

MODERN THEORETICAL CONCEPTS ABOUT MUSICAL - PERCEPTION

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<https://doi.org/10.5281/zenodo.7751090>

Abstract. *In developing his concept of intonation, Asafiev approaches the understanding of the perception of music as perception of intonation, to the formulation of the problem of educating intonational hearing as an important factor in perception. Emphasizing that the consciousness of listeners aspires to the meaning of music through “living intonation,” he contrasted the abstract auditory ability with “intonational susceptibility” and the activity of hearing, for only here begins the actual perception of music as an art that enriches the life experience.*

Keywords: *pedagogy, psychology, music, education, perception. education, training.*

The area of development of the perception of music in schoolchildren is perhaps the main side of all activities. In N. Shatskaya - a scientist and teacher. Her research has convincingly proven that children's full appreciation of music is achieved under the condition of systematic pedagogical guidance. The latter consists of the following components: preliminary, given before listening, a holistic description of the work, expressive performance and subsequent analysis of musical figurative speech. Pedagogical leadership should ensure the development of the listener's emotional responsiveness to music and, at the same time, the ability to judge. This is the basis for educating the musical taste of schoolchildren.

Based on many years of experience working with children, V.N. Shatskaya created a program to familiarize them with the treasures of musical art. The program provided for the gradual complication of musical material for listening and the consistent development in children of an understanding of the features of musical expression. This is facilitated by familiarization with the genres of music and with expressive means that characterize them especially brightly. The expressive means of a musical work should not be considered in isolation, but in their interrelations - first few, basic, and then more complex and versatile.

The merit of N.L. Grodzenskaya was the further development of the problem of perception of music by children. She formulated the goals and objectives of listening to music, questions of its organization and selection of repertoire, a system for introducing children to music of various genres, and the nature of conversations with children in connection with the works being performed. The author highlights some issues of the development of music perception, namely: the importance in the development of perception of knowledge about music; ways to activate its perception; the content and forms of interconnection of all types of musical work and their role in the development of perception. The experience of N.L. Grodzenskaya convincingly confirms that “the perception of listeners who are trained and have knowledge of music is deeper, more meaningful, brighter. The range of works that they are able to perceive emotionally is more complex and wider” /9. With. 8/.

Musical and pedagogical views on the perception of music by B.V. Asafiev, V N. Shatskaya, N.L. Grodzenskaya received further development in the theory and practice of

pedagogical science. in the “Music Program for a Comprehensive School” by D.B. Kabalevsky, in the works of OA Apraksina, E.B. Abdullin and a number of other authors .

Research in the field of formation and development of musical perception affects different age categories of children. The problems of its genesis, the development of musical susceptibility of preschool children are the focus of research by N.A. Vetlugina, K.V. Tarasova, A.I. Shelepenko, S.Kh. Sholomovich. They offer methods for organizing musical perception in collective classes in kindergarten, examine the relationship between the emotional and intellectual principles in it, and the role of relevant knowledge in the development of musical perception.

Works by N.A. Vetlugina are devoted to the study of the relationship between upbringing and musical development of the child. The merit of the author is in asserting and experimentally proving that the ability for differentiated perception can develop already at a very early age. At the same time, the leading role of pedagogical influence is affirmed. the author sees from a holistic perception of musical images to the differentiation of their expressive means, the gradual identification of the most striking / dominant / musical means available to the understanding of the child. As one of the methods for developing the perception of music by a child, the method of modeling musical phenomena is proposed, that is, “their well-known simplification, schematization and finding analogues in a more accessible form” /8. p.241/.

In the monograph by K. V. Tarasova, devoted to the formation of musical abilities in the ontogeny, perception is considered in the system of musical thinking. as its reproductive component. The analysis of extensive experimental material undertaken by the author made it possible to reveal the following regularities. The formation of the perception of the intonational side of music is much ahead of the comprehension of its analytical form. At the same time, “combinations of musical expressiveness are revealed, leading, orienting perception, primarily from the point of view of the content of the work /its mood, character/. From 3 to 5 years in the bulk of children, this is the pace. In the next two years, the role of the complex of means of musical expression increases” /2, p. 132/.

Thus, overcoming the orientation towards individual means of musical expression and increasing the role of their complexes is the first of the trends in the development of musical perception noted by the author. No less significant is the second trend - the gradual assertion of the melodic orientation of perception.

In the complex of formative influences aimed at developing the musical perception of children, the leading place was given to visual spatial models of musical structures. Translation of temporal relations into spatial ones is an integral feature of musical perception "Without reliance on spatial subject, motor sensations and ideas," the author of the study emphasizes, "it is practically impossible for children to form the auditory side of musical perception" / 6, p. 50 / Visual spatial models of sound of pitch, rhythmic, register relations . On the one hand, motor models of a musical image make it easier for children to move from a generalized to a differentiated perception of music, and on the other hand, they contribute to an adequate holistic perception of a musical work.

Most pedagogical research on musical perception is devoted to the study of the patterns of this process on the example of a school audience, the development of various methods of pedagogical influence depending on the age differentiation of children.

Various aspects of the musical perception of younger schoolchildren are considered in the works of V.K. Belobor ode. Published several decades ago, they were a valuable contribution to the theory and methodology of music education. The conditions identified by the author, which contribute to the formation and development of musical perception, are consistent with the scientifically developed principles of didactics: the attractiveness of musical material, stimulating the creative activity of students, taking into account the individual characteristics of perception in children.

The first type is a complete misunderstanding, the perception of music as a sound chaos, devoid of an organizing principle. The second type is a generalized, slightly differentiated perception, without deep penetration into the internal structure of music. The third type is a true understanding of music, which implies an awareness of its structure, the regular connections of its constituent elements. The end result is the perception of the musical image as a phenomenon, internally meaningful, harmonious.

Based on this, M.E. Tarakanov concludes that “the task of a teacher or lecturer who is faced with a poorly prepared audience. - to instill elementary skills in the perception of musical structures. On this basis, it becomes possible to comprehend the beauty and harmony of the artistic images of music.

The concept proposed by the author for the formation of musical perception is based on a differentiated approach to the subject of perception. For this, individual differences in the development of the musicality of schoolchildren are experimentally revealed . Subsequent work is carried out taking into account the identified differences, in order to contribute to the elimination of disproportions in the development of individual musical abilities in the child.

As before, the author's attention is directed to the musical-cognitive abilities that are formed in the process of learning music, and their individual differences in different percipients. To identify them, a preliminary diagnosis of the initial level of musical development of schoolchildren is proposed /8, p. 32/.

The study of perception problems - the knowledge of music has a wide range of areas. First of all, these are: a) the study of the phenomenon of “musical cognition” as a relatively independent aesthetic form of human cognition of the surrounding reality; b) elucidation of the general patterns of the process of musical cognition and their manifestation at different levels of penetration of listeners into the musical structure, c) the study of the subject of cognition - the percipient, the formation of a system of abilities necessary for successful musical and cognitive activity.

The problem of the formation and development of the perception of music is one of the most difficult due to the subjectivity of this process and, despite the significant amount of materials covering it, has not yet been solved in many respects. Let us single out from it an aspect related to the perception of contemporary music. Very few studies address this issue in one way or another.

The main problematic issue - the possibility of perception by children of primary and secondary school age of works of modern music - is resolved by him positively . The paper analyzes the peculiarities of schoolchildren's perception of the content, form and national characteristics of modern music. The process of development of the perception of modern music / as well as music of any other style / proceeds, according to the author, in two aspects: 1) in the development of the ability of a holistic perception, that is, the ability to aesthetically experience

music: to understand its ideological content, and 2) the perception of individual expressive funds / 2, p. 164/.

The main repertoire of works for listening should be music of a brightly programmatic and pictorial nature, diverse in national color. In the development of the perception of the emotional and ideological content of works, an important role is played by the clarification of the program and the excitation in the minds of children of the corresponding associations and ideas. Gradually, schoolchildren become more accessible and works that do not have a specific program. The preparation of students for the perception of the form / in the narrow and broad sense / of modern music consists, as the author believes, in familiarizing them with the structure, melodic, modal, metro - rhythmic, harmonic, timbre and dynamic features of it.

Among the methods of work that activate the perception of music by schoolchildren, the author highlights the method of comparison and the relationship of all types of work /singing, playing musical instruments, using musical literacy/.

The researcher repeatedly emphasizes his position regarding the fact that that “the problem of the development of the perception of contemporary music should be approached not as a completely separate, independent problem, but as the development of the perception of music in general” /4, p. 17/.

Such a formulation of the question is only partly true, since the author has not identified the specific difficulties in mastering modern music, the perception of its expressive means by schoolchildren, and, accordingly, the question of ways to overcome these difficulties has not even been raised. In a work written quite a long time ago, the author notes, in particular, that the structure / structure / of modern musical works available for listening in primary school classes differs little from the structure of classical works and does not cause any particular difficulties when listening. To perceive complex modern melodies, preparation is required. And at the same time, there are many modern works, where the melody is close to classical or folk. Rhythmic music with pronounced metrical accents is well perceived by children.

Among the modal features of modern music, primary school students can perceive only a pronounced major or minor. Harmony is perceived in terms of distinguishing between consonance and dissonance. To develop the skills of perception of harmonic movement, long and painstaking work is required. In elementary grades, children can be taught to hear bright modulations. The tempo and dynamic features of modern music * do not have fundamental changes “One can only talk about a general tendency towards sophistication, and sometimes about the desire for efficiency and unexpectedness of sound” /5, p. 172/.

Needless to say, theory and musicology today have quite extensive knowledge about contemporary musical works and their authors; knowledge about the features of the modern musical language is so systematized that one can raise the question of the methodology for mastering them. And if in the process of forming the perception of modern music in younger students it is possible and pedagogically appropriate to use some restrictions, given the psychophysiological level of “accessibility” of their perception and understanding of music, then at higher levels of music education this problem requires a thorough approach to solving.

According to I.A. Znamenskaya, the perception, understanding and reasoned assessment of modern music are connected with another, no less important problem - the education of such a type of listener who will be able to decode the musical text adequately to the author's intention, reasonably reaching the content of the music. Only having musical and linguistic knowledge,

skills and abilities can one understand any, including a modern piece of music. Language perception and thinking develops on the basis of a certain base language. In this regard, the repertoire of the school program “Music” is important. Being quite open, the program, without a systematic renewal of its repertoire, can acquire the features of stylistic and linguistic conservatism. into it other stylistic and linguistic layers.

The pedagogical aspect of the study of music perception is aimed at accumulating experience in diagnosing, forming, and also creating an effective system for the development of musical perception.

An analysis of the relevant pedagogical and methodological literature allowed us to identify the main approaches in which the dominant idea is put forward for solving a complex of tasks for the formation and development of musical perception. This idea is the essence of the pedagogical concept, defining the tactical model of the learning process and the primary methodological tasks.

Let us dwell briefly on their fundamental provisions. E.B. Abdullin, emphasizing that the musical perception of children is the basis of their musical development, puts forward the task of forming an emotional and conscious attitude to music / along with the development of specific musical and auditory ideas and performing skills in schoolchildren / as the main tasks of musical education /1/. According to the theoretical propositions he outlined, the development of musical perception presupposes the accumulation of experience in creative educational activity by children. The peculiarity of the process of acquiring this experience is due to the inseparable connection between the perception of music and the assimilation of musical knowledge, the formation of performing skills and abilities.

This concept (we will conditionally designate it by the term “pedagogical”/) is consistent with the statements of OA Apraksina, who noted that in order to comprehend music, first of all, knowledge and conscious experience of perception are needed.

The structure of musical knowledge is diverse. For perception, knowledge is important that helps "musical observation", the perception of specific musical works - knowledge about the expressive means of music, about individual specific elements of musical speech; as well as information about composers, data about the epoch, about the history of the creation of works, and others "allowing us to perceive music not" outside of time and space ", but in close connection with the life of society and a particular person" /1, p. 177/. In the process of assimilation, consolidation and creative application of knowledge, their inextricable connection with various works of musical art is established.

Knowledge about the means of musical expressiveness is accumulated in the process of auditory perception of music and educational and creative / performing / activities of schoolchildren, thereby forming the experience of a conscious attitude to music, in which the most important is the assimilation of the expressive possibilities of various elements of the musical language. On this basis, it becomes possible to comprehend the emotional and ideological content of the musical images of the work.

Thus, the path from the accumulation of musical impressions to their comprehension determines the strategy for the development of musical perception in this concept.

This concept is based on taking into account psycho-physiological factors and personality traits and improving the abilities to perceive music that develop in the process of a particular activity / musical - creative, educational, etc. / of schoolchildren.

Comparing these concepts, we note what is common between them and what is different in them. In both cases, it is recognized that the development of perception occurs only 8 | the process of active musical activity /performing, creative, ministerial/, which ultimately leads to an increase in the overall level of musicality of children. In managing such activities /unlike spontaneous, uncontrolled/ an important role belongs to the teacher. At the same time, in the first case, the pedagogical influence is aimed at more and more complete knowledge of the object of perception by children - a musical work and the laws of musical art in general. In the system of educational and creative activity of schoolchildren, the leading role is played by cognitive processes and skills based on this basis.

In the second case, the emphasis is on improving the psychophysiological properties of the subject, his ability to navigate in the acoustic sphere of music, and on increasing his auditory sensitivity. The main object of pedagogical influence is the musical and auditory development of schoolchildren /perceptual activity/ and the corresponding skills and abilities.

Both concepts consider it important to develop emotional responsiveness /the ability to experience music/ and mental activity, which is a rational-logical “link” in mastering the emotional essence of a musical image. The tasks of forming an emotional attitude to music and artistic thinking are realized in unity; a conscious attitude to music is formed on the basis of the experience of its emotional, figurative perception, and vice versa /E.B. Abdullin /.

The most valuable for the practice of formation and development of musical perception - are the following points of the concepts presented. The psychological concept requires taking into account the individual differences of the subjects of perception and implementing a differentiated approach to teaching. At the same time, the pedagogical concept aims to teach to perceive music regardless of the subjective properties of the listener, comprehensively developing and educating his personal qualities / artistic taste, musical and aesthetic sense, creativity /.

A.V. Zaporozhets in the article “Peculiarities and development of the process of perception”, noted that it /perception/ cannot be reduced to a simple exercise of the senses. “The development of perception in a child can be adequately understood only in connection with the development of his personality, in connection with the general development of his activity as the development of “the organs of his individuality /6, p.5/.

Thus, the perception of music as the most important link in social and musical communication functions in a certain socio-cultural environment and has a deep social conditionality.

The perception of music as a proper communicative process is a complex activity of the subject, aimed at comprehending the musical content. In order for an act of communication to take place in the process of perception, it is necessary to have pro-communicative conditions: sufficient musical and auditory and, more broadly, the life and cultural experience of the listener, knowledge of a specific language of music.

In the formation of a person's musical and auditory experience, a decisive role belongs to communication with music, during which some general patterns of musical thinking of a particular era, a certain social community, as well as an individual author's style are assimilated.

Receptive knowledge of the language of music /as the most important for the listener/ involves the perception of the meaning of a musical statement based on understanding the semantic possibilities of the musical language, mastering its logical and grammatical norms.

Musical language - the main means of expression, embodiment and transmission of musical content - forms the foundation of all musical activity and makes possible acts of musical communication.

The ability to adequately perceive this or that piece of music depends on the relationship between spiritual needs and interests, the degree of artistic development, the musical experience of the listener and the internal qualities / communicative properties / of the piece. At the same time, in the system of subject-object relations of perception, an important role belongs to the performer.

The study of musical perception allows for a plurality of aspects of study within the framework of sociological, aesthetic, psychological approaches. A comprehensive study of this phenomenon is carried out by the theory of musical perception .

Based on modern theoretical concepts, it is possible to model the hierarchical structure of musical perception. Its main elements - types of perception, psychological mechanisms, content of perception, in relation to qualitative levels, allow us to trace the dynamics of formation and development, as well as to carry out pedagogical diagnostics of this process.

Pedagogical aspects of the study of music perception are aimed at creating an effective system of its formation and development in connection with the tasks of musical education and education of schoolchildren. At the same time, the problem of perception of modern music remains poorly understood and requires a thorough approach to the solution. especially at the senior levels of musical education.

The development of perception is connected with the problem of educating this type of listener who will be able to “decode” the musical text adequately to the author's intention, reasonably reaching the content of the work. The condition for the education of musical and linguistic perception is a preliminary acquaintance with the corresponding musical language and the assimilation of the logic of musical thinking inherent in this style.

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