

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
ДЕРЖАВНИЙ ЗАКЛАД «ПІВДЕННОУКРАЇНСЬКИЙ  
НАЦІОНАЛЬНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ  
імені К. Д. УШИНСЬКОГО»

**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА  
В КОНТЕКСТІ КУЛЬТУРНОГО  
РОЗВИТКУ СУСПІЛЬСТВА**

**Матеріали і тези X Міжнародної конференції  
молодих учених та студентів  
(18-19 жовтня 2024 р.)**

**1 том**

**ОДЕСА 2024**

**УДК: 37+78+792.8+008-021.1**

**Музична та хореографічна освіта в контексті культурного розвитку суспільства.** Матеріали і тези X Міжнародної конференції молодих учених та студентів (Одеса 18-19 жовтня 2024 р.). — Т.1. — Одеса: ПНПУ імені К. Д. Ушинського, 2024. — 341 с.

Рекомендовано до друку вченою радою Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського». Протокол № 4 від 31.10. 2024 р.

Рецензенти:

*Мартинюк Тетяна Володимирівна*, доктор мистецтвознавства, професор, завідувач кафедри-професор кафедри мистецьких дисциплін і методик навчання Університету Григорія Сковороди в Переяславі;

*Білова Наталія Костянтинівна*, кандидат педагогічних наук, професор, професор кафедри музично-інструментальної підготовки Державний заклад «Південноукраїнський національний педагогічний університет імені К.Д.Ушинського».

Матеріали і тези друкуються в авторській редакції.

Технічний редактор      Ганна РЕБРОВА

©Південноукраїнський національний педагогічний  
університет імені К. Д. Ушинського, 2024

The researcher offers the author's vision of this process: «the result of a psychological analysis of the mechanisms of creating an ideal musical image reveals the following algorithm of its formation for an academic type of performance: the most complete «extraction» of information from the sheet music text of a musical work (deciphering); actualization of the necessary knowledge, ideas and images stored in the musician's memory, and comparing them with information about this piece of music in order to find analogues of the emerging image;-obtaining missing knowledge and ideas, the sources of which can be books about music; concerts and recordings of musical works; direct formation of an imaginary (sensory-emotional-imaginary) musical image as a result of the transition of a large amount of accumulated information into a new quality (insight)» [Yergiv, p. 16]. Therefore, the formation of artistic thinking in the educational process of training instrumental musicians is an important component of musical education, which has a significant impact on the development of students' creative and interpretive abilities.

### **List of used sources:**

- 1.Dansia, L. (2013). Improving the performance culture of a student-pianist in the process of concert activity. Problems of modern teacher training. No. 8(1). P. 186-190.
- 2.Kovalenko, A. (2024). The formation of imaginative thinking in the educational process of training instrumental musicians. International Science Journal of Education & Linguistics. Vol. 3, No. 3, pp. 30-37
- 3.Mykhalyuk, A. M. (2011). To the problem of the formation of performing culture as a factor in the professional development of the future teacher-musician. Scientific journal of the M. P. Drahomanov NPU. Series 14: Theory and methods of art education. Vol. 12. - P. 77-81.
- 4.Sokolova, H.M. (2023). Formation of stage performance culture of students of children's music schools in the process of learning to play the piano. thesis doctor of philosophy. SDPU named after A.S. Makarenko. Sumy. Ukraine
- 5.Yergiev, I. D. (2023). Creating an image in the work of a musician-performer as a problem of artistic integrity. *In Problems of musical performance in the conditions of modern art education: materials of the IV International Scientific and Practical Online Conference* (pp. 11–18). Uman: Visavy.
- 6.Zhukovska, T.I. (2015). Performing culture in the field of modern Ukrainian art studies. Culture and modernity #2. Kyiv: Millennium. P.141-146

**LI LONGJIE**

Second (master's) level of education

DZ «South Ukrainian National

Pedagogical University named after K. D. Ushinsky»;

**Alla HRINCHENKO**

Candidate of Pedagogical Sciences, Associate Professor,

## THE ROLE OF ASSOCIATIVE THINKING IN THE PROCESS OF LEARNING TO PLAY THE PIANO

**Abstract.** The article is devoted to the problem of education of associative and figurative thinking as the most important factor in improving the quality of professional training of a musician-performer, teacher-musician. The peculiarities of the functioning of associative thinking in the performance process of a pianist are determined. Methodical principles for activating associative thinking in the process of piano training have been developed.

**Key words:** *thinking, associative thinking, piano training, pianist.*

## РОЛЬ АСОЦІАТИВНОГО МИСЛЕННЯ В ПРОЦЕСІ НАВЧАННЯ ГРИ НА ФОРТЕПІАНО

**Анотація.** Стаття присвячена проблемі виховання асоціативно-образного мислення як найважливішого чинника підвищення якості професійної підготовки музиканта-виконавця, педагога-музиканта. Визначено особливості функціонування асоціативного мислення у виконавському процесі піаніста. Розроблено методичні засади по активізації асоціативного мислення в процесі фортепіанної підготовки.

**Ключові слова:** *мислення, асоціативне мислення, фортепіанна підготовка, піаніст.*

The language of music differs from the language of other types of art in a high degree of generalization and abstraction. The specific intonation basis of music involves «the organization of sounds in such a way that they evoke certain associations and ideas in performers and listeners» [2].

Associative-figurative thinking in the context of musical pedagogy is considered as «genetically conditioned, universal mechanism of holistic perception and display of objects of knowledge with the help of artistic images, connected to each other according to the principle of association (correlation, comparison, simile), which carry a certain semantic load in the compositional structure of the work» [1, p. 70].

It is quite natural for scientists to say that the education of associative and figurative thinking is the most important factor in improving the quality of professional training of a musician-performer, teacher-musician. The establishment of associative connections contributes to the expansion of the visual palette of the work, activation of creative imagination and enrichment of students' imagination, more complete disclosure of the content of music. The functioning of musical thinking, in particular in the performer, begins with an emotional reaction to intonation. According to scientists, this process is possible due to the activity of the internal auditory sphere, which forms a representation. The unity of «imagination, images, associative connections, knowledge and practical skills contribute to the formation of a full-fledged performance image» [3].

Associations activate imaginative thinking, emotions, creative attitude to performance. Musical performance is a living story. Its content is drawn from life experiences, impressions, nature, art, and historical surroundings. In each work there is something that connects the performer with real life. It is impossible to

imagine music for music's sake, without human experiences.

Active creative imagination, associative thinking is always the independent creation of new, original images. In a creative performance act, figurative interpretation, technical implementation and perception of a musical work are combined. The problem of music perception is one of the most complex problems, due to the subjectivity of this process. At the early stages of learning, the individual should be involved in the exciting process of visual decoding of the work, related to the perception of works of art.

To develop musical perception means to be affected by the feelings and moods embodied by the composer with the help of specially organized sounds, to include the listener in the process of active co-creation and empathy of ideas and images expressed in the language of non-verbal communication. In addition, this is an understanding of the means of musical expressiveness, with the help of which (composer, performer) achieves an aesthetic effect of influence on the personality.

The best artistic traditions in the matter of education of associativeness and imagery of musical thinking were laid by the luminary of piano art, Henrikh Gustavovich Neuhaus. The outstanding teacher possessed considerable erudition in the field of artistic phenomena, perfectly knew poetry, painting, and architecture. Heinrich Neuhaus skillfully used poetic and artistic images, possessed a bright and imaginative language. Appropriate associations and comparisons stimulated the students' imagination and contributed to meaningful creative interpretation.

The combination of two types of thinking - figurative and associative in the context of musical pedagogy is clearly visible in practical activities. For the development of associative thinking, the following stages of work on a work can be distinguished: determining its artistic content, the nature of musical images, outlining the circle of associations and analogies with the involvement of material from other musical works, other types of art, historical events, etc.

In practical work on a musical piece, parallels can be both generalized and more local, detailed. In particular, a sharp change in tonality in music is close in its artistic content to a change in the angle of shooting in cinematography (a combination of large and general plans) or a sudden change of scenery on a theater stage.

It is known that when training a performer, a lot depends on the ability of the teacher to evoke the necessary playing sensations in the student, to explain, to convey his own sensory impressions, penetrating into the deep «mechanism» of sound production. Therefore, numerous «verbal adaptations», original comparisons and figurative analogies appeared, for insightful awareness of every moment of touching the instrument.

Executive skill, technical perfection was closely combined with imaginative associative thinking, breadth of life outlook. Setting students up for active contact with the instrument, well-known teachers (G. Neuhaus, Ya. Zak) directed attention to finding the «heart» of the key, its soul. They endowed the sound matter with various metaphors and comparisons, such as: «breathing basses», «pearl passages»,

«flowering sound», «hairy sound», «epic sound», «sound laboratory», «legato of feelings».

The use of associative juxtapositions with the sound of orchestral instruments is quite an effective tool that penetrates the sphere of education of students' musical imagination. So, in Beethoven's sonatas, we constantly find touches, presentation techniques, textured figurations characteristic of certain orchestral instruments. Massify, the fullness of the chords is associated with the presentation of an orchestral tutti, the quarto-fifth intonations in the high register resemble the calls of trumpets, we recognize the cello by the characteristic timbre of the small octave, the timpani - by the deaf tremolo in the bass.

Playing the piano is an important form of personal cultural growth and self-improvement. It is in the process of piano performance that optimal conditions are created for the development of musical thinking. Comprehension of the logic of the construction of the work, work on genre features, auditory self-control - all this expands the individual experience of the performer.

Systematic involvement of students in performing activities in the piano class promotes self-development, self-improvement, and forms musical culture. Interpretation and its actualization in performance helps to develop student, awareness of difficulties and their overcoming contribute to self-improvement, technical mastery, performing artistry.

#### **List of used sources:**

1. Zgurska N.M. Peculiarities of the formation of musical thinking of future teachers in the piano class. Scientific journal. Collection of scientific works Issue 26. Series 14. Theory and methods of art education. Kyiv, 2019. P. 69–73.

2. Kartashova Zh.Yu. (2010). Formation of musical students' readiness for instrumental and performing activities based on an integrative approach. Collection of scientific works. Pedagogical education: theory and practice. Kamianets-Podilskyi. Vol. 4. P. 293-300.

3. Kozyr A.V. (2008). Professional skill of music teachers: theory and practice of formation in the system of multi-level education: monograph. K.: NPU named after M. Dragomanov. 378 p.

**ANZHELINA MAMYKINA**

DZ «South Ukrainian National

K. D. Ushinsky Pedagogical University»

senior teacher

Анжеліна МАМІКІНА

Старший викладач,

ДЗ «Південноукраїнський національний

педагогічний університет ім. К. Д. Ушинського».

#### **TO THE PROBLEM OF PERFORMANCE AND INTERPRETATION PROCESS OF A PIANIST**

Abstract. The article deals with the problem of increasing the productivity of

Роль педагогічної практики у формуванні методичної компетентності майбутніх викладачів фортепіано.....	293
<b>Ralo G., Nikolai H.</b>	
Formation of a musician's technical skills in the process of instrumental performance training.....	296
<b>Лю Вей</b>	
Самореалізація творчої особистості в мистецтві танцю.....	301
<b>Ма Яньсян</b>	
Підготовка майбутніх бакалаврів-хореографів до постановочної роботи...	303
<b>Розуменко К. , Ключова С.</b>	
Впровадження та застосування інноваційних методів викладання на уроках естрадного вокалу.....	306
<b>Ян Цзе, Якуба Ю.</b>	
Соціокультурний досвід танцівника.....	311
<b>Ян Хуейін, Якуба Ю.</b>	
Класичний танець як засіб естетичного виховання танцівника.....	314
<b>Yin Congcong</b>	
To the problem of the development of the pianist's artistic thinking as the basis of performing culture.....	316
<b>Li Longjie, Hrinchenko A.</b>	
The role of associative thinking in the process of learning to play the piano.....	319
<b>Mamykina. A</b>	
To the problem of performance and interpretation process of a pianist.....	322
<b>Tian Yili, Hrinchenko A.</b>	
Specific development of ensemble skills of future piano teachers.....	325
<b>Chen Yilin, Hrinchenko A.</b>	
Improving artistic and technical skills of future piano teachers.....	328
<b>Чень Цзюньчжу, Реброва, О.</b>	
Методологія художньо-творчого втілення вокального образу в освітньому процесу.....	331