

METHODOLOGICAL ASPECTS OF DEVELOPMENT OF MUSICAL-AUDITORY IMAGES OF PUPILS OF MUSIC SCHOOLS

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In modern music pedagogy the development of artistic qualities, creative thinking, creative abilities of future musicians is important. Mastering the skills of playing musical instruments is in line with modern trends in performance - the introduction of innovative methodological technologies, adapting the achievements of outstanding music teachers to modern conditions.

The methodological foundations of the study were culturological, aesthetic-philosophical, musical-psychological works of leading scientists, which carefully outlined the problem of development of musical and auditory images as semantic manifestations of musical language of composer and performer, individual psychological features of pupils' adaptations to instrumental playing.

The goal of the study was to determine effective methods for the development of musical and auditory images of pupils of music schools.

The structure of musical and auditory images of junior schoolchildren in the process of instrumental learning are considered, individual psychological features of their manifestation are determined.

In historical and analytical research, images are considered as a complex phenomenon with the functioning of mnemonic, imaginative and spatial components.

In the theory and methodology of teaching playing musical instruments, auditory images are an important link in mastering the art of intonation. The creative reproduction of the artistic and figurative content of music by the performer takes place in a combination of the composer's idea and the listener's perception.

The performance process is carried out in the dialectical unity of intra-auditory images, motor actions and the real sound of the instrument with control and auditory correction. The necessary level of embodiment of the figurative content of works by the instrumentalist is achieved due to the active functioning of the harmonic, rhythmic, emotional and motor images.

Changing and improving musical and auditory images is due to the enrichment of the auditory attention of instrumentalists, the transformation of certain images into vivid musical images, the formation of experience in finding techniques adequate to the substantive essence of the works. The optimal connection between the auditory and motor components in the process of performance arises as a result of the pupils' implementation of a holistic program of sensory correction.

The structure of musical and auditory images consists of melodic, dynamic, articulatory, metro-rhythmic and formative components. Criteria (characteristic manifestations of musical-auditory images of pupils in the process of learning musical works, the degree of their musical-auditory activity, emotional perception in mastering multi-genre works; independence of interpretation and adequacy of performance assessment) and components provide a full diagnosis in instrumental learning.

Among the effective methods of developing musical and auditory images dominant are the, exercises on activating listening to music, finding associations to the appropriate image, integrated knowledge, plastic-motor and theatrical improvisations.

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