

THE TOPICALITIES IN THE CONTENT OF MASTERING PIANO PLAYING WITHIN THE CONTEXT OF AXIOLOGICAL APPROACH

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Abstract

Mastering piano playing is the development of learners' activity of plying the piano and involves performing music on it. An indispensable component of the process of learning music is the necessity to subjectify a composition – 'to revive' music, develop its imagery properties in the reality of learner's emotional experience during the performance. In the learning process, a teacher helps to do it.

Within the context of the axiological approach, mastering piano involves close interaction between three basic values: values of learner's personality; values of a pedagogical process in the interrelation between its subjects (a learner and a teacher); values of music as the object.

Research aim: by bringing into focus and analyzing the interrelations between and the needs of society and the process of mastering the piano, to improve the content of mastering the piano and educational content of music with the context of axiological approach.

In order to find out opinions of piano teachers, learners and their parents about the priorities at learning the piano, questionnaire surveys "Components of the Content of Learning the Piano" were carried out.

Comparing data of questionnaire surveys in 2010 and 2018 the results of the analysis of questionnaires allowed concluding that the respondents' needs have changed.

The content of learning is the experience of humanity specified for the learners' age-group, society and epoch, which is distributed between the subjects. The content of learning includes specific knowledge, skills and attitudes which learners acquire during the learning process. The content is incorporated into the curricula, which have to be acquired during the learning process.

Key words: *learner, mastering the piano playing, content of mastering the piano playing, public needs, axiological approach*

Introduction

The principal tasks of music pedagogy relate to sharing musical experience with the younger generation. The totality of musical experience is revealed in specific knowledge and competences promoting listening to, performing and creating music. In schools of

general education offering in-depth music studies, this knowledge and competences develop during the process of learning, which includes also piano playing. Within the context of the axiological approach, the content of mastering piano playing is to be implemented in the interaction between three basic values: values of learner's personality; values of a pedagogical process in the interaction between subjects – a learner and a teacher; values of music as the object. As all three basic values are changeable, changeable is also the content of mastering the piano, and its updating is constantly needed.

Research aim: by bringing into focus and analyzing the interrelations between and the needs of society and the process of mastering the piano, to improve the content of mastering the piano and educational content of music with the context of axiological approach.

Research subject: topicalities in the content of mastering the piano playing.

The research is based on the axiological approach by carrying out the assessment of theoretical findings for identifying research categories, as well as by interpreting the process and results of mastering the piano in connection with the opportunities to improve the content of learning.

Methods and Sample

The research presented in the article is a part of a larger scientific work about piano learning process in the context of axiological approach. This article is focused on the topicalities in the content of mastering piano playing. The author used the following research methods: a) analysis of philosophical, pedagogical, psychological and methodological literature; b) questionnaire survey of piano teachers, learners and their parents.

The aim of questionnaire survey was to find out opinions of piano teachers, learners and their parents about the priorities at learning the piano.

11 piano teachers of Riga Secondary School No 88 (offering an in-depth music learning curriculum), 238 learners and 238 their parents as well as 57 participants of the festival for the pianists of Latvia's schools of general education providing in-depth music learning participated in the questionnaire surveys "*Components of the Content of Learning the Piano*" in 2010 and 2018.

Principles of the Main Content of Mastering the Piano

Mastering the piano implies the development of learner's activity of piano playing and involves playing music on it. An indispensable component of the process of learning music is the necessity to subjectify a composition, i.e. to 'revive' music, develop its imagery properties in the reality of learner's emotional experience during the performance. During the learning process a teacher helps to do it.

In the learning process, music is the object which the learners as subjects of the process acquire by learning to perform it on the piano, assisted by a teacher. Within the context of axiological approach, mastering piano playing occurs during a close interaction between three basic values: a) values of learner's personality; b) values of a pedagogical

process in the interaction between the subjects – a learner and a teacher; c) values of music as the object.

As the values of a pedagogical process exist in the field of concrete public values, the interaction between the values during the process of mastering the piano can be schematically shown as follows (see Figure 1):

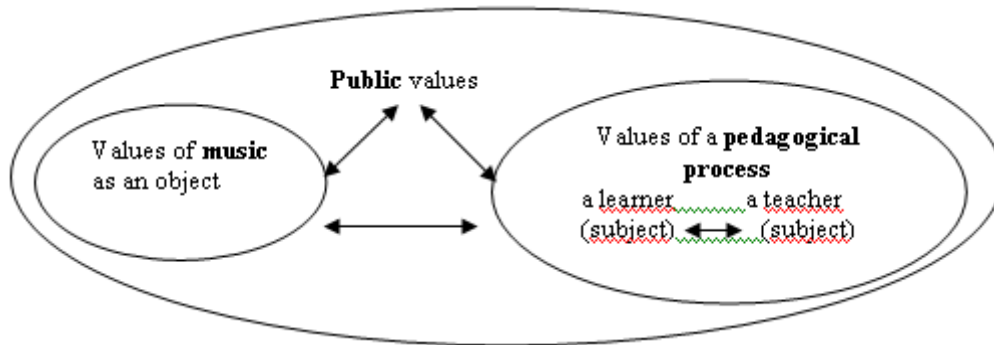


Figure 1. Interaction between values in the process of learning the piano

This figure schematically shows the vision the author has concerning the interaction between the values during the process of mastering the piano where the values of music as the object interact with values of a pedagogical process and public values (Maļkova, 2004). Values of a pedagogical process, which consist of the values of the relationship between subject – subject, interact with music and public values. During the process of this interaction, the musical repertoire to be learnt during the learning process is being created, and it becomes the content of mastering the piano within the context of axiological approach.

Within the context of axiological approach, the main content of mastering the piano is to be developed on the basis of such basic principles as:

- Value-oriented mastering of music during the process of learning the piano as a discovery of music values and their functioning in the process of art development;
- Realizing a value interaction between the studied object (music) and a collective subject under study (teacher, learner, society) during the process of learning the piano;
- Orientation towards the mutual dialogue between all the participants of this process;
- Studying the world of music and music pedagogy as a single organism linked by common problems;
- Studying and enrichment of the motivation sphere through studying values;
- Generating of new ideas, promoting opportunities for the development of music pedagogy.

The content of learning is the experience of humanity specified for learners' age group, society and epoch, which is distributed between the subjects. The content of learning includes specific knowledge and competences which the learners acquire during the learning process. The content is incorporated into curricula which are acquired during a learning process.

In music, one of the most complicated and significant arts, clarification of subject-object relationships or object's importance for the subject is especially encumbered if normative consciousness - external regulator - dominates and is oriented towards regulations, acquiring the status of law in a specific stage of time.

At analyzing the concepts *norm* and *canon*, the Russian scientist of music pedagogy and philosophy, Scherbakova (Щербакoвa, 2008) maintains that though during the centuries, music pedagogy, whose integral part is learning the piano, has accumulated extensive experience and much knowledge about music, it still remains normative and canon oriented. This circumstance is not regarded as a defect, since canon is the best thing that has been selected during the evolution; there are the values which in the process of the development of music have inherited the status of *norm*. Norm (as well as a tradition) has a protective function which regulates the interrelations by selecting laws. This is characteristic of both the development of society and that of the world of art (music including). Though norm has a prohibiting function, which creates limits for the allowed, however, unlimited freedom might also be sometimes dangerous, since it has the tendency to transform into arbitrariness and contribute to the tendencies of disintegration. But the normative approach still leads to a deadlock, since at some definite moment it comes in conflict with the development of values. Norm is an external regulator, equally obligatory for everybody; it is the end of the process, the result, while value is a process, development, changes. Norm is objective: the subject who accepts it cannot influence it. Value is the process developing subject - object or subject - subject relationships and interaction (Щербакoвa, 2008).

The whole history of music is illuminated by the dynamics of spiritual activity. Norms of music sometimes exist centuries long, but they never are everlasting. The strict polyphony transformed into esthetics of the epoch of baroque, the lucidity of classical art was replaced by the romantic flow of emotions. The end of the 20th century and the beginning of the 21st century are a new reality of music, where all the perceptions about the nature of music were broken: about a sound, sense of musical language, about the special role of musical hearing, musical intonation, timbres, about the synthesis of genres and styles, about the space and time of musical creativity.

The Russian musicologist Asafyev (Асафьев, 1923) states that the perception about music and also piano playing as a kind of art or type of artistic activity is traditional. However, music is not only a kind of art. It is studied in a broader scope: as a component of spiritual culture, as the world of a human. The focus is on communicative, social and other music functions. The research on psychological-pedagogical problems studies the power that transforms music, its spiritual-educational role. The Russian musicologist Holopova (Холопова, 1990) considers that the values of music are expressed in the functions of music: in communicative, esthetic, ethic, catharsis, heuristic, compensatory, hedonistic and pragmatic functions. The author divides these functions into two groups: functions that relate to acquiring music during the learning process, and functions that pertain to the perception of music. The first group incorporates: communicative, esthetic, ethic, heuristic and pragmatic functions. The second - catharsis, compensatory and hedonistic functions (Холопова, 1990). In the context of this study, e.g. the piano learning process, music functions included in the first group are considered important, since they are oriented towards the development and improvement of learner's personality.

The researcher of Latvian music pedagogy, Zariņš (2005) has distinguished three directions in which music as a kind of art and music acquisition as a learning process influences the development of a personality. They are:

- Direction of studying the world (with the help of musical images);
- Organizational-educational direction;
- Direction of developing ethical attitudes.

In their conclusions, music pedagogues and scientists (Reimer, 1989; Цыпин, 2003; Абдуллин, 2006; Zariņš, 2005) accentuate the priority of music pedagogy for the development and perfection of a value-oriented personality, for the re-evaluation of the problem of values.

At creating the philosophy of music education as an autonomous discipline whose subject is music education as a sociocultural phenomenon, American music philosopher Reimer (1989) admitted that the nature and values of music education, including mastering piano playing, are determined by the nature and values of music as art. The author established five criteria of music education theory, providing the theoretical basis for learning the piano:

- To be relevant to the society where one or another system of education functions;
- To be directly related to the needs of music pedagogy, its history and contemporary time;
- To take into consideration all leading aspects of music education, being at the same time concentrated;
- To have many impulses for music education, for mastering piano playing;
- To respect the nature of other arts also (Reimer, 1989).

The criteria established by Reimer have been used for evaluating the content of learning the piano and promoting its improvement.

Meaning of Playing the Piano

This paper looks at the problem of promoting pupils' learning as related to the condition that a learner is aware of the sense of his/her learning the piano. Therefore, to make the process of learning axiological, the analysis of the research problem requires studying the concept of *meaning*, which has been researched by many authors and defined as the content characterization of a personality. In science, the category *meaning* is to be studied either as a phenomenon of objective reality within the context of problems of meaning of life (Maslow, 1954; Франкл, 2000) or as a category of consciousness, e.g. subjective personal characterizations which reflect human's interaction with reality (Выготский, 1934; Рубинштейн, 1946; Weisskopf-Joelson, 1968; Леонтьев, 1975; Леонтьев, 2003).

In his work "*Meaning as an Integrative Factor*" Weisskopf-Joelson (1968) states that the characterizations of meaning have to be grouped into three sections:

- Meaning as the interaction between personal and social realities;
- Meaning as the interpretation or explanation of life;
- Meaning as the aim or task of a life period.

The first characterization is the broadest one and incorporates the second, which, in turn, includes the third, the narrowest characterization. The perception of meaning as a life task is elaborated in detail in the personality and psychotherapy theory developed by the Austrian psychologist Frankl (Франкл, 2000), who has divided it into three parts: teaching on the attitude to meaning, teaching on the meaning of life, and teaching on the freedom of will.

The Russian psychologist Leontyev (Леонтьев, 1975) considers that instability is one of the basic characterizations of meaning. The author maintains that the dynamics of meaning relates to the dynamics of the activity of subject. Meaning itself cannot link consciousness with the world around us; it is the activity that does it. The psychologist explores meaning in three aspects: structural, genetic and functional. The structural aspect involves the perception about the place of personal meaning within the structure of activity, consciousness and personality. The genetic aspect reveals the regularities of factors and determinants at creating meaning, which underlie the formation, development and transformations of meaning. According to Leontyev (Леонтьев, 1975), the functional aspect of studying meaning interprets perceptions about the place and role of meaning in the processes of activity and consciousness.

In his monograph *"Sense Psychology: Nature, Structure and Dynamics of Meaning"*, the Russian psychologist Leontyev assumes that personal values, needs and motives are sources for creating meaning (Леонтьев, 2003). The analysis of the concept *personal meaning* in literature within the context of studying values allows drawing such conclusions:

- Meaning can emerge in real relationships which link the subject with reality;
- The sources forming the meaning are personality's needs and motives;
- Meanings form and change during activity.

Meaning as a complex quality, which the learner obtains during the learning process, determines learner's personality. Leontyev (Леонтьев, 2003) thinks that the formation of the complex of personal meanings is the developmental process of learner's personality. The author considers that as much as a person would be able to self-realize, so much he would realize meaning.

On summarizing scientists' findings about the nature of meaning, we can draw a conclusion: since the complex of personal meanings constantly interacts in the basic spheres of personality's functioning (intellectual, emotional, and behavioral), we need to organize such a process of learning piano that would activate the development of learner's personal and social meanings and would promote self-realization by using the axiological potential of music education. During such a learning process, also develops learners' axiological, value-oriented activity oriented towards rational studying of values of music, piano playing, and oneself as a personality.

According to Leontyev (Леонтьев, 2003), the formation of a complex of personal meanings is the process of personality's development. Promoting of self-realization is important in this process.

One of the sources creating the meaning is a motive – personality's inner inclination to some kind of activity relating to satisfying specific needs. Actually, no activity is without a motive: an unmotivated activity is not the activity that lacks a motive, but rather the activity with a subjectively or objectively hidden motive (Леонтьев, 1975). Motives can be conscious (world outlook, interest, aspirations) and unconscious (inclination and attitude). One of the strongest motives – interest – manifests itself in personality's conscious tendency to direct attention, activity towards an emotionally attractive object, phenomenon or activity. Stable interests are always based on a positive emotional state which is provided by the process of satisfying the needs important for a human, as well as the achievements in human's activity. If human's, also a child's, activity does not lead to success, then negative emotions will hinder the development of stable interest in it. Leontyev (Леонтьев, 1975) notes that the emotional state that has developed as the

result of a definite emotional reaction, may later affect human's reaction on different phenomena of activity. Emotional reactions influence the intensity of human's behavior. Besides, human's behavior depends not only on the intensity of emotional experience, but also on the quality of personality's energy. Emotional reactions of a medium strength, whose influence on human's behavior is well controlled by his consciousness, usually are called emotions or emotional life. One form of this emotional life is feelings. The main feature of feelings is the direction of subject's activity in relation to the object of feelings.

In the process of personality's development, feelings enhance the formation of motives (music you or another person have taken liking to creates a wish to learn it; a well-done job creates a wish to continue it). Feelings are not absolute. Since stability is quite relative, because a personality is in a constant stage of development, then the instability of personality's development pertains first of all to feelings. There are two more properties of feelings: intensity and depth. Intensity or the strength of feelings manifests itself in the degree of stimulus or in the ability of feelings to activate the respective motives and direct the whole behavior. Exertion of feelings involves personality's ability to influence other feelings, needs, interests. The depth of feelings implies stability, strong links with all elements of personality's structure. Deep feelings as if overwhelm the whole motivation sphere, showing the personality's development.

At learning the piano playing, motivation for learning and music making is important. Motivation as a human's psychic inner condition, which entails activity directed towards the object, has its own causes which manifest themselves as needs. To some extent, motivation is a developmental form of needs.

Theories about psychology (Maslow, 1954; Ericson, 1963; Юнг, 1992; Rogers, 2004) that touch upon personality's activity admit that the primary source of activity is always a need. The term *need* denotes two interrelated phenomena:

- Need for definite conditions that provide for the life of a human as an individual and personality;
- Discomfort, instable state of human's psyche in different conditions (Maslow, 1954).

The next source of creating meaning is a need – the discrepancy between the present and a better state. As regards to the development of an educational program, we can say that a need is a discrepancy between awareness about the learner's present level of mastery in piano playing and that which could be desired after some definite time. Therefore, at developing the content of learning the piano, it is essential to find out what the parents would desire their children to learn and be able to do, on the one hand; on the other, it is very important that the parents would like things their children have learnt, and this would arouse their true interest, deep feelings concerning children's activities and achievements. Undeniably, all this should be subjected to and coordinated with the aims and methodology of learning the piano playing.

Ideal needs relate to being aware about the world around us and our place in it. Being of the same opinion as Reimer (2003) that the values of the content of music education are determined by the values of music as art, the author of this paper considers that a special attention is to be paid to such a value of the content of learning the piano as a learner's emotional activity and promotion of its development.

Musicologist Cipin (Цыпин, 2001) thinks that the practice for enhancing children's music esthetic development that exists in the sphere of music education is based on the

assumption that any musical activity is rooted in the emotional-content aspect. It is impossible to perceive, understand and perform music without emotions, which are its basic content.

Emotions (Latin *emovere* – to excite, to perturb) are states that involve assessing the importance of different factors that affect the individual. These states manifest themselves in situations when the individual just experiences satisfaction or dissatisfaction (Леонтьев, 2003). To perceive the world of human emotions and feelings, depicted in compositions of different epochs, not only a well-developed hearing and practical skills of playing the piano are needed, but also an emotionally developed subject who can perceive it is necessary.

Reimer (2003) states that perception is a psychic cognitive process which displays itself as a direct reflection of objects, phenomena and events of reality in our consciousness with the help of sight, hearing, tactile and other organs of senses in relation to a definite recognition and understanding of what is being reflected. At evaluating the emotional perception of music artistic image by learners, Reimer has underlined such parameters as:

- **Impression** – internal musical experience which is perceptible in learners' attention, and concentration during the act of listening to a musical composition;
- **Expression** – external manifestation of musical emotional experience perceptible in movements, in facial expression;
- **Emotional dictionary** – verbalization of emotional experience, a skill of creating emotional-imagery characterizations of music (Reimer, 2003).

To perceive the importance of the expressiveness of music language, to understand the emotional meaning of a music piece is possible only if the development of learners' *emotional responsiveness* to musical content is enhanced (Reimer, 2003), therefore the development of skills of being able to share musical-imagery emotional meaning is one of the basic values during the process of learning to play the piano.

The nature of emotional responsiveness was revealed in the content of basic theories on emotions. The problems of emotions were studied from different aspects. Ideas about the specific nature of emotional development, about the character of its personal value are expressed by authors of general and music psychology (Рубинштейн, 1946; Назайкинский, 1972; Vygotsky, 1978; Теплов, 1985; Леонтьев, 1991; Цыпин, 2001), by piano teachers, music pedagogy scientists (Алексеев, 1952; Bogdanova, 2003; Reimer, 2003; Šile, 2003; Zariņš, 2005; Абдуллин, 2006), authors of theory and practice in art of music performing (Мартинсен, 1966; Нейгауз, 1982; Спигин, 2008). Theoretical conceptions about the emotional and communicative nature of music are given in works by musicologists (Медушевский, 1980; Холопова, 1991).

The psychological theory of emotions by Теплов (Теплов, 1985) is widely known. The author studies the emotional component as a leading structural element of musical abilities (musicality), which is topical in pedagogical practice as well. Теплов regards musicality as a synthetic expression of musical giftedness whose basic elements are:

- Emotional-esthetic attitude to reality;
- Imagery thinking;
- A complex of musical-auditory perceptions which includes different qualitative properties of musical hearing, mode and sense of rhythm (Теплов, 1985).

Learners' emotional responsiveness during the learning process is to be promoted by studying the content of music (as a value) and by strengthening the emotional-personal attitude in it. Reimer (1989), who has extensively written about the emotional perception of music, has developed basic principles of the development of emotional responsiveness when learning the piano:

- Artistic value;
- Creative activity;
- Constant interest support;
- Link with the life around us and with different kinds of art.

The structure of emotional responsiveness, being a learner's personal quality, incorporates such components as: artistic imagery, expressiveness of movements, verbal analytical aspect (Reimer, 1989).

Vygotsky (1978) admits that every emotion is attended by imagination which creates a number of fancy images. Outstanding pianists-pedagogues (Алексеев, 1952; Коган, 1968; Нейгауз, 1982) stress that the emotional expressiveness of the performance develops from several elements, which the authors study in unity:

- **Emotionality** – emergence of emotions, emotional experience and skill of performing it on the piano;
- **Intellectuality** – awareness about musical emotional experience, which is based on learners' personal experience, general development, knowledge of history and theory of music, on knowledge of composition, polyphony, harmony;
- **Technical level of learners' piano skills** which allows freely express emotions in playing the piano.

After summarizing scientists' findings, we can conclude that emotional activity as a value of the educational content of mastering piano playing incorporates emotional perception, emotional responsiveness, and emotional expressiveness, which must be taken also as the criteria of emotional activity (see Table 1). At first, a learner perceives music, then responds (or does not) to its content, and this promotes emotional expressiveness (Malikova, 2012).

Table 1. Criteria and indicators of emotional activity

CRITERION	INDICATOR
1. Emotional perception (Reimer, 2003)	1.1. <i>impression</i> – internal emotional experience of music which is perceptible in attention, in learners' concentration during the act of listening to a musical composition; 1.2. <i>expression</i> – external expression of emotional experience of music, perceptible in movements, facial expression; 1.3. <i>emotional dictionary</i> – verbalization of emotional experience, skill of creating emotional imagery characterizations of music.
2. Emotional responsiveness (Reimer, 1989)	2.1. <i>artistic imagery</i> ; 2.2. <i>expressiveness of movements</i> ; 2.3. <i>verbal analytical aspect</i> .

CRITERION	INDICATOR
3. Emotional reproductive expressiveness (Kogan, 1968)	<p>3.1. <i>emotionality</i> – emotions, emotional experience and skill to perform it on the piano;</p> <p>3.2. <i>intellectuality</i> – awareness about musical experience which is based on learners' personal experience, general development, knowledge of history and theory of music, on level of knowledge of composition, polyphony, harmony.</p> <p>3.3. <i>level of learners' technical piano skills</i> which allows freely express emotions in piano playing.</p>

During learning the piano, the emotional activity has to be promoted gradually, enriching learner's musical experience with values of music. In her work *"Music as a Kind of Art"* Holopova (Холопова, 1991) defines values of music expressed in its functions. Among others, communicative value of music, as well as esthetic, ethic heuristic and pragmatic values are mentioned as axiological accents of the content of learning the piano. Music, selected for children to learn, must be such that at playing it a child could learn to communicate with the listener. It is vital also that a composition should be demanded among the listeners. During the process of learning, a child learns the Beautiful and the Good as the esthetic and ethic functions of music. The heuristic value of music should be emphasized by all means, since it develops learner's creativity. In the contemporary time of innovations, the pragmatic function of music has become important, because during the process of promoting self-realization a learner acquires a skill of setting a specific aim (for what audience he/she will perform, where he/she will perform) as well as a skill of controlling the time for fulfilling the aim. This will greatly contribute to the development of future adult person's skill of acting purposefully, which is a much-needed quality under the contemporary conditions of world market. It is essential that music to be learnt would have been selected by the learner himself/herself and its content would evoke responsiveness.

Results

The results of questionnaire surveys of piano teachers (N=11), learners (N=238) and their parents (N=238) as well as participants of the festival for the pianists of Latvia's schools of general education providing in-depth music learning (N=57) about the priorities at learning the piano held in 2010 and 2018 see in Table 2.

The respondents are asked to arrange knowledge, skills and attitudes included in the content of a questionnaire in the succession according to their rating, where the most valuable statement is to be given a digit "1" and a relatively valuable statement – "10". In the context of the research, knowledge, skills and attitudes included in the questionnaire are to be regarded as a piano learning value complex.

Table 2. Results of the questionnaire surveys “Components of the Content of Learning the Piano”

No	Components of the content of learning the piano	Learners', parents' value scale		Teachers' value scale	
		2010	2018	2010	2018
1	To be able to perform compositions of different style, but give priority to learning popular music and jazz compositions.	1	5	4	1
2	To play a melody by ear and find the accompaniment for it	2	3	2	9
3	To develop technical skills of piano playing for a further serious activity as a performing artist.	9	9	7	10
4	To freely sight-read compositions of different music style (classical, jazz, popular music), to develop an appropriate repertoire for “home music making” and be able to perform it qualitatively and adequate to composer’s conception, to be able to independently enrich it.	4	7	1	2
5	To be able to perform compositions of different style, but give the priority to learning to play compositions of academic and traditional music.	8	8	8	7
6	To be able to improvise.	3	4	3	3
7	To be able to accompany solo performances.	6	10	9	8
8	To understand music of different style by analyzing expression means; to develop a good musical taste, to be able to speak about music and musicians.	7	2	5	4
9	To develop skills of piano playing (also a synthesizer) and experience positive emotions from it.	5	1	10	5
10	To develop emotional perception and imagery thinking.	10	6	6	6

The results of the analysis of questionnaires allowed concluding that the respondents' needs have changed: in 2010, learners would better learn to play the piano by performing popular or jazz compositions and would create a corresponding repertoire for home music making, while in 2018, the tendency is to develop skills to play by ear and to learn improvising. The analysis of teachers' answers, in turn, leads to the conclusion that the teachers' priorities somewhat 'lag behind' learners' needs: in 2010, the first place is taken by mastering the repertoire adequate for home music making, but in 2018, their priority coincides with the priority mentioned by learners in the previous survey, e.g. to play popular music and jazz compositions. From this we can infer that the content of mastering piano has to be improved by methodologies that promote playing by ear and skill of improvising.

Emphasizing the significance of any artistic creative activity for the development of personality, in his research “*On the Relations of Analytical Psychology with Poetic Creative Activity*” Jung (Юнг, 1992) termed the process of personality’s development an ‘individuation’, i.e. personality’s integration, the process of self-awareness through a creative activity. Jung interprets the individuation process as a gradual self-revealing during three stages:

- The first stage of individuation is revealing a person: on the one hand, we behave as others expect it from us, as they see us, but, on the other, we have our own ‘ego’;
- The second – getting acquainted with our ‘shadow’ (becoming aware of evil);
- The third – encounter with one’s own female or male soul (Юнг, 1992).

However, only a person who is engaged in art (also in art of piano playing, to add to the said by Jung) is able to realize that in us there is something more than our own ‘ego’ as the center of consciousness, not only ‘a person’, ‘a shadow’, a female or male soul, but also that divine spark which is the nature of our personality (Юнг, 1992).

To give learners this marvelous opportunity of feeling the ‘divine spark’ in themselves through their learning the piano is a unique opportunity offered by teacher’s work, as well as encouraging learners to continue or start mastering piano playing.

Conclusion

The problem of enrichment the content of learning the piano with specific music values is to be addressed not only from the position of historical significance, but also from the position of the needs of our learners and society for some definite values of music. The word *value* itself incorporates the idea about its present moment usefulness for a human. For a learner, valuable is everything that will be an important and viable capital in both his/her present and his/her future life.

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