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Development of metrorhythmic skills of beginner students in the process of learning percussion instruments

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The article aims at highlighting the theoretical and methodical aspects of developing metrorhythmic abilities of beginner students in the process of learning to play percussion instruments. The research methodology chosen for this aim included theoretical (analysis, synthesis, abstraction and generalization) and empirical (pedagogical observation) methods. The essence of key concepts, including "abilities", "musical abilities" and "metrorhythmic abilities" have been considered. Metrorhythmic ability is defined as the basic unity of musical performance, providing the ability to perceive, interpret, and perform musical works with precision, expressiveness, and technical skills. It was revealed that metrorhythmic abilities are formed in ontogenesis gradually, from basic to more complex elements: from feeling the tempo to operating complex rhythmic patterns. Special attention is paid to the role of rhythm in performance on percussion instruments, where it acts as a formative element of musical material, regulating its movement in time. Methodical approaches aimed at the development of metrorhythmic abilities of beginner students are considered, in particular, practical, reproductive, visual-auditory and problem-based methods. A significant role in the educational process is given to improvisation, which contributes to the development of rhythmic sensitivity, technical skills, creative thinking and the ability to integrate individual interpretations into performance. The essence of creative tasks aimed at the development of emotional response, associative thinking and an independent approach to working with musical works is revealed. It is emphasized that the active musical activity of students, which includes performing rhythmic exercises, analyzing works of various genres and styles, using improvisation and interpretive approaches, is the basis of effective learning. Such methods allow students to develop technical, creative and analytical skills that ensure the success of musical performance on percussion instruments.

Keywords: musical abilities, beginning students, metrorhythmic abilities, percussion instruments, rhythmic sensitivity, technical skills, teaching methods, improvisation, musical interpretation.

Introduction. In the modern artistic medium, the development of metrorhythmic abilities is a fundamental component of the professional training of musicians. The ability to accurately perceive, realize and reproduce the temporal structures of a musical work determines the quality of performance. This problem becomes especially significant in the process of learning to play percussion instruments, which are the basis of the metrorhythmic organization of musical material. Percussion instruments, due to their versatility, perform key functions in musical performance: they set the tempo, maintain metric stability, form the rhythmic basis of the genre, emphasize agogic changes and enrich the sound palette of the composition. At the same time, their timbre and color potential opens up wide opportunities for improvisation and artistic expression. However, high-quality performance of these tasks requires musicians to develop a high level of metrorhythmic abilities, which include accuracy, coordination of movements, and creativity in the construction of rhythmic structures. Despite the obvious importance, the analysis of the practice of music education shows that the formation of metrorhythmic abilities of students, especially beginners, is not always given due attention. Training often emphasizes the technical aspects of playing, while the development of auditory perception of rhythm, sense of time and creative approach to rhythmic organization remains out of systematic attention. This creates a gap in the

training of performers, which affects their ability to fully realize the artistic idea. In this regard, there is an urgent need to improve methodical approaches to the development of metrorhythmic abilities of beginner students. Solving this problem requires a comprehensive approach, which includes the use of innovative pedagogical technologies, the involvement of improvisational exercises, interactive methods and active listening. This will allow not only to provide a deeper understanding of metrorhythm, but also contribute to the formation of the creative individuality of the future performer at the initial stage of training.

Literature review. Abilities, as stable individual properties of the personality, are an internal condition of successful activity and are divided into general ones, manifested in various types of activity, and special ones, characteristic of its specific spheres (Honcharenko, 1997: 135). According to the definition of A. Semenova, abilities are an individual feature that, under favorable conditions, contributes to a more successful mastery of a certain activity (Semenova, 2006). O. Lystopad adds that abilities are psychological features on which the success of acquiring knowledge, abilities and skills depends, but they are not identical to these knowledge and skills themselves. The author emphasizes that abilities are only potential that is realized through activity and learning, but does not always manifest itself immediately. Therefore, the development of abilities depends on the active

involvement of the individual in the relevant activity and favorable conditions of education and training (Listopad, 2012).

To date, a single concept regarding the essence of the concept of “ability” has not been formed, which is due to the lack of unity in the views of both domestic and foreign scientists. Some researchers consider abilities to be innate personality characteristics, while others insist on their development in the course of life under the influence of the social environment and upbringing. In this context, the position of V. Moliako and O. Muzyka, who clearly distinguish between the concepts of “aptitudes” and “abilities”, is worthy of attention. According to the authors, aptitudes are innate formations that constitute the natural basis of the personality, while abilities are the acquired result of the development of aptitudes in the process of activity. Researchers emphasize that abilities are not the cause of an individual's success, but a consequence of the active mobilization of endowments in a certain area. As rightly noted by V. Moliako and O. Muzyka, in the absence of individual participation in a specific activity, for example, musical, the development of relevant abilities is impossible, since they arise exclusively in the context of the practical realization of aptitudes (Molyako, Music, 2006: 37).

In the context of the study, we will consider metrorhythmic abilities as a component of musical abilities. According to M. Yarmachenko, musical abilities are defined as “individual psychological features of the personality, which include auditory sensitivity for the analysis of natural, speech or musical sounds, as well as an emotional reaction to them” (Yarmachenko, 2001: 331). According to S. Sadovenko, musical abilities are stable individual psychological properties that ensure the success of musical activity, and their formation occurs in the process of mastering various types of musical activity through the development of musical aptitudes (Sadovenko, 2007: 16).

In his research, O. Koval offers a holistic approach to the analysis of musical abilities, emphasizing their complex nature, where all elements are equivalent. The scientist emphasizes that musical abilities are based on aptitudes that are part of the natural organization of the individual and develop during life under appropriate social conditions. She also claims that musicality is formed in ontogenesis as a system of general and special abilities that interact with each other. Thus, musical abilities should be considered as an integrative phenomenon that develops on the basis of natural endowments in the context of various musical activities (Koval, 2002: 14–15).

Thus, based on the analysis of scientific sources, it can be stated that there has been no single concept regarding the problem of abilities, particularly musical ones, until now. Therefore, in the understanding of the specified category, we believe that abilities are not an

immutable property of a person, their development is possible only in a certain activity.

The purpose of the article is to highlight the theoretical and methodical aspects of the development of metrorhythmic abilities of beginner students in the process of learning to play percussion instruments.

The choice of **research methods** was based on the integration of general scientific and special methods aimed at achieving the set purpose: theoretical (analysis and synthesis – for the study of literary sources on the subject of research, clarification of the essence of the concepts of “abilities”, “musical abilities”, “metrorhythmic abilities” and their role in musical education; abstraction and generalization – for the purpose of formulating conclusions and determining key aspects of metrorhythmic development abilities; comparison – in order to identify the peculiarities of the application of different methods of learning to play percussion instruments); empirical (pedagogical observation – to record the results of students' learning).

Results & Discussion. In modern studies, various definitions of the concept of “metrorhythm sense” are presented, which is closely related to intonation and chordal hearing and performs emotionally expressive, meaningful and communicative functions of musical art. This concept is complex and multi-component, as it includes a sense of tempo, meter (size) and ratio of durations (rhythmic pattern), which interact with melody, harmony and timbre, reflecting the emotional and figurative content of a musical work (Konakov, 2013).

As M. Hubar points out, rhythm is impossible outside of time and without metrical organization, which turns it into a metrically ordered element of musical form (Hubar, 2013). Wei Simin adds that the effectiveness of using the metrorhythmic sense in the interpretation of musical works depends on the artist's artistic ideas, because rhythm, meter and tempo act as means of expressing the musical image and revealing the idea of the work (Wei Simin, 2017). Chen Jijiang emphasizes that metrorhythm not only arranges the durations of tones in musical notation, but is also a higher-order expressive force that reflects the emotional content, artistic meaning, and imagery of music (Jijiang Chen, 2016). In the context of playing percussion instruments, this issue becomes particularly relevant, because rhythm acts as a formative element that regulates the movement of musical material in time. It is interesting that in some works for percussion instruments, composers apply metric relaxation, for example, the use of “quasi” time signatures or the complete rejection of time organization in favor of absolute time (seconds, minutes).

Thus, we understand metrorhythmic abilities as a complex phenomenon that provides the possibility of perception, understanding, interpretation, as well as adequate performance of musical works.

Metrorhythmic abilities are manifested in the motor experience of music, emotional and conscious perception and reproduction of musical images. Here-with, it is a complex integrative formation that contains a sense of time, a sense of tempo, a sense of metric accent and the ability to feel the inner fullness of metric beats with certain rhythmic figures.

In foreign and domestic music pedagogy, there were certain traditions regarding the development of metrorhythmic abilities. Scientists emphasized the ideas of the relationship between music and movement, which reflects its metrorhythmic structure and figurative mood, character, corresponding world-view; defined different directions of musical activity (movement, singing, playing musical instruments, melodeclamation, logorhythm); developed a variety of exercises (motor, instrumental, vocal, speech) that reflect the possibilities of combining the metrorhythmic organization of music with other means of its expression.

As it is known, it is important for a student to be able to maintain a single tempo throughout the entire piece of music and achieve a single rhythmic pulsation. Therefore, we will consider the most typical cases of violation of the metrorhythmic organization of a musical work: a change in the rhythmic movement and the appearance of longer durations actualizes the slowing down of the tempo, and vice versa, shorter durations cause involuntary acceleration; a change in dynamics (crescendo, diminuendo) disrupts the metrorhythmic organization of a piece of music; technical difficulties and rigidity of the executive apparatus; lack of auditory self-control.

Given the above said, the next step is to consider methodical recommendations that will contribute to the effective development of metrorhythmic abilities of beginner students in the process of learning to play percussion instruments, which involved the introduction of various forms and methods of learning.

The visual-auditory method is the main one in music education, since the teacher's performance of musical works serves as the main means of its implementation. The teacher must be able not only to accurately convey a piece of music, but also to interpret it expressively and artistically in order to evoke in students an emotional perception of music and empathy, which creates a strong motivational basis for further classes. In the context of learning to play percussion instruments, the visual-auditory method is important, especially when analyzing complex rhythmic figures or coordination exercises. The use of visual and auditory examples allows students to compare different metrorhythmic, rhythmic-technical and intonation forms of performance. An important part of this process is working with rhythmic patterns, for which simple, and at later stages – complex examples of different styles are selected, for example, shuffle, triple pattern and 12/8 pulsation.

The practical method of teaching in the classes focused on the development of performance and technical skills to achieve accuracy in the reproduction of metrorhythm. A key element of this method was the repetition of rhythmic patterns that included various rhythmic techniques such as single hand, single high, double hand, and single kick. Performing rhythmic drawings of varying complexity helped students to improve their technique and understanding of the rhythmic structure of musical works. This method was especially useful for the formation of a stable sense of metrorhythm in beginner students and the need to develop their metrorhythmic abilities.

During the performance of rhythmic exercises, beginner students often face difficulties in the coordination of hands and feet, especially with more complex performance options. For such cases, special exercises were used, including performing with pauses and counting aloud, as well as playing rhythmic fragments using clapping. These exercises helped students better master the coordination of movements and prepare them for more complex rhythmic tasks.

For the development of metrorhythmic abilities, reproductive learning methods were actively used, which involved exact repetition of the proposed techniques of sound production. Students learned to understand the importance of rhythm for the performance of musical works and acquire the necessary performance skills. The stylistic and rhythmic features of the works were also discussed, which contributed to a deeper understanding and accurate performance of rhythmic drawings.

The problem-based learning method in working with students allows not only to transfer information, but also to actively involve them in the process of finding solutions, which makes learning more meaningful and effective. So, using this method, the teacher set before the students specific tasks that needed to be solved and gave them the opportunity to independently find the right approach to implementation. For example, students were asked to identify the metrorhythmic features of the work and justify their choice of rhythmic techniques for its performance. Thus, students were involved in the analysis of musical material, developing the skills of independent problem solving.

The process of applying the problem-based method also included questions or situations that prompted students to reflect on their musical interpretation. For example, the teacher asked the students a question that stimulated their attention on different aspects of the performance, such as: "How does the tempo change if we add pauses to the rhythmic pattern?" or "How can you vary the rhythmic structure without disturbing the general musical form?" Due to this approach, students get the opportunity to understand musical patterns more deeply and develop their own strategies for solving musical

tasks. In addition, improvisation is an important part of the problem-based method, as it allows students to put their ideas into practice. Improvisation fosters a creative approach to performance, allowing students to vary rhythmic patterns and discover new musical ideas. For example, students were asked to improvise on a given rhythmic pattern, changing the tempo or adding their own variations. This helped them not only to improve their technical skills, but also to learn to work with musical material in conditions of creative freedom.

Thus, the problem-based learning method, together with improvisation, creates conditions for the active participation of students in the educational process, developing their technical, creative and analytical abilities. This allows students to effectively master metrorhythmic skills and apply them in practice in musical performance.

Various methods aimed at developing their independence and creative activity, as well as the ability to self-assess and self-control the rhythmic aspect of performing musical works were also implemented in the training process. In addition, special attention was paid to the adequate interpretation of musical works based on the acquired performance experience.

In order to develop these aspects, a series of creative tasks based on the methodology of M. Hubar was offered. The tasks were focused on rhythmic pictures and their visual perception. For example, students were asked to determine which rhythmic pattern conveys emotional saturation or active movement. This allowed them not only to develop technical skills, but also to form the ability to associate music with specific emotions and movements. In the process of discussing the performance of various musical works, the students were given the opportunity to determine the specifics of working on them and discuss methodical decisions, in particular regarding metrorhythmic aspects. They discussed the importance of having a good sense of rhythm, tempo and time signatures, which they say are the basis of successful music performance. Students determined the importance of establishing a rational position of hands and feet, improving the equality of blows and developing rhythmic and technical techniques. One of the key points was also emphasizing the importance of understanding and feeling rhythm in the context of musical pauses and tempo.

Therefore, the development of metrorhythmic abilities contributes to the improvement of coordination, rhythmic hearing and the ability to self-assess and self-control. Thanks to the use of various methods and techniques, students acquire the necessary skills for the accurate performance of rhythmic drawings, as well as for the interpretation of musical works taking into account their rhythmic and timbre features.

Conclusions. According to the results of the analysis of the scientific literature, it was revealed that the

sense of rhythm is one of the leading musical abilities, which has a motor and emotional nature. Its development in ontogenesis takes place in the sequence: tempo, meter, rhythmic pattern in relation to melody, harmony and timbre. The perception of rhythm as an important means of musical expressiveness is based not only on musical experience, but also on the general life experience of the individual.

The key role of the sense of rhythm in the process of learning to play percussion instruments is revealed, where rhythm is a form-forming element that regulates the movement of musical material in time. It was determined that the development of metrorhythmic abilities is an integral component of the formation of performing skills, which contributes to coordination, musical hearing and creative activity. As a result of the study, methodical recommendations were prepared for the development of metrorhythmic abilities of beginner students. They provide for the implementation of various methods: visual and auditory, practical, problematic, as well as creative tasks.

Prospects for further scientific research in the field of development of students' metrorhythmic abilities in the process of learning to play percussion instruments may include the development of new methodical approaches and techniques aimed at improving rhythmic accuracy and coordination. An important direction is the study of the effectiveness of the use of modern technologies, in particular, digital music applications and programs for training rhythmic skills, as well as the integration of interdisciplinary approaches that combine music with other forms of art. Further research can also focus on studying the influence of different styles of music on the development of students' metrorhythmic abilities, particularly on the example of jazz and folk music, where the rhythm has a complex and often variable structure. In addition, attention should be paid to the influence of psychophysiological factors on students' ability to metrorhythmic self-regulation, which may be important for the development of individual teaching methods depending on the age and physiological characteristics of students.

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Розвиток метроритмічних здібностей учнів-початківців у процесі навчання гри на ударних інструментах

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Метою статті є висвітлення теоретичних і методичних аспектів розвитку метроритмічних здібностей учнів-початківців у процесі навчання гри на ударних інструментах. Методологія дослідження, що вибрана задля поставленої мети, передбачає теоретичні (аналіз, синтез, абстрагування й узагальнення) та емпіричні (педагогічне спостереження) методи. Розглянуто сутність ключових понять, зокрема «здібності», «музичні здібності» та «метроритмічні здібності». Метроритмічні здібності визначено як базову основу музичного виконавства, що забезпечує здатність сприймати, інтерпретувати й виконувати музичні твори з точністю, виразністю та технічною майстерністю. Виявлено, що метроритмічні здібності формуються в онтогенезі поступово, від базових до більш складних елементів: від відчуття темпу до оперування складними ритмічними малюнками. Особливу увагу приділено ролі ритму у виконавстві на ударних інструментах, де він виступає формоутворювальним елементом музичного матеріалу, регулюючи його рух у часі. Розглянуто методичні підходи, спрямовані на розвиток метроритмічних здібностей учнів-початківців, зокрема практичний, репродуктивний, наочно-слуховий і проблемний методи. Значну роль в освітньому процесі відведено імпровізації, яка сприяє розвитку ритмічної чутливості, технічних навичок, креативного мислення та вмінню інтегрувати індивідуальні інтерпретації у виконання. Розкрито сутність творчих завдань, спрямованих на розвиток емоційного реагування, асоціативного мислення та самостійного підходу до роботи з музичними творами. Підкреслено, що активна музична діяльність учнів, яка передбачає виконання ритмічних вправ, аналіз творів різних жанрів і стилів, використання імпровізації та інтерпретаційних підходів, є основою ефективного навчання. Такі методики дають змогу учням розвивати технічні, творчі й аналітичні навички, що забезпечують успішність музичного виконавства на ударних інструментах.

Ключові слова: музичні здібності, учні-початківці, метроритмічні здібності, ударні інструменти, ритмічна чутливість, технічні навички, методи навчання, імпровізація, музична інтерпретація.