

RESEARCH ARTICLE

Open Access

THE SIGNIFICANCE OF B.V. ASAFYEV'S INTONATION THEORY IN THE INSTRUMENTAL-PERFORMANCE TRAINING OF A MUSIC TEACHER

Adilya Trigulova

Associate Professor of the Department of Music Theory and Methodology of the Tashkent State Pedagogical University named after Nizami, PhD, Uzbekistan

Abstract

The intonation theory of B.V. Asafiev is a methodological basis for theoretical musicology, all types of musical performance and musical-pedagogical activity. However, the problem of using this concept in the training of school music teachers is not fully applied in the educational process, from which a conclusion is made about the need for its development and implementation in the educational process of pedagogical universities.

Keywords Intonation theory, teacher-musician, multidisciplinary, pedagogical and performing competence, intonation, interpretation of intonation processes, intonation education, performing intonation.

INTRODUCTION

The increasing importance of artistic and aesthetic education as a means of comprehensive development of the individual, the formation of his worldview and spiritual and moral orientation, imposes new demands on the training of teaching staff called upon to carry out their professional activities at a high level. The work of a music teacher at school is complex and includes several types of musical and pedagogical activities:

- the ability to talk about music in an accessible and engaging way;
- illustrate your verbal explanations with emotional and expressive playing of a musical instrument (most often the piano);
- introduce students to the concepts of "form" and "genre";

- possess conducting skills in working and performing with a choir;

- possess a high general, ethical, psychological, pedagogical, and musical culture.

The multidisciplinary nature of music teacher training was pointed out in their writings by well-known scientists and teachers who developed the theoretical and methodological foundations of music lessons at school - B.V. Asafyev, O.A. Apraksina, V.N. Shatskaya, D.B. Kabalevsky, E.B. Abdullin [3,2,1,17,8].

In modern pedagogy, the concept of "professional competence" is used as a criterion for the level of teacher training, including in the field of general and special music education. The problem of a competence-based approach to the activity of a

music teacher is considered in the works of A. K. Markova, A.V. Khutorsky, L.H. Dzhabrailova, Z.M. Akhmetkhanova, K.S. Degtereva, L. Kakimova, O.V.Baryshnikova [12,15,7,6,4] and others.

The most important component of the general competence of a music teacher is performing competence, a relatively new concept in music pedagogy. This significant and rather independent ability of the teacher in the general structure of his professional-pedagogical and musical-methodical competence allows him to organize and manage in a special way (through "live performance", actively creative forms of classes and progressive techniques) interaction with students, leading to successful results.

Based on the study and analysis of the works of M.A. Lashkul, N.E. Vysochkina [10,5] and others. we define the performing competence of a teacher-musician as a system of necessary qualities, abilities and skills that meet modern requirements for instrumental performance at the present stage, allowing the teacher to effectively interact with students and achieve high learning outcomes.

B.V. Asafyev defines performing activity as intonation ("the life of a musical work is in its performance, i.e. in revealing its meaning through intonation for listeners" [3, p. 264].

Performance is the activity of a teacher-musician, based on special movements to perform special techniques of sound production, contributing to the most accurate and complete disclosure of the musical image. However, this becomes possible only when motor skills are applied together with musical and intellectual control. It includes intonation, conscious and automated operation of auditory representations and muscular sensations; following a dynamic plan, defining harmonic complexes, achieving timbre diversity, appropriate application of pedalization, understanding and sound expression of musical development.

In B.V. Asafiev's theory, musical intonation is given special attention as an integral component of musical thinking and a special element that creates various musical styles and forms, thanks to which the creative process of composition (composer), voicing (performer) and perception (listener) is carried out. [3, p.268; 13, p.128].

The professional training of teachers in the field of music education in pedagogical universities, as already mentioned, is characterized by a multifaceted specialization, including different types of performance. It is known that intonation in performance develops most successfully when comparing music and words, music and gesture, music and image, music and movement, etc. Therefore, in this case, future specialists have a unique opportunity not only to improve their intonation and auditory experience in each of the activities, but also to develop the ability to generalize the methods of intonation and practical work, the use of which contributes to the formation of professionalism. For example, the experience of intonation acquired in the voice (vocal) class and having a more structured verbal and sound structure significantly helps in the application and improvement of instrumental intonation, a clearer and more meaningful construction of musical phrasing.

Since most students improve their performing skills on the piano, it is this type of performance that needs to be saturated with new techniques, methods of improving instrumental training.

The interpretation of intonation processes is one of the most difficult tasks, on the solution of which the truly professional development of a musician depends, and acts as the most important characteristic of the personality of a music teacher. The effectiveness of the performance of a future music teacher depends on a whole range of special techniques of musical thinking.

The development of musical thinking is based on

the active perception and reproduction of the content of artistic and creative (musical and performing) activities.

The development of musical thinking is facilitated by intonation education of a personality, which is aimed at creating conditions conducive to a deep and adequate assimilation of the intonation content of artistic and figurative phenomena of musical art.

Z.V. Rumyantseva gives the following definition:

Intonation education is a pedagogically guided process of implementing a set of directions for the development of musical thinking in a future teacher-musician in the course of comprehending the specifics of the content of musical art as a creative process [14].

We define intonation education as follows:

Intonation education is the formation of flexibility in the use of intonation-musical means of expression, which constitute the essence of the musical thinking of a future teacher-musician to fulfill the artistic intention of the composer through his own interpretation of the work.

The purpose of intonation education is the development of performance intonation.

According to A.V. Malinkovskaya, "performing intonation is a process of meaningful and expressive (aimed at listener perception) sound realization of a work, which consists in the identification and design by the performer of relations between elements of musical form at all levels of their systemic organization and on the basis of holistic interaction" [11, p.98].

A.A. Chirkina interprets the concept of "piano-performing intonation" as a process of meaningful and expressive coverage and performance of musical material, which contributes to the implementation of the relationship between the elements of musical language and musical form,

provides a holistic organization of stylistic, figurative, genre, textural and stylistic features of the work [16].

The idea of expressive intonation is associated among pianists with the mastery of melody performance. Melodic expressiveness is based on the comprehension of the figurative and emotional structure of music, which arises as a direct experience of it, then deepens and is concretized during a detailed study of the logic of melodic development, inseparable from the logic of the musical process as a whole.

Performing intonation is understood in theoretical musicology and the theory of performance as a basic concept, a condition for its existence as a type of musical and creative activity. Performing intonation is actually the main means of musical and artistic performance, as it synthesizes knowledge, ideas, skills, emotions, artistic vision, performing culture, and artistry of the performer.

It follows from this that the practical methodology of teaching future music teachers should be based on the intonation theory of B.V. Asafiev, considering the mastery of intonation on an instrument as the main richest means of holistic artistic and figurative performance of a work. This approach opens up almost limitless possibilities, ways to further enrich the content and methods of performing education, allows you to conduct the educational process for the formation of students' performing skills and their very further professional activity adequately to the specifics of performing creativity and the pedagogical tasks of a music teacher.

REFERENCES

1. Abdullin E.B. Methodology of pedagogy of music education. A textbook for students. higher education. institutions / [E. B. Abdullin — 3rd ed., ispr. and add. — M.: Publishing center GRAF-PRESS, 2010. — 283 p.

2. Apraksina O. A. Methods of musical education at school: [Textbook for teachers of the specialty 2119 "Music and singing"] / O. A. Apraksina. - Moscow : Prosveshchenie, 1983. - 222 p. : notes. ill.
3. Asafyev B.V. Musical form as a process. Book 2: Intonation. - 2nd ed. - M.; L.: Muzgiz, 1971. - 376 p.
4. Baryshnikova O.V. Formation of musical and creative competence of a future music teacher as a psychological and pedagogical problem// Fundamental research. 2012. - No. 11 (part 6). - pp.1351-1355.
5. Vysochkina N.E. Formation of intonational thinking of a future teacher-musician in the learning process: based on the material of musical performance training at a pedagogical university. The author's abstract. ...candidate of Pedagogical Sciences. Volgograd, 2008. - 219 p.
6. Degtereva K.S. The main competencies of a teacher-musician in a children's music school.//The Baltic Humanitarian Journal. 2018. No. 4(25). - pp.246-250.
7. Dzhabrailova L.H., Akhmetkhanova Z.M. The concept and structure of professional competence of teachers.// Skif. Questions of student science. 2020. No. 11 (51). pp. 227-231.
8. Kabalevsky. M.: Ed. House of Shalva Amonashvili, 2017. - p.224 (Anthology of humane pedagogy).
9. Kakimova L., Babyakina O. Skills and competencies of a music teacher of the XXI century// SCIENTIFIC JORNAL. 2020. No. 40-2. pp.27-32.
10. Lashkul M.A. Performing competence of a teacher-musician\\Bulletin of Tambov University. 2008. Issue 10 (66). pp.243 - 249.
11. Malinkovskaya A.V. The class of the main musical instrument. The art of piano intonation: studies. a manual for university students studying in the specialty 039700 "Music education". - M.: VLADOS, 2005. - 381 p.
12. Markova, A.K. Psychology of professionalism / A. K. Markova. - M.: International Humanitarian Foundation "Knowledge", 1996. - 192s.
13. Medushevsky V.V. Intonation form of music: research. - M.: Composer, 1993. -262 p.
14. Rumyantseva Z. V. Intonation education of a future teacher-musician as a condition for the development of his musical thinking// Bulletin of Kostroma State University. 2011. No. 1. pp. 198 - 202.
15. Khutorskoy, A.V. Definition of general subject content and key competencies as a characteristic of a new approach to the design of educational standards / A.V. Khutorskoy // Pedagogy. - 2002. -No. 5. - pp. 18-22.
16. Chirkina A.A. Formation of intonation skill on the piano. Methodological development. 2015. <https://infourok.ru/formirovanie-navika-intonirovaniya-na-fortepiano-1155341.html>
17. Shatskaya, V.N. Musical and aesthetic education of children and youth /. V.N. Shatskaya. - Moscow: Pedagogy, 1975. - 78 p.