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DEVELOPMENT OF PIANO TECHNIQUE BASED ON AUTHENTIC FOLKLORE

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The concept of the subject "Music", approved by order No. 675 of the Ministry of education of the Republic of Belarus of 29.05.2009, gives an idea of the structure, approaches and modern principles of music education, the structure and the content of education on the subject «Music» in institutions of General secondary education, reveals the features of its study [1]. Without applying for a detailed analysis of the aims and tasks of the «Music» curriculum specified in the Concept of the subject, we note that the understanding of music as part of an integral artistic culture is recommended to realize in the context of the interrelation of various types of art (music, literature, visual arts) with life. This position cannot be fully implemented without basis on folk culture and creativity.

Students and their representatives are given the opportunity to receive additional musical education in the state educational institution "Children's school of arts", in the circles of the state institution of additional education for children and teenagers, in the center of extracurricular work, etc. The educational programs of additional education are quite various and depend on the specifics of the discipline, the characteristics of the chosen musical instrument for training, etc. However, there is no use of the regional component of Belarusian folk art.

The main aim of the article is the analysis of using authentic folklore in the educational process of additional music education for youngest pupils.

Material and methods. The methodological basis of the research is the Concept of the subject «Music», the work of T. B. Varfolomeeva, A. p. Orlova. The researches were conducted on the basis of the Shumilino children's art school. Practical methods, methods of analysis, systematization and observation were used.

Findings and their discussion. For the behavior of better performer, it is necessary to develop his artistic thinking and motor technique, which consists of physical and coordination qualities. These qualities are formed at the first grade of studying and are decisive of musician's fate. The finger gymnastics are the main rehearsal function when placing hands on the piano. This type of exercise activates and strengthens the muscles, prevents tightness of the arms, shoulders and neck. The widely exercises by A.A. Schmidt-Shklovskaya, are oriented not only on strengthening the muscles, and on the formation of correct posture and breathing [2]. Let's consider the possibilities of using authentic folklore in the development of finger fluency (finger gymnastics). This method is widely used in working with children of youngest school age and is used for the development of fine motor skills. Finger gymnastics is a specific action for the hands under various spells and chants. Finger gymnastic has influence on the development of such musical abilities as a sense of rhythm and musical memory, as well as forms the skills of coordination of singing and movement. The using of finger exercises has a positive effect on eliminating the technical difficulties of a beginning pianist. The most common are tightness of the hand, undeveloped coordination and finger motor skills. It makes mastery of musical instrument difficult for children.

According to T. B. Varfolomeeva calendar-agricultural and family-generic ritual cycles have great importance in Shumilino district. Stylistics of most of the authentic folklore of our region has follow characteristic such as brevity and laconicity of mono-stage melodies. Nowadays these features are actual [3, p. 5-6].

Based on these criteria, in the state educational institution "Children's art school in Shumilino" the use of melodies of Regional folk songs is quite popular by the lessons for preparatory groups.

In 1985 in the village Karavajitsa of Shumilino district finger gymnastic was developed using the song " Oh, kalyada!", recorded by the head L. I. Tsirkunova of the folklore collective " Gulbichi " of the state educational institution of culture « Center of culture in Shumilino region". The exercise has subtext and playing character and the movement of the hand expresses the character of the main characters. This exercise is useful before reviewing with the scales.

Authentic folklore contributes to the motivation of student's own creativity. So, students Ekaterina A. and Pavel K. after systematic use of finger gymnastics were asked to compose their own Carol. Musical features of carol songs (melody, size, range, typical rhythm formulas) were analyzed. A poem by L. Rublevskaya was chosen as the text. Therefore, the beginning of creative work was at the lesson and its continuation supposed their self-organization.

The result of all creative work should be holidays based on authentic folk traditions in the secondary education and music schools. First of all, the holiday creates additional motivation for children at the lessons by learning song and play materials. Secondly, it helps to discover their musical and creative opportunities, because children will be both performers and game participants.

Conclusion. The use of authentic folklore in the educational process (based on the results of scientific ethnographic examinations and direct contacts with direct carriers of authentic culture) will help students not only improve their musical skills, but also study the history of their region at a high level.

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DEVELOPING COMMUNICATION SKILLS IN CHILDREN WITH INTELLECTUAL DISABILITIES IN PRIMARY SCHOOL

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Among the variety of problems of modern psychology, pedagogy and speech therapy, the problem of communication is one of the most significant and interesting. Communication is one of the main conditions for the child's mental development, the most important factor in the formation of his personality, the leading type of human activity aimed at learning and evaluating oneself through other people. Communication is considered as a process of interaction between the parties involved (subjects of communication), motivated by their needs, obeying a specific goal, having a characteristic method and means of implementation and assuming the achievement of results (A. A. Leontiev, M. I. Lisina, Ya.L. Kolominsky).

V. G. Petrova noted that children with intellectual disabilities do not talk much among themselves. Even when communicating with each other in a game situation, they do not use speech enough, replacing discussions and conversations with the utterance of individual words that serve as an incentive to perform certain actions. In some cases, students are not averse to replacing a verbal response with a nod or other expressive movement. Communication of students with intellectual disabilities with other children and adults is not only limited, but also occurs without proper activity, sluggish. Violation of communication, in turn, aggravates the violation of cognitive activity [1].

An in-depth analysis of the reasons for the low communicative competence of students with intellectual disabilities showed that the most "lagging" in communication are such indicators as attentiveness in communication, understanding of social situations, politeness, conflict in relationships, conversation maintenance, comradeship, and speech content of communications [2].