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III. ISSUES OF MODERN PROFESSIONAL EDUCATION



FEATURES OF WORKING WITH STUDENTS WITHOUT MUSICAL EDUCATION IN THE PROCESS OF STUDYING MUSIC THEORY

A. V. Danilova

*Candidate of philosophical Sciences,
Vladimir state University named after
A. G. and N. G. Stoletovs,
Institute of arts and art education,
Vladimir, Russia*

Summary. The article is devoted to some topical issues of preparation of future bachelors of pedagogical education in the field of musical art. The author examines the features of the formation of professional competencies in the process of mastering the discipline "Fundamentals of Theoretical Musicology" among students of the Institute of Arts and Art Education without musical training.

Keywords: Institute of Arts; professional competencies; fundamentals of theoretical musicology.

Modern socio-cultural realities require universities of culture and Art to prepare graduates who will be in demand by specialists who have the opportunity to professionally realize themselves both in the field of general and additional music education.

The development of music-oriented academic disciplines combining theoretical and historical cycles plays an important role in the implementation of such a responsible task by the Institute of Arts and Art Education of the Vladimir State University named after A. G. and N. G. Stoletov. The training of future bachelors of musical and theatrical art involves the formation of professional competencies related to the ability to comprehend the development of artistic culture, musical and theatrical-scenic art in a historical context.

These tasks are solved in the course of preparation for the subject "Fundamentals of theoretical musicology". The discipline is integrative in nature, combining "Elementary Music Theory", "Solfeggio", "Polyphony", "Harmony", and is studied for four semesters in the 1st and 2nd courses of the full-time department and for six semesters from the 1st to the 3rd year of the correspondence department. This discipline involves not only the development of musical thinking, but also the development of various forms of musical activity necessary for work in institutions of general and additional education.

Recent years have been marked by the fact that students with different levels of musical literacy are increasingly entering art institutes for creative specialties. This may include students who have not received an elementary musical education, but are distinguished by good natural musical abilities. As a rule, they come to study the musical art of pop music after classes in a music studio or am-

ateur performance. Two years of studying the discipline "Fundamentals of Theoretical Musicology" for such students become a time of intensive work, improving musical literacy and developing the ability to independently master at least the simplest musical material.

Psychologists and physiologists agree that age is of fundamental importance for the beginning of music lessons. What are the difficulties associated with those who are just starting serious musical training after 17 years? There are a number of problems here. This is a different, compared with children, the nature of the course of cognitive mental processes in adults, and the difficulties of adaptation to the new information environment, and the fact that adults already have their own musical preferences, the established character.

Researcher E. Z. Gavrilova rightly notes that "the methods intended for the initial musical education of children can be applied only partially for teaching adult beginners" [1, p. 3]. The researcher considers musical literacy to be the central, fundamental professionally significant quality of future professional musicians and an important component of their professional competence, which determines the implementation of the following main functions of musical activity:

- "information-orientation (perception, understanding and interpretation of the musical language of different eras in all the diversity of its styles and genres),
- procedural-technological (possession of methods and techniques of theoretical and performing activities),
- artistic-creative (the ability to perform musical works in accordance with the laws of musical art),
- axiological (the ability to critically evaluate musical phenomena and their own musical activity)" [1, p. 15].

The initial stage becomes the time of determining the musical and creative potential of the student, his abilities (musical hearing, memory, rhythm), the degree of susceptibility to music. It is necessary to arrange classes in such a way that they allow students to compensate for the lack of primary music education. It is certainly not easy to start working with students who do not have any musical performances. It is important to understand that we are talking not only about purely technical mastery of the basics of musical literacy, intonation skills, the development of a sense of rhythm, intonation and fret hearing, but about broader tasks – about spiritual mastery of music and fostering love for it, about understanding its figurative intonation meaning, the development of artistic and musical perception.

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