

# PERCEPTION OF MUSIC AS A MODEL OF COGNITION OF A MUSICAL WORK

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**Introductions.** Perception of music is one of the main types of musical activity of students. Acquaintance with the best examples of domestic and foreign musical culture contributes to the development of general culture of students, the education of their artistic taste, the ability to appreciate works of art. Teaching children to listen to music is one of the most difficult pedagogical tasks. The teacher must not only teach children the correct perception of musical works, but also the ability to analyze or interpret what is heard – to create a conditional model of cognition of musical works.

**Aim.** The aim of the work is to present the process of perception of music as a conditional model of clear reading or cognition of a musical work.

**Materials and methods.** Perception of music is carried out in the classroom according to the generally accepted method: introductory conversation, stages of listening with discussion. In the course of the lesson, attention should be paid to such concepts as musical genre, musical language, musical image, musical instruments that sound in the works, as well as to what the music tells and the feelings it conveys.

It is useful to use illustrative material for the appropriate perception of a piece of music. The teacher must select illustrations taking into account their proximity to the content of the musical work. These can be drawings, photographs, reproductions,

etc. Successfully selected illustrative material helps students better understand the musical image of the work, understand its content, memorize, and then remember the music listened to. Illustrations can be deciphered both before listening to music and after it.

The process of music perception is most often built according to the following scheme: introductory word of the teacher; initial hearing; analysis of the work; secondary hearing; summary.

Such stages of work are quite conditional and most suitable in the case of acquainting students with a piece of music that they do not know.

The introductory word of the teacher can be in the form of a story, conversation, composing short stories on the content of works, memories of some phenomena and pictures that students observed in life. The main task of the introductory word is to interest children, to adjust to the emotional perception of a work.

The introductory word may be different in content, but it should cover a specific information line, such as: information about the life and work of the composer; history of creation of a musical work; characteristic features of the work; popularity of a musical work; materials from memoirs; reading fragments of literary works; recitation of poems; performance information, etc.

The teacher's story should be multifaceted. In one case it is a conversation about the work itself, about its content, in the other - about the history of its creation or about the composer or performer. Particular care should be taken to ensure that children do not have simplistic ideas about music as an art whose task is only to «describe» and illustrate.

It is necessary to carefully choose numbers, facts, names, to report only those that students will be able to remember; do not use unknown terminology, because it will only distract them from direct impressions and experiences.

Students' attention should not be directed to the search for some program content in a non-program work: children, admiring the pictures painted by their

imagination, do not listen to music well. In addition, they begin to think in subject images that are not inherent in music.

The emergence of attention, the desire to listen to music contributes not only to what the teacher says, but also how he says. If his word is exciting and emotional, music finds a more passionate response than when it is sluggish, dry, formal.

Students are happy to listen to stories about music, especially when the teacher speaks expressive and emotional language. But these stories should not impose stereotypes on the perception of a piece of music. Sometimes teachers so concretize the content of the work that it loses touch with the direct emotional and figurative content. Of course, such an explanation of the work will not bring students closer to understanding its content.

In some cases, the story of the work may not precede the sound of music. One or two laconic but figurative phrases uttered by the teacher in connection with the sounding musical work will evoke thoughts and feelings incomparably deeper than any other pre-prepared «general words» on the subject. The teacher's language should not have external instructiveness and rhetoric, empty phrases, general words, devoid of specific meaning and emotion.

After the initial hearing, students share their impressions of the work they have heard.

The next stage is the analysis of the work, its creative cognition. According to O. Rostovsky, this section of the process of perception can be characterized as artistic and pedagogical analysis.

During the analysis with students of the listened musical work, according to O. Rostovsky, it is necessary to be guided by the following methodical instructions:

– the teacher needs to have a clear idea of the ultimate goal of the analysis – to help students to perceive the work closer and deeper, to experience and evaluate it aesthetically. The process of observation, listening to music can slightly reduce the emotional perception, but when re-listening, past analysis will contribute to the aesthetic comprehension of the content of the work;

– it is advisable to begin the analysis of the work immediately after listening, while its sound is still fresh in the memory of students;

– before analyzing a piece of music, it is necessary for children to get a general impression of it. If music is not heard, it should not be analyzed. It is necessary to pass to the analysis only after children freely expressed about the impressions from music;

– children's thinking should be aimed at finding out what kind of music it is, what feelings and experiences it expresses, by what means it achieves this;

– the path of analysis of the work goes from the disclosure of its content, design, from the general characteristics of music - to the details and individual means of musical expression. In vocal works, this analysis is largely associated with the poetic text;

– at the first stage of perception the teacher should direct children's attention not to separate qualities of the work, but to the process of movement, its organization and dynamics. At repeated perceptions the word of the teacher should lead to disclosure of expressive means which especially brightly characterize an art image. The main attention is paid to those means which in this work are leading;

– the analysis of the work can be more or less deep, but necessarily correct. The teacher should remember the danger of simplification, the substitution of actual musical information with everyday, everyday examples, sometimes far from music;

– should not direct the attention of children, their imagination to search in a non-program work of identical music program content. First, it distracts the listeners from the main content: children are fascinated by the pictures that their imagination paints, and do not listen well to music. Second, they begin to think in subject images that are uncharacteristic of music;

– it is necessary to avoid non-musical associations, especially under the guise of "programmatic interpretations", attributing to the composer such plans and intentions, which are not confirmed by the music or documents;

– when explaining works, care should be taken that children do not have simplistic ideas about music as an art, the task of which is only to "describe" and

illustrate the events of life. The task of explanations is to deepen, consolidate and make more meaningful children's musical impressions. The explanatory word should be short, specific, figurative and fully confirmed by the musical text;

- it is necessary to teach children to be aware of what they have heard, to understand how, by what means the content is expressed in music, how the thoughts and feelings that excited the listener are embodied, how the composer achieved such a force of influence on listeners. In order to make students more active, the teacher should not give ready-made own assessments of music;

- the analysis of the work should awaken the imagination of children, their musical and auditory ideas, to evoke the right, but each listener has their own associations. It is advisable to constantly draw parallels with other arts, to use a variety of figurative expressions. However, music should not be turned into an illustration into a picture or a literary plot;

- the conversation about the work must always be connected with the living sound, explain it. The analysis will not achieve the set goal with a formal approach, when certain elements of a musical work are considered without revealing their connection with others, their role in creating an artistic image;

- the success and quality of music observation depends on how clear the students are of the task at hand.

Properly posed questions develop the ability to hear music, develop musical thinking.

Students' thinking should be about finding out what kind of music it is, what feelings and experiences it expresses, and how it achieves it. The path of analysis of the work goes from the disclosure of its content, design, from the general characteristics of music to the details and individual means of musical expression.

At the first stage of perception, the teacher must direct students' attention not to individual qualities of the work, but to the process of movement, its organization, dynamics. At repeated perception the word of the teacher should bring pupils to disclosure of expressive means which especially brightly characterize a musical image.

The analysis of the work can be more or less deep, but it is necessarily correct, it should arouse the interest of students, their musical and auditory perceptions, to evoke appropriate, but each has its own associations.

**Results and discussion.** Perception of music is not limited to and is not determined by a direct emotional impression - it is possible only in the context of other means of cognition that go beyond music. One feeling evokes another, one thought generates another, sometimes directing consciousness to a sphere only remotely connected with what is heard.

Images and associations are constantly emerging in the process of perceiving music. Full perception of a musical work requires from the listener active work of imagination, which is expressed, in particular, in attempts to figuratively comprehend musical impressions.

**Conclusions.** Acquaintance with the work should be accompanied by a personal demonstration (game) of the teacher, on the artistic content of which directly depends the correct perception or cognition. Therefore, interpretation is perhaps the most important factor or guarantee of the formation of an appropriate model of cognition of a musical work.

# МЕТОДОЛОГІЧНА КУЛЬТУРА В ПРОФЕСІЙНІЙ ПІДГОТОВЦІ ФАХІВЦІВ ФІЗИЧНОГО ВИХОВАННЯ

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**Вступ.** Показником і важливою рушійною силою, яка забезпечує розвиток країни, як відомо, є високий рівень життєдіяльності, духовне та фізичне здоров'я, рівень освіченості громадян. Наявність інтелектуального потенціалу в країні, а також створені можливості для його реалізації, є запорукою успішності підростаючого покоління та процвітання усіх сфер господарювання. Відзначена думка окреслює пріоритетні цілі сучасної освіти в контексті підготовки майбутніх фахівців фізичного виховання.

Сучасний фахівець фізичного виховання – особистість творча, яка відрізняється готовністю відшукувувати нетрадиційні шляхи вирішення проблем реалізації навчально-тренувального процесу. Щоб успішно виконувати завдання освіти, сучасному вчителю потрібно постійно самовдосконалюватись не лише на рівні умілого реалізатора навчальних програм, але й в контексті вчителя-дослідника, методолога діалектичного взаємозв'язку суб'єкт-об'єктної взаємодії. Тому, актуальною лишається проблема вдосконалення методологічної культури сучасних фахівців фізичного виховання.

На нашу думку, неможливо вирішувати важливі проблеми теорії і практики фізичного виховання підростаючого покоління без знань і досвіду з методології наукових досліджень у галузі фізичної культури. Під час підготовки в закладах вищої освіти, сучасний фахівець фізичного виховання повинен оволодіти на високому науковому рівні теорією та методикою викладання конкретних видів спорту, а також дидактикою фізичного виховання.