

ON THE PROBLEM OF MUSICAL AND CREATIVE DEVELOPMENT OF STUDENTS OF PEDAGOGICAL UNIVERSITIES IN THE CLASS OF AN ADDITIONAL MUSICAL INSTRUMENT (PIANO)

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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

It is known that creativity manifests itself in a wide variety of professional activities of musicians. Of the variety of these types of activities, we are interested in those that, first of all, relate to the instrumental training of music teachers, and, in particular, in the class of an additional instrument (piano). This interest is justified by the fact that the problem of creative development in the conditions of piano training in To a greater extent, it is revealed in relation to the special piano (i.e., the “main musical instrument”), while creative development in the conditions of the general piano (i.e., the “additional musical instrument”) remains a little-studied problem.

It should be noted that within the framework of the discipline “additional instrument - piano”, the attention of researchers was concentrated mainly on solving such particular problems that are indirectly related to the creative process. To these we can include the problems of choosing a repertoire, issues related to the organizational and professionally significant qualities of the future specialist. Accordingly, within the framework of the specified academic subject, the musical and creative development of the personality of the future music teacher was not considered clearly enough.

Meanwhile, with all the importance of special disciplines, the additional instrument piano, despite its “non-specialized” nature, nevertheless plays an important role in the process of creative development of the individual. The justification for this can be the fact that in the process of studying at a music pedagogical university, a student studies a lot of disciplines directly related to the need to master the skills of playing the piano (harmony, solfeggio, music history, analysis of musical works, polyphony, etc.) .



Possession of piano playing skills in itself does not mean mastery of the amount of knowledge in a course of theoretical disciplines. Also, mastery of the basics of these courses cannot be complete if the student does not reinforce the acquired knowledge practically (i.e., through the use of a tool). For example, learning the fret, the functional basis of music, is unlikely to be effective unless the piano is used in the process. The same can be said regarding other musical theoretical and musical historical disciplines. Thus, these two points must be in clear subordination to each other.

Of course, mastering the piano as a special instrument provides greater opportunities for mastering practical skills in theoretical courses that require playing the piano.

However, we are talking about such high-quality and specific mastery of the instrument, where the student is not required to master the instrument at a special level.

Practice has shown that general piano lessons everywhere in all music educational institutions are conducted according to long-established standards. This includes: selection of repertoire by the teacher, independent analysis of works by the student, learning works by heart, playing an individual program at test events (tests or exams) according to established requirements. It should be noted that this system of teaching in the general piano class has remained unchanged for many decades, without introducing anything new into the comprehensive training of a musician-teacher. Basically, the existing teaching methods in the additional piano class can be considered reproductive, because the entire process of conducting a lesson comes down to listening to the program, theoretical explanation of the material being studied, practical demonstration of individual fragments by the teacher and repetition by the student.

This method is so deeply rooted in the system of music education in general that it does not seem to imply other forms, principles and methods of teaching. Consequently, the training of students of music pedagogical faculties proceeds, at best, in a vicious circle, without updating the learning process itself with new creative principles and methods. Here, first of all, the student is presented with the following requirements: playing by heart; the presence in the program of the following genres: polyphony, etude, play, large form; technical equipment; depth and completeness of sound production; appropriate nuance; conveying the stylistic features of the music being performed; choice of means of artistic expression (phrasing, articulation, tempo, strokes, pedaling, etc.).

As you can see, the list of requirements mainly contains the tasks of the execution plan. But it is precisely creative forms of work in the additional piano class that could raise the degree and quality of education of a future specialist to a new, higher level. For example, within the framework of the course, it is possible to more purposefully introduce and test methods that develop students' composition skills. The repertoire in this case will be simple folk songs, songs of modern authors, etc. The student's task will be the correct rhythmic and harmonic orientation, the ability to choose the appropriate texture of presentation. Issues of refined and subtle interpretation, technical excellence and beauty of sound extraction will, accordingly, not be paramount.

To carry out this task, appropriate methodological conditions are required, a clearly developed training program in which its main principles and provisions would be fully covered. The training process itself involves a combination of theoretical and practical stages, at which



students are explained the goals and objectives facing them, and preparatory forms of training are introduced (exercises, tasks, etc.). The musical and creative development of students, thus, is largely predetermined by the development of various forms and types of activities, which are based on the principle of teaching them the need to independently solve the existing problem.

Combining functional features of different content and meaning, the system of creative development in its structure contains three main blocks. The specific focus of each of them is determined by the corresponding levels and parameters of students' creative development. The first of them is aimed at developing the student's personality at the following levels: sensory-internal auditory; motor-propulsion; figuratively emotional. Each of these levels corresponds to a certain parameter of creative development, including: the development of musical and auditory concepts; development of practical skills; development of interpretive skills.

The second block can be designated as psychological, since its main task is to identify the typology of students' musical abilities. As studies have shown, the creative process cannot be fully ensured without taking into account the individual and typological characteristics of the individual [2; 3]. The viability and effectiveness of the teaching methodology itself ultimately depends on how the program for the development of a person's creative abilities is developed, based on his individual and typological characteristics. The degree of novelty, in this case, will also have a graduated character, since the rational-reproductive type of musical abilities quite clearly differs from the figurative-emotional type in the direction of simplifying the figurative and semantic content of the material, and in this sense, the goals and objectives of the diagnosis and development of both types of musical abilities are certainly aimed at identifying and updating various personality traits.

And finally, the third block is aimed at systematizing didactic educational material according to its accessibility and artistic and aesthetic value.

Thus, the essence of the musical and creative development of a teacher-musician, as a system, covers three fundamental points related both to the subject and subject of training, and to the provision of appropriate methodological conditions for their formation.

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