

DOI: 10.31866/2616-7581.2.1.2019.171786

UDC 78.07:159.955]:37.091.212:378.6:7

THE PERSONALITY ORIENTED CONCEPT OF STUDENTS' MUSICAL THINKING DEVELOPMENT IN HIGHER EDUCATIONAL INSTITUTIONS OF ART

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Abstract

The personality oriented concept of students' musical thinking development in higher educational institutions of art is analyzed in the article. Planning of educational process with the regularities of development and the individual self-development creates the favorable conditions for self-realization of the creative potential of future musicians-performers and for activation of their musical thinking. The peculiarity of the students' musical thinking development in the context of the personality oriented approach, as an important factor of the process of professional training improvement, is revealed. **The purpose of the article** is to substantiate the personality oriented concept of harmonious development of students' musical thinking in art higher educational institutions, the expediency of implementation in the process of professional training of future musicians-performers of a personality oriented methodical system of education. The basic ways of development of students' musical thinking were defined. They are appliance in the educational process of the humanistic model of professional training of future musicians-performers, which provides the personality oriented methods of teaching; researching of the musical thinking of students from the positions the interconnection of intellectual, emotional and personal development; the usage of personality oriented situations, in the process of which the creative musical and cognitive activity of students activates, the introduction of dialogue as a mean of subject-subjective relations formation in the musical lessons. It is proved that the effectiveness of the musical thinking development is in the direct correlation dependency from the personal qualities and characteristics of students' musical thinking development. The most perspective forms and methods of personality oriented learning in the development of students' musical thinking, which motivate to think independently, direct the musical thinking of students to active productive actions, creative artistic and interpretive activity, and creativity, are investigated. **A complex of methods**, which are directed on the activation of musical thinking in the process of personality oriented education, are applied, namely: solution of thoughtful musical tasks, personality oriented training, stylistic interpretation, analytical cognition of a musical composition, instrumental dialogue, improvisation, etc. **Scientific novelty** consists in the scientific and methodical development of the personality oriented concept of professional training of future musicians-performers as a whole structural process, It is directed on the the musical thinking development of students on a base of a personality oriented approach.

Conclusions. The expediency of the personality oriented concept of the musical thinking development of students made it possible to develop a methodical system of phased formation of musical thinking, which will provide the effective professional training of the future musicians-performers in the art higher educational institutions.

Keywords: musical thinking; future musicians-performers; personality oriented education; art higher educational institutions; professional training; methodical system

Introduction

The concept of the system modernization of national higher art education involves the transition to the humanistic forms of communication and new types of thinking change of values and guidelines towards self-expression and creative self-realization of a personality. The issues of independent and critical musical thinking activation as one of the main factors of the educational process creative character acquire the first importance in the professional training of students of art higher educational institutions. Therefore, the personal orientation of the preparation process of future chorus artists as a necessary factor in activating of musical thinking ensures a high productivity of the educational activity, in the focus of which is the comprehensive personal and professional self-determination of the students.

Analysis of recent researches and publications

Apprehension of the personality as a self-conscious responsible person and a subject of educational interaction requires the search for new teaching technologies, where the personality oriented approach becomes the most perspective. The scientists (I. Bekh, Y. Bondarevskaya, A. Korobchenko, O. Pekhota, and others) consider the personality oriented studying as the introduction of a personality oriented approach to the educational process practice. The personality oriented approach is an important psychological and pedagogical principle, as well as a certain methodological instrument for the organization of educational process, which is based on a set of outgoing conceptual representations, target instructions, methodical and psycho-diagnostic means of harmonious development of personality. Its meaning consists in the revealing of the subject's experience of each student, and then it is agreed with the content and teaching methodology, considering the identity and the intrinsic value of the each student's personality.

The activation of musical thinking as one of the central problems of students' professional training becomes relevant to our research. After all, the practical preparedness of future chorus artists to the professional activity depends, mostly, on the level and direction of their musical thinking.

This question is extensively reflected in the pedagogical works of O. Burska, A. Korzhenevsky, I. Medvedev, N. Mozgaliova, and others. Some scholars distinguish a role of the personality factor as a necessary component of the musician's professionalism (O. Prudnikova, G. Sayik, M. Tkach, P. Kharchenko, etc.). The modern pedagogical researches of O. Olexiuk, M. Oliinyk, N. Suslova, T. Smirnova determine

the peculiarity of musical thinking by the active personality expression in educational activity. Unfortunately, by the theoretical and practical analysis, there are still some tendencies of the insufficient solution of problems of methodological and theoretical nature concerning the complete development of musical thinking of future musicians-performers, the modern ideas creation of personality oriented education in artistic higher educational institutions. There is a discrepancy between the type of student thinking that is formed during the learning process, and creative nature of cognitive and practical musical tasks.

The purpose of the article

The purpose of the article is to substantiate the harmonious development of musical thinking of students, which can be realized, in our opinion, by organizing a personality oriented methodical system of education and implementing the personality oriented technologies, at most individualizing the educational process.

The development and self-development of the students' personality, the creation of conditions for creative self-realization and self-improvement when communicating with musical art is a goal of musical learning and education. Therefore, we offer such tasks as: development of students' needs in communicating with musical art; understanding of the musical composition as the identification of personal qualities and the author's idea of the composer and interpreter; development of musical abilities, creative characteristics of musical thinking, emotional enthusiasm; formation of artistic-analytical skills and abilities of comprehended creative interpretive performance activity. The listed above is effectively realized, in our opinion, in a personality oriented education process.

Presentation of the main material

Not long since the necessity of creation of such socio-cultural environment, in which the personal experience reveals most of all, is substantiated. The personality oriented education is directed on the personal development of a learner, who according to I. Yakymanska "is initially the subject of knowledge" but is not becoming it, on "the formation of criticality, independence, initiative, creativity, manifestation of them in thinking, behavior" (Iakimanskaia, 2000). The training of future specialists in higher art education institutions is basically oriented on such educational process organization that exists beyond the student's personality. So, the most important task of musical pedagogy becomes the development of the musician personality – a future artist, teacher and educator, his subjective and creative position, a qualitatively new view on the understanding of his own professional activity (from education to the implementation of a life-creating and cultural-oriented mission). The personality component as a system-forming one in a personality oriented education ensures the formation of self-knowledge, the development of reflexive ability, influences on the mental activity. Understanding of education is re-thought as a sphere of personality formation, finding out the personal sense of life by each human (Petrenko, 2018).

The personality oriented concept is based on the activity-personality approach, within the frames of which the attention of scientists was focused on the identification

of the very personal mechanisms and individual-typological features of thinking as the activity. According to the personality oriented approach, a musical thinking also means the activity, but directed on the providing of the creative self-realization of the future musician personal functions.

Musical thinking as a process of artistic images recognition in music has a large importance for the formation of personality, its mental, emotional and other features. Self-development of the intellect involves the individual orientation of the individual on the value characteristics and the appropriate guideline on the nature, style, direction of thinking, as well as adjusting of his mental activity. Thus, the issues of mental activity emotional regulation, the close connection of intellectual emotions with the processes that occur on unconscious and non-verbal levels are researched in the field of psychology of musical thinking. The education requires the development of sanogeneous thinking of students, which will enable, according to A.Yu. Hilman, own and self-regulate their emotions and mood (Hilman, 2014).

The protagonists of the personality oriented approach see the result of learning not only in the amount of knowledge, acquired in the process of cognitive activity, but also in the nature of mental activity. If the functions of self-realization, reflection, subjectivation and sense creation are fully reflected in students' thinking, this will indicate the achievement of the personality direction on the process functioning (Burska, 2003). Musical art as a powerful factor in the formation of personality provides an opportunity for self-realization, the creative abilities revealing of each student.

The development of personality is implemented with the help of means of learning and training in the musical traditional education, and the natural development in the personality oriented education is a process of self-movement, which does not recognize the violent controls from the outside. The formation of future musicians internal feelings of freedom, responsibility and self-criticism (as the qualities of personality) are the main indicator of the formation of a brightly expressed individuality (as the integrity and originality). The teacher himself becomes the carrier of freedom in this process. This requires from him the adherence of other points of view and ideologies, a critical assessment of his own values. Accordingly, it happens when the teacher is connected to the student image, which makes it possible to predict the process and result. The personality orientation for the teacher becomes the only one that ensures the activity productivity and puts its attention on the self-actualization, self-realization and self-organization of the student's personality during the educational activity (Korobchenko, 2005).

The professional specification of the future musicians-performers thinking is formed in the process of creative musical activity, independent search for solutions of creative tasks, that is, the development and activization of the student's personality functions take place. The content of personality oriented education is different from the traditional creative approach to the education program and the inclusion in the process the personality oriented pedagogical situations, which as indicated by S. L. Yatsenko demand and actualize the personality functions of students (Yatsenko, 2015). The personality oriented situations need to be created throughout the process of professional training of the students-musicians. Training of students leads to the weakening of creative independence of their musical thinking, separates from gaining

the experience of artistic revelation, which is one of the most interesting manifestations of personal experience. The training of future musicians takes place at the level of personal senses, in the sphere of mental discoveries. The presence of the moment of "artistic revelation", as the essential quality of musical art, indicates the existence of personal experience, which a subject of learning actively and independently acquires (Mozgaliova, 2001).

Complete musical-cognitive activity is connected with the realization of reflexive possibilities of a person. A reflexive comprehension of musical art provides the creation of conditions that encourage the students to express their own thoughts, feelings in the process of active mental activity, to the independent searches for apprehension (interpretation) of artistic-figurative content of musical compositions in the system of professional training of musicians-performers. The organizational and methodological forms of higher education, which predetermine the improvement of the traditions of reproductive training, methodical methods of the traditional "knowledge" approach prevent the development of reflexive mechanisms, that is, the ability of a human intellect to recognize itself, to observe the state of one's soul, and thus, the formation of the complete system of the students' views on their activity (Rudenko, 2013). The personality oriented approach, on the contrary, reveals the individuality, develops the personal functions, in particular, the activatization of the original reserves of self-construction by the subject of his own "I" in accordance with the "I" - conception. The characteristic of a higher degree of the musician self-development is the ability to open the reflexive world of his own "I", a reflexive attitude toward his activity.

The personal orientation of the pedagogical process in the higher school determines a dialogue as a kind of mechanism that enables a teacher to implement the process of equal to partner communication during the music lessons. Since music (as a form of communication) is created only with the help with a dialogue, and musical development of the individual is implemented in the dialogue of his consciousness and external to him consciousnesses; then as the external subjects of dialogue, according to O. Kuchma, the personalities (the human environment) and consciousnesses, engraved in the works of musical culture, can be considered (Kuchma, 2012). Therefore, in our opinion, to investigate the issues of interaction of the teacher's musical thinking, the students in the educational process and that system, realized in a musical material (musical thinking of the composer) is necessary in the dialogue paradigm. It should be stated that a tendency to use the methods of demonstration and verbal influence (the well-known "blind imitation") still prevails in musical pedagogy, which in the shortest possible way lead students to develop the professional skills, abilities, to resolve the certain technical and intonational tasks, but prevent to identify the natural resources, potential opportunities, musical skills, personal qualities. Creative personality oriented professional thinking of a teacher as opposed to the authoritarian management of lecturers, to the purposeful actions (the reduce a creative independence, initiative of a future specialist), creates the favorable conditions for self-determination of students, admiration with the creative process, emotional dedication when performing the musical compositions.

The students of the experimental group in the context of personality oriented studying became the subjects of their education, set the goal independently, formulated

the problem, planned an independent work, while simultaneously analyzed, compared, systematized and generalized. They have gained the principle of openness and transparency, which allows them to get rid of the negative reaction on criticism and ambition. The students gradually turned into an active subject of their own development in the process of education. Such training is concentrated on the development of a personality who thinks creatively. On the contrary, the students tended to use the learned schemes, addresses to the samples, to some "recipes", throughout the research and experimental work in the control group. The choice of methods was implemented by the known analogies. The discipular and spontaneous types of musical thinking were dominated in learning.

The education in the experimental group predicted the multi-level musical tasks with the ability to select tasks and methods for their performance. The students, when choosing tasks, had the opportunity to evaluate their musical abilities independently, identify themselves, test themselves and not be afraid to make the random mistakes. The capability to self-education, self-control, self-criticism, which is connected with the formation of a positive "I"-concept of future specialists, was developed in this way. The students for such style of learning in a creative search acquire the abilities to consider a problem from different points of view, "in width", are able to generate new ideas, find original solutions independently and combine the task solutions. A divergent thinking along with the bright creative personal qualities, musical skills of students are the indicators of musical thinking as a form of creative activity. The method, developed by us, is directed on the activation of musical thinking with the means of appropriately selected musical tasks, development of creative and cognitive independence of students in the process of artistic and interpretive activity.

We conducted the personality oriented trainings and psycho-trainings in the conditions of friendly atmosphere, subject-subjective relations, dialogical communication in the special courses "Methodical bases of musical thinking formation of students in the vocal and choir activity". A special climate in the group was the reason for the awareness of the value of his "I", for the development of reflexive abilities, and also predetermined the acceptance of the values of other students, that is, there was an exchange of experience between the participants of communication.

The development in the process of personality oriented education of such personal qualities of students as creative activity, emotional sensitivity to music, initiative, empathy, artistry, self-criticism, communicativity and creativity assisted the development of characteristics of their musical thinking (image originality, intellectual and emotional activity, associativity, metaphorical, categorical flexibility, dialogicity, independence). In the system of work, the main methods of education became: the solution of intellectual musical tasks, personality oriented training, stylistic interpretation, analytical cognition of musical composition, reflexive comprehension of content, instrumental dialogue, improvisation.

Conclusions

To sum up, we have defined the expedience of a personality oriented concept in the development of the musical thinking of future musicians-performers, which provides the

creative collaboration of lecturers and students, the introduction of dialogue as a mean of formation of subject-subjective relations in the musical classes, activativization of the independent position of each student and creative self-realization. The substantiation of the principles of personality oriented education made it possible to develop a methodical system of the phased formation of musical thinking in the conditions of a modern humanistic education, which will facilitate the complex development of its structural components and provide the effective professional training of students of musical specializations of art higher educational institutions, who would have the comprehensively developed creative independent and critical musical thinking.

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ОСОБИСТІСНО ОРІЄНТОВАНА КОНЦЕПЦІЯ РОЗВИТКУ МУЗИЧНОГО МИСЛЕННЯ СТУДЕНТІВ У МИСТЕЦЬКИХ ВИЩИХ НАВЧАЛЬНИХ ЗАКЛАДАХ

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Анотація

У статті проаналізовано особистісно орієнтовану концепцію розвитку музичного мислення студентів у мистецьких вищих навчальних закладах. Проектування навчального процесу з урахуванням закономірностей розвитку та саморозвитку особистості створює сприятливі умови для самореалізації творчого потенціалу майбутніх музикантів-виконавців та активізації їхнього музичного мислення. Виявлено специфіку розвитку музичного мислення студентів у контексті особистісно орієнтованого підходу як важливого чинника вдосконалення процесу фахової підготовки. **Мета статті** – обґрунтування особистісно орієнтованої концепції гармонійного розвитку музичного мислення студентів у мистецьких вищих навчальних закладах, визначення доцільності впровадження у процес фахової підготовки майбутніх музикантів-виконавців особистісно орієнтованої методичної системи навчання. Визначено основні шляхи розвитку музичного мислення студентів: застосування у навчальному процесі гуманістичної моделі фахової підготовки майбутніх музикантів-виконавців, яка передбачає особистісно орієнтовані методи навчання; дослідження музичного мислення студентів з позицій взаємозв'язку інтелектуального, емоційного й особистісного розвитку; використання особистісно орієнтованих ситуацій, у процесі яких активізується творча музично-пізнавальна діяльність студентів, впровадження діалогу як засобу формування суб'єкт-суб'єктних стосунків на музичних заняттях. Доведено, що ефективність розвитку музичного мислення перебуває в прямій кореляційній залежності від розвиненості особистісних якостей і характеристик музичного мислення студентів. Досліджено найперспективніші у розвитку музичного мислення студентів форми й методи особистісно орієнтованого навчання, які спонукають самостійно мислити, спрямовують музичне мислення студентів до активних продуктивних дій, творчої художньо-інтерпретаційної діяльності, креативності. Застосовано комплекс **методів дослідження**, які спрямовані на активізацію музичного мислення в процесі особистісно орієнтованого навчання, а саме: розв'язування мислительних музичних задач, особистісно орієнтований тренінг, стильова інтерпретація, аналітичне пізнання музичного твору, інструментальний діалог, імпровізація тощо. **Наукова новизна** дослідження полягає у науково-методичній розробці особистісно орієнтованої концепції фахової підготовки майбутніх музикантів-

виконавців як цілісного структурного процесу, яка спрямована на розвиток музичного мислення студентів на основі особистісно орієнтованого підходу.

Висновки. Обґрунтована доцільність особистісно орієнтованої концепції розвитку музичного мислення студентів дала змогу розробленню методичної системи поетапного формування музичного мислення, яка забезпечуватиме ефективну фахову підготовку майбутніх музикантів-виконавців у мистецьких вищих навчальних закладах.

Ключові слова: музичне мислення; майбутні музиканти-виконавці; особистісно орієнтоване навчання; мистецькі вищі навчальні заклади; фахова підготовка; методична система

ЛИЧНОСТНО ОРИЕНТИРОВАННАЯ КОНЦЕПЦИЯ РАЗВИТИЯ МУЗЫКАЛЬНОГО МЫШЛЕНИЯ СТУДЕНТОВ В ВЫСШИХ УЧЕБНЫХ ЗАВЕДЕНИЯХ ИСКУССТВА

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Аннотация

В статье проанализировано личностно ориентированную концепцию развития музыкального мышления студентов в высших учебных заведениях искусства. Проектирование учебного процесса с учётом закономерностей развития и саморазвития личности создаёт благоприятные условия для самореализации творческого потенциала будущих музыкантов-исполнителей, а также для активизации их музыкального мышления. Выявлена специфика развития музыкального мышления студентов в контексте личностно ориентированного подхода как важнейшего фактора усовершенствования процесса специальной подготовки. **Цель статьи** – обоснование личностно ориентированной концепции гармонического развития музыкального мышления в высших учебных заведениях искусства, целесообразность внедрения личностно ориентированной методической системы обучения в процесс специальной подготовки будущих музыкантов-исполнителей. Обозначены основные пути развития музыкального мышления студентов: применение в учебном процессе гуманистической модели специальной подготовки будущих музыкантов-исполнителей, которая предполагает личностно ориентированные методы обучения; исследование музыкального мышления студентов с позиций взаимосвязи интеллектуального, эмоционального и личностного развития; использование личностно ориентированных ситуаций, в процессе которых активизируется творческая музыкально-познавательная деятельность студентов; внедрение диалога как способа формирования субъект-субъектных отношений на музыкальных занятиях. Доказано, что эффективность развития музыкального мышления пребывает в прямой корреляционной зависимости от развития личностных качеств и характеристик музыкального мышления студентов. Исследованы перспективнейшие в развитии музыкального мышления студентов формы

и методы личносно ориентированного обучения, которые способствуют самостоятельно мыслить, направляя музыкальное мышление студентов до активных продуктивных действий, творческой художественно-интерпретационной деятельности, креативности. Использован комплекс **методов исследования**, который направлен на активизацию музыкального мышления в процессе личносно ориентированного обучения, а именно: решение мыслительных музыкальных задач, личносно ориентированный тренинг, стилевая интерпретация, аналитическое познание музыкального произведения, инструментальный диалог, импровизация. **Научная новизна исследования** заключается в научно-методической разработке личносно ориентированной концепции специальной подготовки будущих музыкантов-исполнителей как целостного структурированного процесса, которая направлена на развитие музыкального мышления студентов на основе личносно ориентированного подхода.

Выводы. Обоснованная целесообразность личносно ориентированной концепции развития музыкального мышления студентов способствовала разработке методической системы поэтапного формирования музыкального мышления, которая будет обеспечивать эффективную специальную подготовку будущих музыкантов-исполнителей в высших учебных заведениях искусства.

Ключевые слова: музыкальное мышление; будущие музыканты-исполнители; личносно ориентированное обучение; высшие учебные заведения искусства; специальная подготовка; методическая система

