



COMPETENCE OF INTERPRETING MUSICAL IMAGE – ONE OF THE EDUCATIONAL STANDARDS OF MUSIC TEACHER

*COMPETENȚA DE INTERPRETARE A IMAGINII
MUZICALE – UNA DIN STANDARDELE EDUCAȚIONALE ALE
PROFESORULUI DE MUZICĂ*

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The article deals with one of the actual problems of musical education at university level – the formation of music teachers, especially, the formation of interpretative competence of musical image.

The speciality „the music teacher” is one of the most complex pedagogical specialties. Pedagogist-musician should have the number of knowledge, skills and abilities from different areas: pedagogy, psychology, physiology, musicology, literature, history and others.

The proficiency of the specialist in the field of music education deals with two directions – music and pedagogy that are very close to each other. These two lines aren't simple mechanical sum but an intimate symbiosis. „The musician” and „the teacher” must reach the same goal – the formation of a noble and spiritual personality. [4]

Thus, the goal of music education is to form music culture as an indispensable part of spiritual culture of schoolchildren. The level and quality of the formation of music teacher are in right proportion with efficiency of educational process. For the first time the professional competence of music teacher was mentioned in educational music programme of D.Kabalevsky (1980) [8]. In this programme the requirements towards the music teacher were described: the music teacher must have the abilities of directed choral, instrumental and vocal

interpretations, deep knowledge in history and music theory.

L.Arciajnikova, O.Apraxina, D.Kabalevsky, A.Borș, I.Gagim were the first who elaborated reference framework of music teacher. At present, the initial formation of music teacher is done in accordance with the modern concept of education-training, the provisions of Legislation in the field of education, requirements of the National Curriculum, actual realizations of music pedagogy. The Faculty offers a model of a specialist who corresponds to educational standards and is eager to fulfill in schools formative education centred on pupils and oriented to provide necessary knowledge adaptable to all conditions of modern life, cultivation of skills and abilities in music, cultural and spiritual spheres.

The teacher should be able to combine the fundamental scientifically aspect of musical and pedagogical competence with those applicable one. Thus, as a goal of realization of our objectives, the music teacher must be competent in the following fields:

1. Theoretical and historical musical field:

a) to know the music phenomenon from interior or inside, by its various

aspects, in all its fullness – from the category of „sound” as original element of music art, till the category of „music drama”, in one word, to know the science of music from elementary till its superior level;

b) to know music phenomenon from outside, from the aspect of evolution in historical and geographical areas; from the elementary forms and genres till those superior, to know the stiles, epochs, national schools, composer’s creations, history of musical instruments etc.

2. Musical and practical field: it is possible personally to study music at the adequate artistic level, to have knowledge and abilities in the field of instrumental, vowel and conducting interpretation.

3. Methodical and musical field: to be able to organize and to conduct practical music educational process of pupils, to know and to apply diverse ways, forms and special technologies of children’s initiatives in the art of music, i.e. to be able to teach music lessons at scientifically methodological level.

4. General and special Psychopedagogy field: to know and to apply didactical principles of education and teaching of diverse children.

5. General and artistic field: to have „artistic” qualities such as interior and exterior expressiveness and plasticity, rich vocabulary and expressive language.

6. Cultural and human field: to be endowed with knowledge in the field of human culture, the history of art, national and universal literature, to know another art genres, to have vast knowledge about life and world [4].

Practically, in the present reform of university education the teaching-learning process of music teacher is based on the objectives which have

to form some professional competences to students. Thus, general objectives about instrumental preparation of music teacher integrates a sum of knowledge, skills and abilities from different spheres that are reflected in the *curriculum* at such subject as **Music instrument:** [3]

- Knowledge of such notions as genre, style, musical-piano course;
- Knowledge and identification of musical forms;
- Knowledge of musical syntax notions and music language;
- Knowledge (and reproduction in the teaching process) of methodic-instructive principles through music image determination of interpretative pieces;
- Knowledge and identification of didactic-instructive repertoire according to the curriculum topics from general education and of music school for children;
- Showing different levels of instrumental interpretation;
- Creating interpretative repertoire through interpretive various works according to genre, style etc.;
- Developing practical abilities of music instrumental interpretation;
- Creating skills and abilities of music image perception;
- Analysis of music message content from esthetic musicologist point of view;
- Creating proper music-interpretative thinking based on interpretative analyses of musical discourse in the works from different epochs, styles, forms, genres;
- Possession the authentic interpretation skill of a music image;
- Showing some level of interpretations on the whole (in 4,6,8 hands, on the whole, accompaniment);
- Music work interpretation in front of the audience at the high artistic level;

- Scientific research output within issues of music psychopedagogy;
- Awareness the importance of live instrumental interpretation;
- Awareness at theoretical and practical levels of educative function of music art in the process of music education;
- Application of interpretative repertoire (through adaptation) in thematically realization of music education curriculum;
- Instrumental interpretation of music works that will be accompanied by music artistic verbal analyses;

- Realization and integration of knowledge and skills of music interpretation in extracurricular activity.

The fact that the notion “music image” is a main phenomenon in curriculum structure of music education at school highlighted the idea of developing interpretative competence of music image (**ICMI**) at the student-pedagogue. The vast meaning of „to interpret music image” is explaining the meaning and the content of music, and its narrow meaning is performance art of music (instrumental and voice).

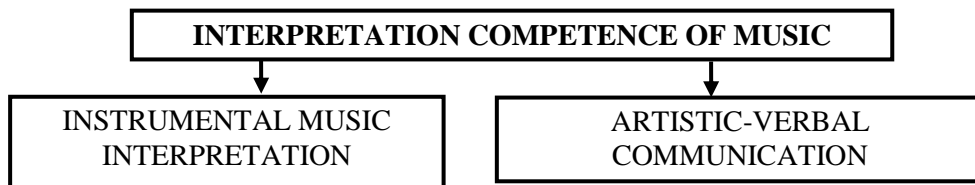


Figure 1. Interpretation competence of music image (ICMI) components

The structure of **ICMI** consists of two main branches: instrumental music interpretation and artistic-verbal communication (see Figure 1)

The well-known pianist-professor H.Neuhaus says that „the teacher of music should be an explainer and a commenter of music” [9, p.148].

For the necessity of „live music interpretation” by the teacher at the lesson of music education, said D.Kabalevsky, pointing that „live music” gives the lesson a charm making children interested in music art [7]. Similar opinion belongs to D.Kabalevsky and it was about the capacity of artistic communication about music pointing out that this capacity represents an element of music teacher’s capacity.

The component of music interpretation of **ICMI** consists of the student’s capacity to decode the content of ideas of music image of the work. This work is made by multispectral

research of music work through vision formation, artistic concept over the work by analytical research, i.e. by creation artistic image of the work that is divided into the emotional sensations, different associations, artistic concepts etc. For music image transmission to the audience, the teacher should make the sound system of the written work. Thus, the music-interpretative component of **ICMI** finishes with sonorous realization of artistic image. This type of image is defined as interpretative image which will integrate artistic music dimensions (sensations, associations, auditory representations, artistic concepts) and interpretative artistic technical strategies (motive representations, sonorous artistic intonations, technical interpretative skills, etc).

In the music interpretation process the student should respect the following requirements:

- Text correctness;

- Conformity of tempo and form integration;
- Stylistic conformity;
- The quality of sonorous imitation;
- Knowledge of music syntax (dynamics, caesura in the grounds, phrases, sentences etc);
- Freedom of interpretation (artistic and psychological aspects);
- Creative and personal fetch.

Taking into consideration G.Balan's point of view, the „word” means a „barrier between the listener and music” [1, p.122], the music teacher apply to *artistic word* in the music meaning understanding of children. Thus, the component of verbal-artistic communication is an indispensable element of interpretative competence of music image (CIIM). The ability to talk emotionally about music is the result of understanding this art. Only who entered the mysterious inner music world understood its meaning and will be able to talk about it to others.

G. Balan accepted the situation when he said that in the most frequent cases the composers and interpreters have two extremes: „whether they have free imagination, wandering literally about the musical phenomenon or comes to cold jargon of a specialist, reducing music to a succession of structures that are perfectly defined in technical terms” [1, p.110].

In this case, to talk about music professionally, scientifically but at the same time taking into account children's age keeping artistic creative quality of music and to coming across some extremes (techniques, pure theory, etc.) in the structure of competences of music teacher.

B.Asafiev speaking about „analysis of musical intonation”, asserted that one should speak about music in such a way as to feel its real voice

and though this the initiation into the music world will come [6, p.55].

The teacher shapes the circle of images, characters, proper views of this music forming in such a way a vast luggage of impressions, associative impressions, an „intonational vocabulary” to children (E.Abdullin, A.Piliciauskas), by the help of whose the children will be able to create personal artistic images.

At the same time, the teacher should respect some limits in the commentary about music for avoiding imposing proper point of view about music image. Not only to understand the mission, goal and limits of music commentary but also to know how and when (at what stage of the lesson) to use this commentary, is the problem in forming the music teacher.

In the process of verbal-artistic communication, the student should keep in mind the following dimensions of musical work:

- Historical aspect;
- Esthetic aspect;
- Musicology aspect;

And to respect the following requirements:

- Freedom and passion of expression;
- Artistic-professional vocabulary;
- Methodological approach of studied repertoire;
- Argumentation of music language to artistic meaning;
- Personal point of view.

The abilities of artistic communication about music and music interpretation is in strong connection with the level of understanding and music-technical skills from the areas mentioned above in the standards of formation music teacher. Thus, interpretative competence of music image is the mail in formation standards.

From the point of view of many well-known researchers as X. Roegiers, F.M. Gerard, [5] V.Cabac [2], the key-words in defining the notion „competence” are: **activity (action), situation and source**. The *situation* is the source and competence criteria. The person can develop proper competence only in concrete situation in the determined context. Efficient treatment of a situation consists of evaluation criteria: the person is named in this case competent. The dynamic character of competence denotes the fact that it can be used not only in the given situation but in the other *same* situations and as a competence may be developed though the whole life. A competence may be formed in the result of studying but also in the process of professional activity. This

work refers in whole to the interpret competence of music image by a pianist-student. It is developed/formed on different practical and theoretical lessons and at the same time it is realized in different lessons’ situations and public manifestations. The situations where CIIM may be realized are: lesson of music instrument (instrumental study of music work), exams, concerts, recitations (music-artistic realization of music work at public evaluations), the final institution as school (artistic image realization of work during pedagogy practice) where the student shows his/her formed competences. The characteristics of interpretation competence of music image may be designed in the following direction, see Figure 2:

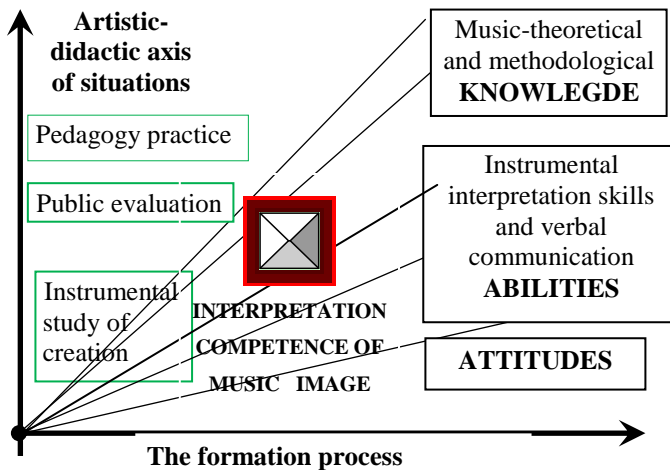


Figure 3. The characteristics of interpretation competence of music image on the axis of educational situations

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