

First, in carrying out teaching work, teachers should help students learn the control of related movements and help students learn some difficult movements To achieve the extreme, can further reflect the beauty of sports dance teaching; second, to help students better guide their own movements, students will change from one movement to another in the process of sports dance learning, so teachers Help students to guide the movements, thereby promoting the continuity and beauty between the movements; third, for some students, their own coordination is relatively poor, so special training for these students is needed to promote students' sports dance learning The improvement of the effect will also help to better apply music to the teaching of sports dance.

Principles to follow when choosing music. In carrying out sports dance teaching, teachers need to arrange sports dance movements, and at the same time, they also need to carefully choose music. Therefore, in the process of choosing music, it is necessary to follow the corresponding principles, so as to better promote the application of music in sports dance teaching. These principles mainly include the following aspects: First, the principle of respecting students. As far as sports dance teaching is concerned, students are the main body in teaching, and teaching activities should be carried out closely around students. Therefore, in the process of choosing music, students' opinions need to be solicited. For example, when most students choose a certain type of music, they can follow the principle of minority to majority, and choose music for sports dance according to the majority of students' opinions. Teaching; if in the process of choosing music, the number of students who choose different types of music is similar and then teachers can choose to teach students separately, so that different students can learn sports and dance with different types of music. Second, following the basic content of physical dance teaching and using music for teaching should enable music to express the corresponding teaching content. Therefore, it is necessary to choose music that can be integrated with the physical dance teaching content, which can also promote the improvement of teaching effects.

Conclusion. In this way the role of music in sports dance is extremely important and obvious. Only by using reasonable and vivid music in sports dance can the content of sports dance be perfectly presented to the audience. While watching the beauty of sports dance movements, the audience will be able to make a full range of perceptions about dance under the effect of listening to the beauty of music. Only on the basis of in-depth research and analysis on the principles and important role of music in sports dance can we truly explore the application path of music in sports dance, so as to promote sports dance to a new level.

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FORMATION OF MUSICAL PERCEPTION IN THE PROCESS OF CHORAL SINGING IN MUSIC LESSONS

Introduction. The development of the perception of musical works in younger students is one of the main tasks of the process of musical education and education of students. The communication of younger students with art, in many ways, allows them to form the basis of their worldview and worldview. When a teacher takes a purely formal subject approach to art, the child receives a positive emotional impression from meeting him; the child will remain sensually indifferent. In the work of children's musical and creative groups, the problem of developing musical abilities, the formation of creative skills and abilities, the dynamics of professional culture and the competencies of each member of the team is especially relevant. Rehearsal, educational and concert-performing activities are not only recreational and leisure, but also the environment for the development of each personality of the subject of creative activity. A special role

belongs to the systems of general education, in which the music lesson remains the main form. The system of dynamics of the entire complex of development of musical abilities is a single whole that provides the functionality of a particular one that requires special complex methodological developments. The choir, as a type of musical group, has a number of specifics in the considered perspectives of work. The revival of interest in the children's choir in the current conditions of the education is associated with the development of musical culture. This requires new methodological techniques in pedagogical work with different age groups, but especially with children in such a direction as the formation of a singing culture.

The relevance of the article is due to the dynamic changes and transformations taking place today in our society, which pose new methodological challenges for educators and require the development of innovative strategies for diagnostic correction and new methods of working with children aimed at developing their creative potential. The problem of studying and applying technologies for diagnosing and correcting the development of children's musical perception becomes especially relevant in conditions when the processes of dynamic development require adjustment and become rich in content and technologically diverse. The developing environment is formed in a systemic complex of pedagogical influence, in which a special role belongs to institutions of general education. **The purpose** of the article study is to identify the specifics and methodological potential of the pedagogical work of developing the musical perception of younger students in the context of a music lesson.

Analysis of the scientific and methodological literature revealed the following facts. The level of theoretical elaboration of the problem is represented by a complex of studies in the field of music pedagogy, age-related pedagogy, musical psychology, aesthetics, musicology, and art history (D.B. Bogoyavlenskaya, E. Boss, V.N. Druzhinin, V.G. Ryndak, A.V. Khutorskaya psychology and pedagogy, musical abilities are considered in the context of the general system of human creativity and are described at different levels (content, typology, structure, technologies, factors, conditions of manifestation in various situations, etc.). In the process of research, general scientific methods were used: analysis and synthesis, induction and deduction, abstraction, generalization.

Most researchers study the system of factors and conditions for the development of the ability to perceive music, believing that they are a necessary condition for musical and creative activity (I.I. Dyachenko, I.N. Dichkovskaya). Some – as a specific level of mental function (A.V. Zaporozhets, A.N. Leontiev). The methodological basis of the article was: the theory of perception of musical art (V.V. Medushevsky, E.V. Nazaykinsky, A.N. Sokhor); provisions on the specific features of the perception of music by children of primary school age (E.B. Abdullin. L.A. Bezborodova, V.K. Beloborodova, D.K. Kirnarskaya, N.G. Tagiltseva, B.M. Teplov, V.N. Shatskaya and others).

The study of the problems of formation of musical perception has many angles. The very concept of perception is systematically related to psychology. In psychology, many scientists dealt with the problems of perception. As a rule, they considered not only the process of perception itself, but the specifics of the perception of specific objects. In the pedagogical encyclopedia, perception is considered as a system for receiving and converting information that provides the body with a reflection of objective reality and orientation in the surrounding world [1]. Accordingly, musical perception is recognized as a system of musical information, and music becomes a sphere of knowledge of the world. In the philosophical encyclopedic dictionary, perception is defined as a holistic reflection of objects, phenomena and events as a result of the direct impact of the real world on the senses [1]. One of the most famous philosophers who actively studied perception was D.N. Uznadze, who believed that the process of perception and response to what is perceived is continuous and constitutes the essence of human life, its living or “experiencing”.

It should be noted that American and Western European science occupies a significant place in research on the problems of musical perception. The European Society of Musical Psychology has been established in Belgium. Special journals have been created on the problem of musical perception: “Psychology of Music” in the UK, “Music Perception” in San Diego, California, USA, 1 “Musicae Scientiae” in Belgium. The most famous researcher in this area is Karl Seashore, who not only became the founder of the Anglo-American school of psychologists in the field of musical perception, but also founded the world's first research laboratory in this direction. In psychology, perception is one of the significant and fundamental concepts that is associated with the processes of perception, which is considered the result of the activity of a system of a number of physiological analyzers. This includes memory, attention, emotional experience, apperception, and synesthesia. The complex is represented

by a complex change of processes that can take place almost simultaneously, and elements of primary analysis systems (depending on the functionality of receptors) can be supplemented by systems of analytical activity of the brain. The primary sensation of sound as an influencing factor on consciousness may not become a process of perception, the sign of which is the birth of a musical image. The system of perception may also include other mental processes: will, memory, attention, etc. All this becomes a concretely expressed result in an aesthetic assessment.

In modern science, there is a principle of defining different types of perception. In the most detailed studies, such options as aesthetic, artistic and aesthetic, musical perception and others. The variant of "aesthetic perception" is associated with aesthetics, philosophy of art and art pedagogy. Aesthetic perception is considered by philosophers as an element of the aesthetic relationship of the subject to the object. In pedagogy and psychology, the theory of aesthetic attitudes and the possibility of developing a sense of aesthetic were defined as education by the beautiful. Thus, we can talk about different levels of musical perception as an object of scientific research: neuropsychological, musical and speech, artistic and aesthetic and creative. N.V. Vinogradova in her work she showed the importance of perception processes for the artistic development of children [2]. Artistic and aesthetic perception is based on the principle that the perceived object is a work of art. If aesthetic perception can have a person, nature, event, etc. as an object, then the artistic component of the object is important in artistic and aesthetic perception. Therefore, in this version there appears such a component of consciousness as an artistic image.

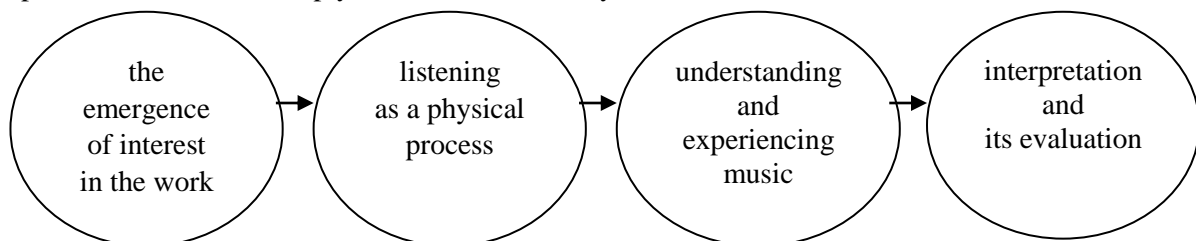
Musical perception (perception of music) is a particular kind of artistic and aesthetic perception. The object in this variant is a piece of music. This option is being studied in such a direction as music pedagogy and is considered a rather complex problem. This complexity is determined by the bright subjectivity of this process and a wide range of musical types, genres, styles. Therefore, the problematic space of musical perception turns out to be quite unexplored and methodically developed in our time. V.N. Shatskaya notes that a full-fledged musical perception is associated with emotional responsiveness to music and the simultaneous ability to judge it [3]. It is important to understand that the basis of musical perception is the unity of the emotional-sensual and rational. Many factors influence and determine the effectiveness of musical perception:

- 1) Aesthetic attitude to perception;
- 2) Artistic interest and aesthetic appeal of a musical work;
- 3) Age-related possibilities of emotional response;
- 4) Correlation of already known and innovative as artistic information;
- 5) Musical-auditory experience and the availability of musical-theoretical knowledge, that is, the laws of the musical language.

The musical perception of a particular piece of music has a sequence that can be defined according to the theory of A.N. Sohor as special stages (Picture 1).

Features of music perception by younger students are largely determined by the characteristics of this age period. Primary school age is a period on the experience of which depends on how his intellectuality will be improved and the whole complex of personal qualities will be formed. This age period in musical pedagogy is more suitable for the development of all elements of musicality.

The process of choral singing is an important process that can provide the formation of the ability to perceive music more deeply and more consciously.



Picture 1 – The musical perception to the theory of A.N. Sohor [4]

Choral singing is one of the types of collective performing activity. It contributes to the development of the singing culture of students, their general and musical development; education of the spiritual world; the formation of their worldview, the formation of a future personality. In the process

of singing, all aspects of musical hearing develop, musical memory, a sense of meter and rhythm, and attention is concentrated. The main activity, as evidenced by the history of musical pedagogy, should be considered singing. Forms and methods for developing musical perception in a music lesson have their limitations, but also some possibilities. Restrictions are determined by the systemic requirements for the organization of the lesson, as the main form of work with children.

The formation of the ability to perceive music in music lessons is based on the synthesis of all types of musical activity:

- ✓ listening;
- ✓ performance (vocal or instrumental);
- ✓ creativity;
- ✓ musical and educational activities.

Pedagogical technologies for organizing vocal work in the choir are primarily associated with the use of various methodological techniques in accordance with the awareness of the sound of one's voice and the complex of its creation by means of the vocal apparatus (sound dynamics, singing breathing, register adaptability, sound attack and timbre coloring of singing). Of particular note is the peculiarity of the use of the phonetic method based on the impact of vocalized phonemes. There is a method of work based on a complex of technologies for the emotional tuning of the choir, which provides reflex coordination of the work of the vocal apparatus. A special place in this technique belongs to the organization of rehearsal events. A special problem area is the ratio of technologies for teaching singing and the correct pronunciation of sounds, their phonetic nature. In addition to generally accepted technologies, there are also specific choral methods of vocal work based on the methods of using exercises.

Conclusion. Based on the above, it can be concluded, we can conclude that perception from the point of view of philosophy, psychology and pedagogy is a complex and active process aimed at creating a holistic image that is based on a person's past experience and determines his future activities in the world around him. Questions of methods for the development of musical perception are associated with systems of different means, resources. These systems are considered in various sciences that accompany the development of musical perception. This complex is determined by the systems of age characteristics of children of this period. Analysis of this specificity involves mastering the following skills:

1. Consideration of the content of a musical work in close connection with the socio-historical conditions, the achievements of the musical culture of the era;
2. Identification and differentiation of the main means of musical expression;
3. Tracking and characterization of the development of melodic movement, thematic material, textural changes and formative elements;
4. Understanding the development of the musical image of the work in close connection with the means of musical expression.

Thus, the development of musical perception in music lessons is facilitated by the use of various methods. These primarily include productive teaching methods and methods of music education. The choice of methods depends on the skill of the teacher, the age characteristics of the students, the level of development of their musical and life psychological experience.

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