

FORMATION OF MUSICAL THINKING IN STUDENTS OF PEDAGOGICAL UNIVERSITIES IN THE PROCESS OF STUDYING MUSICAL THEORETICAL DISCIPLINES

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Annotation: The article deals with the problem of the development of musical thinking in the system of higher musical and pedagogical education, reveals the main forms of musical thinking, as well as didactic principles of teaching in the system of musical and pedagogical education, aimed at the formation of musical thinking of students of musical and pedagogical universities.

Keywords: Music culture, educational system, musicology, theory, analysis, musical thinking.

The big changes that have taken place in the education system are associated with the need to modernize the entire system of teacher training with a high level of professional culture and competence in a modern university. The effectiveness of solving this problem depends on solving a whole range of tasks of higher pedagogical education related to the search for new approaches to building a teacher training system at a university and improving its content.

Such is the problem of the relationship between the development of thinking and the acquisition of knowledge in the learning process, which has attracted the attention of progressive educators and psychologists since ancient times. This problem in the educational process is one of the priorities of the entire educational process, aimed at "increasing the personal level of development of students as a result of creating a single system consisting of combining the theory of problem-based learning and the methodology of an integrative approach"¹.

One of the most important forms of musical thinking is a concept that reflects the generalized content of a whole group of musical and theoretical disciplines. All concepts are acquired by students only in a system that reflects the development of both music theory and music history in a logical sequence. One of the central subjects in the cycle of musical - theoretical disciplines is "Analysis of musical works", which is designed to summarize students' knowledge of theory, harmony, and history of music. It is this subject that reveals the ability of students to freely operate with the knowledge gained in music theory, harmony, music history, as well as mentally connect the main connections of these subjects.

The core of the whole process of studying this subject is the systematic assimilation of knowledge in a strictly built system, followed by the flow from the previous one and with subsequent development.

There are two main particular conditions for the strength of the assimilation of sciences:

- a) the assimilation of knowledge in a strict system;
- c) continuous application of the acquired knowledge system in practical activities.

¹ Тригулова А.Х. Предметная интеграция и ее значение в профессиональной подготовке будущего учителя музыки. Молодой учёный №12 (198) март 2018 г. - с. 173-175

The origins of musical thinking go to the perception of intonation, which is the fundamental basis of musical and aesthetic experience. B.V. Asafiev wrote: "Music is intonation." This concept includes understanding the content of music, the means of musical expression, that is, the awareness of the intonational basis that is characteristic of music in general and of the style of each composer in particular.

Music, like any kind of art, uses its own specific means of musical expression, aimed at embodying the artistic and figurative content of musical works. Of course musical thinking includes analysis and synthesis, comparison and generalization, which make it possible to penetrate into the essence of the work, understand its content, more accurately assess the expressive possibilities of all means of musical expression. Pedagogical practice shows that having good knowledge of musical and theoretical disciplines, not all students can draw the right conclusions in the process of generalization.

The study of musical genres is of great importance in the pedagogical process. "Musical genres are the kinds and types of musical works that have historically developed in connection with various types of music content, in connection with certain life purposes, with various social functions and various conditions for its performance and perception»².

Knowledge of musical genres is very important for revealing the content of a musical work. Each musical genre has its own range of images, ideological and artistic content and its own means of musical expression. The musical genre is the main concept on which musical thinking is based.

Among the theoretical concepts, a huge role is played by knowledge about the musical form, which implies understanding the logic of the development of a musical work, its structure.

Harmony plays a significant role in the formation of students' musical thinking, based on the knowledge of the laws of musical art, which helps to understand the structure of a musical composition, to reveal the logic of its development. The very concept of "harmonic language of a musical work" is an essential component of musical thinking, since the correct harmonic analysis of any musical work helps to better understand its content, structure, thereby developing the student's intellectual capabilities.

The general logic of the development of the musical image in any work is subject to the laws of the internal structure of the melody, which expresses the main musical idea. It is enriched with methods of harmonic development, textural presentation, typical of the style of this or that composer.

Thus, an important didactic principle of teaching in the system of musical and pedagogical education, aimed at shaping the musical thinking of students of musical and pedagogical universities, is the consistency of his knowledge.

The constant acquisition of new knowledge, the ability to apply it in practice, the involvement of basic thought processes - all this effectively contributes to the development of students' intellectual abilities.

To reveal the content of music through its semantic side, a holistic analysis method is needed, which requires knowledge of the stylistic features of the composer's work, aesthetic principles, and the ideological and emotional content of the analyzed work. In practical work, the method of generalization of knowledge is often used, aimed at identifying specific style features in one or more of his works.

For example, when analyzing Beethoven's sonatas, one should use the method of historical and stylistic deduction aimed at finding typical patterns in the composer's style, in his sonata work, and

² *Мазель Л.А., Цуккерман В. А. Анализ музыкальных произведений. — М., 1967.с. 22*

specifically in the sonata being analyzed. B.V. Asafiev wrote that only the sonata form "on a par with other manifestations of the spiritual culture of mankind ... could by its own means express the complex and refined content of the ideas and feelings of the 19th century"³. In this form, the main driving force is opposing musical images with a complex and intense development, typical of Beethoven, an outstanding representative of the Viennese classical school.

As a result, by analyzing Beethoven's sonatas, the student can move from a general description of the historical era and the composer's work to a deeper and more detailed analysis of the sonatas, and then, based on the knowledge gained, make a historical and stylistic generalization. Thus, a holistic analysis of a musical work, including methods of comparative characteristics, generalization, historical and stylistic deduction, makes it possible to acquire knowledge in the field of the historical era, creative trends, style, musical genre, melody, harmony, texture, and this, in turn, has a positive effect on the intellectual development of students and the formation of musical thinking.

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³ Асафьев Б. В. Музыкальная форма как процесс. Кн. 1. — 2-е изд. — М., 1971. С. 231.