

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**

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**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

by an external methodological factor. The fact is that the artistic and semantic methods of cognition that underlie art and are based on the synthesis of its various types are not sufficiently represented in the school curriculum.

We believe that the organization of the creative activity of primary schoolchildren requires the presence of three most important conditions: emotional communication with adults; the presence of subject-manipulative activity; pedagogical support of children in various types of their artistic activities. Based on these requirements, it is customary in the music education of schoolchildren to begin developing their creative abilities on a play basis, gradually moving to an integrated approach to the study of various types of arts. In general, it is important to develop both the creative imagination of children and the reproductive ability to embody in practice the images that they create as a result of the process of creative activity. The solution to this problem presupposes the presence of a musical and aesthetic activity basis. Such a basis appears in the complicity of a teacher and a pupil in the perception of a musical work in the context of works of related arts; for which it is necessary to develop not only special musical, but also general abilities.

The most important condition for the formation of the value attitude of junior schoolchildren to music is orientation to what in musicology is called the term "musical language". Russian researcher M. Sh. Bonfeld notes the following: "The word about music, which ceases to be a word of everyday or scientific speech and becomes the artistic equivalent of musical speech. And this, of course, is the goal to which everyone who tries to interpret music in words should strive" [1, p. 208-209]. Interpreting music with words is also co-creation. This process can be considered not only as reproductive, but also as a productive type of musical activity.

It must be emphasized that the artistic analysis (namely artistic, not musicological) of a musical work includes an element of subjectivity, since the child conducts it with his own musical and life experience, with his own peculiarities of aesthetic perception. Accordingly, some of his subjective statements indicate the variability of the perception of music. Based on the age potential, artistic and life experience of younger pupils, as well as the characteristics of musical works, the teacher can choose various ways to reveal the moral and aesthetic content of musical works. Each of these ways should be based on principles, the main of which are the following: the principle of integration of verbal and non-verbal ways of explaining the essence of a piece of music; the principle of its analysis using the personality traits of the author; the principle of practical orientation of the basis of perception; the principle of reliance on imagination, intuition and associative array on the subjective level of sensations.

The implementation of these principles will contribute to the effective implementation of the analysis of musical works by younger pupils. Moreover, in turn, these works will act as a specific axiological relation serving as the basis for an integrated approach to understanding the relationship between music and words, in the process of perception and creative understanding of a particular piece of music.

In the process of preparing the verbal characterization of music schoolchildren, together with the teacher, can make up some models of musical images. Note that the modeling method is widely used in many areas of human life. So, for example, in science, it allows you to transfer knowledge obtained on the basis of studying a model to the original. In our case, the models are not only heuristic. To a greater extent, they are used as standards, as a kind of microthemes that form the plan for future school essays. Modeling of musical images can be carried out using such concepts and terms that characterize the semantic content of musical works and the subjective emotional impression of junior schoolchildren from listening to them. When choosing these concepts and terms, you can focus on the dictionary of V. P. Razhnikov [2].

Assessing the statements of the pupils, what exactly they see and hear in the piece of music offered to them, the teacher will be able to form an idea of the axiological orientation of

their thinking. This focus can be divided into three types. First, focus on one's own good. Secondly, for the benefit of other specific people. Third, for the good of society. Of course, the classification we have given is rather arbitrary, since all these three types of orientation are closely dialectically interconnected with each other, and are often realized simultaneously. Moreover, repeated listening to musical works by junior schoolchildren not only increases a purely aesthetic interest in them and enhances the emotional response, but also makes their axiological perception more conscious. In addition, through the repeated repetition of feelings evoked by music, pupils gain access to an understanding of phenomena that they have not previously encountered. Thus, the unity of the emotional, moral-axiological and cognitive components of the process of musical education is realized.

**Conclusion.** In conclusion, we note that the formation of an axiological attitude towards musical activity in junior secondary school pupils can also be carried out in extracurricular activities with them. Extracurricular activities are of great educational value. It includes various forms, one of which is complex-syncretic classes, in which you can alternate the game form of interaction between the teacher and schoolchildren. Examples of this form include playing simple instruments with conversation, singing, listening to music, and so on. These activities prepare children to further explore the diverse connections of music with other arts in middle and high school. In extracurricular activities, the musical and aesthetic activity of younger pupils can be carried out in the following directions. Firstly, we are performers; in the implementation of this direction, the melodies of instrumental and orchestral musical compositions are vocalized, as well as improvisation on children's musical instruments. Secondly, we are listeners, this direction presupposes an emotional-cognitive and axiological analysis of musical works. Thirdly, we are composers. The direction serves for the verbal "composition" of music on the basis of a literary or pictorial plot (using terms-characteristics); composing a melody of a song for a preset quatrain and grain-intonation). Fourth, we are poets and writers. The direction aims at: composing poetry to the given music; a verbal description of the listened works, writing compositions about music.

We believe that this activity should end when schoolchildren act as experts in the axiological assessment of musical works.

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## **INFORMATION AND COMMUNICATION TECHNOLOGIES AND THEIR ROLE IN THE ORGANIZATION OF MUSIC EDUCATION IN CHINA**

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**Introduction.** An important aspect of music education is to stimulate students' interest in learning. It is well known that interest is the best teacher. If the student is interested in the content of the training, he will learn very actively, and the student will not be afraid of these problems. He will take the initiative in solving these problems. Interest is very important for learning.

The purpose of the article is to determine the role of information technology in the organization of music education in China.

**The main part.** Teachers can use information technology to get students interested in music. For example, teachers can use multimedia tutorials to combine images of notes and listen to music. Students in this case can use visual and auditory associations and better understand