

УДК 378.637.016: 78.03 (477)

**THE SCIENTIFIC UNDERSTANDING OF THE STRUCTURE OF THE PERCEPTION OF MUSIC AS AN INTERACTIVE MUSICAL-PEDAGOGICAL TECHNOLOGY****Volodymyr CHERKASOV (*Kirovograd*)**

**Defining of the problem.** The gaining of general European features by the national system of art education makes the research of an interactive musical and pedagogical technologies which are introduced by the music teachers in the secondary schools. This study and the usage of such technology enables the efficiency of the educational process, promotes the quality of the artistic-aesthetic education of the youth.

**Analysis of the last researches and publications.** The analysis of the the sources of educational and artistic directions confirms that domestic and foreign scholars: E. Abdullin, Yu. Aliyev, O. Apraksyna, L. Bezborodova, D. Kabalevskyy, A. Kozyr, L. Kunenko, V. Labunets, O. Lobova, L. Masol, O. Nikolayeva, M. Osyennyyeva, O. Oleksyuk, O. Otych, H. Padalka, O. Rebrova, O. Rostovskyy, O. Rudnytska, N. Sehedra, L. Shkolyar are active in the direction of the theoretical justification and experimental verification of modern interactive musical and pedagogical technologies. The subjects of our study largely complements the scientific research of these authors, determines the main vectors of the perception of music by the students of the secondary schools.

The purpose of this article is in the scientific understanding of the structure of the perception of music as an interactive musical-educational technology.

**The main material.** The scientific term «technology» (from the Greek «techne» – art, skill, and «logos» – teaching, science) was implemented increasingly in the scientific literature of the second half of the twentieth century. As it is currently distributed in a technical environment, it is all more prevalent in an education society too. L. Burkova, S. Vitvytska, S. Sysoyeva, Yu. Surmin, T. Turkot gave an apt definition of the «educational technologies», «pedagogical technologies», «learning technologies», «technologies of upbringing», «learning management technologies».

In musical-pedagogical education, we find different approaches to the interpretation of the phenomenon of «technology». So, H. Padalka connects the term «technology» with the modular organization of training in artistic disciplines and believes that «Modular technology learning is one of possible variants of expedient organization of training the students in the system of art education» [7, p. 238]. Summarizing the current

experience in the artistic-aesthetic education, O. Oleksyuk gives an apt definition of «educational technology» in the musical-pedagogical education, stressing that «Pedagogical technologies make it possible to create flexible and moving structure of the educational process that is adjusted through reverse connections. Phased reflection of the educational technology achieves the goal of education and training for all students» [6, p. 152].

The authors of the new program for secondary schools of music I. Byelova, G. Bukreyeva, M. Demchyshyn, L. Masol, O. Mil'chenko, O. Pavlenko, B. Fil'ts for learning-oriented and variable material suggest using musical and pedagogical technologies, namely listening, intonation and interpretation of the expressive content of music, learning and singing songs, learning concepts, improvisation, plastic intonation. The writers used the thought, that depending on the goal disclosure of the contents of artistic and educational material was logically completed by the blocks. Thus, while learning the theme «Music and art of the word» (5-th form) the students were asked to create different versions of vocal improvisation on poetry of the proposed text. Due to this approach the musical improvisation as pedagogical technology speaks as the subsystem, which includes the members of the pedagogical process, the means and teaching methods aimed at solving the tasks and the formation of musical culture of youth.

Such approaches to artistic and aesthetic educations of youth are not new to the national musical-pedagogical education. In the early twentieth century well-known experts of mass musical education B. Asafyev, V. Verhovynets, M. Leontovych, B. Yavorskyy proved the impact of vocal-choral music education and the hearings of music on the development of musical and creative abilities of the children. Later E. Abdullin, Yu. Aliyev, V. Byeloborodova, L. Bezborodova, N. Hrodzenska, D. Kabalevskyy, O. Nikolayeva, T. Ovchynnykova, M. Osennyyeva, O. Ravvinov, M. Rumer, L. Hlyebnikova, V. Shatska and other educators-innovators who have made outstanding contributions to the development of the concept of mass musical and aesthetic education of pupils continued to develop the best traditions of vocal and choral school and investigated the effects of music on the perception of the mind and the behavior of the students. They

also actively developed and experimentally investigated the effects of playing musical instruments and improvisation on the development of individual musical abilities of the pupils, proved the need to study the basics of reading and writing of the musical instrument for further self-development of students.

Summarizing the different approaches to the justification of content and organizational nature of this phenomenon, we believe that the defining traits of musical and pedagogical technologies is their focus on the formation of musical culture of youth; stimulating the interests, needs and tastes; mastery of knowledge, abilities and skills in different kinds of music; enriching the artistic and aesthetic experiences; the development of musical-creative qualities of personality in the process of vocal and choral works, learning the basics of musical literacy, perception of music, improvisation, playing the musical instruments and the movements to the music.

The usage of modern interactive musical and pedagogical techniques involves the interaction of teachers and students in the learning process, joint modeling of different situations, solving the creative problems. In addition, it effectively contributes to an atmosphere of cooperation and interaction between the teacher and the students, the formation of professional competence and pedagogical skills of teachers, development of creativity, democracy and the tolerance of the subjects of the educational process.

The analysis of the scientific-methodological literature of modern Russian and Ukrainian researchers in the field of musical-pedagogical education shows that there are different approaches to the defining of major musical and pedagogical technologies introduced on the music art lessons. The main role in the field of artistic-aesthetic education of youth the scientists assign for the perception of music works, including: national and foreign music composers as well as classical, folk and modern music.

Defining the main vectors of methods of teaching music in schools, we feel the need to clarify the nature and relationship between the definitions of «perception of music» and «listening to music», which are the key in determining the said musical educational technology.

In the second half of the twentieth century, the Soviet scientists E. Abdullin, O. Apraksina, Yu. Aliyev, V. Byeloborodova, N. Vetluhina, N. Hrodzenska, M. Krasylnykova, O. Kryts'ka, H. Rigina developed and experimentally tested the pedagogical conditions of the perception of music for children of different age groups. D. Kabalevskyy laid the perception of music aimed at developing musical and creative abilities of students in the concept of musical-aesthetical

education of pupils. L. Dmytryyeva, N. Chernovanenko find the basis of upbringing by the musical culture of young people in music perception, which occurs at all stages of music lessons.

Defining the main types of musical activity of the primary school children at music lessons, M. Osyennyeva and L. Bezborodova called the perception of music alongside the choral singing, playing the musical instruments and musical-rhythmic movements. «Development of the perception of music in primary school children is one of the main objectives of musical education» [4, p. 219] – the researchers argued.

At the bound of the millennium native scientists L. Masol, O. Oleksyuk, H. Padalka, O. Rostovskyy, O. Rudnytska, investigating the main directions of musical education and teaching methods of music education of young people use the term «perception of music», as the main means of formation of musical culture and spiritual development of students.

Russian scientists E. Abdullin and O. Nikolayeva, arguing the conceptual basis of the theory and practice of music education among the main activities of the teacher in the classroom called the listening to music. «Listening to music is an inexhaustible source of expansion and enrichment of intonation and auditory stock of the pupils. The main objective of the hearing is to develop musical culture of the students» [1, p. 88]. This view is shared by O. Apraksyna. «The terms» perception and «listening music» often appear as identical in the musical and methodical literature [2, p. 172] – said the scientist. This position is supported by O. Pecherska, who states that «perception and listening are not the same, but both concepts are used in the methodology of musical education» [8, p. 5].

In our opinion, the mastery of technology of perception of music works is impossible without a clear understanding the mechanisms of this process as a mental reflection in the mind of the child of the holistic image of the music. Therefore, it is logical that the knowledge of music works is not only through feeling, but also through perception. The feeling and perception give a holistic view of content of the musical work and they are considered as the main forms of sensitive perception.

The process of the perception of music works is in conjunction with other mental processes, namely: thinking, will, language, feeling, sensation, imagination, attention. An important role in this process is the emotional state of the individuality of the students and their activity and effectiveness in the perception of music. In addition, the process of perception is affected also by the previous knowledge and previous experience in the interpretation of works of music,

and the level of development of individual musical abilities.

While communicating with different genres of music the auditory perception is developed in the children, which is depended on the level of education of the students in the field of music art, the experience of communication in the music community and is focused on the previous auditory experience. The children determine by audition the specific melodies, the expressive characteristics of the strokes, the rhythmic pattern, the flexibility of the dynamics, the brightness of timbre of musical instruments or voices, the peculiarities of the construction of a musical work. These are the objective conditions of perception. They are caused by the peculiarities of the composer's creative style and personality of the artist.

Due to the influence of music the emotional, and artistic-aesthetic perception developing, which influences the intellectual sphere of the individuality. The quality depends on teacher's installation the perception of musical works and emotional state, activity and efficiency, care and observation of each student's grade. This kind of musical perception is subjective.

The formation of the intellectual sphere of the pupils at lessons of music depends on many factors, including: the content of music education; professional competence and deontological training of the teachers; the level of the knowledge and skills of the students in the group; the development of their musical creativity; the focus on the communication with musical art works; the creativity in the process of participation in different types of music; the activity in music and recreational activities.

A well-known expert in the field of musical education N. Grodzenska compares music perception with the form of the sonata allegro and identifies five stages of mastering a musical work, namely: Introduction – opening remarks by the teacher; Exposure – listening to a musical work; Development – analysis of the listened music; Reprise – listening to a new level; OSCAR – repetition. Sharing the view of N. Grodzenska, O. Pecherska offers the following structure of listening: opening remarks by the teacher; listening and analysis; re-analysis work.

Thus, the awareness of methodological approaches to identifying the stages of acquaintance of music made it possible to offer the following sequence of perception of the works of music art, namely: 1). Presentation of a musical work; 2). Hearing a musical work; 3). Interpretation of intonational-figurative content of a work; 4). Re-hearing and discussion on a new, higher level.

Presentation of music. Presentation (from the Latin. praesentation – way of showing the information) is considered as an interactive information tool which has its own story, script and structure, which is aimed at comfortable perception of the information. The presentation of a musical work involves the report to the listener the complete information about the features of writing, performance and perception of a work of music art. During the presentation of a musical work there is the relationship between the text, the word, video demonstration, computer animation, music, graphics, fine art. The main purpose of the presentation is to give the valuable information about the music in a convenient and entertaining way to the students.

Hearing a musical work is an important step in the structure of introducing students with the works of the school curriculum. The hearing involves the perception of music works for expanding and enriching the intonational-auditory stock of the pupils, the formation of musical culture of the individuality.

Interpreting of the intonation-figurative content of the work. The term «interpretation» has been found widely implemented in accordance with the creation, performance and perception of music works in musical-pedagogical education. The interpretation of music, H. Padalka notes, is «art that is based on the principles of objective and subjective reproduction of the images created by the composer» [7, p. 48]. L. Masol, defining requirements for general education, stresses that students «interpret the content of listened and perform musical works, express a judgment about the specifics of intonation and figurative language of music comparing with other types of art, expressing and justifying the emotional and aesthetic attitude to musical and literary images» [4, p. 15].

Interpretation (from the Latin. Interpretatio – explanation, interpretation) we see as the disclosure of intonation and expressive contents of a musical work by means of emotional and imaginative definitions according to the purpose and the objectives which were proposed by the composer in musical pedagogy. Interpretation is a dynamic process that integrates art and figurative representations of the composer, the performer and the listener.

In such a situation we have to describe those facts in terms of the composer, the performer and the listener. Realizing that the problem of interpreting the music by the composer and by the performer is explored by the musicologists, we face the task to identify the peculiarities of the interpretation of the intonation-expressive content

of a musical work by the listener, namely, the pupils of the secondary school.

When interpreting musical and expressive content of a work the figurative associations that depend on several factors occur in children, namely: the installations of the teacher on the perception of a musical work; the experience of understanding the works of music; the development of emotional and cognitive interests; the individuality of the listener; the age characteristics of the children; the level of formation the value orientations; the development of the creative thinking and speech culture.

The teacher should stimulate the creativity of the students. Even in the case of inaccurate responses it is necessary to support the child and send her emotional and creative thinking on further work on the musical and imaginative interpretation of the content of the work.

While interpreting the intonation and expressive contents of a work some discussion situations are aroused when different views on the characteristics of melody, harmony, ensemble and more are expressed. The awareness of intonation-expressive content is on a new level, which is characterized by a high rate of cognitive activity, analytical-constructive and creative intellectual activity. Pupils bring their own sense of musical performance, justifying associative idea that emerged in the analysis and comparison of some musical phenomena with the analogous of musical art.

So, summarizing the written above, it should be emphasized that the reopening listening and discussion of the musical work on a new, higher level of musical culture promotes pupils forming their values, encourages further communication with the works of musical art, expands horizons and world view of young people.

**Conclusions.** Thus, the scientific understanding of the structure of perception of music by the teacher is a necessary pedagogical condition for the organization of the educational process in the schools, the formation of music culture of youth, as the part of the spiritual culture of the individuality. The prospects for the further researches are motivated by the further study of contemporary musical and pedagogical technologies aimed at training teachers of music, who is capable to solve urgent problems of artistic-aesthetic education of the youth.

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