

# INSTALLATION ON THE PERCEPTION OF MUSICAL WORKS IN THE PROFESSIONAL TRAINING OF A FUTURE MUSIC TEACHER

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## Abstract:

The article discusses the installation on the perception of musical works in the professional training of a future music teacher.

**Keywords:** music, pedagogy, methodology, piano, pedagogical university.

## Introduction

Various musical pedagogical theories, methodological directions and forms of musical educational work have been formed throughout the history of music pedagogy. Disputes arose, even a sharp struggle between directions, views reflecting the search for living pedagogical thought, various educational trends, and individual aspirations of individual major teachers and musicians-educators.

However, Dmitry Kabalevsky's idea has already become an axiom that the main task of mass music education in a secondary school is not so much teaching music in itself, but rather the influence through music of not the entire spiritual world of students, primarily on their morality.

Among the problems of today related to the musical education of the younger generation, teachers are still concerned about the methods of teaching musical art and the main one is the creation of pedagogical conditions for the perception of musical works, which is an important element of pedagogical skill and an indicator of the teacher's methodological level. The foundations of a future teacher's professionalism are, of course, laid at a university, and the methodology of teaching music is, a priori, one of the leading disciplines. Full-fledged professional training of a music teacher, according to N. G. Breus, presupposes the mandatory development in students of the ability to think independently, solve pedagogical problems, based on general principles learned in the process of studying various theoretical disciplines, taking into account the specific conditions and situations of work in a secondary school.

Forming the ability to create conditions for the perception of musical works requires from future music teachers an organic combination of general musical theoretical knowledge, knowledge in the field of psychology of music perception and developmental psychology. An important aspect is also the comprehension of the stylistic and genre features of the works, the associative component, intuition, personal experience in the perception of music, as well as emotions and feelings.



Thus, for a future music teacher, the ability to create conditions for the perception of musical works, creatively interpret music in the process of analysis, and convey to the students the meaning and idea of the work is dominant.

Since we consider musical art lessons as part of the overall work on the aesthetic and moral education of students, they should provide various cultural and art history information, form a conceptual apparatus, develop the intellect, but, most importantly, develop emotions, satisfy the aesthetic needs of students, and, sometimes, and shape these needs.

Music is the language of feelings, the sphere of the most powerful emotions that arise instantly and are caused directly by melody. She operates by means of purely emotional influence, turning primarily to the feelings and moods of the perceiver, mastering the feelings of a person before comprehending her mind. As mentioned above, the purpose of music lessons is not to prepare professional musicians, but to cultivate a culture of listening as part of the general culture of a person, people who think and are interested in the art of music.

We find confirmation of these thoughts among the luminaries of musical education. Konstantin Portugalov wrote back in the eighties of the last century, this remains relevant today, that the main goal of music lessons is “first of all, to teach children the art of listening to music. And it’s not enough to learn to listen, you need to learn to hear what is inherent in the work. We must learn to understand and comprehend it.”

Galina Shevchenko sees the complexity of music perception in the fact that “a musical image is, first of all, an expression of immediate feelings, experiences, moods, character, conveyed by intonation-figurative form, which cannot be translated into words or translated into the language of concepts.”

Many music teachers (Abdullin E. B., Apraksina O. A., Vendrova T. E., Vetlugina N. A., etc.) see the peculiarity of music perception in the ability to hear the beauty of consonances, their expressiveness, to feel the mood, feelings and author's thoughts.

The first necessary condition for the perception of musical works is a psychological and pedagogical attitude towards perception, that is, readiness to perform such activities in which aesthetic needs are satisfied to the greatest extent. We are talking, first of all, about the activation of the “aesthetic attitude,” which, according to M. Kagan, “directs human activity and behavior in all spheres of culture, determining the measure of aesthetic value of both the activity itself and its results.” This condition is the result of the search for an answer to the question: how to make the process of communication with art both aesthetically significant and conscious for students?

The concept of “attitude”, introduced into science by D.N. Uznadze, has received wide recognition not only in psychology, but also in other areas of knowledge that study human behavior. The scientist argues that in the presence of a need that requires satisfaction and a corresponding situation, a person turns to a certain purposeful activity that arises in the form of an attitude, which is further revealed in certain actions." The role of the teacher in this process is to activate the aesthetic attitude, because "so that consciousness began to work in any particular direction, it is first necessary to activate the installation, which will determine the direction of this action." The future teacher must understand that to create an attitude in the lesson, two conditions are sufficient: a need and a situation in which it is satisfied. This attitude



reflects the holistic state of the student as a recipient: the most favorable ratio of intellectual and emotional, readiness to perceive, coherence. This attitude gives the process a directional character, which is important for the formation of the moral and aesthetic qualities of the emerging personality.

The setting should be understandable, approved and accepted by students, and become an impetus for their self-activity in the perception of musical works. For example, in lessons in grades 7-8, the aesthetic attitude, depending on the musical material, can be activated through such forms as the teacher addressing the students with a proposal to evaluate personal qualities: the degree of development of their emotionality, the formation of aesthetic taste, artistic and creative abilities, attitudes towards the culture of another people, that is, to evaluate the positions that are relevant specifically for children of this school age. By this, the teacher will lead students to the idea of improving these qualities, to the idea that with a high-quality perception of musical works, the level of their artistic and aesthetic education as a whole will increase.

The aesthetic attitude can be activated by "own goal setting," which occurs by formulating questions by the students themselves that they would like to receive answers to in the context of listening to music. The teacher can write them down on the board, supplement the students' suggestions with his own, and emphasize that getting answers to the questions posed is a perceptual task.

M. Kagan emphasizes that the role of managing the process is not only receptive, "it spontaneously directs our practical actions in work, personal relationships, organizing housing, choosing clothes, hairstyles, jewelry," which becomes especially relevant precisely at this school age. At the same time, "the more intellectually developed a person is, the more often and more thoroughly his unconscious aesthetic attitude is realized and corrected, becoming a reflected, conscious attitude toward aesthetically significant, aesthetically rich actions."

Such a psychological and pedagogical attitude towards perception will facilitate the transition from the unconscious (intuitive) emotional perception of music to conscious moral and aesthetic experiences, when schoolchildren not only worry about a work of art, but also reflect on it. Boris Teplov noted that to understand a work of art is, first of all, to feel, emotionally experience it and, on this basis, think about it." In turn, reflections and value judgments that appear as a result of the perception of musical works act as an impulse for further mental activity, which identifies and solves moral and aesthetic problems of schoolchildren.

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