

MUSICAL AND CREATIVE ABILITIES IN THE PROCESS ON THE FORM OF THE PERSONALITY IN THE LEARNING ENVIRONMENT

Abstract: Musical and creative abilities and their active development, have a significant impact on the personality and behavior. For modern social pedagogy, instrument for socialization through music from unity to success. The conditions for the development of the abilities and socialization through music music predisposition, koito se izrazyavat manifest on the desire and interest, on hobby, at the same time when contacting with music and music, somehow and in a tense and cross listen to music.

Author information:

Bozhena Takvoryan-Solakyan

Department of Social and Special Pedagogy
Faculty of Education
Konstantin Preslavsky-University of Shumen
✉ n.solakian2@abv.bg
🌐 Bulgaria

Keywords:

musical and creative abilities, musical, hearing,
metro rhythmic fit, musical perception

The problem of the active development of creative abilities is gaining momentum in social pedagogy. It is accepted that the foundation of the whole life of modern man is the creative beginning.

This requires that the ways in which it is awakened are sought in various aspects and in overcoming the aggressive behavior resulting from external variables, including the situation or surrounding environment, from cognitive variables and systems, and from internal factors reflecting the personality traits or predispositions of individual aggressors. Aggressive behavior is a complex phenomenon that lends itself to change under certain conditions and specific interventions that influence the proportion of internal and external.

We can describe several basic ones about socialization and personality:

- the individual adopts social rules and standards;
- integrating status, roles, values and norms in their personality; Prerequisites for this process are: family environment, individual activity, adequate environment and education.

In this context, it can be said that the causes of aggression are associated with the presence of critical points in socialization. Reaching the critical level, analyzing, disregarding and diverging between intentions, expectations, and reality. At school age, aggression occurs most often. The assailant is considered as a leader among others, has unusual verbal and physical activity, does not observe the rules imposed by the school institution, seeks self-expression and wants to satisfy his / her needs.

Modern theories of creative abilities assume that their active development, albeit in one area, has a significant impact on the overall behavior of the individual. The phenomenon "Abilities" is most often defined as "a stable set of individual-psychic and personality properties that are subjective conditions for successful performance of a certain type of activity." [Platonov, KK-1991]

One of the first authors to develop and promote ideas and forms for the development of musical-creative abilities is Emil-Jacques Dalcross. Throughout the path of creative quests, the abilities considered are generally understood as "individual-psychic features and personality properties that

ensure the successful performance of musical activities", but B.M.Teplov considers that not the individual abilities, but the peculiar combination of these abilities characterize the activity.

All abilities of a person have special and common features. The qualitative changes that occur under the influence of a particular type of musical activity are the special countries. Common aspects of musical abilities - intelligence, emotional responsiveness, speed and accuracy of orientation, hearing responses, etc. , favor or not the specific manifestations of the activities. Their totality lies in the dialectical unity of mutual ties and dependencies.

Overall, musical abilities are unthinkable without the development of imagination, thinking, memory, observation, attention, will-that is. they are unthinkable without common abilities. At the same time, these abilities are not independent of each other, and each one changes, acquires another character depending on the presence and degree of development of other abilities. Musical abilities are not "individual peculiarities in general" but only those that have a bearing on the successful performance of a type of activity through which they are realized. In this respect, musical abilities are not limited to the availability of skills, habits, the individual has already acquired, and can only explain the ease with which they are acquired. An important role in their development has the processes of real realization of various, age-related musical activities (P.Mincheva, 1994; V.Manolova, 2004;)

For modern social pedagogy, instruments for socialization through music are some of the most successful. Conditions for the development of abilities and socialization through music are the presence of so-called musical predispositions, which are manifested in the expression of desire and interest, of enthusiasm, of increased emotionality in the contacts with the musical art, as well as of the desire to listen to music. For these predispositions we know that they do not exist in isolation and independently of each other. Their consideration is made only with a view to revealing specific ways of interacting with them in order to achieve their more active development. One of the necessary conditions for this is their "proportionate" development, as insufficient development of one ability impedes the development of other abilities.

The awakening of the creative musical instinct that exists in most people touches that feeling that everyone has felt, albeit briefly. The pleasure of creativity to create, to express something in an area of art is capable of producing positive emotions and value paintings. Targeting improvisation - vocal or instrumental, with the help of the teacher if he is in a learning environment, provokes and educates musical instinct. Musical hearing is a complex, complex human ability that is a prerequisite for all kinds of musical activities. In the sphere of social pedagogy, for a more active one, we accept one of the aspects including perception, reflection, experience and reproduction of the four basic qualities of the tones (height, durability, power, timbre), on the other - of the musical-artistic expression in their various combinations.

The main manifestations of the musical hearing - perception, discernment, understanding, reproduction are manifested in an ensemble which, depending on the general direction of pedagogical work, can be manifested. At each subsequent, higher stage of the development of musical hearing, its individual components are increasingly dependent on one another and virtually impossible to completely de-differentiate.

The metro-rhythmic sense is manifested in the immediate emotional-motor perception, reaction and reproduction of the metro-rhythmic features of the musical works. His manifestations are directly related to the musical rumor and this is a reason to claim that the metro-ritmic sensation has not only an active motor but also musical-hearing nature. A peculiar feature is the emotional-motor experience of music in perception and reproduction, spontaneously causing external-visible motor reactions. This particularity requires that its development be associated with a variety of movements. The formation and development of metro-rhythmic sensation practically starts very early. The reason is the place that takes place in the rhythm of human life. Subordinated to a common rhythm are a number of anatomophziological features in man (respiration, pulse, etc.), there is rhythmicity and in a number of

natural daily activities and actions. We also talk about speech metrics (metric steps, tempo, etc.). A child in his everyday activities is much more in an environment where people's speech is dominant. Because of this, some of the first difficult forms of work are based on the discovery of some similarities with speech and the phenomena of the surrounding sound environment.

All the manifestations of the Lavish sense are related to the melodic and harmonic musical rumor as well as to the musical-creative thinking. They make up the auditory component of this ability. The second component of lavad sensation is the perceptive component, i. emotional experience.

Musical-hearing concepts are the basis for the development of musical thinking, musical memory and imagination. Without their presence, it is impossible to distinguish and reproduce music, and their willful use, in addition to the tone and metro-rhythmic side of the melodic movement, also embraces the notions of the emotional content of the musical genre.

This basic musical ability is expressed in the skill arbitrarily, willing to use the musical-hearing notions acquired in the past experience, leaving traces in the musical memory. The basis of the perception of multilingualism is the lavish sensation, metro-rhythmic sensation and musical-hearing notions. It is expressed in the hearing ability to perceive and differentiate simultaneously sounding, relatively autonomous or subordinate voices in separate consecutive soundings.

On the way to the music, the values of the musical art become known to the people, the students learn to understand the musical language, the complex of musical means - the rhythmic riches, the various intonations, the harmonic sound, the timbre color, the dynamic nuances and the structure of the musical works. The overall artistic level of education is increased, musical culture is expanding, listening habits are created, artistic taste and emotion develop. Skills for active feeling and experience of the works of musical art are formed, criteria for their evaluation and selection.

In favor of the thesis in this work we will add that in the perception of music a number of psychic properties of the personality - thinking, memory, imagination - are developed. Through this activity to our consciousness reaches a rich, emotional-shaped, melodic-melodic material which becomes a prerequisite for the development of musical abilities, musical-hearing attention, observation, musical memory. At the heart of the activity of perception of music is the psychic process of musical perception. A complex mental process in which the musical work is reflected in the cortex of the brain / in the mind of the human being / in the whole of its elements.

It is active in nature, based on a system of perceptual actions, the acquisition of which requires special training and corresponding practical activity. The main components of musical perception have their own specificity and different intensity of manifestation. Emotional responsiveness, musical hearing, musical thinking and the ability to build creatures are in complex multi-faceted relationships. Only the ability for creature is not manifest, but it is invariably present. The recognition and reproduction of musical works is based on the traces of previous perceptions of musical memory, the correctness of the reproduction is controlled by the auditory perception. Hearing perceptions also "check" the products of musical creativity.

Musical perception is characterized by certain properties. Some of them are characteristic of all kinds of perceptions of man and here they have some peculiarities, others are specific to the musical perception or to a wider aspect - to the artistic perception.

Emotionality is an essential, essential property of musical perception. Here it appears as an artistic emotionality, understood as an experience of the beauty of the artistic musical image, of the feelings and thoughts generated by the music, and when listening to music one seems to "infect" her mood. A number of psychologists prove that musical perception is impossible without the involvement of thinking. As a property of musical perception, understanding the musical work is the basis of awareness and understanding of what is being perceived.

The fundamental thesis is that human essence in its reality is the aggregate of all social relations and has a key role in revealing the structure and content of the human person. For social pedagogy it is

important to consider the relationship and interaction of education, artistic creativity and musical-creative abilities with a view to humanizing the school environment and increasing the effectiveness of the educational work. Achieving and maintaining optimal unity of rational and emotional in the process of personality formation.

References:

1. Vigotski, L. (1982) *Vaobragenie I tvorchestvo na deteto.S.*
2. Manolova, V.(2004) *Osnovi na muzikalnata gramotnost.S.*
3. Mincheva. P. (1994) *Muzikalното vazpitanie v obshtoobrazovatelното uchilishte.S.*
4. Rusinova, E.(2006) *Pedagogicheskoto vzaimodeistvie I tvorchestvo. S.Veda-slovena. Tamberg, Yu.(2004) Razvitia tvorcheskovo mishlenia detei. Ekaterinburg, U-Faktoria .*