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DESECRALIZING OF MUSIC

Mădălina Gabriela Ionescu (a),

*Corresponding author

(a) University of Valahia, Târgoviște, România, E-mail madalina_burlan@yahoo.com,

Abstract

The evolution of science and technology during the contemporary period is an unprecedented phenomenon in the history of mankind, generating at the level of the human psyche the impression of a need for a minute organization of time, in the desire to do as many activities as possible. This agglomeration of everyday life is justified by various needs such as improving the standard of living or the continuous development of conquests in these areas, neglecting almost entirely the consequences on the psyche and the sensitive dimension of the human being. The fact that they have made tremendous progress does not ensure, as we would have expected the welfare of society, but on the contrary, it contributes to the robotization and annihilation of human sensibilities. In this context, the art of music and all other arts suffer from many malformations, constantly departing from their sacred origins, adapting themselves by sacrificing authentic values to an artificial environment lacking in consistency, empathy and emotion. This paper proposes going back to origins and highlight the initial artistic goal in antithesis with the contemporary social and artistic organism.

Keywords: Sacredness; technology; education; values;

1. INTRODUCTION

Over the years, the technique development proved to be useful from the general evolution point of view, increasing the personal comfort and helping the most scientific discoveries of humanity until now, but step by step, this has proved to be nocive for what is called humanism, natural and obvious, and getting higher the most wanted desire of creating an artificial environment instead of a natural one. „ The transformation of technology in an environment has undesirable consequences over human life and society. The technological environment cuts and destroys the natural and cultural environments. The simplifying reducement of human being to a simple logical algorithms operator produces an alienation. But what can not be reduced to a integrated logical sequence and introducing it in a procedural system, to assure efficiency , is excluded. ” (Lemeni, 28.01.2015). Actually, using the technology excesively and forcing to attach it in everyday life chores, cancels the sensitive and spiritual dimension of a person, that is tremendous and formost in a someone’s fulfillfull life .

More than this, the constant need of discover the new among social and political factors goes to annihilate the need of education the sensitive part of the person, thinking that is the last job from the

priorities list to do. And precisely this part of cutting off or dilution the human part represents in fact the cause of cutting the collective conscience to each we assist so helpless. Without a healthy and sensitive conscience, the real values field and not the material one promoted nowadays, we can see our lives degradation: economically, socially, politically, educational, cultural and spiritual. "Life is based on communication and living together with persons is replaced with a robotic behaviour based on standard rules and non personal procedures. Words and gestures are exhausted through general templates by procedures that mutilate life". (Lemeni, 28.01.2015) This problem has been risen even back from late antiquity through Saint Augustin's writings, the one who „doesn't deny the fact that industry and people's art made extraordinary progress over time, but he is ready to add that these material and intellectual progress isn't complete without the moral one. Because if all these made people to gain profit, they can also destroy them as well". (Dr AKE Patrice, 2005, p. 249).

2. PROBLEM STATEMENT

In the historical context in which the material and technology dominate the humanism, in which social, political, economic and cultural problems force to adapt the person, to emigrate or to increase the labour hours, neglecting the educational part, we can say that we assist to the darkest arts evolution until present, including music too. Cutting time to small pieces, surviving fight or questioning education and social mechanism from politics, are just a few factors that have generated huge damages to the whole Romanian society levels, damages that are practically impossible to adjust, regarding the evolutionary tendencies. This research tries to go back to its roots and origins, to highlight the real purpose of music, in the desire to bring to the forefront the importance of musical education in the formation of a sensitive personality to the needs and problems of a society beyond the personal ones.

3. RESEARCH QUESTIONS

Can musical education, practiced in today Romanian school, without vocation, grow the pupil's sensitiveness with spiritual, moral, ethic and cultural values? Can musical education be part of the personal development, improving communication skills, the knowledge capacity or self education, team work, social activities development of volunteering or rising self-esteem? We try to answer these questions in order to make fast X-rays over the Romanian educational contemporary system obeyed to annual educational reforms.

4. PURPOSE OF THE STUDY

The purpose of the study is to highlight the sacred origins of music in antithesis with the sound of contemporary music.

5. WHAT IS MUSIC?

Music is a "hard to get art" (Bălan, 1966, p.3). It represents the most direct and profound form of communication to transmit spiritual state of happiness, sadness, hate, concern, comfort, harmony or fulfillment, without considering the social, economical or ethnic differences. "No human art can put in words the flowing of a river, even more the deepest and mysterious soul. Only music makes it flow upon us. The soul learns to know the sounds mirror." (Gagim, 2003, p.11)

This has been accompanying the man from birth, being present over the years, in all the states of all manifestations of a religious or profane nature. To understand the real force of music on human psyche and its role in education and social life, you must know the origins and the context where it appeared, how it was formed and especially its purpose.

5.1 The sacred origin of music

The first origin of music was divine, from the sky. According to the biblical data, God created the light, the skies with the Earth, the waters and the land, the Sun, moon and other stars, sea and land creatures and finally after the seven mighty days, through the power of the Word. „First of all it was the Word, and the Word was God himself, and the Word was with God and The Word was God. „(The Bible of Saint Scripture of the Old and New Testament, 2009, p.1) „And the Word has made a body and lived among us with gift and truth". (The Bible of Saint Scripture of the Old and New Testament, 2009, p.1) So,

our universe was born of love from the holy power of the Word, The Word is no one else but God himself, and Heavenly music was born in the same time with the man. "The morning stars burst into gladness, and all the sons of God were screaming with joy." (The Bible of Saint Scripture of the Old and New Testament, 2009, p.550) Its role was not entertainment, polishing the everyday life of man, but praising the Magnificence and Goodness of God. The Incarnate Word itself, Jesus Christ, the Son of God, sang with his disciples songs of praise: "After singing the songs of praise, they went out climbing the Mount of Olives." (The Bible of Saint Scripture of the Old and New Testament, 2009, 980)

Along with the Word, music is the second method of communicating the divine-human message, with more than 600 verses in the Bible being found about it. "Shout to the LORD with shouting joy, all the people of the earth! Cry out, cry and sing praise! Sing unto the Lord with the harp, with the harp, and with the songs of your mouth. With trumpets and sounds of the horn, shout before the king, to God!" (The Bible of Saint Scripture of the Old and New Testament, 2009, 610) So the primary purpose of the first music was to glorify God and His Majesty.

5.2 The secular origin of music

From a scientific point of view, the music would be the same age as the primitive man, about 40000 years, the end of the Paleolithic, according to the many musical suppositions debated over time without, however, having concrete evidence and attributing an artistic goal to those times. "Music appears to man originally as a mystery as a spell." (Gagim, 2003, p.13) It is supposed that the very struggle for survival and adaptation to the environment were the main sources of inspiration for the later artistic form of later music, the onomatopoeic sound being the main form of communication between people. "Reduced to a more limited gestation, predominantly buco-facial, the pantomime became, at the end of a long evolution, song and language; Instead of mimicking the deeds of the physical world, man imitated them through sound and rhythmic movements"(Biberi, 1968, p.15). The first function of prehistoric music was the magical, ritualistic, communication and induration of supernatural forces, and later it was used for religious purposes, to dynamize the process of work or to need exteriorization of the soul states. Over time, the primordial, sacred, role of music has been replaced and forced to obey worldly superficial desires, diluting the initial purpose of the world to its very end. Unfortunately, "today, the heart of music seems to rust like the iron rust, and its aura has left somewhere down, we could even say downstairs, in the area of the womb, sexuality, where instinctual energies make the law alone, claiming prosthetics and artefacts, which convince us that the bounded, promiscuous spirit detests the elevated, steadfast spirit." (Dănceanu, 2007, p.87) The causes that have consistently contributed to the removal of the original purpose of music and, together with it, to the degradation of the humanistic principles are found, as I spoke earlier about the social, economic and political problems confronting contemporary Romanian society and not only. A healthy social body can not function independently of its vital functions, especially since its heart, sensitivity, creativity, freedom, soul are amputated.

5.3 Desacralization of music in the context of Romanian contemporary education and society

"At first, the scholarly music was of divine origin. Gradually, it became human, then animal and vegetal, so that today it is predominantly a part of the mineral, from the inorganic chemistry." (Dănceanu, 2007, p.87) Its desacralization gradually developed, being directly influenced by the problems in the Romanian education system, the problems caused by the absence of a realistic plan of reform with regard to social issues, politicization, globalization and chaotic technology.

5.4 Musical education in Romanian school

"In the structure of the Romanian pre-university education, only two disciplines in the artistic field have a mandatory, individualized status, throughout the compulsory education" (Apostu, 2016, p. 28), Musical Education and Artistic Education.

At the level of primary education, musical education is taught in an interdisciplinary way that has at its core the disciplines Music and Physical Education, matter itself being called Music and Movement. The actual time allocated to it in grades I and II is two hours a week, with the third and fourth grades having a one-hour frame plan. In gymnasium education, the artistic field is integrated into the framework plan in the curriculum Arte, which includes Musical Education and Plastic Education, materials belonging to the common trunk, which have as teaching time one hour per week, with the exception of the 8th grade, where the time spent on the study is 30 minutes / week.

"During the lower cycle of the high school (OMECI No. 3410 / 16.03.2009), the Music Education and Visual Education disciplines were allocated one hour / week, in the 9th grade, and one hour to two weeks, in the class of Xa." (Apostu, 2016, p. 28) At this level, Music Education classes are almost entirely excluded from the framework curriculum, which is allocated according to the class profile, one hour per week, one hour to two weeks, or even the total elimination of depending on the class profile. Moreover, in so little time spent studying music and the arts in general, school programs converge towards the idea of cultivating a diverse general culture, which is not bad, but at the expense of cultivating the spiritual and sensitive dimension of the student. In this context, music and the arts in general, those dealing exclusively with educating the sensitive and spiritual dimension of the human being, are almost annihilated. It is practically impossible for the 9-hour Seminar of Visual Education and Musical Education, both in secondary and high school, in the case of classes that have one hour to two weeks in the program, to achieve:

- initial testing,
- two evaluation hours,
- one hour to complete the school situation,
- in the rest of the allocated time, 5 hours, teach theoretical, historical and practical notions, designed to develop the "affective, creative and aesthetic dimensions of their own personality" as proposed by the Ministry of Education in the curriculum.

Also, in the "high school cycle" one hour / week is provided for the Artistic Education discipline only in the theoretical field, humanist profile (we do not take into account the vocational branch, artistic profile, because it has a different status, configured in relation to the field of specialization)." (Apostu, 2016, p. 28) This was included in the framework plan also in the desire to achieve a negative financial economy for the arts by merging Music Education with Visual Education, which proposes "reevaluation of the competences acquired by students by studying the disciplines within the art curriculum, in 9th and 10th grades - the high school cycle " (Apostum, 2016, p. 31). According to this objective, the subject itself should capitalize on the information gained in the Visual Education and Musical Education disciplines in the 9th and 10th grades, which is impossible from two points of view:

- The Visual Education Teacher can not capitalize on the skills gained at the time of Musical Education and vice versa;
- Artistic Education, according to the school curriculum, is centered on the reevaluation of cultural heritage elements: "identifying the local patrimony elements in the context of the national heritage, according to stylistic and historical landmarks; the evaluation of listed patrimony as a basis for the identification, reporting and promotion of unclassified projects; the development of patrimony cards for local heritage items, etc." (<http://oldsite.edu.ro/index.php/articles/curriculum/c556+590/?startnum=21>) As a matter of fact, Artistic Education has a completely new theme that goes beyond the competence of any teacher in the Arts area and can only be taught by a third cultural patrimonial specialist.

Also, at pre-university education level, there is the possibility of setting up new, expanding or deepening school curricular that are part of the school curriculum (CDS), theoretically designed programs, depending on student options. Basically, "the choice of CDS programs is often determined by the expectations of parents and teachers, rather than by the actual student training interests. The size of the school or its human resources are also important, and the interest in deepening and developing some of the subjects being tested will also influence the offerings that focus on new areas of study in the artistic and cultural area" (Apostum, 2016, p. 31). As long as the arts are not taught at the level responsible and professional at the pre-school stage, capitalizing on individual and not collective talent as they do today, have no chance in reaching the primordial goal of cultivating consciousness with moral, ethical, cultural and spiritual values, or re-establishing respect for society.

6. FINDINGS

Regarding this, we can not talk about an education centred on values and attitudes, competences and practical skills, as the National Education Ministry proposes, but a more likely kneeling the spiritual things, the beauty of things. Because of the overdosed curriculum context to main subjects according to each profile of a classroom, and of an absent educational program centred on real pupil's competences,

Art classes are almost disappearing or minimized in the personal development importance, and maybe the most education's dimension, in order to have a healthy society, based on authentic values. Art classes have the goal not only to cultivate on the level of consciousness the primordial spiritual values, to enrich the human being with aesthetic, sensitive, moral and cultural virtues, but also have the capacity to stimulate imagination and creativity, to encourage teamwork, to level up social differences, to eliminate racial prejudices.

7. CONCLUSION

“Musical language proved to be the most noble form of destroying social, ethnic and religious or racial differences.” (https://cantusmundi.com/ro/?show_default) This is a divine gift, part of space, “the universe created by God as a whole in harmony, organised for eternity between space and time” (<http://www.dex.ro/cosmos>), it is the shortest way to communicate the artistic intentions, addresses to all the people, no matter what age, nationality or knowledge they have, and especially with a unequivocally catharsis effect on human conscience. Along time, it is proved that music has no limits of feeling and understanding life, all the human activities, it springs from the most intimate part of the creature-soul and it is addressed to the soul, it has the power to unite and level up prejudice but to cultivate the person with esthetical, moral and spiritual values in the most profound and perfect shape. But today, unfortunately we assist at desacralizing arts, the irreversible degradation of the contemporary society, the Romanian school having a destructive role in this process by lacking real solutions that should aim at valuing on the real skills of each pupil. And here, musical education can not cultivate pupils sensitivity with spiritual, moral, ethic and cultural values anymore, can not improve the personal development, communication skills, knowledge or self knowledge, team work, volunteering activities or growing self-esteem. The causes can be detected by social problems, economical difficulties, politics, excessively high tech, globalization, sound body is transformed into a one of manipulation and destroying the process of growing up the next adult's personality.

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