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FORMATION OF INTEREST TO MUSIC OF STUDENTS IN THE PIANO CLASS

Abstract:

The ability to perceive, feel and understand the beautiful things in life and art and to participate in the creation of beautiful things is fostered from the initial stage of learning to play an instrument. At the beginning of their studies, young pianists show great interest in musical art and are eager to get involved in practical and creative activities. The initial stage of training in the music education system is very important and decisive. The development of students' interest in music depends on how correctly the initial foundations have been laid. The article considers pedagogical methods of forming students' interest in music in the process of learning to play the piano.

Keywords: interest, cognitive interest, musical interest, piano, students.

A significant contribution to the study of the problem of forming interest in children's musical - performance activities at individual instrument lessons was made by the remarkable teachers Jan Dostal and Danuta Markiewicz, A.D. Artobolewska. A large number of researchers argue that the essence of interest is a need. Professors assign a separate role to cognitive interest. First of all, interest is combined with need, and a large number of researchers know this.

The side of interest contains need - motivation, which shows its world. If we compare the definitions of "need" and "motive", it becomes possible to know the essence of the concept of "interest" (figure 1).



Figure 1. – Components of the concept of interest.

Scientists distinguish that interest is characterised by an affirmatively expressive shade and selective orientation of the learner to various aspects of learning, that is, it is observed in emotional colours, in attention to the object of interest. Most often the student's interest is expressed in the desire to learn something new independently, then there is a focus of attention. If the student asks questions, actively participates without advice and instruction, complements and corrects answers himself – all these thought processes are characteristic of interest. On this basis, interest is a

"fusion", an agreement of mental, emotional, characteristic expressions of personality, the basis of which is a thought process. It is possible to distinguish the main sides of interest – attention, objectivity and awareness.

Very often in the process of learning, students encounter certain difficulties, and the interest in classes is lost. It is of great importance to provide the student with such means that will contribute to the development of his personality, as well as to use all pedagogical conditions to form the motivation for learning to play the piano. In piano lessons, the student feels disinterested attention and the presence of any additional psychological motives that cannot compensate for the lack of this attention. A.D. Artobolevskaya played an important role in piano pedagogy as she has a huge contribution in terms of interest. The pedagogue selected an individual work plan for each of her pupils and believed that the scarcity of the volume of material to be played, or the very large amount of time devoted to one piece of music, contributes to the loss of interest on the part of the pupil, the learner becomes tired, distracted, thus losing the pulsation and rhythm of the lesson. A.D. Artobolevskaya had her own style of teaching, which consisted in the fact that the knowledge was presented in parallel, although it was connected with each other. After a certain period of time, this knowledge was combined into a whole and firmly assimilated by the learner. She used in her work the principle of anticipatory pedagogy and said about it: "A person can be more than he can... only one should always run ahead of himself" [1, p.75].

I would like to note that teachers pay much attention to the development of technical skills of pupils. This is often to the detriment of the development of performing prospects, the student has a delay in the theoretical part of training [2]. Because of this, there is almost no time to solve artistic problems and develop musical thinking. As a result, the student's repertoire is limited to works set to automaticity and performed without understanding the figurative, poetic intent and artistic essence of the musical work. It is also a great disappointment that very little time is spent in lessons on aural skills testing and improvisation. Although these types of creative music - making are useful in that they activate the development of musical abilities of young pianists - development of musical auditory representation, sense of harmony, musical memory, musical thinking and imagination [3].

There are all kinds of ways to activate cognitive activity in pedagogical practice, the main of which are: various forms, methods, means of teaching, the choice of such a combination of them, in which the student develops the best stimulus to independence and activity.

It is possible to distinguish a number of methods that give an active effect on piano lessons (figure 2).

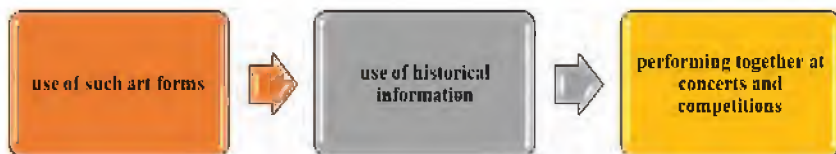


Figure 2 – Methods of activating the student's interest in the piano class.

The main motivation of the student in the run - up to the music lesson and throughout the lesson should be present is attention. When teaching piano individually, the teacher and the student should

closely interact with each other. It is this interaction that allows for the development of interest in learning for younger pupils.

Thus, at the heart of interest is the need, is shared by the largest number of researchers. Scientists attach special importance to cognitive interest. Interest is related to need, it is obvious for most researchers. Interest is a complex and heterogeneous concept. And this is confirmed by its many interpretations and definitions. In the course of summarising the definitions of the concept of "interest in music" put forward by researchers, we have defined the essence of this concept: interest in music is a cognitive, emotional and value attitude to music and musical activity, aimed at developing musical abilities and obtaining new knowledge, skills and abilities in the field of musical art.

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PEDAGOGICAL METHODS OF TEACHING PIANO ENSEMBLE MUSICIANS TO PLAY WORKS FOR PIANO ENSEMBLE

Abstract:

The relevance of the article is conditioned by the importance of the task, which is one of the leading ones for the teacher in the piano class – it is the development and formation of students' ensemble music - making skills. The dynamics of development of musical abilities of the student in the process of artistic activity (development of musical ear, sense of rhythm, memory), motor and technical skills is revealed, and also ways and methods of development of musical abilities at lessons are defined.

Keywords: ensemble, piano, pedagogical methods, musical abilities, technical skills.