew, where their reinterpretation takes place with a certain degree of modernization in the construction of the general composition, interpretable images character. And only then the performing knowledge and skills acquire a worldview connotation, refined into his thoughts and aspirations, affecting the nature of creativity itself.

The concept of aesthetic interaction developed by Arnold Berleant, occupies a central place in the musical experience of the researcher, becoming significant in contemporary art. Because of this concept theatre audience experiences growing interest through such forms of art as an artistic and performing. 'Another musical influence, equally central, appears in the concept of aesthetic engagement, which I first developed in my book, *Art and Engagement* (1991), and subsequently refined in other essays and books. Offered as a clear alternative to Kant's aesthetic disinterestedness, the idea of aesthetic engagement formulates what, at the same time, is cen-

tral to musical experience, at least in my own practice as a performer and listener. To be sure, that was not the motive for developing the idea. Rather, I had been struck by the practices in the contemporary arts that subverted the dualism of art object and appreciator, deliberately breaching their separation. I had first noted the significance of this transgression in a paper I published in the JAAC in 1970 called "Aesthetics and the Contemporary Arts," and am now gratified that this observation anticipated what has taken many forms to become one of the most conspicuous trends in contemporary art, from audience participation in theatre, fiction, and other arts, to relational art, performance art, and the growing interest in the aesthetics of everyday life. Musical experience, like the appreciative experience of dance and film, has, I think, always invited aesthetic engagement, which is why I continue to wonder what would have been the consequences for aesthetic theory if music, rather than painting, with its apparent (but misleading) dualism of object and viewer, had been taken as the paradigmatic art' (Berleant, 2012).

According to Nick Zangwill such reflexive processes allow a deeper understand the aesthetics of musical sounds and to relive them. 'Aesthetic realism, applied to the art of music, is at least the idea that music has aesthetic properties, which are in some sense 'mind-independent' and that in experiencing music and talking about it, we think of music as having such aesthetic properties. Furthermore, music does not just have aesthetic properties, it is designed to have them; I shall also put this to one side in this article. A more controversial idea would be that the sounds that constitute music have mind-independent aesthetic properties, and in experiencing music and talking about it we ascribe aesthetic properties to sounds. But I will ignore this further controversial thesis about the sounds that constitute music' (Zangwill, 2014).

It comes as no surprise that up to now there is an ongoing debate about the nature of music, mystery of its creation, complexity of understanding, relationship of music and thinking, specifics of reflection with the ever increasing frequency of considering the idea that music is more than just a form of art, that it not only creates a certain image of the world, but also represents the highest manifestation of the human spirit. This gives the right to interpret music as a sounding existence space possessing inexhaustible 'information potential' (Slawina, 2011, 22), where the performing musician's reflexive processes have the property of involvement (inclusivity) in the regulation of virtually all spheres of reality.

It can be said with great confidence that music is constantly penetrated by one or another ideological content of a certain direction at all stages of its existence in artistic practice - creation, performance and perception. Basically, therein the dominant role of worldview in the works of the individual is traced, which is emphasized by E.S. Gromov, who notes that 'the worldview of

the artist (creator) is polyphonic and includes its political, philosophical, ethical, aesthetic views, which find their expressions in the living, complete images' (Gromov, 1986, 97).

'Another instance of the affect music has on philosophy struck me years ago when I was teaching Bergson's "An Introduction to Metaphysics." Bergson was particularly fond of music and knowledgeable about it, and the influence of musical experience may be recognized in his distinction between relative and absolute ways of knowing a thing. Relative knowledge, he held, comes from our external relations to an object, whereas absolute knowledge is acquired by directly entering into it' (Bergson, 1998, 113).

Arnold Berleant noted that Bergson was undoubtedly right to believe that creativity was a continuous creation of new, the essence of life, the flow of creative form that passes through reflexive processes of man. It is something that is objectively happening, as in nature (as the processes of birth, growth, maturation, etc.), as well as in the mind (in the form of new images and experiences) as opposed to the subjective activity of design, the essence of which is to combine old things.

'Bergson's characterization of absolute knowing bears a close resemblance to musical experience. But apart from the content of "An Introduction to Metaphysics," I discovered a more recondite but profound musical influence on Bergson's essay: its structure bears a striking resemblance to what is known in music as the sonata-allegro form, commonly used for the first movements of symphonies, concerti, sonatas, and other standard compositional types of the classical repertory. Exposition, development, and recapitulation of thematic materials, followed by a coda, are the basic components of the sonata-allegro form, and Bergson's essay embodies an identical structure. Bergson's interest in music was not unique, for there are notable instances of philosophers who have also written music, among them Nietzsche and Adorno. Whether music had an influence on their philosophical work and on that of other important philosophers as well, would be a fascinating subject to pursue, but it is beyond the scope of this autobiographical sketch' (Berleant, 2012, 4).

D.D. Shostakovich expresses his ideas about profound correlation of worldview positions of the composer to his creative research, emphasizing that the ideological and moral beliefs are the priority in his activities in the field of musical art. Another well-known musical figure – Alexander Goldenveizer, paid special attention to the high culture of the expert in his quest to achieve inner balance between the spiritual world of the composer and ideological maturity of the performing musician. According to his theory, even with the most virtuoso mastery of technical skill, the artist, being a person of little mark, is doomed to fail in his or her impact on the audience, which is inexpressive, if not to say insignificant (Goldenveizer, 1975).

Noteworthy are the views on the matter of Samuel Feinberg who believes that the personality configuration of the performer, his character, temperament, cultural level, inevitably give new color to any piece of music, so that "the performer must have a progressive ideology, versatile aesthetic and musical education" (Feinberg, 1984). The constant and sometimes painful search for personal meaning in comprehending the basics of musical performance, that usually accompanies the entire thorny path of becoming an ideological culture specialist, is the basis on which the general and professional knowledge is transformed into creative activity of the personality, becoming a prerequisite for the formation and development of both its artistic essence and individual style of interpretation.

Studying aspects are present in any professionally-oriented activities of the musician as a significant means of bringing cultural framework into it, contributing to fruitful development of its general human ideals and aspirations inseparable from the leading orientations of the humanistic education paradigm. 'Cultural understanding, however, is complex in nature and multi-layered. Even if research findings concerning the relationship between singing and cultural understanding are mixed, we argue that there is value in enhancing students' cultural understanding through singing multicultural songs. Singing multicultural songs can also promote the well-being of students. It is beyond the education of music. It is about a comprehensive education of humans as social beings and music as a human endeavor' (Schippers, 2012, 87). The author discusses the interaction of singing and cultural understanding, believing that singing appears during infancy and develops as a process of enculturation and sociologization. The reflexive process allows to deeper understand different cultures, perceive cultural interaction through singing. Therein lies the value of cultural understanding, for multicultural song singing promotes the integrated educational aspect of students, reaching beyond cultural improvement by means of music.

The original point of view is shared by Boris Tselkovnikov, according to whom it is tolerance that is the feeling of expressing patience to various manifestations of 'otherness' on the Other's part and, firstly, to his or her ideological and artistic attitudes, beliefs and orientations, and should be a core characteristic, a kind of nucleus dialectically directed ideological consciousness of the musician-performer's personality (Tselkovnikov, 2010). It is noteworthy that the author of the idea gives considerable prominence to the procedural side of finding the 'true' judgments about the music, the foundation of which is the experience of it as a cathartic settling into the artistic reality, into the world of other individual (the composer, the work's persona).

The influence of music on the tolerant behavior of a person is written about by Dina Kirnarskaya, who emphasizes the fact that a person engaged in music, lives

among sound worlds saturated by different senses, perceiving their diversity as a norm. In accordance with this, the comparison of 'my-foreign' is less dramatic to him and less fraught with all sorts of psychological conflicts than for other subjects in their activities (Kirnarskaya, 2004). The explanation lies in the fact that 'foreign' is considered by a musician as not speculative, but directly sensitive, sometimes imperceptibly to 'foreign' personal, because, as a 'foreign' is powered to persuade, to capture and enthrall artistic nature of an artist.

Giving special importance to situational ethics in music education, Randall Everett Allsup (2012) believes that the theory of sensitivity to become a powerful factor in the creative activity of the arts. Ability to reflect promotes sensitivity in the atmosphere surrounding reality of the artist, composer, musician, and performer. We share the view John Kratus, that modern music education and teacher training acquires novelty, significance in non-formal education, the value of which is the effectiveness of educational space, going beyond the narrow specialization. Researcher Allsup rightly points out that the old model of teacher training focused primarily on mechanical skills. Modern methods of learning encourage teachers to look for interesting shapes, developing skills appropriate to the needs of the teacher and students. 'If music education researchers are now finding new favor in informal learning as a reaction to a history of poorly trained music educators (Kratus, 2007), or if a profession's collective loss of faith in teachers and their capacity to educate is engendered, we may be sowing the seeds of our own demise' (Allsup & Olson, 2012, 11).

'Older models of music teacher preparation focused primarily on mechanical skills like baton technique and woodwind fingerings, with the expectation of placing these a priori skills without reference into faceless schools in faceless neighborhoods. Today's music educator is often called upon to work in partnership with the particulars of location and context. Looking outward, this is an interesting inversion of formal learning, where the teacher places skill at the service of student needs, rather than personal expertise. But neither should teacher expertise be hard to locate, only redirected or refocused toward a common good' (Allsup & Olson, 2012).

It is well known that the professional activity of the performing musician is different in that its experienced senses are always emotional, becoming, according to Boris Teplov, a true musical experience that can capture and translate judgments into intonations and semantic elements of music of multiple colors and powers (Kirnarskaya, 2004). Reflections about music as a way of its theoretical interpretation should be on the same spiritual level as perceived sound images, recreating in the notes the new artistic meanings and penetrating them with feelings, will, intuition, thought to such a depth where 'growing into each other' they merge into a single entity. However, to achieve a true understanding of the artistic content of the work, a musician must feel

its essential parameters not only with the mind but also with the heart in order to personify the spiritual energy, wisdom and beauty of the plan being put into life by him, thus expressing the most important thing in a value judgment process of the music - his personal position and faith in it as a true art (Teplov, 1985).

The problem of music psychology is directly examined by Dean Rickles, who claims that mental activity in the perception of music occurs on the frequency of wolf note. This pitch level, being the main feature of the human mind, its reflexive process, allows saving the musical structure and its melodic contour. Thus, aspects of cognitive performing musician phenomena are related to the nature of music. 'There are, of course, a variety of elements, beyond tonality, that go into music, forming the structure of a musical work (though it is possible to carve this structure in different ways, depending on the method of analysis). This includes pitch, meter, and loudness as important elements. Pitch is simply the brain's representation of the periodicity (frequency) of sound waves. It is not frequency itself, but is linked to perception, thus demanding a subject: frequency does not. Relative pitch is central to music perception: we can change absolute pitch leaving relative pitches invariant and 'preserve the musical structure.' In fact, relative pitch recognition appears to be a rather basic feature of the human mind: infants can recognize transposed melodies as the same melody. But general melodic contour information is easier to assess than interval information... Hence, we see clearly how aspects of human cognitive architecture filter in to the nature of music and musicology - this is what I meant by my phrase "observer selection" above' (Rickles, 2013, 4).

On this basis, among the top sides of artistic and worldview value of culture it is impossible not to mention the process of a specialist individual sides self-cognition in the carried out analysis in musical-performing issues, where priority qualities are: the ability to determine the prospects for personal development in self-improvement and self-determination, as well as the need to accumulate and develop new professional knowledge. This is confirmed by the views of Edward Abdullin (2002): 'Detection of gaps in their professional activities, the lack of development of professional qualities of the person may be timely and successfully overcome by the action of reflection, provided:

- Constant self-control and ability to objectively assess the level of ideological training, the presence of certain flaws in the real-world performing activities;
- Determine the individual development programs of the future teacher-musician-artist;
- Implementation of this program' (Steiner, 1998).

It is easy to notice that reflective thinking of this kind is a real tool to penetrate the space of the new semantic references of ideological culture of the performing musician, where, self-control is identified with

the personal-assessment formation of achieved results and self-regulation “allows one to efficiently produce a kind of correction and adjustment of the psyche and the whole organism to solving life’s problems, eliminate a state of uncertainty, anxiety and depression” (Abdullin, 2002, 190).

On the other side, S.L. Rubinstein invariably linked the high level of self-regulation with the manifestation of philosophical and worldview moods, i.e. a person’s conscious relation to the world, to other people, to himself (Grimak, 1991). It is appropriate in this context to rely on the well-known formula of Burns, R. ‘Self-concept’, by virtue of which the developed system of personal perceptions about oneself helps reveal the essential nature of self-regulation in the context of ‘Self-acceptance’. Curiously, the so-called idea of ‘Self-concept’ is regarded by the author as a relatively stable, more or less conscious and experiencing design, on the basis of which the individual is correlated with their inner world. Scientists discovered a deep relationship between the positive ‘Self-concept’ and personal fulfillment, and the negative ‘Self-concept’ and insufficient degree of one’s potential actualization (Burns, 1986), which, no doubt, speaks in favor of the effectiveness of complex reflexive mechanisms in relation to ideological culture of a performing musician.

It is also important that the musical performance reflection successfully manifests itself as an understanding-process, cognition of the laws of musical development, providing access to the highlighting of undiscovered opportunities for intellectual and creative development of a personality, for every musical intonation in concentrated form contains a complete description of, and separate music fragment gives an idea of the personal worldview of the author, and the historical, cultural, and national basis of his artistic orientation. Therefore, worldview beliefs constitute the most tangible product of reflective analysis, due to the fact that both for society and for an individual, life without a worldview appears as a pathological disorder of the ability to a developed sense of orientation (Schweitzer, 1992, 72). Subsequently, the reflective level of the performing musician is crystallized by the cognitive development of the driving forces behind the artistic evolution, providing a close-up of the creator’s figure in the complex intellectually-realized properties of his personality.

We emphasize once again that professional and personal position in the development of their own ideological culture of a musician most fully realizes his potential, and above all, the ability to justify his ‘vision’ of the problem, the essential and organizational side of the process of performance. And, at each stage of production, the worldview presents its goals and objectives that correlate with the standards of artistic expression and its own resources, interests, needs and values. Musical and performing experience suggests that the profession-

al and personal position formed in this activity may be defined as the ability to:

- Establish himself as a trained and competent musician;
- Show abilities as a knowledgeable professional;
- Show creative individuality in performing the interpretation of musical works;
- Change the stereotypes of the genre - a thematic approach to the concert repertoire;
- Correctly diagnose and overcome the causes of their creative failures.

It must be remembered that the performing musician should be afraid of overconfidence in search of true convincing intonation of one’s own philosophical propositions, strongly eliminate inappropriate and unacceptable actions in their categorical aggressive tones of statements, which often occurs in captivity of this fatal condition, while maintaining a high spiritual and moral ‘image’ of his beliefs and steadily increasing demands to himself. It is necessary to avoid excessive suspiciousness and uncertainty, replacing them in their creative experiments with such a ubiquitous quality of the ideologically cultural consciousness as doubt. “It is necessary, wrote Lev Shestov, - for the doubts to become a permanent creative power, permeating with itself every essence of our life, because firm knowledge is a condition of imperfect perception” (Shestov, 1991, 88).

Shalva Amonashvili wrote about the significance of the referred phenomenon: ‘Doubt is a cautious attitude of the human towards his thoughts (ideas, facts, phenomena), the truth of which, in this case, he can neither deny nor justify. If a man is in doubt - then he is still looking to believe either in the truth, authenticity, rationality, or falsity, invalidity, non-rationality of this idea, fact, etc.’ (Amonashvili, 1990, 354). The scientist shrewdly notices that only through inner doubts does one acquires faith in himself, as their presence, in his opinion, makes it possible to perceive and comprehend the full extent of personal belief, not as a ‘fixed symbol of truth’, but as continuous state of boiling feelings, thoughts, strong-willed and other energy efforts - the process.

In light of the above mentioned revelations, such soul elation may contribute to useful and inspiring worldview beliefs of life in the creative process of a musician, when a special approach to truly diverse artistic ideas follows their comprehension. Close collaboration of an artist with the music interpreted by him relentlessly pushes his professional consciousness to the saturation of internal resources inherent in him with spiritual and moral content. In a situation of ‘settling’ of the work into the worldview field of the artist, the latter is often faced with the choice of one or another individual interpretation, taking a ‘free act’ in the formation of his or her ‘Self’. The artistic and professional reflexive comprehension of musical message born in such a way, is aimed at a more profound and insightful understanding of the specifics of their own relationship with the surrounding musical reality.



Kurmangazy Sagyrbay-uly's statue in Almaty, with dombra, the most popular traditional musical instrument of Kazakhstan. From Wikimedia Commons

CONCLUSIONS

Due to these significant manifestations, inseparable from the worldview culture of the performing musician, emotional and sensual aspects of his ideological and moral system not just 'work' and become greatly mobilized, but are 'involved' in all of his individual personal experiences, including empirical observation and logical generalization that ultimately leads to the harmonization of the 'internal' and 'external' images of a musical work in the disclosure of artistic life, the emergence of associative series, the main purpose of which is to 'excite the soul, cause strong feelings' (Tsy-pin, 1984).

To summarize, we emphasize once again the fundamental message that the ideological culture of the performing musician is a sequential and multi-step process, deployed in accordance with the specific substantive aspects of each of its constituent phases. Identification of the hierarchy in the structure of professional activity of a specialist essentially marks the transition to the establishment of mechanisms underlying its progressive

development, which includes a set of ideological orientations, beliefs, moral and aesthetic principles, values, relationships, artistic views and ideals, conceptual ideas, reflective displays, a system of knowledge, self-control, etc. It only remains to add that we have built a chain of theoretical reasoning, grouped around the basic concept of the 'worldview', which has the following logical sequence: from the 'worldview' to 'attitudes, beliefs and ideals' and further; through activities - music and creative at their core - to the identity of the 'performing musician', as well as worldview culture - to the 'worldview culture of the subject of artistic and performing process'.

All of the above is concrete evidence of the importance of the ideological culture in the operation of skilled professional in the field of musical interpretation. After all, music is the highest form of art, the specificity of which lies in a powerful emotional impact on the audience, has immeasurable potential in the implementation of value-semantic facets of the worldview of the person. In this sense, the preservation and enrichment of the most important properties related directly to the

worldview of the performing artist is provided by the structure of special 'signs and symbols' of an aesthetic attitude in the spiritual and harmonious combination of 'emotional and rational', 'conscious and intuitive' 'objective and subjective' senses.

Worldview culture, accumulating in itself a focused attitude of a performing musician in various aspects of personal and professional life, contains all the parameters of this creative state - a certain direction, indicative of actions performed and behavioral attitudes, value-sensible position on the artistic phenomena in general. Of course our set of ideas about the nature of

the ideological culture of the performing musician cannot be considered a complete, as some of them bear the imprint of observations, but, on the other hand, their substantive level draws you closer to the most holistic views of the phenomenon. In any case, the very essential characteristics of the issue presented for discussion requires the continuation of an extensive dialogue with the participation of experienced specialists, experts in their field, eminent scientists performing arts, valuable views and recommendations which provided additional material for its systematic study in the light of existing generalizing information.

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POVZETEK

Svetovnonazorska kultura glasbenega izvajalca je zaporeden in več stopenjski proces, porazdeljen v skladu s specifičnimi vsebinskimi vidiki vsake od faz, ki ga sestavljajo. Razpoznavanje hierarhije v strukturi poklicne dejavnosti strokovnjaka bistveno zaznamuje prehod k vzpostavitvi mehanizmov, na katerih temelji njen postopni razvoj, ki vključuje nabor ideoloških usmeritev, verovanj, moralnih in estetskih načel, vrednot, odnosov, umetniških stališč in idealov, konceptualnih idej, reflektivnih izrazov, sistem znanja in samonadzora. S filozofskim pristopom glasbeni izvajalec tako omogoči 'dostop' do vodilnih semantičnih perspektiv bistvenih strukturnih in vsebinskih parametrov svetovnega nazora. Poleg njega je tu še tako imenovani zgodovinski pristop, ki se uporablja pri preučevanju posebnosti in značilnosti različnih filozofskih sistemov in je tesno povezan s sociološkim pristopom k obravnavanju le-teh kot obsežnih družbeno pomembnih pojavov. Na podoben način je zasnovan aksiološki pristop, kjer je komponenta vrednosti in vrednotenja s svojo poudarjeno razvejeno strukturo umeščena ob bok psihološkemu pristopu, ki uteleša zgolj osebno prevlado v svetu. Pedagoška težnja pri razumevanju svetovnega nazora pomeni njihovo vključevanje v sistem izobraževanja kot enega izmed temeljnih ciljev vzgojno-izobraževalnega procesa z različnimi koncepti njegovega postopnega izvajanja.

Ključne besede: svetovni nazor, kultura, svetovnonazorska kultura, glasbeni izvajalec, poklicna dejavnost

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