

METHODS FOR THE DEVELOPMENT OF MELODIC EAR OF JUNIOR SCHOOLCHILDREN IN MUSIC LESSONS

Introduction. Primary musical education of children of primary school age is the most important component of the system of aesthetic and moral education of the individual. One of the most important and complex tasks of music education is the development of musical abilities. One of the main components of the system of musical abilities, the lack of development of which makes it impossible to engage in musical activity as such, is an ear for music.

Musical ear, as one of the unique human abilities, is studied by many sciences such as physiology (G.L. Helmholtz), musical psychology (B.M. Teplov, A.L. Gotsdiner, E.V. Nazaikinsky, A.G. Kostyuk, V.I. Petrushin and others), music pedagogy (G. Lubomirsky, S.M. Maykapar, B.V. Asafiev, V.K. Beloborodova, S.E. Oskina, E.V. Davydova, M.S. Starcheus, D.K. Kimnarskaya and others), musical acoustics (N.A. Garbuzov, Yu.N. Rags, E.V. Nazaikinsky and others). The teachers A. Birkenhof, A.P. Agazhanov, A.V. Baraboshkin.

Despite the increased interest in the problem of developing musical ear, some questions still remain unsolved in musical pedagogy. In particular, there is a noticeable lack of methodological sets of exercises for the development of melodic hearing in children of different ages in the modern educational environment. These circumstances confirm the relevance of new developments in this area, including in the pedagogical aspect.

The purpose of this article is analysis of methods for the development of melodic hearing of younger schoolchildren in music lessons. The following methods were used: analysis, observation, generalization.

The formation of a harmoniously and comprehensively developed personality is impossible without the foundations of culture, including music. It is possible to develop musical culture among younger schoolchildren only under the condition of a purposeful, systematic and systematic organization of educational work.

Mastering a musical language is a long and laborious process, which includes a number of important tasks:

- fostering a love for music;
- mastering musical art through mastering musical knowledge, performing and listening skills, acquiring experience in independent musical and creative activity;
- education of aesthetic feelings and the formation of artistic taste;
- development of musical perception, thinking, creative abilities and singing voice of students.

One of the most important and complex tasks of music education is the development of musical abilities.

By definition, B.M. Teplov, the structure of musical abilities consists of a modal sense (which manifests itself in the emotional «recognition» of a melody), auditory representation (expressed in the exact reproduction of a melody by ear) and a musical-rhythmic sense. These three abilities help to perceive the semantic content of music.

The main musical abilities in modern musical pedagogy include: ear for music, sense of musical rhythm, musical memory, musical thinking and musical imagination.

Musical ear as an ability is a complex and heterogeneous phenomenon. Its development is associated with the acquisition of knowledge, skills, auditory experience.

Psychologists B.M. Teplov and K. Sishore in their works tried to reveal the essence of the concept of musical ear itself, to identify the conditions for its development. B.M. Teplov understood musical ear, first of all, pitch hearing, the development and improvement of which is possible in the process of using special exercises. He also singled out such types of musical ear as dynamic and timbre. American psychologist K. Seashore, on the contrary, considered pronounced musical abilities to be an innate quality that cannot be developed.

Various aspects of the theory of musical ear development are also reflected in the works of musicologists. In particular, S.M. Maykapar, understood by musical ear the ability to distinguish musical sounds, to hear their pitch and pitch relations, to represent pitch movement.

Musical pitch hearing in its manifestation in relation to a monophonic melody is called melodic. It is considered by musicologists as the primary manifestation of musicality, because it is in the ability to perceive a melody and react emotionally to it that a person's musicality is found [1]. Melodic ear provides a holistic perception of the melody, and not its individual sounds following at certain intervals. It is thanks to this type of hearing that one can recognize a melody, no matter what instrument it is played on.

A.Y. Nikitin and A.D. Voinova understood «melodic hearing» as the ability to perceive, distinguish and reproduce melodic sequences.

E.B. Yezhova offered her own interpretation of the concept of “melodic ear”. In her understanding, melodic ear is the ability to correctly not only feel internally, but also reproduce a melody on any instrument or voice.

B.M. Teplov defines melodic hearing as a qualitative peculiarity of the perception of a melody, manifested in the peculiarities of the perception itself, in the recognition and reproduction of a melody, and in sensitivity to the accuracy of intonation. Also B.M. Teplov emphasized that melodic ear has two bases – modal feeling and musical auditory representations. A modal feeling is necessary for full perception and recognition of a melody; musical and auditory representations are necessary for its reproduction.

According to V.I. Petrushin, melodic ear includes interval and modal ear. However, as B.M. Teplov, the very feeling of intervals develops from melodic hearing, is in relation to it not primary, but secondary. And only proceeding from the nature of melodic hearing, one can understand the feeling of intervals.

Thus, the basis of melodic hearing includes two components – musical auditory representations and modal feeling.

Musical-auditory representations are an ability that arises in the process of musical activity and represents a certain processing of auditory impressions and is a specific means of perceiving music, understanding and reproducing it. Musical and auditory representations are an important factor in musical development and education, they are constantly developing and improving. A necessary condition for the formation of musical auditory representations is the perception of the pitch of sounds. The decisive role in the formation of pitch representations, as well as in the development of pitch perception, is played by the movements of the vocal apparatus, reflecting the pitch of the perceived sounds [3].

The modal feeling is the ability to distinguish the modal functions of individual sounds of a melody, their stability and instability, the completeness or incompleteness of the turn of a melody, the color of the major or minor mood, the structure and division of the melody into phrases, the attraction of sounds to each other, etc. All these sensations are connected with the relationship of sounds, since they cannot arise from the perception of random, separate sounds. Only the sounds of a melody, sounds organized in harmony, can create these sensations. As noted by B.M. Teplov, modal feeling is an emotional experience of certain relationships between sounds [3].

The modal feeling is expressed, first of all, in the fact that some sounds of the melody are perceived as stable (giving the impression of completeness at the end of the melody, not requiring a transition to other sounds, not gravitating towards other sounds), other sounds are perceived as unstable (giving at the end melodies on them give the impression of incompleteness, incompleteness and requiring a transition to stable sounds, gravitation towards them).

Modern scientific research indicates that the development of melodic ear should begin from the first days of a child's stay in music classes. If a child wants and loves to sing, it is important to have an adult next to him who would help reveal the beauty of music to him, give him the opportunity to feel it, develop his singing skills and musical abilities.

It should be noted that when carrying out purposeful work on the development of melodic hearing, in order to achieve the desired results, it is important to take into account its peculiar complex nature, individuality, psychological, pedagogical and age characteristics of younger students.

The methodological aspect of the development of melodic hearing was highlighted in their works by such practicing teachers as A. Birkenhof, A.P. Agazhanov, A.V. Baraboshkin. The authors developed and presented their sets of exercises for the development of melodic ear, gave methodological recommendations to teachers. In Belarusian musical pedagogy, this problem was touched upon by S.A. Ageeva, V.A. Mistyukom, N.N. Grishanovich and others.

There are a large number of methods of working on the development of melodic ear, we will consider some of them in more detail.

Table 1 – Methods for the development of melodic hearing

Varieties of methods	Structure
"Hand Signs"	Manual signs make it possible to visually depict the pitch movement of melodies with an accurate transmission of rhythm and, at the same time, the expressiveness of the nature of the movement (smooth or clear, etc.)
"Sound Ladder"	With the help of the "ladder" in children, a clear visual representation of the height ratio of sounds is formed. Following the sounds along the "ladder", children gradually master the main steps of the scale – "sol", "fa", "mi", "re", "do1", later – "la", "si", "do". With the help of the "ladder" in the music lesson, a varied and exciting work can be organized. It is recommended to spend it no more than 5-7 minutes in the form of task games at a brisk pace and subject to the active involvement of students of the whole class in the work.
Graphic recording of a melodic pattern	Graphic recording of a melodic pattern helps to comprehend the concept of pitch. In the donut period, squares, circles, dashes are used for this. Such an image enables students to visually recognize the line of movement of the melody and direct their voice along the graphic pattern, which activates hearing and improves intonation.
Singing melodies on the staff hand	This method appears to replace the ladder, by analogy with which students, under the guidance of a teacher, "settle" sounds on the fingers and between them. The left hand serves as the staff, and the index finger of the right hand shows the pitch pattern of the melody being played. First, the children sing along the teacher's hand, then, together with the teacher, show the intonations and phrases of the melody performed on their "staves".
Bulgarian column	This is a visual aid for teachers and students, on which, using vertical lines or in the form of a "ladder", the ratios of sounds based on the C major scale are shown. The main task of the "column" is to give students the skills of free solfegging for singing from notes. Based on the image of the "column", students sing mostly songs with a scale-like movement of the melody. At this time, there is an active accumulation of auditory ideas, the strengthening of the octave range, and the inculcation of some singing skills.
F. Lysenko system	It is a strictly developed methodology for the formation of intonation skills of students. It is based on a musical game that activates the imagination, attention, observation, musical memory of students. The path of musical development is built on four stages: <ul style="list-style-type: none"> – initial – ear training in the perception of sound pitch; – singing games - adjusting the voice to the sound of the piano; – the use of musical tables, singing according to the notes with the connection of the motor component, the use of the fingers of the left hand as a staff (five fingers – five musical lines); – development of musical and auditory representations in the process of oral auditory dictations, transposition of melodies up and down by a major and minor second, determining the correspondence of the accompaniment.

Conclusion. In elementary school, the foundations of musical education are laid, which is understood both as a process and as a result of introducing children to music samples, mastering basic knowledge and skills about the art of music. The development of the musical ear of schoolchildren is associated with their mastery of musical speech and should be holistic and systemic, interacting with the development of other substructures of their musical talent.

The problem of the development of melodic ear is one of the fundamental ones in music education, since a developed melodic ear is a necessary condition for the success of students in music lessons. The direct development of melodic ear is a defining moment in the education of musical ear as a whole. To achieve the most effective results in the development of melodic hearing of younger students, it is advisable to use the proposed methodological developments.

Carrying out purposeful work on the development of melodic ear, in order to achieve the desired results, it is important to take into account its peculiar complex nature, individuality, psychological, pedagogical and age characteristics of younger students.

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