Formation of the imaginative thinking of a music teacher

in the process of his professional training

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The experience of the educational work of music and pedagogical institutions has shown the insufficient effectiveness of forming the imaginative thinking of a music teacher in the process of his professional training according to the methods of previous years. The significant changes currently taking place in both the socio-political and artistic and aesthetic spheres of our society necessitate further improvement of the vocational education system. In the current socio-cultural situation, the problem of preparing students in higher and secondary specialized pedagogical educational institutions for their professional activities at school is of particular importance. Today, the school needs a music teacher with a high level of professional knowledge and skills, independence, creative abilities and pedagogical culture.

At the same time, socio-economic difficulties give rise to new serious problems: the number of graduates of music schools has significantly decreased, and the quality of their musical and performing training has decreased. This circumstance encourages a number of pedagogical universities and colleges to accept applicants who do not have special musical training to music faculties (departments). The situation is aggravated by the fact that today applicants with a different level of culture, vision of the future and other professional orientations come to pedagogical educational institutions.

As a result, a new problem immediately arises: how, with certain periods of study, there is a shortage of time for independent home studies of students to fully prepare a professional teacher-musician for a secondary school. This necessitates the search for a special theory and teaching methodology specific to adolescence and early adolescence and adequate to it, which will contribute to mastering the skills and abilities sufficient for the professional activity of a music teacher at school as much as possible for each adult student in these conditions[1].

Shaping the imaginative thinking of a music teacher is an integral part of becoming a professional teacher in modern music education, since the creative process of working on a vocal or instrumental work implies an analysis of the content inherent in it by the composer.

Music is an art form in which artistic images are embodied through sounds [2]. And in order to convey to the listener a certain artistic image, it is necessary to develop professional skills for a future specialist. Namely, in the process of professional training, starting with the correct setting of the musical apparatus (vocalists of the vocal apparatus, pianists of the piano apparatus), improving performing skills, including the formation of artistic representations of the musician, the ability to carefully approach the selection of musical repertoire, public speaking.

So in the article G.P. Sergeeva "Development of associative-imaginative thinking of a music teacher in the postgraduate education system" describes the process and intermediate results of the development of associative-imaginative thinking of a music teacher as an integral part of the artistic and pedagogical system of postgraduate education, substantiates the effectiveness of using technologies, techniques and practices for the development of associative-imaginative thinking, formulates the concepts of "association", "synthesis of arts", "interrelation of arts", "integration", The forms of organization of classes in the system of postgraduate education of music teachers are proposed [3].

The works of N.V. Morozova reveal the patterns, conditions and means of developing students' imaginative thinking in the process of general music education. The focus is on the functions of the musical image in musical consciousness and activity, the possibilities and mechanisms of influence of musical education on the formation of the imaginative sphere of a person, his artistic and personal development. The author considers the psychological foundations of the development of imaginative thinking in the process of musical education to be the law of unity of form and content in art, the law of figurative-emotional unity in musical perception and thinking, the law of unity of consciousness and activity in learning. As conditions for the development of associative and imaginative thinking in music education, the following are proposed: interdisciplinary and poly-artistic integration in music lessons, extracurricular and cultural and educational activities; modeling of musical expression means; a polymodal approach to the disclosure of the figurative content of music, its verbal and non-verbal variants in various types of educational and musical activities of children. The integration of the music lesson with other school subjects is considered in the context of expanding the musical semantic field as an area of meanings and meanings of music, perceived and understood by students in different ways. The author describes in detail the options for integrating various academic subjects with music in the content of short-term courses as a form of extracurricular activities. In conclusion, didactic algorithms are listed, the consideration of which is extremely important in the development of imaginative thinking in the process of musical education [4]..

Figurative and artistic thinking is one of the main ways of human cognition of the world, it has gone through a long evolutionary path of development from the syncretic mythological to the modern state. The process of formation of art is a reflection of the process of development of figurative and artistic thinking of a person, which can be clearly seen already at the very first stages of the development of ancient society. Art, developing imaginative and artistic thinking, helps a person to build a holistic picture of the world, allowing him to make more effective decisions in the conditions of his further self-realization. The issues of the formation of figurative and artistic thinking of a personality are considered in the works of philosophers Aristotle, Plato, Xenophon, V. Asmus, A. Chanyshev, psychologists O. Ilchenko, V. Medushevsky, E. Nazaikinsky, K. Tarasova, B. Teplov. Many researchers see the way to define artistic and imaginative thinking in a consistent definition of the essence of thinking in general, identifying the features of artistic thinking, clarifying the specifics of figurative and artistic thinking and its structure.

Kpn, associate professor Fursenko T. F. in his writings examines the development and formation of figurative and artistic thinking of a man of the Antiquity era. In her opinion, during this period, the development and formation of figurative and artistic thinking of a person was influenced by different types of art. It is revealed that during this period of time schools appeared as educational institutions, the first scientific concepts of educating the younger generation by means of art were formed, which are currently a scientific methodology, the foundation for the development of art pedagogy, and the ancient humanistic values of education had a great influence on the formation of classical European pedagogy [5]..

Considering the specifics of the development of thinking of future music teachers, the content of the principles of activating the mental activity of students of music and pedagogical faculties, practical experience in the formation of a system of methods of educational work of students in the process of studying musical works is revealed.

The analysis of scientific literature and work experience in musical and pedagogical educational institutions allowed us to identify a set of principles for the development of the mental activity of future music teachers. These include:

- the interaction of theoretical knowledge and practical skills in the process of mastering and performing musical works;

- reasonable selection of necessary and sufficient theoretical material, instructional and performing repertoire, which allows you to master the necessary practical skills based on understanding the era, genre, style of a musical work;

- joint music making aimed at ensemble performance with teachers of works of various genres and styles;

- the use of various forms of activation of creative activity related to writing their own musical works, creating musical and literary compositions for schoolchildren.

During the experimental work carried out during the 2023-2024 academic year on the basis of the Children's Music School 1 in Semey, specific methods of mental activity were developed, justified and implemented, which include the following actions:

1) the reception of a preliminary acquaintance with a piece of music:

- viewing the work, listening to it with notes in hand and analyzing musical-historical, stylistic and genre features;

- simplification, reduction, rearrangement of musical text in order to ensure performing convenience, selection and arrangement of fingerings.

2) the technique of reading musical works from a sheet:

- separate performance of each voice, identification of its melodic independence and individual characteristics;

- comprehension of the harmonic (polyphonic) language, formative elements and the content of the accompaniment in the process of reconstruction into a harmonic scheme and its execution;

- a complete performance of the work at a reasonable pace with an emphatically expressive reflection of the figurative content.

3) the reception of detailed work on a piece of music:

- the most detailed work on phrasing, vocal and speech intonation of the melody on the instrument;

- identification of the most difficult episodes from the point of view of execution, analysis of technical difficulties, their transformation into the simplest types;

- finding and working out, at various rates and dynamics, the techniques necessary for the further implementation of the performance plan;

- artistic and technical execution of the work as a whole.

4) the reception of a holistic general recognition analysis:

- analysis of the main musical and aesthetic principles and historical conditions for the creation of a musical work;

- determination of common intonation features, establishment of links between the structure of the whole work and individual fragments, the ratio of several melodic lines, the logic of musical development;

- the study of a poetic text (program), the definition of its kind, composition, features of the interaction of words and music: their internal (stylistic, figurative, ideological) and external (metrorhythmic, syntactic) correspondence;

- generalization of the means of artistic expression in accordance with the intended purpose of the work and based on a comparison of the studied work with those already familiar (one composer, composers of the same era, different eras).

5) the technique of creating a performance interpretation:

- creation of an artistic image based on experience, emotional reflection of the content of the work, as well as a system of knowledge about music and figurative associations;

- the embodiment of a musical image in sound colors, the solution of artistic and technical problems in unity;

- a holistic, competent, meaningful and artistic performance of a musical work.

6) reception of pedagogical analysis:

- determination of the correspondence of the work to the thematic content of the school curriculum, clarification of didactic expediency, accessibility for students' perception, consonance with their life and musical interests;

- specifying the goals and objectives of studying a musical work, clarifying the key and private knowledge that is formed in the process of working on it;

- determining the type of musical and cognitive activity during which the work will be mastered, what skills and abilities will be formed among students;

- identification of methods and techniques that ensure a full-fledged perception of music, stimulate students' interest in art, develop musical abilities, and form a personality.

The use of the above-listed methods of mental activity motivates searches aimed at maximizing the clarification of intonation and expressive features of musical works, their interpretation in accordance with capabilities and experience [6].

We also consider it necessary for future teachers to develop the ability for creative verbal and logical interpretation of musical works, which develops if independent tasks involve the formation of both oral speech and the ability to describe and explain musical phenomena in writing. A significant arsenal for the development of students' research activities is also concentrated in musical and performing disciplines, in the logic of teaching which independent work occupies a special place and requires creative content. It is the interacting combination of independent research activities of students in all disciplines of the musical cycle that can contribute to the formation of the methodological culture of future music teachers.

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