

The method for building-up interest in students of pedagogical universities toward piano classes (Methods of forming interest students of pedagogical universities to study the piano)

L. A. Zarya

HGPA KHARKOV

Corresponding author. E-mail: aryal54@mail.ru

Paper received 03.04.17; Accepted for publication 10.05.17.

Abstract. The present article considers the problem of a dying interest of students of pedagogical institutions toward learning how to play the musical instrument of piano. The author of the article offers some methods to build-up interest toward piano lessons with help of developing psychological peculiarities of students (perception, attention, memory, imagination, thinking, feelings, and art). Step by step the author is developing the methods to solve the problem of building-up students' interest toward piano lessons in the aspect of the piano teacher's professional and psychological approach to the work with students.

Keywords: *interest, psychology, perception, attention, memory, imagination, thinking, feelings, art.*

The leading place in the system of training a teacher of musical art at a comprehensive school and a musical master of a pre-school institution at pedagogical institutions belongs to musical disciplines. The list of subjects for training students at musical and pedagogical faculties includes piano lessons. In the age of a total computerization when a live piano music can be listened to in record, unfortunately, the interest of students at musical and pedagogical faculties is slowly dying. Not all students understand the importance and necessity (a live performance of compositions in accordance with children's abilities) of skills to play the piano.

The modern musical and pedagogical science has achieved a lot in research of the problem of building-up interest in the musical art sphere where the musical interest is represented as a person's determination to acquire knowledge in musical art through an active urge toward musical activities. It is impossible to solve the problem of piano lessons interest formation without the analysis of genesis, psychological and pedagogical foundation of this process.

Having analyzed the latest research and publications, we can conclude that a significant part of scientists (E. Abdulin, L. Archazhnikova, D. Kabalevskiy, O. Rostovskiy, R. Padalka, O. Shcholokova and others) pays attention to the questions of professional training of future teachers of musical art at a comprehensive school and of musical masters at a pre-school institution. While researching the process of an instrumental and performing training, the scientists basically prefer to focus on separate aspects of the musical instrument teaching process: from the position of historical and stylistic approaches (S. Butsyak, A. Shcherbinina), of systematic approaches (R. Tsypin), of an ensemble and concertmaster training (M. Moiseyeva, T. Karpenko, A. Kubantseva), of a performing culture formation (N. Zgurska), of interpretation skills (S. Krytskiy, V. Lyashenko), of an individual style of performing activities (Tobto Yorkin) and value orientation (S. Volkova), of readiness to perform instrumental and performing activities (L. Guseynova, M. Nazarenko), of experience acquisition in musical and performing activities (A. Khlebnikova), of a learning interaction organization in the instrumental training class (S. Revenchuk), of perfecting performing skills (A. Andriyko, N. Volkov,

P. Kosenko, A. Skrypina), of implementing the credit module technology into the teaching process (A. Yeremenko) etc.

The idea of a teacher's skill to teach students how to work with interest is confirmed by the quote of the talented Professor of the Odessa Conservatory B. Reingbald: "Pupils' success guarantee is their interest in lessons. This interest always needs to be supported..." [2]. A significant part of scientists (E. Abdulin, L. Archazhnikova, D. Kabalevskiy, G. Tsypin and others) sees a musical performance as the basis and foundation for successful musical and pedagogical activities which in full measure allows to disclose a teacher's personality, to influence the build-up of a child's music preferences and inner world to a high extent. For this a musical master or a teacher should not only perform on the instrument well, but acquire a significant performing experience for successful lessons and musical and teaching work at a school.

In spite of all the breadth of research in instrumental and performing training process there is an absence of wholeness and a certain system in research of the problem of an instrumental training of a teacher of musical art at a comprehensive school and a musical master of a pre-school institution. Very little attention is paid to maintaining interest toward musical and performing activities and playing the piano.

Besides that, the analysis of scientific research and practical experience proves that there are contradictions between the following:

- between growing objective demands of society from a music teacher at a comprehensive school and from a musical master at a preschool institution and his/her insufficient level of instrumental and professional training;
- between executive and methodical training of students during studying at pedagogical institutions;
- between the necessity to build a performing experience and the absence of the corresponding methodical provisions in the teaching system;
- between the importance of theoretical and methodical training of students and the insufficient realization of the acquired skills and knowledge in practice;
- between students' present knowledge and the ability to share it in their pedagogical and performing activities;

– between independence and a dying interest of students in playing the musical instrument of piano.

The stated contradictions prove that there are problems in an instrumental training of students and stipulate a search for new psychological and pedagogical interrelated forms and methods of a teacher's work with students during lessons of the special musical instrument of "Piano", which are defined by the genesis of students' interest toward piano lessons. Nowadays there is a necessity to consider the psychological peculiarities of interest in piano lessons and to define the genesis specificity of its formation. That's why the problem of students' interest in piano lessons is important, urgent and needs to be considered.

The generalization of scientists' conclusions about the main psychophysiological content of a human's interest, which was considered in the author's scientific research, has become the basis to solve this problem [5, p. 6].

Almost all the famous musicians-pedagogues like O. Oleksiyiv, S. Savshinskiy, V. Galych, L. Barenboym, T. Berkman, A. Shchapov and others noted the necessity to organize work directed for the development of interest in piano lessons and to stimulate pupils' (students') creative initiative in a piano class. They attribute such traditional activities as lessons of picking up a tune by ear, improvisation, transposition, and creating a music composition, in a form which is available for every person, to important components of learning how to play the piano. The modern pedagogics attaches a significant attention to this work because if carried out expertly it stipulates an active interest in piano lessons, in a qualitative development of musical thinking, music ear, and helps to percept musical compositions more deeply.

V. Philippova notes that "the will processes play a special role in the structure of musical interest. Here the significance belongs to the concentration on the object, independence, the persistence in overcoming difficulties, but what even more important is a human's (a student's) inner readiness to perceive aesthetic information in organized forms" [1]. It means that the will processes are tightly connected with a student's ability to be attentive. The teaching process places a student into conditions which demand constant exercises in a free (realized and dedicated) attention and efforts of will for a concentrated performance of a musical composition from him/her. This free attention develops together with the development of socially important motives of studying and with the increase of realizing one's own responsibility for success in learning activities. This basis helps students to develop skills to organize and regulate their attention as well as to rule it consciously.

For developing attention we can advise such an exercise as "What kind of music?" A student listens to different compositions performed by the teacher. After listening to the musical compositions, he/she has to define the type of each composition. The student learns to attentively listen and follow the development of music. Of course, the skill to listen to music attentively and with concentration has a great importance for the development of an active, creative thinking of students. Here, the teacher's emotional approach is very important, he/she needs to introduce his/her students into the world of musical impressions, to direct their attention to the imaginative con-

tent of music and step by step teach them to recognize separate elements of the development of the musical composition content in music and understand them.

What if the musical composition doesn't provoke interest? The scientists, the famous pedagogues (B. Ananyev, A. Baranova, L. Bozhovich, N. Dobrynin, O. Kyrychuk, K. Ushinskiy, V. Philippova) note that it is necessary to gradually teach those who learn to be attentive to what doesn't provoke a direct interest and is not attractive. Otherwise there is a chance to develop a habit to be attentive only toward interesting and to be unable to call for a free attention in cases when a certain element of activities (studying, working on a musical composition) doesn't provoke any interest. Gradually, a student's thinking starts reflecting significant qualities and signs of a musical composition, and this gives a chance to make the first generalizations, conclusions, analogies, to build elementary conclusions, and to acquire interest toward the composition. This basis forms a student's consciousness, thinking – being able to cognize and to make some conclusions. The development of a student's active, creative thinking is also connected with knowing how to master the instrument, with the way he/she works on the hands' flexibility and the way he/she listens to the instrument's phonation after pressing its key in order to express his/her attitude toward the performed composition. For developing a student's thinking we recommend learning not only one composition, for example, "Little rain" by S. Maykapar, but "Rain" by M. Lubarskiy, "It will rain" by An. Alexandrov, the Ukrainian folk song "Go, go, little rain" adapted by M. Silvanskiy and other. We can find a couple of examples like that. After getting to know some similar images, a student will think and perform a musical composition more brightly and with interest.

In order to diversify the methods of work and to develop an active, interested and creative thinking in homework one may suggest that a student should compile his/her own musical compositions. For example, during the lesson a student learnt compositions under the names of "Little rain", "Little hen", "Little hare" etc. for practice. For an independent homework, besides learning the compositions given during the lesson, one may suggest that this student should create a composition with the same name. First he/she may be ashamed of his/her own compositions. But repeated "compositions" will inspire the student for creation, and then – for a creative attitude to the compositions to be learnt during lessons, moreover, the teacher should like the student's every "composition". It means that the teacher shall inspire the student for such actions.

In order to develop a student's active, independent and creative thinking it is also necessary to offer the exercise called "Guess the composition". It is necessary to perform an extract from any composition on the instrument and the student needs to recognize it. The same exercise can also be performed following the note example, when the student needs to recognize the composition by the note text.

It is useful to offer that the student should finish the melody started by the teacher or perform a heard melody or choose his/her accompaniment to this melody or to any familiar one. This task will become interesting to the student, and he/she will perform it with pleasure.

Let's look into one more component of interest. The approach to peculiarities in forming and activating students' interest in piano classes allows defining that the perception of a musical composition is based upon consciousness and memory. A poor ability to memorize a composition can also be the reason of a dying interest in piano classes. The ability to memorize music is tightly connected with thinking processes, with the intellectual development of a human, and with his/her baggage of knowledge and consciousness. It means that it is necessary to develop a student's consciousness and memory by enlarging the baggage with compositions not complicated technically.

One more important component of interest is imagination. The peculiarity of interest in some composition is connected with the student's ability to imagine. A full-fledged perception of a musical composition demands from students an active imagination which is expressed, besides other things, in the efforts to acquire an imaginative realization of musical impressions. In the process of cognitive activities imagination interacts with perception, attention, memory, and thinking. "The choice of actions, the combination of elements in the imagination form are made by means of logic thinking and performing different intellectual actions, due to which the connection of the products of humans' imagination with reality and their active character are being kept" [5]. Musical compositions with programmed names can help to develop imagination. We can add that a musical composition will not provoke interest if a student doesn't understand the aim of learning this musical composition. It means that without seeing the final result and the aim of the musical composition performance, one cannot start working on it. In order to develop the ability to imagine musical forms we can recommend that a student should create a painting corresponding to the content of the composition and here one can see the way he/she imagines, thinks of images and thinks creatively. With the lapse of time the feeling of musical colours will encourage a student to find the corresponding "colours" in the sounds of the instrument. That is why it would be good for him/her to paint everything he/she will think of after the lessons. For a full understanding of the composition content it is obligatory to show all the pictures to the teacher and to discuss everything that was painted on the paper.

Every musical composition needs to evoke certain emotions in its student-performer. The scientist V. Gerasymchuk thinks the same way; she noted that interest in music was surely connected with pupils' (students') ability to empathize and to react to the character of music. While thinking over the musical composition he/she is included into imperceptible inner work on building-up his/her own spiritual sphere, on developing feelings and moral qualities, on creating new moods, and on asserting himself/herself as a personality [3]. Students' consciousness based upon interest is connected with emotions and feelings without fail. It means that developed feelings toward a musical composition play an important role in forming interest in it.

It is known that students have a selective interest in certain music, and it is manifested in their ability to per-

ceive the very music which is emotionally consonant to them. In the presence of interest, planned and correctly directed by the teacher, in music, an emotional and cognitive experience (a common and episodic interest) can be transferred into the stage of an emotional and cognitive making (a stable process), curiosity connected with positive emotions. In this case an emotional and cognitive attitude to music appears, "an emotional beginning is becoming a thought, and this thought, not demanding any conceptual definition, is becoming a feeling the same obscure way" [7]. While teaching a student to always perform a musical composition emotionally, the teacher can find a way to develop his/her creative powers, and to transfer those powers from the sphere of an unconscious interest into the sphere of a conscious interest in piano lessons.

Interest in music provokes creation. Some students openly strive for creative activities and demonstrate the results with pleasure. As A. Dusavitskiy notes, "interest in a subject stipulates activities and these activities have influence upon interest in subjects" [4]. It is highly important for piano teachers to find ways to support those creative musical abilities which can be found in almost every student.

We should note that teenage students have a special situation of a creative attitude toward playing the piano: on one hand, some students start thinking the content of their imagination, fantasy and creation to be exclusively intimate, closed for outsiders (I will not show it because I don't want to), and on the other hand, they feel uncertain about success of their own creation results, about their skills in playing the piano, they start feeling ashamed (I won't show it because you won't like it). But, in any case, creative activities and creative self-expression through those activities are still very interesting and pleasant for every student. The teacher's task in this case is to encourage students, to stimulate their creative attitude toward playing the piano.

So, the genesis of interest in playing the piano has a psychological basis, which directs the activation of performing activities (playing music), it can stimulate a cognitive interest of students in musical arts. It is necessary to remember that for this one needs to develop memory, feelings, abilities to perceive musical information, to help to think, to be attentive, to make conclusions, to have a sensible and creative approach to a musical composition, and to enlarge repertoire. The indicator of a student's interest in piano lessons is an inclination for creating sound and intonation images and for finding his/her own emotional and aesthetic attitude to a musical composition.

The stated forms of work don't limit all the specter of means to build-up students' interest in piano lessons which largely depend on the creative, professional and psychological approach of a student and of a piano teacher himself/herself to his/her work. The formed interest in performing musical compositions using the piano has the role of an important motif for learning and teaching activities. During the study at an institution, while forming and developing, the interest toward playing the piano has to become a student's persistent feature.

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Методика формирования интереса студентов педагогических ВУЗов к занятиям на фортепиано

Л. А. Заря

Аннотация. В статье рассматривается проблема угасающего интереса студентов педагогических учебных заведений к занятиям на музыкальном инструменте «фортепиано». Автор статьи предлагает методы формирования интереса к занятиям на фортепиано с помощью развития психологических особенностей студентов (восприятие, внимание, память, воображение, мышление, чувства, творчество). Последовательно раскрываются методы решения проблемы формирования интереса студентов к игре на фортепиано в аспекте профессионального и психологического подхода преподавателя фортепиано к работе со студентами.

Ключевые слова: интерес, психология, восприятие, внимание, память, воображение, мышление, творчество.