

Универсальных приемов преодоления неблагоприятных последствий сценического волнения не существует. Отдавая приоритет тем или иным методам психологической подготовки, следует принимать во внимание профессиональные качества и индивидуальные особенности психики учащегося.

Для оказания помощи в стратегии и тактики педагогического воздействия на поведение учащегося во время концертных выступлений разработана методическая памятка. В ней предлагаются наиболее универсальные способы, направленные на снижение уровня сценического волнения учащихся.

Список цитированных источников:

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MUSICAL CONCEPT FORMING OF ELEMENTARY SCHOOL PUPILS

Orup T.V., senior lecturer

Li Jie, undergraduate

(VSU named after P.M. Masherov)

Academic advisor – Ananchenko G.V., Candidate of Pedagogic Sciences, Full Professor

Introduction. The relevance of the topic is determined by the fact that the conceptual-conceptual apparatus is a system-forming means for the formation of the musical culture of junior schoolchildren, for their comprehension of the intonation, genre and stylistic basis of musical works, for a holistic integrated development of the emotional-figurative nature of art, musical drama, musical language speech.

Main part. As the pedagogical practice shows, the pupil's ability to comprehend the material increases due to his ability to correctly operate with concepts. Even a small experience that finds its expression in a word acquires a generalized character and leads to their assimilation.

The concept is one of the forms of abstract thinking. It is a reflection in the mind of the general and essential features of objects, ideas about their properties. Consequently, in a music lesson, a pupil needs to learn to highlight the set of existing properties of musical concepts, with the help of which he can distinguish this concept from others and generalize homogeneous concepts into a class.

It should be noted that, while in preschool children, the emotional-figurative experiences behind the word prevail, then in younger schoolchildren visual, concrete-figurative and situational connections dominate. Thus, the content of concepts in ontogeny develops. In addition, their structural interrelationships change radically.

According to N.G. Dairi, the most important moment that determines the formation of musical concepts is the process of the teacher's influence on all types of memory, such as: auditory, motor, figurative, motor, emotional. Moreover, for each schoolchild, one of these types is dominant [1, p. 17].

From the point of view of D.P. Gorsky, four successive stages of mastering concepts can be distinguished. The first stage is a single use of a specific concept. The second stage is the selection of concepts from a set of related ones, but without distinguishing between their essential and non-essential features. The third stage is the definition of generalized essential features of concepts, but without their widespread use. The fourth stage is the widespread use of concepts [2, p.98]. In addition, according to Vygotsky, concepts can be assimilated in two ways: either as a result of special training, or through one's own experience. [3; with. 134].

With an individual approach to pupils, the teacher must take into account the peculiarities of the formation of musical concepts in them. In addition, it is necessary to understand that

some pupils combine the results of the formation of concepts, both obtained from personal experience and obtained directly in the learning process. As a result of such unity, such schoolchildren form an average idea of a musical concept. With the further development of the process, it can go in two directions: either to the formation of a more complex concept, or to a simpler one. Consequently, the system of concept formation itself should be multilevel. At each of the levels, the presence of a separate component of the concept is necessary, and in parallel to it, other components must also gradually adjoin.

In order for the assimilation of concepts to be meaningful, the teacher needs to create appropriate conditions. It is advisable for the teacher to build a music lesson based on emotionally rich material. To form the meaningfulness of concepts, they should be studied on the basis of qualitatively and quantitatively diverse material. At the same time, you need to use such a visual basis, which includes as many types of analyzers as possible. Thus, the interconnection of the first and second signaling system is ensured.

Each concept goes through a long way of its formation, during which successive stages can be distinguished. It is very important not to break this sequence. At the beginning, you need to rely on the knowledge and personal experience of schoolchildren, then it is necessary to identify the structure of the concept and its signs, and in conclusion, give a scientific definition of the concept. Only with strict adherence to this sequence, pupils will be able to adequately operate with concepts. The sequence of introducing musical concepts is determined by the logic of introducing schoolchildren to the world of great art, which takes into account their age characteristics, the availability of knowledge assimilation, the measure of accumulated musical and auditory experience, and the presence of previously mastered musical knowledge.

In teaching music to elementary school, we offer a four-step conceptual framework. The first stage: the organization of schoolchildren's observations of musical material in order to accumulate auditory experience. The second stage: generalization of the selected characteristic features and the establishment of connections between them. Introduction of the concept and acquaintance of children with its definition. The third stage: musical practical activity performed to understand the wording of this definition, to hear the characteristic complex of musical expressive means of this phenomenon. The fourth stage: concretization of the studied material in the process of applying knowledge in musical practice; creative work aimed at developing practical skills in the musical language.

In the process of teaching younger pupils in a music lesson, the range of concepts expands, and they themselves become more complete and accurate. The pupil learns concepts gradually, as he masters the system of musical knowledge and skills. Every musical concept he studies includes some content. In order to master this content of the concept, the pupil must have certain musical knowledge and appropriate thinking. Having started at school, the child does not sufficiently possess these qualities: he must learn them under the guidance of a music teacher.

Musical concepts will only become a component of the pupil's musical culture, when they develop into the ability to hear and understand music, an instrument for mastering certain performing skills. It should be noted that musical concepts without knowledge of the music itself, perceived and comprehended by pupils, in fact lose their personal value significance, remaining a formal indicator of his erudition.

The theoretical prerequisite for the formation of musical concepts in younger schoolchildren in the process of creative activity is the unity of four components of the content of education: the experience of the emotional-value attitude of pupils to the art of music; knowledge of music and knowledge of music; musical skills and abilities; experience of their musical and creative activities of pupils. All four components of the content of education are subordinate to each other and are hierarchically interconnected.

The formation of musical concepts is not an end in itself in music lessons. Musical-theoretical concepts of music serve as backbones for the formation of the musical culture of

pupils as a whole. Musical concepts only become part of the pupil's musical culture, when they develop into the ability to hear and understand music, become an instrument for mastering certain performing skills, and contribute to the realization of the creative potential inherent in him.

Conclusion. As a result of the study, we came to the following conclusions. Important in the process of forming musical concepts is the observance of the following conditions: the teacher's vision of the perspective in the development of a musical concept and the implementation of this process purposefully and consciously; the teacher's knowledge of the main stages of development of the formed musical concept; the correct choice of a way of forming a musical concept, methods, techniques, principles sufficient to identify essential and insignificant features of a given musical concept; creating a positive attitude of junior schoolchildren to work when introducing a new musical concept; organization of their active cognitive activity at all stages of the formation and development of musical concepts; establishing connections of the formed musical concept with other previously formed musical concepts; the teacher's knowledge of the conceptual base of the pupils and their life experience, on which one can rely in the formation of a musical concept; ensuring the continuous development of musical concepts and the unity of their interpretation, eliminating possible differences in the disclosure of their content; creating a favorable emotional atmosphere in the music lesson, conducive to the creative process.

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**THE GROWING OF A VALUE-BASED ATTITUDE TO MUSICAL ACTIVITY
IN THE PROCESS OF ARTISTIC ANALYSIS OF MUSICAL WORKS
FOR ELEMENTARY SCHOOL PUPILS**

Orup T.V., senior lecturer

Yuan Chao, undergraduate

(Vitebsk, VSU named after P.M. Masherov)

Academic advisor – Ananchenko G.V., Candidate of Pedagogic Sciences, Full Professor

Introduction. The relevance of the topic of our research is largely determined by the fact that for the successful development of the modern system of school education, it is necessary not only to change the form of this education, but also to change the various elements of its content. One of the most important directions of this process is integration, carried out on the basis of the unity of the laws of existence of the world external to a person, as well as an integral systemic and structural perception of this world and oneself. The most important means of integration for junior schoolchildren is their axiological understanding of the phenomenon of musical activity, formed in the process of joint artistic analysis of musical works with the teacher.

Main part. Preliminarily, it should be noted that, first of all, integration should relate to the development of three areas of activity of primary schoolchildren: emotional, cognitive and volitional. Such an approach will provide a solution to the problem of the unity of moral, aesthetic and mental support by the teacher of the integrity of the personality of these schoolchildren, in the process of their practical cognitive activity. Moreover, integration is important precisely for children of primary school age, since at this time the child is sensitive to musical activity, but at the same time, he has developed mainly visual-figurative thinking and there is practically no abstract-logical thinking. In addition, the solution to this problem is complicated