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FEATURES OF THE FORMING OF THE UNDERSTANDING OF MUSICAL GENRES FOR ELEMENTARY SCHOOL PUPILS

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Introduction. The relevance of the research topic is explained by the fact that the genre strategy of musical perception is fundamental for introducing younger schoolchildren to the field of musical culture. In its methodological justification, we will proceed from the generally accepted definition of genres as varieties of artistic works, united by the characteristics of historical origin, life purpose, features of perception and performance, and existence in society. Due to the specific nature of the figurative material of music, its conventionality and abstraction, the differentiation of genre differences in it allows us to judge the content of the work by the totality of the expressive means used in it, which carry a genre-semantic load. Moreover, the genre orientation of perception helps the listener to communicate with the music, sets the attitude to perception.

The main part. Without understanding the genre features of a musical work, the adequacy of penetration into its content will be much less. Genre associations help to connect these works, not only with the general life experience of the listener, but also with his past artistic impressions. For the first time, D. B. Kabalevsky drew attention to this feature of perception, who laid the basis for the developed music program for the school genre concept of introducing children to the world of musical culture through their understanding of the three most important spheres of music: song, dance and march [1, p.85].

Music is characterized by a great variety of genres, the emergence of which is determined not only by purely applied, but also by the social needs of people who are not related to the subject practice. Being a polysemantic concept, genres are divided by their origin and life purpose into everyday and non-specific vital functions. The household (primary) ones that depend on the functions performed by music in various labor, ritual, and other situations should include a song, dance, or march. Secondary genres (opera, symphony, ballet, etc.) are distinguished from them by a high degree of autonomy of creativity.

According to the way of their artistic existence, musical genres are divided into chamber and concert. According to the composition of the performers and the method of performance, they are divided into vocal and instrumental. Vocals are conventionally divided into solo (song, romance, aria), ensemble and choral.

In this regard, the development of musical perception in younger pupils can be built with the help of genre chains: from mastering the meaning of everyday genres, to comprehending the deep semantics of academic works. Of course, initially at this age, more attention should be paid to the primary, everyday genres, but gradually moving on to the acquaintance with the secondary ones. The common thing is that the penetration into the figurative world of music is carried out through genre generalization.

In the lessons in the lower grades, it is necessary to use those pieces of music that were created specifically for children. Such major composers as J. S. Bach, V. A. Mozart, M. I. Glinka, M. P. Mussorgsky, E. Grieg, P. I. Tchaikovsky, S. Kodai, R. Schumann, D. D. Shostakovich, S. S. Prokofiev, B. Bartok, D. B. Kabalevsky, G. Sviridov and a number of others addressed children's themes. In their works, the memories of the childhood of the authors themselves found their aesthetic expressions. This is precisely their artistic value and educational significance.

Works for primary school pupils are mainly samples of lyrical music that express individual moods and experiences of a person. Due to this, their perception is based on associations with human speech, facial expressions and gestures [2, p.231]. Such associative-genre manifestations of the music content are most accessible to children. The genre model of musical perception should be worked out by teachers on music specially written for children. Unfortunately, such music has not yet found its full-fledged application in educational work with pupils of the lower grades of secondary schools. Unwarranted complication of the studied material, intrusion into complex areas of musical culture, the genre content of which is inaccessible to them, can lead to the loss of their interest in music.

It should be emphasized that theoretical information in educational work should not be an end in itself. Its application contributes to the inclusion of pupils in the process of meaningful perception of music and the formation of the necessary skills for the analysis of a musical work.

In general, the genre strategy of musical perception in primary school pupils includes three main stages: genre concretization of music, actualization of life experience, intonation-genre generalization of musical content. Accordingly, the essence of the tasks facing the teacher to familiarize pupils with the genre of music is as follows: to form their ideas about the three most important areas of music-song, dance, march and one-, two- and three-part forms; to give the necessary knowledge that music can express the feelings and thoughts of a person, his character traits, depict pictures of nature, etc.; to promote the understanding that relying on these primary genres is one of the most common musical patterns; to show the role of various expressive means in creating a musical image; to teach to distinguish: the timbres of different instruments of a symphony orchestra and singing voices, as well as the types of music performance.

Throughout many years of musical and pedagogical work with schoolchildren of different ages, teachers use a pedagogical concept that comes from music and is based on music, naturally and organically connects music as art with music as a school subject, and school music classes are also naturally connected with real life. In particular, this concept developed by D. B. Kabalevsky is called the theory of knowledge in music pedagogy. Based on the analysis of the content of the program of his program, it can be said that the author from the very beginning organizes the intellectual activities of schoolchildren in line with the logic of scientific knowledge. All the facts and phenomena of music, one way or another, begin to "shine through" through the prism of this logic, with the help of a scientific method of ascent from the abstract to the concrete.

Of course, such an ascent should take place gradually. At first, pupils form a certain generalized image of music, an understanding of what is a reflection of life itself, and an awareness (albeit at an intuitive level) of the role of musical art in human life. This awareness can eventually develop into a strong belief about the natural, objective necessity of it.

Then pupils can form an epistemological meaning associated with the disclosure of the origins of musical art, a wide variety of forms of its existence. It is characteristic for him to enter into music as an organically integral phenomenon, through the primary representation of the attributes of art: the content, form, and language of music. Awareness of the nature of music by immersing yourself in musical images in a definitely organized "sound matter". At this stage of musical development of children, a special task is put forward: to give an experience of

experimenting with this matter: the sound of the surrounding world as a whole and of itself is investigated.

At the third stage, music is considered as a creative phenomenon, when pupils are introduced to musical and artistic activities from the positions of the composer, performer, and listener in their trinity. These different, but at the same time such unified, generalized types of musical and artistic activity form the figure of the musician, the creator, without whom music cannot appear and exist at all.

Conclusion. In conclusion, it should be noted that the three linguistic and genre spheres (song, dance, marching), intonation, development and construction of music are those abstract and universal concepts for music that are forms of the existence of music as an integral organism. At the same time, they become "rods" around which all the perception and thinking of primary school children is organized, that is, all musical phenomena begin to "shine through" through their prism.

Based on the above, it can be stated that the "three whales" – song, dance, march are the main areas of music. Such broad definitions as genre are applicable to each of them. Unfortunately, they have always appeared and continue to appear today only as examples of the simplest musical forms, as the simplest genres that are accessible to the perception of children even at the very initial stage of their musical development, receding into the background, giving way to more complex forms and genres of music, after they fulfill their purely "didactic function". In our opinion, they should be preserved in the future.

The fallacy of such an attitude to the "three whales" reveals itself without any difficulty in the fact that many songs, dances and marches are among the most complex works of world musical art due to the richness of their internal content and the development of their form.

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ФОРТЕПИАННАЯ МУЗЫКА КАК СРЕДСТВО ВОСПИТАНИЯ ЭСТЕТИЧЕСКОЙ КУЛЬТУРЫ МЛАДШИХ ШКОЛЬНИКОВ

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Введение. Проблема эстетического образования младших школьников средствами фортепианной музыки представляется весьма актуальной, не только в научном, но и в практическом отношении.

Формирование музыкально-эстетической культуры школьников является одним из факторов успешной социализации ребенка, так как в музыке сконцентрирован духовный опыт человечества, который, попадая в сферу индивидуального сознания личности (переживания, чувства, мысли, оценки, ценностные ориентации), осваивается, развивается и становится ее достоянием. Это предполагает последовательное накопление опыта эстетического восприятия музыки раскрывает подрастающему поколению огромное богатство эмо-