

- произвольное внимание учащихся связано с непосредственным интересом к материалу предмета: одна из задач учителя — сделать учебное занятие интересным для учащихся;

- важное условие воспитания внимания - физический труд школьников: строгий режим труда, определённый его распорядок, правильная организация рабочего места;

- важно упражнять произвольное внимание школьников (особенно младшего возраста), воспитывая их наблюдательность;

- большое значение имеет общественное мнение класса: коллектив должен быть организован так, чтобы класс работал внимательно, осуждая тех, кто отвлекается, работает невнимательно и мешает работать другим;

- учителю следует знать индивидуальные особенности внимания каждого ученика, чтобы ставить определённые задачи по воспитанию внимания и устранению недостатков у каждого ребёнка.

Разнообразие методов музыкального воспитания определяется спецификой музыкального искусства и особенностями музыкальной деятельности учащихся. Методы применяются не изолированно, а в различных сочетаниях. Например, знакомство учащихся с музыкальным произведением учитель начинает с беседы, задает им вопросы о композиторе и его произведениях, пройденных ранее (словесный метод); по ходу беседы исполняет знакомые фрагменты (наглядно-слуховой метод); сообщает интересные сведения об истории создания произведения или об обстоятельствах исполнения, впечатлении, которое оно оказало на слушателей (стимулирующий метод); учащиеся слушают произведение в записи (видеозаписи) (наглядно-слуховой метод); отвечают на вопросы учителя, делятся впечатлениями (словесный метод); выполняют предлагаемые учителем творческие задания; слушая, сравнивают и анализируют отдельные фрагменты произведения (наглядно- слуховой метод, метод сравнения и анализа); определяют идею произведения (метод обобщения).

Заключение. Обучение музыке младших школьников способствует формированию их активной творческой личности, развитию творческих способностей. Но для этого педагогу необходимо учитывать ряд условий, использовать разнообразные методы музыкального воспитания и постоянно активизировать внимание школьников.

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DEVELOPMENT OF PUPILS' CREATIVITY IN MUSIC CLASS

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Introduction. Creativity education starts from the very young age. Music development of a child occurs in harmony with the development of the other physical and spiritual functions of a child. All children under normal physiological conditions are able to develop musically. Researchers believe that it is important to provide them with adequate musical stimuli as soon as possible. Children want also express themselves via music – in singing, movement and play [4]. Via music activities children deepen their knowledge of the world, and expand their intellectual horizons. An essential prerequisite for the implementation of pre-school and school music education is a stimulating environment that will satisfy the curiosity of children: music in-

struments, DIY music wall and props. Music is undoubtedly a subject that, due to its multidimensional nature, is able to promote an educational model based on exploring, discovering and using students' creativity, originality and capacity for improvisation without any need for previous knowledge [2]. Music lessons enjoy significant potential in developing and fostering children's creativity. However, only methodologically relevant and correctly arranged activities would boost and promote the students' desire to create and improvise.

Main part. According to findings on children's creativity and using arts made by M. Mayesky, there are eight basic ways to help children express their natural creativity in music lessons by: helping to accept change (ear and anxiety are the enemies of creativity); helping children realize that some problems have no easy answers; helping to recognize that many problems have many possible solutions and therefore the goal is to explore and discover; helping children monitor and accept their own feelings; valuing children's creativity, even when it's rather messy; recognizing and acknowledging children's joy in all creative endeavours; helping children appreciate their own unique characteristics and expressions, helping to persevere, i.e. encouraging them to explore, discover, and explore again [6].

Musical creativity is a cognitive process through which one consciously and unconsciously arranges familiar musical patterns in unfamiliar or novel orders [3]. That process requires two types of thinking. First, one generates a number of novel musical ideas. Then, one chooses among those ideas and puts them together in ways that make musical sense [6]. Teachers' task is to encourage both kinds of thinking by stimulating students' imaginations and inventive powers and, at the same time, giving them knowledge and skills to use the ideas produced to create music others can hear and, at least to some extent, understand.

Music certainly can be created which is not considered creative, that is, which lacks imagination and inventiveness or logical musical sense. Two activities, improvisation and composition, are vital to musical creativity. The Music Educators' National Conference, when they published their National Standards for Music Education, emphasized the importance of improvisation and composition in music education [5].

Improvisation refers to the act of creating music spontaneously by generating original responses to musical and non-musical stimuli. Composition refers to "the act of creating new music with the intention of revising the created music to the composer's intentions" [1, p. 34]. In other words, composers write down their ideas using musical notation and then, like writers, revise these musical ideas until the final composition emerges.

Though improvisation and composition are both ways of creating music, they are very distinct activities requiring different skills. To improvise, a musician needs to be able to generate and select musical ideas in virtually the same instant. Composition requires a musician to be able to generate ideas, remember them and find better ways of presenting those ideas. Research shows that children develop the ability to improvise before they can compose [5]. In other words, children can generate musical ideas spontaneously before they are able to remember and revise those ideas thoughtfully. This suggests that in the classroom children should be engaged in improvisation before composition. As students progress in their ability to improvise, some of the skills they have developed can be applied to composing.

Before students can improvise and compose in a meaningful and creative manner, they must develop their audiation skill. The term audiation means the ability to "hear and comprehend [music] silently, that is, when the sound is not physically present" [3, p. 7]. To develop their audiation skill, students must develop large vocabularies of musical patterns. The development of those vocabularies follows a process similar to the development of linguistic vocabularies. When learning a language naturally, children assimilate patterns of words and phrases from their environment through both informal and formal instruction. Similarly, children naturally assimilate musical patterns through informal and formal instruction [3].

There are three things that elementary music teachers can do to foster musical creativity among their students.

First, they can help pupils develop vocabularies of musical patterns by exposing them to many different age appropriate songs and chants and to individual musical patterns. S. L. Gordon has researched the most natural order in which to teach these patterns [3]. If patterns are sequenced in this order, students will develop large vocabularies with which to create music.

Second, teachers can engage their pupils in projects emphasizing improvisation and composition, the two main creative activities in music. Improvisation should precede composition, and teachers must be careful not to give students overly detailed restrictions on either their improvisations or their compositions. However, if students are not given some restrictions, it will be hard for them to decide what to improvise or compose. Therefore, teachers should set a general context for an improvisation or composition project. P. Wiegold advocates “a process that is placed somewhere between free creative work and formal exercise” [7, p. 242].

Finally, all of this must happen in a psychologically safe and accepting environment. The development of musical creativity will be better fostered in classrooms where students’ attempts at creating music are accepted and the emphasis is on learning the process of creating music [7]. In classrooms where the emphasis is on correct answers and where students are made to feel that their attempts at creating music are not good enough, the development of musical creativity will suffer.

Conclusions. Children who have had the opportunity to participate in creative music making will come to a greater appreciation of music and will be more likely to continue making and enjoying music in their adult lives.

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СПЕЦИФИКА ШКОЛЬНОГО МУЗЫКАЛЬНОГО ОБРАЗОВАНИЯ В КИТАЕ

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Введение. Актуальность темы научного исследования детерминирована не только ростом числа студентов из Китайской Народной Республики в нашей стране, но также и специфическими особенностями китайского школьного музыкального образования. В настоящее время данное образование представляет собой диалектический синтез