

PEDAGOGICAL MECHANISMS FOR DEVELOPING MUSICAL IMAGE CREATION SKILLS IN ART STUDENTS

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Abstract

This article analyzes the pedagogical mechanisms for the formation and development of the skill of creating a musical image in art students from a scientific, theoretical and practical perspective. The study reveals the essence of the concept of a musical image, its role in performing activities, and the importance of pedagogical mechanisms in the development of artistic thinking in students. Methodological approaches to the step-by-step organization of the process of creating a musical image are also proposed.

Key words

musical image, performing arts, music pedagogy, artistic thinking, student, vocal and instrumental performance.

In today's art education system, it is not enough to train students only as technically proficient performers, but one of the important pedagogical tasks is to develop their artistic thinking, aesthetic outlook, and ability to create a musical image. Especially in the areas of vocal and instrumental performance, the student's ability to technically perform a musical work and reveal its content at the level of an artistic image is considered a criterion of professional maturity [1, 12-b]. Musical image is one of the central categories of performing arts, it is an artistic phenomenon that expresses the inner content, emotional spirit, and aesthetic idea of a musical work. The presence of a musical image in the performance process creates an aesthetic connection between the listener and the performer, increases the expressiveness of the musical work, and turns performance into a lively artistic process [2, 45-b].

Practical observations show that although the majority of students of the art direction have mastered the technical aspects of a musical work, imagery, internal dramatism and artistic interpretation are not sufficiently manifested in the performance process. Often, the student performs the note correctly, but cannot

reveal the content layer of the work. This indicates that the skills of working with musical images in the performance process are not sufficiently formed [3, 63-b].

One of the main reasons for this problem is the lack of systematic development of pedagogical mechanisms aimed at creating a musical image in the process of music education and their insufficient application in practice. During the lesson, the emphasis is mainly on technical exercises, performance accuracy and mastering the repertoire, and the process of forming a musical image is often considered a secondary issue [4, 78-b].

However, the creation of a musical image is directly related to the student's musical thinking, imagination, emotional sensitivity and aesthetic experience, and this process can be consciously pedagogically controlled. From this point of view, identifying and scientifically substantiating the mechanisms for developing the ability to create a musical image in students is one of the urgent tasks facing music pedagogy [5, 91-b]. The results of this study are of scientific and practical importance in teaching performing arts in art education institutions, developing methodological manuals and improving the educational process aimed at developing students' artistic thinking.

The concept of "musical image" is one of the central categories in musicology and performing arts, which is interpreted as a phenomenon that embodies the artistic content, emotional and spiritual state and aesthetic idea of a musical work. A musical image is not the external form of music, but an artistic and aesthetic unity that expresses its internal content [1, 15-b]. In musicological literature, a musical image is interpreted as an artistic imagination formed through musical means of expression such as melody, rhythm, pitch, dynamics and timbre. This imagination evokes certain emotional states and figurative associations in the listener's mind. In this regard, a musical image is not only a product of the composer's idea, but also a complex aesthetic process recreated with the participation of the performer and the listener [2, 47-b]. From a pedagogical point of view, a musical image is the result of performance, which is closely related to the student's musical thinking, emotional sensitivity and artistic perception. Working with musical imagery in the educational process develops the student's skills in consciously perceiving music, feeling the content of the work, and expressing it on the basis of artistic interpretation [3, 62-b].

Therefore, it is necessary to consider the concept of musical imagery not only as a theoretical category, but also as a skill that is purposefully formed in pedagogical activity. Although performing skills are often assessed by the level of technical training, in fact, its main criterion is the ability to create and convey a musical image. A technically perfect, but imageless performance cannot make an

aesthetic impression on the listener. On the contrary, a technically relatively simple, but figurative performance is highly appreciated artistically [4, 89-b].

The musical image is manifested in the performance process through the following factors:

- conscious perception of the content of the work;
- conveying the emotional state through musical means of expression;
- the personal artistic attitude and interpretation of the performer.

These factors demonstrate performing skills not only as a set of mechanical actions, but as a creative and artistic activity.

Pedagogical practice shows that a student who has not developed the skills of working with a musical image often becomes dependent on the note in the performance process, performs the work disconnected from internal logic and emotional development. This situation significantly limits the development of performing skills [5, 74-b].

The student's ability to create a musical image is directly related to his musical thinking. Musical thinking is an intellectual and emotional activity aimed at perceiving, analyzing and artistically interpreting music. In the process of this activity, the student not only hears a musical work, but also perceives it as artistic content [6, 58-b].

The process of creating a musical image includes the following stages:

1. Perception stage - hearing a musical work and understanding its general content;
2. Analysis stage - conscious analysis of melody, rhythm, dynamics and text content;
3. Imagination stage - forming a musical image in the inner imagination;
4. Performance stage - expressing the formed image through musical means of expression.

The consistent organization of these stages in the educational process effectively develops the student's ability to create a musical image. Otherwise, the performance process will take on a mechanical character, and artistic expression will not be sufficiently formed [7, 66-b].

Therefore, the process of forming a musical image must be consciously controlled by the teacher and supported by special methodological mechanisms. Thus, the concept of a musical image is an important category not only in musicology, but also in music pedagogy. The student's performing skills are directly related to the ability to create a musical image, and the development of this skill requires the formation of musical thinking, emotional sensitivity and artistic

perception. This justifies the need to develop the creation of a musical image in the educational process on the basis of separate pedagogical mechanisms.

The development of the skill of creating a musical image in students is not a random process or one that depends only on creative inspiration, but is a didactic process that is consciously organized by the teacher and carried out step by step. In order to effectively organize this process, it is necessary to develop and put into practice special pedagogical mechanisms aimed at working with a musical image [1, 96-b].

One of the main sources of creating a musical image is the student's musical imagination and emotional activity. Musical imagination is the ability not only to hear music, but also to "see", "feel" it as an internal mental process. The development of this ability in the educational process should be pedagogically purposeful [2, 58-b].

This mechanism is implemented through the following methods:

- listening to the work before performing and expressing the emotional states in it in words;
- linking the musical image with visual images, life situations;
- evoking reflection through questions aimed at activating the student's internal emotional state during the performance process.

This approach reduces the student's indifferent performance to music and activates figurative thinking.

Especially in vocal performance, the process of creating a musical image is closely related to the poetic text. In many cases, students perform the text at the level of technical pronunciation, not paying enough attention to its substantive and emotional layer. This leads to the superficial formation of a musical image [3, 74-b].

Within the framework of this mechanism:

- semantic analysis of the poetic text;
- identification of the main emotional centers in the text;
- analysis of the emotional correspondence between the melody and the text are carried out.

The organization of the process of working with the text by the teacher as a separate stage deepens the student's artistic thinking and makes the process of creating an image conscious.

In the process of creating a musical image, performance reflection is an important pedagogical mechanism. Performance reflection is the student's analysis of his performance, understanding its artistic achievements and shortcomings. Through this mechanism, the student becomes an active subject of the performance process [4, 66-b].

In practice, this is carried out in the following forms:

- the student's description of his emotional state after the performance;
- reviewing the performance through audio or video recording;
- holding a discussion based on the question "Was the image conveyed?"

Reflection serves the student's conscious improvement of the musical image.

Based on the results of the research, the following staged pedagogical model is proposed for developing students' musical image-making skills:

1. Perception stage - understanding the general content of a musical work;
2. Analysis stage - analyzing melody, text and emotional development;
3. Imagination stage - forming a musical image in the inner imagination;
4. Performance stage - conveying the image through musical means of expression;
5. Reflection stage - analyzing and improving the performance.

This model allows for the consistent and sustainable development of the student's image-making skills [5, 81-b]. Thus, the development of the skill of creating a musical image is a complex didactic process that requires special pedagogical mechanisms. Musical imagination, poetic analysis, performance reflection and a staged approach serve to consciously and artistically develop a musical image in students. The systematic application of these mechanisms in the educational process will bring the performance culture of students of the art direction to a qualitatively new level.

This scientific article analyzes the issue of developing the ability to create a musical image in art students as a pedagogical problem based on a comprehensive approach. The results of the study showed that the musical image is the central artistic category of performing arts, and its formation is closely related not only to the technical preparation of the student, but also to his musical thinking, emotional sensitivity, aesthetic perception and the level of pedagogical guidance [1, 12-b].

During the study, the interpretations of the concept of musical image in musicology and pedagogy were analyzed, and the possibility of purposeful formation of this concept in the educational process was scientifically substantiated. It was found that the musical image is manifested not only intuitively in the performance process, but also as a skill that is gradually developed by the teacher [2, 47-b].

The analysis conducted in the article shows that in the process of current music education, priority attention is often paid to technical exercises and accuracy of performance, and the mechanisms for working with musical images are not sufficiently systematized. This situation leads to the superficial formation of

figurative thinking in students and insufficient manifestation of artistic interpretation in performance [3, 63-b].

As a result of the study, the main pedagogical mechanisms serving to develop the skill of creating a musical image - the development of musical imagination and emotional activity, the formation of an image based on poetic text and musical content, the organization of performance reflection, and a model of gradual image creation were developed and described on a scientific basis. The consistent use of these mechanisms allows students to develop the ability to create a musical image consciously, independently and artistically [5, 81-b].

In conclusion, the development of the ability to create a musical image in art students is one of the important and relevant areas of music pedagogy. The introduction of a scientific and pedagogical approach to this process increases the effectiveness of performance education, enriches students' artistic thinking, and strengthens their ability to interpret musical works figuratively and meaningfully in their future professional activities [6, 92-b].

The results of the study are of scientific and practical importance in the practice of teaching performance subjects in art education institutions, in improving methodological manuals and curricula, and serve as a solid theoretical basis for conducting empirical research in this area in the future and further developing pedagogical mechanisms on the basis of experience and testing.

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