

4.	Постановка исполнительского аппарата	Работа над качеством звука. Формирование навыков выразительной пальцевой артикуляции, от которой во многом зависит точность ритма, темпа, штрихов. Произнесения ритмического рисунка голосом, проговаривая его различными слогами, соответственно добиваясь синхронности движения кончика языка с движениями кончиков пальцев, действующих одновременно с ним на столе или клавиатуре	Устойчивость темпа, скорость, верность ритма, членораздельное исполнение различных элементов музыкальной речи. Устойчивые слухомоторные представления	Нарушение ритма, долгое заучивание на память, потеря контроля за качеством исполнения. Нецелесообразные игровые движения, недостатки в музыкально-исполнительском плане.
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При последовательном прохождении первых четырех этапов у учащегося постепенно формируются правильные ощущения подушечек пальцев, силы, скорости и продолжительности взаимодействия пальцев с клавиатурой и момента контакта пальцев с клавишами, а также их артикуляционная выразительность. Начав изучение нотной записи без опоры на ощущения, можно нарушить естественный порядок процессов, происходящих в сознании ребенка: от ощущений, через восприятие – к представлениям.

Заключение. В младшем школьном возрасте у ребенка еще слабо развита способность к абстрактному мышлению, поэтому необходимо, чтобы он как можно лучше и точнее ощущал клавиатуру, запоминал расположение на ней звуков. При этом учащийся осваивает музыкальный инструмент как бы на ощупь, подушечками пальцев, осязая его. Особенно наглядно это видно при освоении левой клавиатуры баяна, которую ученик не может видеть, в силу конструктивных особенностей этих инструментов. Несоблюдение вышеизложенной последовательности или недостаточное внимание педагога и учащегося к одной из групп ощущений влечет за собой появление ошибок в постановке исполнительского аппарата.

Список цитированных источников:

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CHORUS IS ONE OF THE MAIN MEANS OF SCHOOL MUSIC AND AESTHETIC EDUCATION

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Introduction. Relevance research suggests that one of the main means of school music and aesthetic education is chorus. Chorus culture is the foundation of national culture, and it should occupy a dominant position. What is the culture of a nation? Not only in attending philharmonic concerts and opera performances, but also in social, family and street behavior. Especially now, when the choir is enjoying a Renaissance, every school in China has its own choir, and more and more children are getting familiar with this wonderful art form. In terms of methods of working with choirs, teaching and children's music education, let's try to conditionally divide this work into an organizational component, a methodological component and a vocal education component. The two are inseparable.

Let's start with how to organize a school choir to achieve vocal and choral success. The choir is a rather complex organism, and its creation and, most importantly, its retention and development require a great deal of energy, knowledge, and skills of all those involved. In short, the impact of external technical and ethical conditions on teams is also important. First, the manager must understand what kind of makeup or age group he will be working with. On this basis, it is necessary to choose similar repertoire that is suitable for students' vocal ability and can be understood by students in terms of meaning and artistic concept. School-age children, especially at the beginning of school, find it difficult to master works they do not understand. The leader should clearly describe to the choir members the goals of the choir, demonstrate the importance of choral training and convince future performers that they will be engaged in an interesting and welcoming common undertaking, what opportunities it will open up and what abilities it will develop. Student choirs can be homogeneous women's choirs, homogeneous men's choirs, or mixed choirs. By the latter we mean choirs sung by boys who have gone through a phase of sharp voice change. Psychologically, school-age children (after the age of 10) stick to their ideas and their personalities are formed. As a result, they are very sensitive to many things. At this age, people tend to aspire to be leaders, and conversely, when they fail, they feel sad. Therefore, it is very important for chorus conductors to take this into account during chorus training.

Once the teacher has determined the repertoire, the choir should be enthusiastic about the work to be done, taking into account the age range of the group members, their singing ability, and whether or not their students have choral experience. Even in the early stages of the choir's development, concert activities, performances and community involvement are important. Participation in the choir gives members a sense of collective responsibility and awareness of the social role of the choir. Moreover, every performance is a reportage of work, a "struggle of the masses". With the improvement of the status of the choir, solo concerts with the choir as the main performer can be organized. It is very fun to build a team and cultivate a sense of responsibility for children to participate in competitions and festivals. In order to successfully reach this stage of the life of the school choir, it is necessary to properly cultivate students' vocal and musical ability.

Almost every child has natural voice and hearing abilities, and teachers can successfully develop these abilities. The task of the choirmaster is to develop the child's voice appropriately, but not to the detriment of mastery of the vocal training methods. Vocal choral works for children's choirs include singing specially systematized voices, intervals, triads, choral sections, scales, key passages, and exercises based on the material of the study repertoire, which can be a hymn, a study piece for several difficult phrases. Vocal and choral practice can help the choir develop correct pronunciation and clear intonation -- the foundation of correct singing. The principle of cultivation and all-round development should be the foundation of children's singing training. This process should not only pay attention to the development of singing skills, but also pay attention to the task of training and all-round development. The emotional expressiveness of choral music helps children develop a deeper appreciation of the emotions of the people around them. The success of chorus work directly depends on the success of the singer in cultivating some personal qualities. Another principle of singing teaching is the principle of conscientiousness and students' creative activities.

Therefore, in the aesthetic education teaching in school, chorus cultivates students' interest in the art of vocal music, their auditory sense of music, and their analytical ability to distinguish beautiful and correct sounds. At the same time, it should be remembered that understanding the classical best samples, folk, spiritual and contemporary music, knowledge first reveals the introduction, genre, style of natural musical art and musical creativity can play an aesthetic role in education and education only after listening to music left a deep experience and understanding of the child.