

**MUSICAL HERITAGE OF YAKOV KOSOLAPOV
IN THE FORMATION OF CIVIL-PATRIOTIC EDUCATION
OF PRIMARY SCHOOL STUDENTS**

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The subject "Music" in the system of the first stage of general secondary education performs an important function: it introduces people to the art of music, contributes to the spiritual and moral education of the younger generation.

In addition to music lessons, a variety of extracurricular musical activities is additionally organized among primary school students: holidays, matinees, concerts, shows, contests, themed musical theatrical performances, festivals, and performances in front of parents are held. All this greatly contributes not only to the formation of the aesthetic culture of students, but also is aimed at the development of the personality of primary schoolchildren in general.

Future specialists of primary education, as form teachers, take an active part in the musical and pedagogical development of students during the period of various types of pedagogical practice. They are convinced that it is the teacher who starts the formation of the musical culture of the individual as part of his general culture, has an artistic and educational impact on students, that is, participates in the implementation of wide musical and educational activities among younger students.

In the course of the study, among students of the final year of the Orsha College (specialty "Primary Education"), an understanding of the importance of the participation of a 1st stage teacher in the organization of extracurricular work of a musical and educational orientation was revealed – 82.6%.

Musical training of future teachers is complex in nature and includes the organization and conduct of classes in such disciplines as "Music", "Methods of musical education", "Individual music". The practical orientation of these academic disciplines is expressed in the fact that college students master the school repertoire of the Music program for the 1st stage of general secondary education, as well as the repertoire of extracurricular musical work. They master the skills necessary for this to play a musical instrument, vocal and choral skills and abilities.

According to the researcher N.N. Grishanovich, work on the assimilation of the school repertoire and the expressiveness of its performance is a necessary condition for mastering the methodology of musical education [1, p.262]. This is important from the point of view if the music lessons are conducted by the teacher himself in the absence of a specialist.

Analyzing the content of the school curriculum in the classroom, the methods of music, we see that the teacher must first of all solve the problems of studying the national musical heritage. After all, the use of this material meets the requirements of today as never before, is aimed not only at the formation of a general musical culture, but also largely contributes to the ideological and moral, civil–patriotic education, increasing interest in local history by musical means. In this regard, the purpose of the study is to identify the relevance of using the works of Yakov Kosolapov in the work on civil–patriotic education by means of musical activity among junior schoolchildren.

Material and methods. We relied on the study of educational and program documentation, analysis of scientific and theoretical literature, interviews with music teachers and teachers of the 1st stage (7 people), leaders of children's creative teams (4 people) of schools in Orsha, questionnaires of college students (23 people.).

Findings and their discussion. At music lessons, primary school students get acquainted with the works of I. Luchenok, L. Zakhlevny, S. Cortes, E. Khanok, P. Podkovyrov and other Belarusian composers. At the same time, in the course of this study, it was revealed that the musical material of a local lore character in the school curriculum is clearly insufficient. Accordingly, the problem of an interesting song repertoire of local lore character remains relevant. Therefore, it is expedient, in our opinion, to refer to the pedagogical heritage of the famous composer of the Vitebsk region Y. Kosolapov, a native of Orsha, a graduate of the Orsha Pedagogical School.

The value of the musical material of Y. Kosolapov is noted by many people: researchers, famous composers, colleagues at the Vitebsk Music School (now college). As it is emphasized, the pedagogical credo of Yakov Yegorovich contributed to the introduction of pupils to creativity. His position was as follows: “First of all, you need to get the child interested in music in general; it is necessary to study the inclinations and, on this basis, arouse and develop an interest in musical studies and raise the need for them; each student must be involved in the creative process; such upbringing should form a creative attitude not only to art, but also to the whole surrounding reality” [2, p.16]. As you can see, the methodology of the composer and teacher Y.E. Kosolapova is valuable because it allows you to determine individual approaches to the development of primary school students at an early stage.

The composer has written many songs for children of different ages. Many of them were awarded prizes in various competitions. Interest in the genre of the song, including for students, was most likely caused by the vocal nature of his talent, a penchant for the vocal beginning in general. In terms of their content, the songs arouse the undoubted interest of school students, they are understandable as accessible, since they are associated with the study of children, reveal the theme of their native nature, children's activities: *«Добры дзень, наша школа»*,

«Паравоз і паравозава песня», «Сняжынкi–смяшынкi», «Сяброўкі» and others.

Yakov Kosolapov paid much attention to the education of civic–patriotic qualities by musical means. In preparation for a significant date – the 80th anniversary of the liberation of Belarus from the Nazi invaders, the following works can be recommended for inclusion in the repertoire: *«Песня пра Зіну Партнову», «Песня аб Веры Харужай», «Дорогами отцов», «Мальчишии».* They will contribute to the awareness of the feat of the Belarusian people, including children, during the Great Patriotic War.

It should be noted that these works clearly highlight the features inherent in the means of expressiveness of Y. Kosolapov's music: simplicity of presentation, the use of traditional chords, rhythm. The researcher Yu. Sused–Vilichinskaya also draws attention to this. She emphasizes that in the course of working on these songs, there is an opportunity to improve breathing, sound, unison singing. But most importantly, these works touch young hearts, teach them to understand what patriotism is.

In organizing a variety of extracurricular activities, it seems important to refer to such songs of the composer as *«Оршанский венок», «Партизанская баллада», «Белавежа», «Памяць роднага горада», «Песня аб Віцебску».* These works will help to solve the problems of educating a junior schoolchild as a citizen of their Fatherland, as indicated by 100% of the surveyed teachers and leaders of children's vocal groups (11 people).

Conclusion. Y. Kosolapov's pedagogical activities and musical creativity are an integral part of the cultural achievements of the Vitebsk region. The inclusion of the author's works in the practice of work contributes to the formation of a value attitude among students both to music and to life, the disclosure of the creative potential of the individual, the expansion of the local history ideas of students of the 1st stage, and the strengthening of the spiritual and moral orientations of school students. On the other hand, the use of the heritage of Y. Kosolapov is a way to expand the ideas of future primary education teachers about national music pedagogy.

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