Theoretical Foundations for the Development of Musical Thinking of Younger Students

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A B S T R A C T

The article discusses the theoretical foundations of musical thinking of younger schoolchildren and its structure. Musical and didactic principles are presented that can form a solid foundation for developing piano performance classes in children's music schools.

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Modern psychology believes that learning and development are closely related processes. What is fundamentally significant is that, as development progresses, the mental functions themselves are restructured, in the direction of complication. Emphasizing the leading role of education in development, one should not absolutize this role, because. the intellectual properties of the student, the development of his consciousness, have the most direct impact on the course of education - its content, structure, quality indicators, final results. It is obvious that the one whose mental potential is higher masters knowledge more easily and successfully. Education can intensify the overall development, but it happens that it only slightly affects it. What factors regulate the operation of these mechanisms? In this case, the decisive factor is the construction of the educational process, its content, forms and methods. As L.A.Barenboim writes: «The relationship between the assimilation of musical knowledge, performing skills, on the one hand, and musical development, on the other ... is not at all as straightforward and simple as it sometimes seems to some teachers. Training can also go tangentially to development and not have a significant impact on it. »[1].

Musical development is a multifaceted, dialectically complex process. One of its important aspects is associated with the development of a complex of special abilities:

- ✓ ear for music
- ✓ sense of musical rhythm
- ✓ musical memory

Any mental activity of a person is based on systems of ideas and concepts about a particular material. Outside of knowledge there are no and cannot be intellectual manifestations. This didactic position does

[1] Цыпин Г. М. Обучение игре на фортепиано. – М., «Просвещение»1984(с.69)

not lose its significance in the specific sphere of musical thinking. The formation of musical intelligence is carried out in the course of enriching personal experience and is based on the following factors:

- development from ignorance to knowledge
- from lower-order knowledge to higher-order knowledge
- From knowledge less differentiated to more differentiated and deep.

In the process of learning to play a musical instrument, optimal conditions are created for the systematic replenishment of the student's knowledge base, for him to receive the widest and most diverse information. In this regard, the possibilities of musical pedagogy are exceptionally great, which allows the student to get in touch with a repertoire that is completely special in its capacity, richness and universalism (stylistic, genre, and so on). It is here that the potential value of the cognitive side of the lesson lies, where the student will be able to meet with a variety of sound phenomena. Knowledge of certain musical material - musical facts, phenomena, and basic patterns of musical speech - is a prerequisite for musical thinking. However, the connections between musical knowledge and forms of musical and intellectual activity are much more complicated. Knowledge about music does not just give impetus to one or another mental operation - it forms these operations, determines their structure and inner content. The flow of knowledge expanding and deepening in the course of learning raises them to a qualitatively higher level. Meanwhile, thinking as a psychological category is not identical to cognition.

The origins of musical thinking go back to the fundamental principle of musical and aesthetic experience - intonation. Everything in the art of sound images: the richness of musical means, the variety of elements (melody, harmony, rhythm ...) - has an intonational basis. But since thinking starts from sensation, the sensation of musical intonation is a kind of signal for any musical and mental actions. Further, higher forms of reflection of musical phenomena in the human psyche are associated with understanding the constructive-logical organization of sound material. Only when intonations are processed in a certain way, arranged, reduced to one scheme or another, only then do they form the opportunity to transform into the language of musical art. Outside of musical logic, which reveals itself through such means as form, mode, harmony, metrorhythm ... music would not be able to get out of the chaos of random, scattered, “raw” intonations, to rise to the level of art. Understanding the logic of organizing various sound structures, the ability to find similarities and differences, analyze and synthesize, establish relationships is the second function of musical thinking. At the same time, it is more complex in nature, because is conditioned by intellectual manifestations and presupposes a formed musical consciousness. However, only the organic combination and interaction of the two initial, fundamental functions of musical thinking - intonational and constructive - logical, make the processes of musical and mental activity of a person artistically complete. So, musical thinking begins with the operation of musical images, the progress and development of which is associated with the gradual complication of sound phenomena displayed and processed by the human mind. From elementary images to more complex and meaningful ones, from fragmentary to large-scale and generalized ones. At sufficiently high stages of the development of musical thinking, its structure includes artistic communities of a formative, genre, and stylistic order. Ways to solve the problem of the general musical development of the student should be sought in such an organization that would ensure high results in development. Since in any profession a person develops by learning, the problem under consideration looks like this: how, in what way, training in musical performance should be built in order to become the most promising for the development of the student?

Here the question arises about certain musical and didactic principles designed to become the basis of this kind of training, principles aimed at achieving the most developing effect. Let's consider four main ones, which, put together, are able to form a fairly solid foundation for developmental education in performing classes.

- Increasing the volume of material used in educational and pedagogical work, expanding the repertory framework by referring to the largest possible number of musical works, a larger range of artistic and stylistic phenomena. The first in its significance for general musical development, enrichment of professional consciousness, musical and intellectual experience.

- Acceleration of the pace of passing a certain part of the educational material, the rejection of prohibitively long periods of work on musical works, the installation on mastering the necessary performing skills and abilities in short periods of time - a principle due to the first and being inseparable unity with it. The implementation of this principle, providing a constant and rapid influx of various information, serves to develop professional horizons.
- An increase in the measure of theoretical capacity, i.e. the use during the lesson of the widest possible range of information of a musical-theoretical nature - thereby enriching the consciousness with detailed systems and concepts related to specific material.
- Development of musical and intellectual qualities in line with independent mental activity. The departure from passive methods of activity, which are widely used in the student environment, emphasizes the need for such work with the material, in which the independence and creative initiative of the student performer would be manifested with optimal completeness. These are the main principles, based on which, teaching musical performance can become developing in nature.

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