

**Zeman Aleksandra,**

University of Silesia in Katowice,  
12, Bankowa street, Katowice, 40-007, Poland  
Aleksandra.Zeman@us.edu.pl  
ORCID iD 0000-0001-9598-939X

## THE CULTURALLY CREATIVE MEANING OF COMMUNICATION DURING CHORAL CONCERT

*The article presents selected issues related to the cultural significance of communication during a choir concert. Moreover, it indicates that it manifests itself most fully in the service of learning and sharing beauty. The author points out that this process should take place in a situation of creative dialogue helping culture to discover the meaning of its own humanity. Furthermore, a choral concert can be of fundamental and invaluable importance for building human culture, groups and societies. Participation in a choir concert can stimulate, inspire, encourage and be an activating factor to explore knowledge about one's own and other nations' cultures. Using this abundance is the foundation for creating an attitude of responsibility for the shape of cultural life in families, local, national, European and world communities.*

**Key words:** didactics of values, philosophy of dialogue, choir concert, communication, culture, aesthetic education.

**Земан А.**

### **Культурно-творча комунікація у процесі концертного виступу хорового колективу**

*У статті висвітлені питання, пов'язані із культурною значущістю спілкування під час концертного виступу хорового колективу. На думку автора, зазначений процес має відбуватися завдяки творчому діалогу, який сприяє розкриттю, трансляції особистісних цінностей. Такі виступи мають неоціненне та фундаментальне значення для естетичного розвитку громади, груп людей та товариств. Участь у такому заході стимулює, надихає, заохочує особистість, є активізуючим фактором для здобуття знань про свою та чужу культуру. Така форма музикування є основою для формування естетичного виховання та прийняття особистістю культурних цінностей різних народів, відповідальності за формування культурного життя у сім'ях, місцевих, національних, європейських та світових спільнотах.*

**Ключові слова:** дидактичні цінності, філософія діалогу, хоровий концерт, спілкування, комунікація, культура, естетичне виховання.

**Земан А.**

### **Культурно-творческая коммуникация в процессе концертного выступления хорового коллектива**

*В статье раскрыты вопросы, связанные с культурной значимостью общения, коммуникации во время концертного выступления хорового коллектива. По мнению автора, этот процесс должен происходить на основе творческого диалога, который способствует раскрытию, трансляции и обмену личностными ценностями. Такие выступления имеют неоценимое и фундаментальное значение для эстетического развития общества, групп людей и товариществ. Участие в этом мероприятии стимулирует, повышает уровень информированности, служит активизирующим фактором для изучения своей и чужой культуры. Такая форма музицирования является основой для формирования эстетического воспитания и принятия личностью культурных ценностей разных народов, ответственности за формирование культурной жизни в семьях, местных, национальных, европейских и мировых сообществах.*

© Zeman A., 2019

“What would we be without you, and what would human life be at all without you? You set up towns, you brought scattered people into society, you brought them together, first through common settlements, then through marriages, and finally through a community of speech and writing. You are an inventor of laws, a teacher of good manners and order.”

Marek Tulliusz Ciceron (106–43 BCE) [13]

## **I**ntrouction

When we think about what cultures is, there are collections of various elements, values and connections in our reflections, and the conviction that it can be captured and thus researched in many scientific disciplines. Culture in the contemporary understanding is “a set of human, material and immaterial products, a set of values, norms and patterns of behavior” [3, p. 18]. Tadeusz Borutka and Tomasz Kornecki in their publication “The Cultural Contribution of Blessed John Paul II to the Development of Modern Civilization” emphasize that: “Culture is one of many dimensions of human life; it determines horizons and styles of thinking. Although we often do not realize this, it is an integral part of our existence” [2, p. 13]. When thinking about culture, it is difficult not to link it with the process of communication, as Janina Hajduk-Nijakowska writes: “The condition for culture to function is its message” [5]. The term communicating comes from the Latin words *communico*, *communicare* and *comunio*. Verbs in translation mean the actions of connecting, merging, making something common, giving a message to someone, whereas a noun expresses commonness and a sense of communication [4, p. 11].

### **Analysis and interpretation of own research results**

Jan Wal defines communication as a social process and defines communication itself as dynamic, creative, interactive and symbolic [11, p. 23]. All the quoted definitions of interpersonal communication are also part of the process of communication between the conductor, performers and listeners during a choir concert.

A choir concert is a special, community event, bringing together people in the situation *here* and *now*. Communication during a choir concert, like any interpersonal communication, concerns both the relations contacts and ties between the participants of a given event and the content of the musical message itself. The phenomenon of communication is very strongly connected with the issue of dissemination of culture, including music. Józef Kargul points out that the essence of the dissemination of culture is “(...) intentionally organized influences serving

to shape, develop cultural needs and interests and to stimulate and support individuals and small social groups to develop and sublimation of their cultural activity (reception, co-creative and creative, entertaining and recreational” [8, p. 7]. Dzierżymir Jankowski draws attention to the social character of the dissemination of culture, which is supposed to lead to changes in human personality and behavior [6, p. 85].

### **Main Material Presenting**

#### ***The importance of culture in human life***

Man is a rational, bodily-spiritual being, developing harmoniously only when his basic needs, both physical and spiritual, are met. It is worth asking ourselves the question about the importance of culture in human life, because it is thanks to culture that man can grow, create, and improve his spiritual and material creations.

Katarzyna Olbrycht writes that “the essence of culture is the realization and manifestation of humanity both in the universal sense (when we talk about human culture) and in the sense related to a specific group (when we talk about the fact that people belong to particular cultures at the local, regional, national, supranational level, etc.). In such an approach, the essence of cultural education is preparation for competent, active, subjective participation in culture. The condition is to understand the value of culture itself and to participate in it, to feel the need for creative and receptive contacts with it — both the popular one and the high one — the readiness to make independent, free choices based on accepted criteria and conscious assessments” [10, p. 13].

Culture makes man find himself in his humanity, which can be defined as: “the essence of being, the complexity and beauty of human nature, the Infinite possibilities of its development, as well as suffering, death, destiny and salvation” [3, p. 217]. A characteristic action of only a human being is an active which “(...) gives a person an identity, creates him/her. By action, man realizes himself, but also expresses himself, i.e. shows his surroundings who he is. He lets himself be known, at the same time, knowing the world through his actions. A person is perfected by a good deed or destroyed by a morally evil one” [3, p. 219].

Thanks to culture, a person can develop, discover the truth about the meaning of his existence. The experiences and works of man through culture can be preserved and communicated. Culture communicates, enriches or destroys through its works. Through human material and non-material creations, man can influence or inhibit his own development, the progress of other people or entire communities "(...) through good or bad deeds, man himself becomes good or bad. The quality of deeds passes on to the human being — the perpetrator of deeds (Wojtyła)" [3, p. 219].

### ***Choir concert — a cultural message from the perspective of the philosophy of dialogue***

Janusz Maj, referring to the dialogical philosophy of Franz Rosenzweig and Eugen Rosenstock, describes communication as a manifestation of human spiritual life [11, p. 28]. In the philosophy of dialogue, conversation is fundamental to man. "Through conversation, man emanates himself and at the same time opens up to the other, creating a dynamic of dialogue in which it is only possible to discover the truth" [14]. A choir concert is a cultural message which is a specific kind of dialogue. Traditional conversation is replaced by singing, characterized by a unique interpretation of the musical work. A choir song can be a carrier of universal values — especially good, truth and beauty. As a musical genre associated with lyrics, it can influence the change of thinking, feeling, and in the long run it can give meaning to its own humanity. Looking at the choral concert from the perspective of the philosophy of dialogue or the philosophy of the meeting, we notice that creating a situation of true dialogue is achieved through the perception of the listeners expressed in active listening, emotions, live reactions e.g. appreciating the performance. A choir concert can be of invaluable importance for building human culture, groups or societies. Participation in a choir concert stimulates a fuller participation in cultural life. It can also stimulate, inspire, encourage and act as an activating factor to explore knowledge about one's own and other nations' cultures. Using this wealth is the foundation for creating an attitude of responsibility for the shape of cultural life in families, local, national, European and world communities.

### ***The cultural significance of a choral concert as a form of human cultural education***

A choir concert plays an important role in the process of human cultural education. It can be a source of knowledge about culture, and can help to perceive, learn, understand, co-create or create it.

It can also influence the aim of cultural education, which is to raise awareness of the importance of cultural activities for the development of individuals and societies [10, p. 13].

The essence of cultural education is also education to values. A choir concert can enrich the spiritual side of a person, can make him/her more sensitive to beauty, and can influence the creation, education, upbringing and the recipients and creators themselves. During a choir concert, the sound, consonances created and heard can mobilize us, activate, delight us, make us feel relaxed and positive about life. They can also discourage and demobilize us. The creation of a culture is therefore linked to the activity of a human being that serves the development or recession of his mind, will, and heart. During the choir concert, the conductor may enable the participants of the event to commune with beauty, with art. A choir concert can help to sensitize people, make them grow to participate actively in it. Choral activity connected with the preparation and experience of a choral concert becomes a factor stimulating the development of musical culture [12]. Moreover, it allows to participate in the process of experience, expression of feelings and creativity. A choir concert, which is an important part of culture, can help people find their place in society, as it connects people, facilitating mutual communication [9].

There is often talk that culture is now in crisis. A choir concert presenting a valuable, aesthetic and verbal repertoire aims at educating and shaping the recipient of valuable culture. During the choir concert we can observe on the communication level the creation of certain phenomena having a culturally creative essence. One of them, seen in this context, is a form of dialogue between three actors: the conductor, the choristers and the listeners. Dialogue partners have much to offer each other, although their roles and tasks are different. The role of the choir conductor is to prepare and mobilize the ensemble as best as possible to present its own artistic vision of a musical piece, prepared during many rehearsals. The ensemble's task is to properly read the conductor's idea and to perform the work precisely but creatively at the same time. The listener is expected to create an appropriate atmosphere during the choir concert to allow the creation of the event. It is a kind of treasury of values, both human, such as goodness, truth or beauty, aesthetic values, characterizing high or elite culture.

The importance of communication during a choir concert in the process of creating culture is also inseparably connected with the term culture of giving. Krystyna Chałas defines it as "a resource of knowledge, skills and behaviors in relations of service

to another person and the good produced in the form of a gift (material or immaterial)” [3, p. 525]. She further explains that the foundation of the culture of giving can be altruism and an altruistic personality. In its light, the essence of the culture of giving is the ability to give the other person a gift that is filled with respect “(...) so as not to offend dignity, but to awaken internal forces that allow for internal integration, liberation to self-organization, self-determination, the need to wander upwards, towards higher qualities” [3, p. 525]. In the process of communication during a choir concert, professional activities of an educator — conductor, aiming at integral development and upbringing of a person, also become indispensable. In this sense, a choir concert, thanks to the meeting of people establishing interpersonal relations on the level of contact with art. And beauty, can contribute to the overall growth in one’s own humanity. In this situation, it is hard not to notice the need for a kind of dialogue between the actors involved in the event. Most often during a choir concert we can distinguish the most desirable dialogue of common commitment. It has been observed and confirmed many times that sympathetic attitude of the listeners helps the performers to increase the effectiveness of the message.

A choir concert, regardless of the circumstances, should be understood by a conductor and choristers as a unique and unique event of special importance. It is part of a broadly defined culture. The success of this musical meeting is primarily due to the fact that it is a success:

— Very good preparation of the conductor and choristers, continuous work on voice emission, systematic exercises improving diction. An important element is also creative work on the interpretation of musical works. All these efforts contribute to the fact that the conductor and choristers in the eyes of the audience gain the reputation of a reliable broadcaster who respects the audience.

— Observing the reaction of the audience. It can contribute to cultivating the good practices of the choir team and at the same time mobilize to correct errors. During a choir concert, a cultural message can naturally take place when the event’s community is built directly.

— The ability to attractively present programme during a choir concert in such a way as to encourage listeners to attend the offer choir’s concert again.

— Convinced of the rightness of the actions taken. A conductor has to guard his own thoughtful ideas and develop resistance to accidental suggestions from his listeners. The difficulty of this kind of behavior is to find the so-called golden

mean, or a sense of balance between the conductor’s vision and the expectations of the audience. It may also be an interesting idea to try to give educational concerts that educate the conscious recipient of musical works.

— Taking care of external factors. As far as possible, the place of the concert should be taken care of, attention should be paid to the aesthetics of the surroundings, the scenery, the right temperature for singing, lighting, sound system, acoustics, etc. Not without significance is the prepared announcer, adjusted to the age and level of musical preparation of the audience.

***The culturally creative role of communication during a choir concert*** Communication during a choir concert is a process permeated by the cultural role. It manifests itself in a well-prepared choral concert, full of artistry and performer in the most perfect way possible. Only such a message can speak the fullest, sensitize the listener and encourage him/her to participate again in a similar musical event. A choir concert, which allows for an artistic experience filled with beauty, can become an inspiring factor for greater artistic activity.

According to Krystyna Najder-Stefaniak, beauty in creative activity is understood “(...) as its goal, as a moment that improves the process of creative activity and as a source from which inspiration for creative activity can be drawn (...)” [3, p. 773]. Taking into account the above considerations, communication during a choir concert is an activity aimed at educating to creativity and participation in a broadly understood culture. Tadeusz Borutka writes that: “(...) the human being obtains the true fullness of his or her existence through participation in a culture, it is natural that he or she is entitled to it. Culture is an inalienable right of every human being. The right to participate in a culture is necessary for a person *to be* more than *to have*. No one can deny this right to a human being” [1, p. 305]. The work of education for cultural creation should be carried out not only by families, schools, but also by the Church and community centres, local communities. Concerts, including choir concerts, can be extremely helpful in this process. It can therefore be said that communication through a choir concert serves the development of the human being in all its fullness, all three the development of mind, will and heart. A well-prepared choir concert plays an important role in the aesthetic education, in the education to notice beauty, to delight in beauty, and to create space for the presence of beauty in everyday life. Thus, it serves the realization of integral human

development and can influence every level of human activity.

The choral concert as an event is also a part of creating a community of the meeting. So we can talk about the culture of being and interacting with others. "The human being has the inalienable right to participate in culture because ... he/she lives a fully human life thanks to it. The right to culture John Paul II mentions many times among many other rights. It is worth remembering that the Universal Declaration of Human Rights of 1948 also gave this right an official status. This imposes an obligation on the state to enable citizens to participate in cultural works. No one without exception can be deprived of this participation" [2, p. 84]. A choir concert, which is a unique and extremely valuable form of interpersonal communication, serves the purpose of making valuable works available, helpful in expressing one's own expression, as well as encouraging the creation and search for timeless values: good, truth, beauty. Musical language is a universal code, available basically to anyone looking for something more and able to appreciate the achievements of elite culture.

A choir concert is an event that is very much in line with the process of didactic values. This sub-discipline is defined as "pedagogical learning (in the state of creation), the subject of which is man, his humanity and the ways of achieving the ideal — the fullness of humanity — in the process of realizing

values (from discovering them to realizing and animating others to undertaking this process) [3, p. 289]. It is important that conductors, musicians and people spreading musical culture in local communities should strive to create axiological situations related to the promotion of music, including choir music. According to Andrzej Grzegorzczak, the experience of value is connected with the action of a man who "[...] recognizes (experiences) certain of his own states or relations with others as valuable to him; by analogy, he recognizes certain states of others as valuable to others; he makes a choice between different things considered or recognized as valuable; he strives to know what he recognizes as valuable to himself; he strives to incarnate (realize) what he considers valuable to others" [3, p. 290].

### Summary

The cultural significance of communication during a choir concert is manifested most fully in the service of learning and sharing beauty. This process should take place in a situation of creative dialogue that helps culture to discover the meaning of its own humanity. "Culture makes you more *present*. Through this *presents* man expresses, in his own way, his existence, his *being*, his attitude towards others and himself (...). Hence ... true culture demands the holistic development of man: material, spiritual, emotional, social, natural and supernatural" [2, p. 37].

### BIBLIOGRAPHY

1. Borutka, T. (2011). The World of God — the World of Man, Philosophical and Theological Considerations. Cracow: Scientific Publishing House of the Pontifical University of John Paul II in Cracow, p. 302, 303, 304 (in Polish).
2. Borutka, T., Kornecki, T. (2012). Cultural Contribution of Blessed John Paul II to the Development of Modern Civilization. Cracow: Publishing house «Czuwajmy», Cracow, p. 13, p. 37, p. 84 (in Polish).
3. Ed. prof. Chałas, K., Ks. Dr Hab. Maj, A., prof. Kul (2016). Encyclopedia of Pedagogical Axiology. Radom: Publishing house of Encyclopedia POLWEN, p. 217 (Humanity), p. 219 (Human Act), p. 289, 290, 291 (Didactic of Values), p. 518 (Culture), p. 525 (Culture of Giving), p. 773 (Najder-Stefaniak K. –Beauty in Creative Activity) (in Polish).
4. Dobek-Ostrowska, B. (1999). Basics of Social Communication. Wrocław: Publishing house Astrum, Wrocław, p. 11, p.13 (in Polish).
5. Hajduk-Nijakowska, J. Cultural Context of Communication (in Polish). <https://repozytorium.amu.edu.pl/bitstream/10593/2856/1/Janina%20Hajduk-Nijakowska%20-%20Kulturowy%20kontekst%20komunikowania.pdf>
6. Jankowski, D. (1999). Promotion of Culture, Animation, Cultural Education. In: Jankowski D., Przyszczypkowski K., Skrzypczak J. Basics of Adult Education: outline of the issues. Poznań: The Adam Mickiewicz University of Poznań, Wydawnictwo Naukowe, p. 85 (in Polish).
7. Kaczyński, A. (2005). School Choir Repertoire. In: ed. Markiewicz L. *School Music of the 21<sup>st</sup> century, Tradition and Modernity*, Materials from the National Scientific Conference organized by the Department of Music Education on 12–14 March 2003 in Katowice. Katowice: Karol Szymanowski Academy of Music, Department of Composition, Theory and Music Education, p. 287 (in Polish).

8. Kargul, J. (1998). From Dissemination of Culture to Cultural Animation. Toruń: Publishing house A. Marszałek, p. 7 (in Polish).
9. Kozłowska-Lange, E. [electronic publication] Popularization of Musical Culture in the Contemporary World (in Polish).  
<http://www.publikacje.edu.pl/publikacje.php?nr=8660>
10. Olbrycht, K. (2011). Needs and Prospects. In: Relationship interpretations. Quarterly Journal of the Regional Cultural Centre in Bielsko-Biała, # 2 (22) June 2011, p. 13 (in Polish).
11. Wal, J. (2012). Culture of Dialogue. Kraków: Publishing house «Czuwajmy», p. 23, p. 28 (in Polish).
12. Zeman, A. (2012). [paper version and e-book] Choir Activity as a factor Stimulating the Development of Musical Culture of Nawsiaresidents in Zaolzie. In: ed. Uchyła-Zroski J. *Values in Music*, T. 4: *Music in a Social Environment*, Katowice: Publisher UŚ, pp. 233–246 (in Polish).  
<https://rebus.us.edu.pl/handle/20.500.12128/883> or:  
[http://bazhum.muzhp.pl/media//files/Wartosci\\_w\\_muzyce/Wartosci\\_w\\_muzyce-r2012-t4/Wartosci\\_w\\_muzyce-r2012-t4-s233-246/Wartosci\\_w\\_muzyce-r2012-t4-s233-246.pdf](http://bazhum.muzhp.pl/media//files/Wartosci_w_muzyce/Wartosci_w_muzyce-r2012-t4/Wartosci_w_muzyce-r2012-t4-s233-246/Wartosci_w_muzyce-r2012-t4-s233-246.pdf)
13. Quote. for: Zachariasz Andrzej, L. Can Culture Be Realized outside of Values? (in Polish).  
[http://www.sofia.sfks.org.pl/23\\_Sofia\\_nr10\\_Zachariasz.pdf](http://www.sofia.sfks.org.pl/23_Sofia_nr10_Zachariasz.pdf)
14. Quote. for:[ed.] Patalon , M. (2008). The Meaning of the Other in Philosophical Thinking of the Example of Franz Rosenzweig “dialogic”, in: *Tolerance and Education*, Gdańsk (in Polish).  
<http://www.homopaschalis.pl/znaczenie-innego-w-mysleniu-filozoficznym-na-przykladzie-%E2%80%9Edialogiki%E2%80%9D-franza-rosenzweiga/>

(Tłumaczenie: Wanda Liszewska)

Стаття надійшла до редакції 11.11.2019 р.  
Прийнято до друку 15.12.2019 р.