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THEORY AND METHODOLOGY OF EDUCATION AND UPBRINGING (BY AREAS AND LEVELS OF EDUCATION). METHODS OF TEACHING MUSICAL ART (FOR ENGLISH LANGUAGE LEARNERS)

for the specialty of the second stage of higher education
1-08 80 02 Theory and Methodology of Training and Education
(in the field of musical art). Methods of teaching music art (for undergraduates studying in English)

COLLECTION OF EDUCATIONAL AND METHODOLOGICAL COMPLEXES FOR THE ACADEMIC DISCIPLINES:

"Methods of training and education in music education",
"Performing skills",
"Technologies for developing music education",
"Organization of extracurricular activities in the modern school",
"Methodological foundations of research on the theory and methodology of musical education",
"Information technologies in professional activity",
"Methodology and methods of scientific research"

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T44 **Theory and methodology of education and upbringing (by areas and levels of education). Methods of teaching musical art (for english language learners) for the specialty of the second stage of higher education 1-08 80 02 Theory and Methodology of Training and Education (in the field of musical art). Methods of teaching music art (for undergraduates studying in English) :** collection of educational and methodological complexes for the academic disciplines: "Methods of training and education in music education", "Performing skills", "Technologies for developing music education", "Organization of extracurricular activities in the modern school", "Methodological foundations of research on the theory and methodology of musical education", "Information technologies in professional activity", "Methodology and methods of scientific research" / compl. by: O.M. Zhukova [et al.]. – Vitebsk : VSU named after P.M. Masherov, 2022. – 280 p.

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The collection of educational and methodical complexes is a collective textbook for Master's students studying in English. The material of this publication guides graduate students to a deeper study of pedagogical methods of different epochs, modern pedagogical technologies and shows their practical significance for their future professional activities. It is recommended for full-time international master's students.

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CONTENT

INTRODUCTION

The collection of teaching materials includes the following disciplines: "Methods of Teaching and Education in Music Education"; "Performing Skills"; "Technologies of Development of Music Education"; "Organization of Extracurricular Music Activities at Modern School"; "Methodological Basis of Research of Theory and Methodology of Music Education"; "Information Technologies in Professional Activity"; "Methodology and Methods of Scientific Research". The teaching complex is designed for master students studying in English on specialty 1-08 80 02 Theory and Methodology of Teaching and Education (in the field of musical art). Methodology of Teaching Musical Art.

The purpose and objectives of the collection of educational and methodological complex are defined in accordance with the curricula of the listed disciplines. The study of academic disciplines is based on the knowledge obtained in the study of the cycle of special disciplines of the state component and the component of the institution of higher education and provides the formation of master's students systemic thinking, integrated approach to the understanding of modern educational policy.

The modern stage of society development determines the development of innovative processes in the sphere of education. One of the requirements for higher education is to ensure the development of future specialists' creative potential to perform labour functions and to interact independently with the innovative and developing world of professional labour through the organization of learning activities. The educational-methodical complex will make it possible to effectively build the learning process, manage it, and obtain results in accordance with the intended objectives.

The *purpose* of the teaching and learning complex is to manage and self-manage the learning activities of Master's students to develop their professional competences in the process of mastering academic disciplines: "Methods of Teaching and Education in Music Education"; "Performing Skills"; "Technologies of Development of Music Education"; "Organization of Extracurricular Music Activities at Modern School"; "Methodological Basis of Research of Theory and Methodology of Music Education"; "Information Technologies in Professional Activity"; "Methodology and Methods of Scientific Research".

The main *objectives* of the educational-methodical complex:

1. Preparation of future masters of pedagogical sciences for the implementation of research activities of musical and pedagogical orientation.

2. Formation of systemic thinking, providing a comprehensive approach to the understanding of modern educational policy, innovative practice, enrichment of ideas about the construction of the educational process through the use of new educational technologies that form academic and professional competencies, develop the personal qualities of students.

3. Development of a system of knowledge, abilities and skills in the use of information and communication technologies in learning and education, which constitute the basis for the formation of master's competence in the application of information and communication technologies (ICT) in professional activities.

4. Music-instrumental preparation of specialists, ready at high artistic and professional level to carry out musical and pedagogical activity in a children's art school and in institutions of general secondary education.

Functions of the teaching and learning complex:

– to systematise materials of different practical orientation and content for the study of academic disciplines;

– to provide Master's students with the necessary educational and methodological documentation for studying the topics of the academic discipline;

– simplify the search for basic and additional literature on academic disciplines, as well as materials for independent work of Master students, preparation for practical classes and final forms of control.

As a result of using the teaching and methodological complex "Theory and Methodology of Education and Upbringing (in the field of musical art). Methodology of Music Education" the master's student *must know*:

– the basic directions and prospects of development of musical education and musical-pedagogical science;

– aims and problems of the future professional activity;

– specificity of preparation of schoolchildren on the subject "The organization of extracurricular musical classes at modern school";

be able to:

– carry out in the process of music education in the general school the orientation on the tasks of development, training and education of schoolchildren by means of musical art;

– analyze own musical-constructive, musical-performing, musical-communicative, musical-organizing and musical-research activity with the purpose of its perfection and improvement of professional skill;

– carry out cultural and educational work among pupils;

know:

– methods of independent work in preparation for music pedagogical activity;

– professional skills in the field of musical training, education and development.

The main forms, methods (technologies) of teaching that meet the learning objectives of the disciplines are: demonstration; practical (frontal) work; individual practice; group discussion.

The teaching and learning package includes:

– an explanatory note, which provides recommendations for the organization of work with it;

– for each discipline there is a theoretical section, which provides information on the topics necessary for master students to acquire theoretical knowledge and successful mastering of the methods of teaching and education in music education;

– practical section, which includes exemplary content of practical lessons, assignments and literature support for each topic; guidelines for preparing for practical lessons; material for independent work of graduate students and tests;

– knowledge control section, which presents the criteria for evaluating students on the discipline, exemplary examination requirements;

– auxiliary section, which contains content of educational material, maps of academic disciplines, the literature, methodological recommendations.

I. METHODS OF TEACHING AND EDUCATION IN MUSIC EDUCATION

EXPLANATORY NOTE

The academic discipline "Methods of teaching and upbringing in music education" refers to a component of a higher education institution of a cycle of disciplines of special training. The current stage of development of society determines the development of innovative processes in the field of education. One of the requirements for higher education is to ensure the development of the creative potential of future specialists to perform labor functions and independent interaction with the innovative and developing world of professional work through the organization of educational activities. The study of the discipline is based on the knowledge gained during the study of the cycle of special disciplines of the state component and the component of the institution of higher education, including the psychological and pedagogical unit, as well as pedagogical practice.

The purpose of the discipline is to form a systematic thinking that provides an integrated approach to understanding the main problems of the modern educational process.

The main objectives of the discipline:

– consideration of pedagogical systems of different order;

– familiarization with various pedagogical technologies and ensuring an understanding of their importance in the development of pedagogical systems and in education in general;

– design of educational programs, models;

– analysis and monitoring of musical and pedagogical systems in domestic and foreign education;

– the use of modern technologies in methodological developments and practice of teaching and upbringing and their inclusion in their own activities.

The place of the academic discipline in the system of training a specialist with a higher education of the relevant profile, connections with other academic disciplines. The course "Methods of teaching and upbringing in music education" is a discipline of the component of the higher education institution of the curriculum of the specialty 1-08 80 02 Theory and methodology of teaching and upbringing (by areas and levels of education).

Requirements for mastering the academic discipline in accordance with the educational standard. The requirements for the level of mastering the content of the discipline "Methods of teaching and upbringing in music education" are defined by the curriculum for the specialty 1-08 80 02 Theory and methodology of teaching and upbringing (by areas and levels of education). Methods of teaching musical art as a result of studying the discipline "Methods of teaching and upbringing in music education", the student **must know:**

– signs, components and types of pedagogical systems;

– modern information technologies used in education;

– normative documents in the field of education of the Republic of Belarus;

– domestic and foreign experience in the organization of musical education and upbringing;

– the main forms of organization, means and methods (technologies) of teaching and upbringing, methods of diagnosing the results of music education;

– methodology of pedagogical research of educational problems

– the essence of pedagogicaland technologies of musical education and upbringing.

be able to:

– characterize the existing pedagogical systems and trends in their development; – analyze the components of the pedagogical system of higher education;

– methodically ensure the formation of competencies among students;

– apply the acquired knowledge and skills in practice;

– analyze ideological, socially and personally significant philosophical problems;

– systematically analyze and select educational and educational concepts

– put into practice the ideas of historical and pedagogical heritage in the field of music education;

– evaluate the effectiveness and adjust the learning process and its results.

possess:

– ways of choosing, using and independently designing pedagogical technology for the implementation of a specific goal of the educational process.

– technologies for acquiring, using and updating humanitarian, social and economic knowledge;

– technologies for organizing musical activities of students;

– methods of selection of pedagogical means (methods, forms, techniques) necessary to achieve the set goals and objectives;

– technologies of diagnostics, design, implementation and correction of the educational process;

– ways to improve professional knowledge and skills in the process of solving research tasks.

According to the curriculum of the specialty 1-08 80 02 Theory and methodology of teaching and upbringing (by areas and levels of education). Methods of teaching musical art the academic discipline "Methods of teaching and upbringing in music education" is studied by full-time students in the 1st semester of the 1st year.

The curriculum defines for the course "Methods of teaching and upbringing in music education" at the Pedagogical Faculty of the University: for full–time education 6 hours - lectures, 14 hours – practical, 2 – guided independent work;

The current certification of full–time students is carried out in accordance with the curriculum of the specialty - in the form of an exam in the 1st semester of the 1st year.

1. THEORETICAL SECTION

Course of lectures
Module 1.
Year 1, Semester 1

Lecture 1. Professional educational systems: practice and theory, problems and prospects

1.1 General characteristics of the individual parts of the educational system

Education is a socially organized and standardized process of constant transfer of socially significant experience about socialization of the individual by previous generations to succeeding generations.

The objective of education is to provide with knowledge, skills, attitudes and the intellectual, moral, creative and physical development of the student's personality.

The sources of the formation of the *content of education* are culture or social experience.

The content of education consists of four main structural elements:

1) the experience of cognitive activity - knowledge;

2) the experience of reproductive activity - skills and abilities;

3) experience of creative activity - in the form of problem situations;

4) experience of emotionally valuable relationships.

All elements of the content of education are interrelated and interdependent. The assimilation of these elements will allow a person not only to function successfully as a part of society, but also to act independently.

Lifelong education is a content structure and organizational composition of the educational system (education covers a person's entire life). At the present stage of world economic and social development, the lifelong education should be considered the most important global problem.

The educational system is a collection of interacting structures.

Educational systems are a complex of social institutions which prepare the younger generation for an independent life in a modern society.

The concept of the educational system. Educational systems are understood as a set of social institutions. The main type of social institution of education is an educational establishment.

An *educational establishment* is an establishment that is engaged in the implementation of the educational process through the implementation of educational programs aimed at attitude development and educating students. The objects of the educational system are a specifically designed program aimed at human development through education. Today, there are standards that establish mandatory requirements for educational programs. Each educational institution adapts the educational program, according to the object, the needs of the students, as well as based on the capabilities of the institution. In addition to adapted programs, methodologists and teachers of educational institutions develop and implement their own programs.

Structurally, the educational system includes:

1. the content and activities of the educational process aimed at realizing the main objective of the educational system;
2. obligatory presence of subjects of educational activity (teachers, pupils, students, parents, etc.);
3. relationships that appear during the process of educational activity;

4. the specific educational environment;

5. a management system that provides the integration between the components of the education system, as well as its development and improvement.

The point of the educational system lies in the fact that it is strictly regulated by a number of laws established at both the federal and regional levels. The educational system consists of components that are represented by educational institutions of different levels (preschool and school educational institutions, universities, colleges, etc.). Interaction between all its components is important to achieve the main objective of educational systems. The personality of the graduate, his professional skills and abilities are the criteria which help to decide if the objective is accomplished or not.

1.2 Music education – "professional education"

Music education is used in the sense of "professional education".

There are three main stages of music education:

1. Primary music education (children's music schools, children's art schools).
2. Vocational secondary education (music colleges).
3. Higher education (higher education establishment).

Primary education is provided by music schools where a student studies for 7 years. After finishing music school, those who have decided to continue their studies can enter specialized music schools or colleges that provide specialized secondary education. After graduation they can continue their studies at the Conservatory, Institute or Academy of Arts for higher musical education.

Music education is considered to be one of the longest. It can take 16 years from the moment of entering a music school to the end of the Institute. Children's music schools usually take 5–7 years to complete; schools and colleges take 4 years to complete; conservatories and institutes take 4-5 years to complete. The duration of studying depends on the chosen major and individual abilities. The following majors are the most time-consuming: composition, music theory, conducting, classical performing arts (piano, classical orchestra instruments). Less time-consuming majors are: vocals, folk instruments.

Educational extablishments and institutions that provide music education:

- Music studios for children
- Child development center
- Children's music schools
- Private children's music schools
- Specialized children's music schools
- Musical academy
- Musical college
- Music and pedagogical institutes
- Music conservatory
- Institute of Arts
- Academy of arts

Primary music education.

Traditionally, basic music education consists of studying at a music school according to the established curriculum with the main compulsory academic disciplines. Classical music schools are focused on further professional development of their students in the music field. This is why children not only learn to play a particular instrument but also learn musical notation, music theory and history, solfeggio, basics of composition, solo and choir singing, and learn to play in an ensemble or orchestra. The term of training in these schools is strictly defined, and graduates receive a certificate of completion of 7-8 years of study. Basic 7-8-year musical education gives an opportunity to enter secondary specialized music educational institutions.

Even more benefits are given to those who finished the specialized school of music. The most talented, with a high level of academic performance, students of such schools can even apply for music universities after 10 years of study.

Unlike classical music schools, music studios and clubs, as well as private schools of incomplete education, individual teachers-musicians, can give a restricted or optional musical education. For example, they teach only vocals or only playing a certain instrument. As a result of such training, children do not always get the full amount of necessary musical knowledge and skills that would allow them to pass the competition in secondary special music institutions in the future. However, the positive result of such training is the aesthetic and cultural development of the child, broadening of his horizons and knowledge.

Vocational secondary education

Since the moment when a music school student makes a decision to study music professionally, the stage of preparation for admission to a music school or college begins. Upon admission, the applicant will have to pass creative tests in the major that they have chosen, as well as pass exams in comprehensive education subjects that are compulsory. Today, the choice of secondary special educational institutions is wide. These are not only music schools and colleges that improve the playing of a particular musical instrument or professionally cultivate the vocal skills of ex-school students. With primary musical education, it is possible to enter cultural colleges in order to realize oneself in the field of culture. It is possible choose a music and pedagogical specialty for further teaching music in kindergarten, school, studio or club, or music school. To perform on the stage variety and circus school or college should be finished.

Music universities

After completing the first two stages of music education, alumni enter higher music institutions: conservatories, cultural institutes, universities with major in music, academies of arts, and academies of music. Students of music universities receive highly specialized academic knowledge in the course of their studies. Students improve and adjust their musical skills in playing an instrument or in vocals, bringing them to the highest level that can be reached by a student, taking into account the his abilities and his efforts. The purpose of studying at the university is to acquire a high level of professionalism.

For many years, *Vitebsk State University named after P. M. Masherov* has been training highly qualified personnel in specialties related to the art of music at the pedagogical department. Since 2016 students have been studying in the new specialty "Musical art, rhythm and choreography" which opens up new opportunities of acquiring and improving their vocal and choir skills and skills playing various musical instruments, as well as mastering the basics of choreography. The specialty provides students with getting the qualification "Teacher-musician".

Lecture 2 Innovation in professional music education. Modern pedagogical technologies and their applied application

2.1 The concept of innovation, its definition as a system concept

The term "innovation" in Latin means "renewal, novelty or change". This concept first appeared in research in the XIX century and meant the implementation of certain elements of one culture into another.

At the beginning of the XX century, a new field of knowledge, innovation– the science of novelty, which began to study the laws of new features.

The new in innovation is the essence demanded by time and circumstances, around which the content of innovation is formed. The innovation process consists in the formation and development of new content and organization. In general, the innovation process

is understood as a complex activity for the creation, development, use and dissemination of innovations.

The legally established right to freedom of pedagogical creativity contributed to the development of the creative potential of teachers. Pedagogical innovation is a field of science that studies the processes of education development. However, not everything new always gives a positive result.

The main reason for work of many teachers is their desire to try out new methods and techniques of work and make learning interesting for students. Innovations in education are a very complex and time-consuming process. It involves and is influenced by many factors. One of the main and most important factors is the personality of the teacher. The success of innovations largely depends on it.

Innovations in education are considered to be innovations that are specially designed, developed, or accidentally discovered as a pedagogical initiative.

Pedagogical innovation processes have been the subject of special study in education since about the 1950s of the XX century. Innovations in the educational system of Russia and Belarus have been known since the 80s of the XX century. It was at this time in pedagogy when the problem of innovation and its conceptual support became the subject of special research.

In relation to the pedagogical process, innovation means the introduction of new goals, content, methods and forms of training and education, the organization of joint activities of teachers and students. The terms "innovations in education"and "pedagogical innovations" are used as synonyms and were scientifically justified and introduced into the apparatus of pedagogy.

Pedagogical innovation – a novelty in pedagogical activity, changes in the content and technology of training and education, aimed at improving their effectiveness.

Music education and musical activity is a creative process. Only creativity can lead the teacher and student to success. But moving forward is possible only on the basis of previous positive experience. The history of the development of society shows that at present it is impossible to limit oneself only to the preservation of traditions. They need to be developed creatively. Any tradition leads to progress if it develops creatively and meets the requirements of the time period. Only the reinterpretation of traditions will lead to the renewal and improvement of music education.

In the structure of innovative musical activity, we can distinguish:

• technological innovations-the introduction of new methods and technologies for implementing the musical and educational process;

• organizational innovations related to changes in the organizational structures of music education;

• management innovations that determine and change the competence of employees, their culture and behavior.

The concepts of "novation" and "innovation" should be separated. "Novation" – a tool, a new method, a technique, a program. "Innovation" - a process of mastering this tool. Innovation is a purposeful change that should introduce new stable components into music education, causing the system to move to a higher level of development. Since the innovation process in music education is aimed at changing the main components of the existing educational system, we also draw the main innovative ideas from the rich cultural past.

As an example of innovation in music education, we can consider the latest achievements in the use of information and media technologies in the classroom.

Traditions and innovations do not exist outside of their relationship. You should pay attention to the words: "There is nothing new except what has been forgotten". This trend can be seen in music education more than anywhere else. If we talk about music education, it is

clear that everything old was once new, and methods, forms and tools that were previously considered innovative have become a tradition. For example, the main conceptual ideas of the teacher D.B. Kabalevsky, which became innovative in the 70-80th of the twentieth century, have now become a tradition.

Currently, the music education system is faced with the task of not only preserving the best traditions of music pedagogy, but also generalizing and implementing the most effective modern technologies.

2.2 Innovation in music education. Types of information and communication technologies used in music lessons in junior classes

The need to use ICTs in the educational process is dictated by life itself: children live in the technological space both at school and at home. A modern lesson cannot be effective and interesting without the use of ICT. The authority of the teacher falls sharply if he does not follow modern pedagogical technologies. There is a problem of increasing the intensity of the lesson, its saturation, increasing cognitive interest and the quality of learning. One of the ways to solve this problem can be modern information technologies.

ICTs provide an opportunity to:

– increase interest in the subject, making the learning process more exciting, memorable;

– to put the student and his psychological characteristics at the center of learning.;

– to expand opportunities for fruitful co-creation of students and teachers, which positively affects the emotional atmosphere in the classroom;

– increase the amount of information provided to the student in the classroom.;

– ensure optimal musical development of students;

– allow each student to choose their own learning path.;

– helps to expand the horizons of students, motivates children to independently search for information;

– to activate the organization of the process of cognitive activity of the student;

– activate the mental activity of students.

The ultimate goal of school music education is to transmit the positive spiritual experience of generations, concentrated in the art of music. Modern society and schools require improving the quality of music education, for which it is important to develop students' interest in music lessons.

Currently, computer technology and other means of information technology have become increasingly used in the study of many academic subjects, including music. In the process of their application, children are adapted to the modern socio-cultural environment; there is an increase in the development of the content of lessons and the overall development of children. If the music teacher uses modern technology, then students will be very interested in attending these lessons.

In the new century of rapid information technology, modern information technology has played an important role in music education. It can comprehensively use information such as text, image, sound and animation to cultivate students' aesthetic perception, enrich students' aesthetic emotion and develop students' aesthetic imagination.

Music art is an important part of Chinese spiritual culture. With the development of information technology, music education and learning are no longer limited to books and classrooms, but more and more spread through remote media such as television, computer, network and so on. Music is an important field of humanities and social sciences, the main way to cultivate self-cultivation and cultivate sentiment, and music teaching is also an important part of national quality education in China. In music learning, students are the main body, and teachers play a guiding role. Remote media resources can attract music learners

with their colorful pictures and vivid plots. Therefore, for modern distance education resources and network learning resources, the wide application of distance media to music learning plays an important role in the widespread development of musical art in China.

Lecture 3 Musical pedagogical systems

3.1 Musical education and education in the countries of the Ancient East

In science, the concept of «Ancient East» united the history of the oldest class societies in Asia and Africa. At the same time, each of these ancient states has its own individual characteristics due to the laws of their social development. The concept of «Ancient East» is not only geographical, but also sociocultural. The countries of the Ancient East occupied North and North-East Africa, Asia Minor, the Caucasus, the Eastern coast of the Mediterranean, the Tigris and Euphrates valleys, Iran, the Indus and Ganges valleys, the yellow river, and the Indochina Peninsula.

The culture and education of the Ancient East, with all its originality, can be represented in the form of three huge worlds - the Near, Middle and Far East.

The common heritage, monuments, and traditions that the culture, education, and art of each of the ancient civilizations of the East went back to determine the world outlook, worldview, and system of artistic consciousness of the ancient people, as well as the principles, means, and techniques of education.

The most important feature of Ancient Eastern culture and personal education was their close connection with mythology and religion. The development of art, including music, was subject to existing mythological ideas and religious canons. This is the specific features of the musical cultures of the Ancient East.

One of the central places in the musical aesthetics of the countries of the Ancient East was occupied by the question of the role of music in society, its connection with consciousness and other forms of art. Discussing these problems should be noted:

• firstly, the presence of stable historical traditions and continuity in development;

• secondly, the close connection of music with philosophical ideas, mythology, epic, poetry,

• thirdly, the cosmological understanding of music art, the belief that music is the cosmic force that prevails over the world and ruling them.

The original forms of the worldview of the Ancient East were born and manifested primarily in mythology. Hence, the formation of musical aesthetics and traditions of musical education in the countries of the Ancient East is also connected with mythology. Music was considered to be a powerful demonic force by ancient peoples capable of subdue not only the human psyche, but the entire world. The idea of the magical effect of music was embodied in the ancient Babylonian legend of the goddess Ishtar, in the myth of the God Krishna. Another one, widely spread in Eastern mythology, is the motif of musical competitions, which is embodied in the Indian myth of Iztilla. The idea of such myths was to win the deity and punish the musician who dared to compare with God in such an important field of activity as music. At the same time, the myths clearly show the idea of the high purpose of music, which can raise a person to the same level as the gods.

A great place in ancient Eastern mythology is occupied by the question of teaching music. It was embodied in the Indian myth of Narada.

The fundamental importance of musical art in human life and education is due to the fact that in the aesthetic consciousness of the peoples of the East, music was perceived as a natural force, like Air or Fire, the Sun or the Moon. It was also considered as a unity of opposite principles of the Universe, as a harmony of 5 primary elements (wood, metal, fire, earth, water). Music brings into balance 5 virtues corresponding to these primary elements-

humanity, justice, education, foresight, sincerity. In India, the seven-step scale was associated with the concept of 7 primary elements, 7 virtues.

The cosmological understanding of music is also reflected in the evaluation of individual musical tones. So, 5 musical tones (Tong, Shang, Jue, Zhi, Yu), which form the Chinese pentatonic system, correspond to 5 primary elements, 5 planets (Saturn, Venus, Jupiter, Mars, Mercury), 5 natural phenomena (wind, cold, heat, light, rain), 5 parts of the world (Center, West, East, North, South), 5 colors (yellow, white, green, red, black).

A similar correlation of musical tones with the seasons, with individual colors and signs of the zodiac is found in Indian aesthetics.

One of the essential features of the musical culture of the Ancient East is the division into cult music that accompanied the conduct of rites, rituals and folk songs that helped daily work.

At this time, singing, dancing, and playing music were not devided.

The centers of musical education in ancient times were temples. They taught both «initiates» on a vow to a God, and children from noble families. The most famous place related to music was the temple of Solomon, which was the oldest center for teaching boys to sing.

In the countries of the Ancient East, education was highly valued. Among the Egyptians and other peoples, people who could read and write occupied quite important, responsible positions.

In Ancient Egypt, among scientific institutions, there were popular such schools, where priests, doctors, judges, and mathematicians could not only acquire knowledge, but also had the opportunity to get the title of scribe and devote themselves entirely to scientific research and observation. Access to these schools was open to all free citizens, parents paid for their studies or sent food for their children.

In the musical teachings of the Eastern countries, a lot of attention was paid to the question of the moral and educational significance of music in the formation of personality.

In Ancient India, according to the views of music contributes to the achievement of 4 goals, they are piety, wealth, enjoyment and ultimate liberation, i.e. has an ethical, utilitarian and practical, and religious significance.

The understanding of music in Ancient India is based primarily on the belief of philosophers in the emotional, aesthetic nature of musical art. The classification of types of singing (expressive, full, clear, sharp, etc.), tones, intervals, and rhythms were based on emotional impressions. Each tone had its own meaning or «raga».

9 types of raga: amazement, love, heroism, anger, laughter, fear, disgust. The same importance was attached to musical instruments. Different instruments were used depending on the situation.

Many centuries ago, Indian musical culture was a complex artistic system, evidence of which we see in the works of the ancient Indian epic “Mahabharata” and “Ramayana”.

One of the oldest treatises in the field of art is “Natyashastra” (2nd century BC – 3rd century ad). Such works in the field of music theory like «Brihaddeshi Matanga» 7V., «Sangitaratnahara» and others also can be mentioned. Traditional Indian music education had several stages: shaishav – childhood, brahmacharya – the period of apprenticeship, grhastha – household life, sannyas – the stage of detachment from the world. Music education in early childhood (shaishav), i.e. in the period when music is perceived unconsciously. Then followed the brahmagarya stage, dedicated to working on sound, technology, which did not contribute to the development of the emotional sphere. Children started learning rhythm formulas from the age of 7-10. In the course of training, a number of syllables were used, denoting both individuals and their groups. This knowledge was necessary not only for professional dancers, singers and instrumentalists, but also for listeners.

An important stage of the sound creation process (swara) was in the center of attention. The sounds were played one by one, slowly and for a long time without decorations, training the ability to meditate on each sound. Gradually (sometimes it took years), the student became imbued with individuality, drama of sounds, melodies.

The next stage was grihastha, where they began to improve the technique of performing works. The student received the right to speak publicly and thus ensure their existence. This stage lasted a lifetime. Senility was was considered to be the stage of sannyas, i.e. the musician stopped performing, and he was only allowed to sing religious chants related to the cult of Krishna and instruct students.

This system was carried out orally through instructions, conversations with the teacher, memorizing texts by heart.

3.2 Musical education and training in the era Antiquity. Ancient Greece. Ancient Rome

Ancient musical thinking has a long history of development. The monuments of ancient literature reflect the ideas of the ancients about the cosmology of music, as well as its connection with education.

The mythological thinking of the ancient Greeks was embodied in the legends about the origin, meaning and impact of music on people. For example, in the famous myths about Orpheus and Odysseus, it is recognized as a magical force. In the ideas of the ancient Greeks, movement, singing, and instrumental accompaniment formed a single entity and existed under the patronage of Apollo Musaget.

The historical song originated in everyday work. The rhythm and tempo of the work was supported by a choral song, which contributed to the coordination of people's actions, so its text consisted of alternating rhythmic exclamations and shouts. The exact texts and especially the melodies were not preserved, as they were transmitted orally.

Cult songs were the first to take literary form: peans – anthems in honor of Apollo; hyporchem – songs with dance, representing a mimic scene from the myth; dithyrambs – hymns to Dionysius; epinikium(a) – songs in honor of the winners of competitions.

In ancient times, instrumental accompaniment was used only in religious ceremonies. Over time, from the mysteries dedicated to Dionysius, a synthesis of musical and poetic genres emerged, such as theatrical performances: comedy, tragedy. The authors of these performances combined a playwright, a poet, and a melodist composer in one person. All the lyrics were sung by the actors, and the chorus accompanied their actions with music. Aristophanes was especially famous for his skill in selecting choral parts for comedies.

The development of vocal and dance art is associated with the Great Dionysius, dedicated to the God of fun. Professional musicians were invited to stage plays. The vocals were taught by chorodidaskal, a teacher and director at the same time.

A very small number of musical notation samples were saved. It is almost impossible to decipher them, since the auditory experience is lost, and the sign system differs significantly from modern notation.

The greatest achievement of the culture of Ancient Greece is the doctrine of ethos, that is the connection of music with the temperament, character and abilities of a person, the influence of music on the emotional nature and the process of personal education. These ethical views replaced the prevailing cosmological and magical ones. They formed the basis of the entire pedagogical theory of the classical Greeks. A synonym for the concept of “educated person” became “musical”, that is received knowledge in all forms of art.

The most important property of music, its impact on the human psyche, his inner world, led to the development of the classification of frets, rhythms, instruments.

The doctrine of ethos reveals the concepts of Greek philosophers about the connection of music with human life. The fine line between our 'Self' and the outside world is easily broken, and its balance is maintained by music. It relieves pain, forms the character in accordance with the ideals of the era. Therefore, it was music that was recognized as the most suitable for education, and the government had to take care of it.

The problem of general education, which is closely related to music, was consistently developed by philosophers in the Ancient Greece. This is evidenced by the schools of Socrates, Plato, Aristippus, and others, which were rather philosophical forums or "spiritual academies" where students and teachers shone with wisdom and eloquence. The merit of the ancient enlightenment was the involvement of a significant number of citizens in the sciences and arts. The tasks of educating the children of almost the entire free population were set and solved. Major thinkers (Socrates, Plato, Aristotle) justified the laws of education and upbringing. Legislators and rulers (Solon, Pericles), among other tasks, were engaged in improving school work.

The school of the ancient Greeks created its own traditions, some of which have survived to the present day. Teachers enjoyed the creative freedom. There were no severe, strictly regulated training programs. Teachers were allowed to fill in the programs at their own discretion. Not forms, but results were considered important. Success was evaluated by the society. If the public was not satisfied with the teacher's work, they could be persecuted. The classic example of this is the fate of Socrates. As punishment for his "dangerous education", the Athenians forced him to take poison. Teachers were in the public service. They had to coordinate their views not only with the truth, but also with the requirements of the life of this society.

Features of ancient education:

1. Harmony of the external and internal world, which determines the beauty of the individual. The personality is formed by proportionate mental, musical and physical development.

2. Organic interrelation of moral norms and pedagogy. Euripides was convinced that "the right way of life should be taught"

3. Harmony of mind and body. In Greece, the most important and mandatory means of education was gymnastics – various exercises, running, swimming, wrestling. The pedagogical task was formulated by Plato is that the body must not only be trained, it must obey the "noble soul".

In Ancient Greece, boys and girls were taught separately. Boys – from the age of 7– under the care of their father or mentor. Girls – under the guidance of their mother. Music schools appeared in the time of Aristoxenus. All training programs recognized equally valuable development of intelligence and music education. It was believed that everyone should have three teachers, teaching grammar, skills of playing the lyre, kithara, singing solo and in the choir, as well as gymnastics.

Plato's theory of musical education

Plato (428-348 BC) was an ancient Greek philosopher. In his works "the Republic" and "The laws", he paid special attention to the problem of musical education. Plato considered music and gymnastics to be the basis of the system of state education as a means of comprehensive, harmonious formation of the individual, so music classes were mandatory for all citizens.

Plato's statement about the need to combine music and words is widely known. Plato rejected purely instrumental music, which, in his opinion, did not contribute to the development of the mind.

Plato's philosophical understanding of the concept of the 'key' – is not only the sounds that differ in pitch, it is the embodiment of the harmony on which the universe is based.

“Harmony” must also be present in the life of a person who strives for the perfection of the spirit.

The serious attitude to education in Ancient Greece is also reflected in the works of Plato, who put forward the postulate that children are free from obligations to their parents if they did not give them the opportunity to acquire knowledge.

Aristotle's theory of musical education

Aristotle (384-322 BC), a student of Plato, believed that one of the main purposes of music is moral and educational, and cognitive. In his work “The Politics”, he paid great attention to the problems of musical development.

Musical development is aesthetic education, which follows from the specific features of the properties of music, its ability to affect the human psyche. The art of music should serve to establish morality; it can change and purify the soul from all kinds of affects that all people are subject to without exception.

Music, according to Aristotle's system, should be included in the number of subjects of education from childhood. Aristotle says that the beneficial effect of music will only exist if the younger generation not only passively perceive music, but also learn to play an instrument. Aristotle continues to develop the thoughts of his teacher about the inseparability of song, dance, accompaniment, and the moral and educational significance of frets and rhythms.

Music culture and education in Ancient Rome

Music, singing and dancing in Rome, as well as in Greece, were a single whole, but they also accompanied the holidays. Household music playing has become widespread. Music in Ancient Rome was divided into secular, cult, and stage music, and it distinguished types of instrumental and purely "concert" music.

The ancient Romans did not have the same musicality as the Greeks, so their music was more noticeable foreign influences, manifested in musical genres and in the composition of instruments. Rome was one of the centers of musical culture and education. There were always a lot of professional musicians and music teachers, but they all came from Greece, or from the South of Italy. Professional dancers and dancers who performed in public came from Spain and Syria.

Musicians enjoyed benefits for participating in city celebrations. Especially the military – symphonists, and those who participated in religious ceremonies. Stabilirii who set the beat and directed the choir and dances were celebrated the same way as outstanding actors. Famous musicians were on the same level as representatives of the aristocracy.

They received their education individually in schools run by famous musicians and singers. As a rule, all musicians at the same time were performing publicly and teaching children. Tigelius Hermogenes founded a school that was attended by hetaera - actresses who participated in mimes (since the 2nd century AD they were obliged to sing and dance).

The aristocracy studied music under the guidance of outstanding teachers. For example, kithara player Terpander taught Nero. Practical classes were preceded by a long period of listening to music. After that, the training finally began.

In Ancient Rome, there were known the secrets of strengthening the voice, which were passed from teacher to student. For the sake of preserving the voice, the singers followed a diet and a weekly fast. The voice training was carried out by performing a series of exercises that strengthened the respiratory muscles. Thus, Nero lay with a sheet of lead on his chest.

The Romans also borrowed musical instruments from other peoples: from the Greeks – the cymbal, which was played by both men and women. In the 1st century AD, a sistrum came from Egypt – a ratchet consisting of a bracket on which metal plates were strung. Foot castanets introduced into the sole of shoes were popular in theaters.

Among stringed instruments the most often mentioned are: the lyre, kithara, and triangular – shaped harp (sambuka). Among wind instruments, the first place was occupied by various types of Greek flute "tibia". Syrian dancers brought with them a new variety of this instrument-the Syrian flute.

For perception of developing musical genres, trained listeners were needed. Most Romans received systematic music education since childhood. In the middle of the 3rd century BC, there was already known Carwile school, where they taught music. Children started learning at the age of 7. Representatives of rich families were trained under the guidance of home teachers, less affluent in schools. The schools were private and maintained by Greek freedmen. Both at school and at home, the boys were under the care of a teacher. At first, the curriculum was very modest and included reading, writing, and arithmetic. Methods of acquiring knowledge were most often based on memorization. But in the 1st century AD, Quintillian puts forward the idea of changing teaching methods and writes about what should be taught by entertaining, playing, in accordance with children's age. He is opposed to home schooling, as the competitive nature of learning, in his opinion, can only develop in a team. Quintillian confirms the idea that it is impossible to build a full-scale educational process without knowledge of music, with which you can master the poetic dimensions and rhythms.

For the children of slaves born in Rome, in particular the Greeks, the school "Pedagogium" was created, which taught according to the same program as the children of free citizens. Studies began at the age of twelve and ended at the age of eighteen.

Girls and boys studied together. It is obvious that the principle of co-education, as well as the diversity of educational programs, have contributed to the acquiring of thorough knowledge by women.

3.3 Musical education and training in the Middle Ages

The term Middle Ages in modern science refers to the period following the history of the Ancient world and preceding modern history. The middle ages are divided into three main periods: the Early Middle Ages (late V – mid XI century); High, or Classical Middle Ages (mid-XI – late XIV century); Late Middle Ages or Early Modern times (XIV-XVI centuries).

The distinctive feature of the Early Middle Ages was the predominance of vocal music – hymns, antiphons that accompanied the service in the Church. It was either a chant close to recitation (psalms), or a more developed melody, when several notes were sung per syllable – jubilee.

The musical thinking of that time was one-voice, that is, monody. Pope Gregory the Great in the collection of chorales "Antiphonaries" regulated chants. The collection was named after him as the Gregorian chorale. The main thing in it was the text.

During the Middle Ages, the orchestra started to develop. In the 13th century, ensembles consisting exclusively of strings appeared.

The rebeck, a three-stringed instrument with a pear-shaped body and a violin head with cross-pegs, spread among traveling musicians. It was brought after the war with the Saracens from Spain. It is rebeck and viela who become the progenitors of the violin.

The entire medieval culture was formed under the influence of a religious worldview, so the main place in education was occupied by church music and church education, concentrated in schools attached to monasteries. Students were brought up in the spirit of the Christian religion and morality, taught to read and write in Latin in which the service was conducted. Children learned to read prayers, to sing spiritual songs, and to count. The learning process was difficult and lengthy, designed for mechanical memorization.

At cathedrals, at the Bishop's chair, cathedral or synodic schools were opened. The content of their education consisted of theology and the so-called “seven liberal arts”:

grammar, rhetoric, logic, which made up the trivium; and arithmetic, geometry, astronomy, and music – kvadrivium.

In the 12th century, the Leonin and Peronin's composers school worked at the Notre-Dame Cathedral, which played a fundamental role for all professional music of the future and was the founder of polyphony teaching.

In the late middle ages, universities gradually became the leading centers for the development of secular music education. The University Corporation of masters and students – Universitas magistrarum et scolarium – is widely known. At the turn of the 12th – 13th centuries, a University Corporation was formed in Paris on the basis of the famous Notre-Dame Cathedral school. By decree of Philip Augustus, it was granted special privileges. The University Corporation developed and became a new, specifically urban form of educational organization. It came into conflict with the Catholic Church that gave birth to it. However, students of the University Corporation were required to study Gregorian singing, and to know Church music well.

Musical education was highly valued in the academic environment from the very beginning. Along with astronomy, mathematics, and physics, students were required to learn music. There is no coincidence that many musical and theoretical treatises came from university circle. More over, masters of University corporations were often not only music theorists, but also professional composers, performers, or just music lovers who knew spiritual and secular household music well.

In Germany, the University that studied music was founded in Heidelberg in 1386 – much later than in France and neighboring Austria (Vienna, 1365).

Since the 13th century, most professional musicians finished singing schools which were created in universities. One of the most important singing schools was the "Schola cantorum" at the pontificl court in Rome, which served as a model for educational institutions of this type.

In the 4th-5th centuries in Western Europe, there was a literature devoted to the theoretical issues of music and its training: "Six books on music" by Augustine, "On music" by Marcian Capella, "on the establishment of music" by Boethius, as well as works by Marcus Aurelius, Cassiodorus, and Isidore of Seville. They took a leading place in musical and aesthetic science and became a reference point for all subsequent concepts of that time.

Unlike the philosophers of antiquity, who recognized music as a free art that gave sensual and intellectual pleasure, the theorists of the early middle ages (Augustine) perceived it as the science of modulation, that is, of correct singing, and considered it as a field of mathematical knowledge. In the treatises, there is a scholastic division of music into three categories: world, human and instrumental. Regino of Prumo (C . 9-915) was one of the first medieval theorists who raised the question of the emotional meaning of music, believing that musical perception is natural for all people of any age and gender. This characteristic reveals a psychological approach.

By the 10th century, there was a need to study the problems of music pedagogy. Teaching the art of singing in schools and monasteries set the task for theorists to facilitate memorization of works, to invent a way to clearly read non-verbal notation. This kind of problem, dealt with in the treatises of Odo of Cluny (879 – 942). He was a composer, teacher, and theorist who implemented a reform in the field of notation. He owns a small treatise "Dialogue about music", dedicated to teaching and learning.

The second period in the development of the foundations of music education in the Middle Ages (11–13 centuries) is associated with the name of the Italian musician, an outstanding reformer of musical notation Guido of Arezzo (995 – 1050). He was a proponent of the practical direction in music theory. We owe to him for the invention of the musical staff and notes, which contributed to the professionalization of musical education. Guido Aretinsky

laid the foundations for solmization, which prevailed in the singing industry practice until the 18th century. He was the first to apply 4 multi-colored lines with key symbols, placing the letters on the rulers and giving them an exact height value. But the main work of Guido Aretinsky was a musical and pedagogical treatise - "Micrologue" (1025 – 1026). In it, he spoke primarily against the abstract approach to music. Musical practice comes to the fore; attention is paid to the method of teaching singing and reading notes. Guido Aretinsky believed that music should correspond to the character, temperament and nationality of the performer. This marked the beginning of the direction of music theory, which is focused on music pedagogy and practice.

3.4 Musical education in the age of Renaissance

XIV-XVII centuries in Western Europe became centures of major social changes. This time figured in history as the Renaissance (Renaissance). This period got its name in connection with the revival of interest in ancient art, which became the ideal for cultural figures of the new era. Composers and music theorists (J. Tinctoris, J. Tsarlino, Glarean) studied ancient Greek musical treatises. In the works of Josquin Despres, according to his contemporaries, "the lost perfection of the music of the ancient Greeks was revived." At the end of the 16th - beginning of the 17th centuries, the genre of opera appeared, which was guided by the laws of ancient drama. A striking example of imitation of ancient traditions is the Florentine poets society and musicians who created Dramma per musica.

The development of the Renaissance culture is associated with the rise of all aspects of society. A new worldview was born - humanism (from the Latin humanus - "human"). The liberation of creative forces led to the rapid development of science, trade, crafts; new capitalist relations took shape in the economy. The invention of the accurate musical notation and printing system helped spread education.

The efforts of musical pedagogy were aimed at the formation of a new type of musician. An educated practicing musician from childhood, he improved in choral singing, playing musical instruments, in musical theory and the art of composing music, and later was engaged in various musical activities. There was no narrow specialization in its modern sense. The musician had to be able to move from one activity to another. The musician had to master the craft of composing music and improvisation.

The emergence of a multi-skilled musician led to the emergence of schools of musicianship, which were usually created in large cities. The schools provided conditions for training and practical activities of young musicians.

The organization of musical education was carried out in various forms. One of the important forms of education at that time was the singing schools at Catholic churches - metrizas.

Metriza (French ‘maitre’ - teacher) - a music boarding school in France and the Netherlands, which trained church singers.

The process of education began from early childhood and, along with general education subjects, included singing, playing the organ, and the study of musical theory. Since the 16th century, learning to play other musical instruments has been added. In each metriz, about 20-30 singers were trained under the guidance of a choirmaster (maotre de chapelle). Metrizes have played a significant role in the spread of professional music education. Many outstanding French and Dutch composers-polyphonists G. Dufay, J. Obrecht, J. Okegem studied in metrics.

Numerous churches in Italy required many choristers for church choirs. In Italy, orphanages - conservatorio - special musical educational institutions sprang up. Gifted boys were admitted to the conservatory in Naples, and gifted girls in Venice.

In 1537, in Naples, the Spanish priest Giovanni Tapia built the first musical conservatory "Santa Maria di Loreto", which served as a model for the following educational institutions. The amount of students was so great that there was a need for opening three more conservatories in the same city. During the 16th and 17th centuries, many such orphanages were opened in Italy. Gradually, the teaching of music began to occupy the main place in them, not only the pupils of the orphanage could study. Other students were trained for a fee. The name "conservatory", having lost its original meaning, began to mean a musical educational institution. In some conservatories, outstanding masters and composers Antonio Vivaldi and Alessandro Scarlatti taught. Musical education continued at universities.

Michel de Montaigne (1533 - 1592), a French philosopher of the Renaissance, is considered to be the founder of humanistic pedagogy. His teaching is based on the affirmation of the human right to doubt. Moral philosophy, inner freedom of the individual, the search for higher wisdom, equal rights of soul and body - these problems were at the center of attention in the works of Michel de Montaigne and, above all, in the famous book 'LES ESSAIS' (1580–1588).

The main requirements of Michel de Montaigne to the education system are freedom, democracy, benefit. With free education, the mentor provides students with the opportunity to choose the knowledge that is useful to them, not to cram, but to delve into the essence of things. Montaigne considers it a mistake to teach young people to prompts. As a result of such training, a person may lose "freedom and his own strength." Deprived of the right to doubt, to challenge authorities, he becomes a slave to society at a young age. Study should include creativity, communication, travel, useful activities.

Johannes Tinctoria (c. 1435 - 1511) - Franco-Flemish music theorist and composer. He studied "liberal arts" and law, was a mentor of the boys' choir at Chartres Cathedral. From 1472 he served at the court of the King of Naples Ferdinand I, was the musical tutor of his daughter Beatrice, who became Queen of Hungary in 1476. Tinctoria dedicated three musical theoretical treatises to his student Beatrice, including the well-known treatise" Terminorum musicae diffinitorum ". It is known that in 1487 Ferdinand I sent Tinctoria to France to King Charles VIII with the task of recruiting singers for the Royal Chapel. Even during his lifetime, Tinctoria was very famous; he was mentioned among the most famous musicians. Twelve treatises by Tinctoria have survived, the most famous of which was the Terminorum musicae diffinitorum (c. 1472-73)

One of the greatest musical scholars of the Renaissance - Glarean (1488 - 1563), he owns the treatise "The Twelve Rune" (1547). Glarean was born in Switzerland and studied at the University of Cologne at the Faculty of Art. Becoming a master of liberal arts, he taught poetry, music, mathematics, Greek and Latin in Basel.

Glarean argued that music, like painting, should be outside of religion; give, above all, pleasure, be a "mother of pleasure." Glarean explains the advantages of monophonic music in relation to polyphony, while he speaks of two types of musicians. The former have a natural inclination to compose a melody, while the latter to develop a melody for two, three or more voices. He explains the idea of the unity of music and poetry, instrumental performance and text. In music theory, Glarean explains the concepts of major and minor, and reasoned about the twelve-tone system. The theorist also considered the history of music, its development, but exclusively within the framework of the Renaissance, ignoring the music of the Middle Ages. Glarean studied the works of contemporary composers Joskin Despres, Obrecht, Pierre de la Rue.

Ramos de Pareja (1440-1490) - Spanish theoretician, composer and teacher. He worked mainly in Italy. In the 1470s he was known as a respected music theorist and teacher. He wrote the treatise "Musica practica". This treatise has given rise to long-term controversy and criticism from conservative Italian theorists. Ramos de Pareja expressed his views on the doctrine of frets and consonances. He contrasted the medieval system of six-step scales (hexachords) with an eight-step major scale, ranked thirds and sixths as consonants (in

accordance with the old concepts, only octaves and fifths were consonants). In the field of teaching about rhythm and notation, Ramos de Pareja argued with his contemporaries Tinctoris and Gafuri, who were supporters of mensural notation.

Outstanding Italian theorist and composer Gioseffo Zarlino (1517-1590) studied philology, history, mathematics. Tsarlino studied music with the famous composer Adrian Villart.

Zarlino was associated with prominent artists of his time, Titian and Tintoretto. Zarlino himself was widely known, was a member of the Venice Academy of Glory. In 1565 Zarlino became the musical director of the chapel of St. Mark. This important post allowed Zarlino to engage not only in composition, but also in writing theoretical works, including "Establishing Harmony" (1588), "Proof of Harmony" (1571), "Musical Additions" (1588). The most significant of Tsarlino's works is the treatise "Establishing Harmony", in which he expressed the basic principles of the musical aesthetics of the Renaissance. Like most thinkers of this era, Gioseffo Zarlino was an ardent admirer of antique aesthetics. His writings contain numerous references to Plato, Aristotle, Aristoxenus, Quintilian, Boethius.

Zarlino tries to explain the nature of the impact of music on the human psyche. Great importance in the treatise Tsarlino is given to the personality of the composer. It requires from him not only knowledge of musical theory, grammar, arithmetic, rhetoric, but also practical skills in the field of music.

Zarlino put music in the first place among the arts. Developing the traditional doctrine of the frets, Tsarlino gave an aesthetic characterization of major and minor. Tsarlino defined the major triad as joyful and light, and the minor as sad and melancholy. Thus, the recognition of major and minor as the basis of musical harmony was finally established in the European musical consciousness. Zarlino's aesthetics is the highest point in the development of the musical theory of the Renaissance and, at the same time, its result and completion. It is no coincidence that already during his lifetime Tsarlino received wide recognition among his contemporaries.

Lecture 4 Musical-pedagogical systems of the 17-19th centuries

4.1 Music education and pedagogy in the 17th century

In the history of modern culture, the 17th century occupies a special position, located between the Renaissance (15th - early 17th century) and the Enlightenment (second half of the 18th century - early 19th century).

The artistic culture of the 17th century reflects the complexity of the era that prepared the victory of the capitalist system in the economically developed countries of Europe. In terms of style, the 17th century is characterized by a combination of baroque and classicist traditions.

In the 17th century, music became widespread in public life. In German, Italian and French cities, hundreds of clubs appear, where they enthusiastically study composition or playing various musical instruments. Knowledge of music and possession of musical instruments become indicators of secular culture and secular education.

In the 17th century, close attention is paid to the personality of the artist, his upbringing and education. The standard of the composer becomes "homo universalis". In his "Harmonious Institutions" the Italian scientist G. Zarlino writes that a perfect musician, in addition to knowledge of musical theory, must be well informed in geometry, arithmetic, grammar, dialectics, history, rhetoric. Along with this, a musician needs to have practical skills in the field of music - to be able to play the monochord and tune the instrument, sing, and know poetry well.

In the 17th century, knowledge about music was accumulated and systematized, new branches of art history appeared: the history of music.

Theoretical treatises that were written in the 17th century are musical encyclopedias, which set out a wide variety of information about music.

Johannes Kepler (1571-1630) - German scientist, mathematician, physicist, astronomer and philosopher. He wrote a treatise "Harmony of the World" (1619), consisting of five books.

The philosophical basis of musical aesthetic thought in the 17th century was the doctrine of affects, it developed in line with the ancient theory of musical ethos. The doctrine received a theoretical foundation from the founder of French rationalist philosophy, Rene Descartes (1596-1650). In addition to his philosophical writings, Descartes also owns a special treatise on the theory of music, the Compendium of Music (1618). Descartes refers to the characterization of rhythm in music, musical modes and methods of composition. He believes that in the practice of playing music, it is permissible to use all kinds of rhythmic structures that optimize the endless range of affects.

Descartes' aesthetic theory is adjoined by the doctrine of music by another famous French scientist, the naturalist Marin Mersenne (1588-1648). Mersenne devotes a special two-volume work Universal Harmony (1637) to the problems of musical art.

From the standpoint of the theory of affects, Mersenne opposed the strict rules that constrain the creativity of musicians and performers.

The doctrine of affects was further developed by the German scientist Athanasius Kircher (1601-1680). Of the numerous works by Kircher, two treatises are specifically devoted to questions of music. These are Musurgia universalis (1650) and Phonuria nova (1673). Kircher's innovation refers to the treatment of general issues in music. So, Kircher for the first time introduces the concept of a musical style, which is widely used when explaining the features of a particular national music.

By the end of the 17th century the theory of affects was criticized, attempts were made to rethink it. Johann Kuhnau in the satirical novel "The Musical Charlatan" reflected his views: every musician should play well, know the theory, be able to reasonably argue and acquaint listeners with various rules of art. Kuhnau divides musicians into two groups: a) composers, bandmasters; b) singers, instrumentalists. The author has specific professional requirements for each of these two groups.

The history of pedagogy as an independent science begins in the middle of the 17th century. The solution of problems in the field of pedagogy during this period was associated with the names of the English philosopher and naturalist Francis Bacon (1561-1626) and the Czech teacher Jan Amos Komensky (1592-1670).

German educator Wolfgang Rathke (1571-1635) was one of the first in Europe to write textbooks for children and teaching aids for teachers. For the first time ever the term "Didactics" was mentioned.

The textbook by Ya. A. Komensky "The World of Sensual Things in Pictures" (1658) was popular in various countries and it became the best book for elementary education for over 150 years.

4.2 Music education and pedagogy in the 18th century

In history, the 18th century is called the Age of Enlightenment. In the 18th century, the basis of the educational worldview was laid: the rejection of the religious worldview and the appeal to reason as the only criterion for understanding a person and society.

In the artistic culture of the Enlightenment there was no single style, no single artistic language. At the same time, various stylistic forms existed: baroque, rococo, classicism, sentimentalism. Among the types of art, music and literature came to the fore, the role of the theater increased.

A special place in the era of the Enlightenment is occupied by the problems of musical science. It was at this time that the history of music, art criticism, and the sociology of music

emerged and took shape as independent areas of musicology. The first musical dictionaries and theoretical editions appear. For the first time, scientific musical aesthetics appears, based on the study and development of progressive ideas of philosophy, history, and musical theory.

The beginning of the education of the Enlightenment is associated with the activities of the English scientist John Locke (1632-1704). He is the author of the world-famous pedagogical treatise " Some Thoughts Concerning Education", in which the scientist sets out the system of physical, moral and mental education. John Locke attaches great importance to physical and moral education, less to mental. He opposed classical education, proposing to replace it with a practical, real one.

XVIII century - the heyday of the French Enlightenment. At this time in France, dozens of great figures were created in various fields of culture, from philosophy to natural sciences. Many of these figures have had a significant impact on pedagogy, education and upbringing. Representatives of the French Enlightenment who contributed to pedagogy: Sh.L. Montesquieu, F.M. Voltaire, P.A. Holbach, K.A. Helvetius, D. Diderot, J.-J. Russo. Their views became the basis for the moral and aesthetic education of the younger generation.

Enlighteners highly appreciated the educational mission of art, which is capable of awakening the feelings of a person, giving what a person is deprived of in reality (this idea was expressed by Helvetius), expressing the great rule of life, teaching a person (Diderot), developing artistic taste in all people, and not only in enlightened minority (Russo).

One of the famous teachers is the Swiss teacher I.P. Pestalozzi (1746-1827). He is the author of the following works: “Diary of observations and experiments on a four-year-old son” (1774), the novels “Lingard and Gertrude” (1780), “Swan Song” (1826). The main idea is to foster activity and independence from childhood in the labor process. The concept was based on the principle of conformity to nature: the correspondence of training and education to the peculiarities of human nature, the development of feelings, strict consistency in the accumulation of knowledge.

Pestalozzi's principles were aimed at optimizing the abilities that he believed all children possess. If a child is properly motivated, then he learns with pleasure, freely and receives an incentive for further development. Pestalozzi defined a new type of primary school. Pestalozzi's ideas - the psychologization of the pedagogical process and the need for early education - found followers in Europe and became an incentive for the further development of pedagogy. “Explore everything, save the best,” Pestalozzi urged his descendants.

One of I. Pestalozzi's followers, F. Fourier, expressed the opinion that singing, drawing, painting, sculpture should be the subject of public education since an early childhood. F. Fourier actively supported the idea of the pedagogical significance of pleasure in the process of introducing children to art. F. Fourier also developed a system of specific measures for musical education and development of children, starting from 6 months of age. From the age of three to four, he considered opera to be the most important educational tool, since thanks to opera, “all kinds of art” are included in the upbringing process: singing, instrumental music, poetry, pantomime, dance, gymnastics, costumes, and scenery. Fourier's main educational idea was that upbringing should be free from coercion, and its main method should be free play, revealing the natural inclinations and inclinations of the child.

In the Age of Enlightenment, an unprecedented rise of musical art took place. After the reform carried out by K.V. Gluck (1714-1787), opera becomes a synthetic art, combining music, singing and complex dramatic action in one performance. J. Haydn (1732-1809) raised instrumental music to the highest level of classical art. The pinnacle of the musical culture of the Enlightenment is the work of I.S. Bach (1685-1750) and W.A. Mozart (1756-1791). The enlightenment ideal is especially vividly captured in Mozart's opera The Magic Flute (1791), which is distinguished by the cult of reason, light, and the idea of man as the crown of the Universe.

Johann Sebastian Bach (1635-1750) revealed all the multidimensionality of the Baroque era and anticipated the ideas of the Enlightenment.

Bach was one of the greatest organists and clavists of his time. According to the recollections of his contemporaries, he could masterfully develop the same theme for more than two hours. Delighting listeners with the richness and variety of musical ideas, Bach created works of various types - from free prelude to the most complex polyphonic structures. The new content of the clavier works and the new - "universal" - interpretation of the instrument contributed to a significant enrichment of Bach's instrumental writing.

According to the just statement of contemporaries, "Herr Bach was a great educator, but not a school teacher." By nature, a person shy of controversy and polemics, Bach belonged to an analytical type of people. This characteristic Bach trait was a kind of manifestation of the general trend inherent in the philosophy of the 18th century: belief in human Reason, in the power of Thought. Only one who knows a lot can teach a lot.

Bach's textbooks can be structured in ascending complexity as follows: "Notebook of Anna Magdalena Bach", "Small Preludes", "Inventions" (two-part and three-part), "Well-Tempered Clavier" (volume 1, volume 2). The Art of the Fugue can be regarded as a guide to performing and polyphonic skills.

In the teaching system, Bach attached great importance to the period before notes. This is the first stage of the Bach school of polyphony and the initial stage of training. The students do not yet know the notes, but they perform various well-known everyday melodies by ear.

Light pieces such as two-voice dances are included in the second "Notebook for Anna Magdalena Bach" (1725). As an appendix, Bach adds methodological instructions to it. For the most part, Bach's polyphonic works were written for a pedagogical purpose and can be considered as a kind of progressive school of education from the initial stage to the higher. Due to the artistic content of images and polyphonic skill, they are of tremendous value and are one of the important and mandatory sections of the pedagogical repertoire.

The second step of the Bach school of polyphony is fifteen two-part and fifteen three-part inventions (the three-part inventions are named by the author as symphonies). The inventions were created with a pedagogical purpose: to play purely in two voices and to acquire a cantabile manner of playing. Also, the student received preliminary training for composition.

The third step of Bach's clavier polyphonic school is “The Well-Tempered Clavier”. This collection was completed in 1722. The Well-Tempered Clavier (WTC) is a cycle of 24 Preludes and Fugues in 24 keys. According to Bach, the HTK can be useful for students with different levels of proficiency in the instrument.

Consequently, Bach's process of pedagogy implied a clear phasing. His teaching method assumes a consistent, step-by-step movement from the easiest to the most difficult.

Among the many students of Bach, the most famous, in addition to his sons - Philip Emanuel and Wilhelm Friedemann, are composers and performers Johann Ludwig Krebs, Johann Philip Kirnberger, Johann Christian Kittl.

All four sons of J.S. Bach were engaged in teaching activities and became famous as teachers.

4.3 Music education and pedagogy in Western European countries of the 19th century. Professional music education. Pedagogical and educational activities of L. Beethoven, R. Schumann, F. Chopin, F. Liszt.

In the late 18th and early 19th centuries professional music education developed intensively in Western Europe. Its centers were conservatories - higher musical educational institutions that trained musicians-performers and theorists-composers. The private teaching of music also developed intensively, and many major European musicians were educated this way.

The development of musical performing authors' schools led to the emergence of the tradition of virtuoso performance. Musical instruments were improved. Concerts in private houses were replaced by public paid concerts. They were aimed at a large audience, so concert instruments became larger and more powerful in sound. The same requirements - the power of sound, brilliance, virtuosity, richness of texture - gradually began to come to the fore in relation to the content of musical performance. In accordance with this, musical education began to be built.

The goal of musical education in the 19th century was proclaimed the preparation of a virtuoso performer whose task wasn't to be great at the art of composition and improvisation, but had to be able to perform masterly difficult pieces very quickly, loudly and with the maximum number of external effects.

The most popular among the performing schools of this period was the London Piano School, headed by Muzio Clementi (1752 - 1832). Outstanding virtuoso, author of piano sonatas and collections of etudes. Clementi made a significant contribution to the development of the theory and practice of teaching piano playing. However, in the activities of the school he headed, the shortcomings of instrumental teaching inherent in his time were clearly visible - the priority of technique over content and the lack of muscular freedom of hands, which found expression in the mechanistic concept of skills formation.

Clementi and his associates came to the assertion of the importance of the number of daily activities of the student, as well as the structure of his hands. The more the student does the better. If today he does not play the instrument for 6 (7, 8 and even more) hours, then tomorrow he should play 10 hours, etc. The pianist's hands, in accordance with these ideas, should be large, with long fingers and good interdigital stretch. To achieve this, special mechanical devices were designed that were supposed to strengthen the strength of individual fingers or increase interdigital stretch. A similar approach was practiced in learning to play stringed musical instruments.

Thus, the performing schools of this period, on the one hand, contributed to the growing popularity of teaching to play musical instruments and the training of a significant number of professional musicians-performers, on the other hand, to consolidate the shortcomings of training that were outlined back in the clavier era.

Some great composers have paid attention to pedagogy. Ludwig van Beethoven (1770-1827), Robert Schumann (1810-1856), Frederic Chopin (1810-1849) and Franz Liszt (1811-1886) made significant contributions to pedagogy.

Beethoven was engaged in pedagogy throughout his life. Among his students, the most famous are K. Cerny, F. Rees and D. Ertmann. According to the recollections of his students, the great composer in pedagogy preferred the deductive method: he always listened to the whole piece in order to get an idea of the concept of performance, and only then gradually delved into the details. His technical advice has always reflected an artistic need. However, Beethoven enriched the texture and technical capabilities of the pianists. The typification of Beethoven's texture is given in the instructive heritage of the most famous of his students, Karl Czerny. As a result, Beethoven's piano playing techniques formed the basis of piano learning for pianists of all subsequent eras.

R. Schumann on the pages of the "New Music Journal" (Leipzig) promoted his aesthetic views and contributed to the formation of musical tastes in society.

Schumann's pedagogical views are formulated in his Rules and Maxims for Young Musicians (1850), a collection of deep and brilliant aphorisms, each of which contains a valuable aesthetic and pedagogical idea. Here are examples of some of them:

- The laws of morality are the same as the laws of art.
- Enjoy nature more often.
- Meet all the significant works of all outstanding composers.

• Spending a lot of time each day doing mechanical exercises is like trying to pronounce the alphabet faster and faster every day.

"Rules and Maxims for Young Musicians" was included as a preface to "Album for Youth" - a cycle of pieces for piano. They were the first to be translated into Russian by V.V. Stasov and P.I. Tchaikovsky, which testifies to the high appreciation of the largest Russian musicians.

The pedagogical views of another great romantic composer F. Chopin were also formed under the influence of his aesthetic position and were realized in piano lessons, to which he devoted considerable time. The distinctive features of Chopin the pianist were melodiousness and flexibility of performance, as well as the absence of loud sonorities. He demanded the same from his students, prompting them to embody the musical image with the appropriate technical means and denying the loud playing so widespread in the virtuoso schools of that time.

At the same time, Chopin paid a lot of attention to the development of technology, but he did it by unconventional methods. He paid primary attention to the development of hand flexibility not to finger strength, as it was customary in traditional methods. Physical flexibility contributed to rhythmic and dynamic flexibility, which is especially important when performing works by Chopin and other romantic composers.

Another great romantic composer F. Liszt made a significant contribution to pedagogy and enlightenment. The greatest performer - a pianist and conductor - throughout his life he conducted a huge musical and educational activity. Liszt tirelessly promoted not only his works, but the works of other great composers of different eras, aiming to promote their work and educate the musical tastes of their contemporaries. For this, Liszt performed transcriptions and paraphrases.

Another component of Liszt's pedagogical activity is piano pedagogy. Liszt played a revolutionary role in extracting the capabilities of the piano as an instrument, developing piano texture and virtuoso technique. Liszt rethought the performer's capabilities under the influence of N. Paganini's violin art.

Among Liszt's students we can find the greatest musicians of the second half of the 19th and early 20th centuries. Instrumental performance lessons are held individually. But Liszt's students, wanting to communicate with their teacher as much as possible, were also present during his studies of other students. The amount of information received by each of them increased many times over. In addition, a special atmosphere arose, in which both the playing student felt like on stage, and the teacher tried to formulate his remarks with the audience in mind. This form of training became very popular at the end of the 20th century under the name "master class".

Lecture 5 Musical education of the first half of the XX century

5.1 The system of musical education by E.-J. Dalcrose

The first half of the XXth century is one of the most fruitful periods in the development of foreign music education. At this time, original theoretical concepts appeared that enriched the world experience of music education in its most striking achievements.

The pedagogical value of most of the musical and educational ideas developed in the first half of the XXth century is in a personal orientation, in the desire to find an original way of introducing a person to music, giving joy and pleasure. It was the personal attitude that led to the remarkable pedagogical findings of outstanding musicians and teachers of the XXth century. The clearest example is the systems of musical education of the outstanding representatives of art pedagogy of the 20th century - E.-J. Dalcroze and K. Orff.

The system of musical education by E.-J. Dalcroze was formed at the beginning of the 20th century and subsequently had enormous international significance.

Dalcroze system content:

1. practical reflection of the increasing importance of rhythm in professional music of the late 19th - early 20th centuries;

2. consistent introduction of students to music through comprehension of its temporal nature and features of rhythmic organization;

3. creating a system of rhythmic gymnastics (raising the importance of movements to music);

4. developed motor-rhythmic exercises and games, substantiated them as a method of musical education;

5. proved the role of rhythmic education in the development of students' musicality.

Despite the recognition of the enormous, fundamental importance of rhythm in the art of music, as well as the tendency towards an increase in the role of the rhythmic principle in music, such a system did not exist until the XXth century.

The basis of the system E.-J. Dalcroze – rhythm and solfeggio. In his requirements for the development of rhythm E.-J. Dalcroze said the following: “muscles and the nervous system must be accustomed to reproducing various rhythmic movements; the ear must correctly perceive music that gives impetus to movement.”

In addition to rhythm and solfeggio, which are mandatory in the upbringing of children and teaching of adults, E.-J. Dalcroze used rhythmic gymnastics, dance, choral singing, musical improvisations on the piano, thus creating an original complex system of musical education.

The core of his system was rhythm. E.-J. Dalcroze developed complexes of musical-rhythmic tasks and exercises that not only develop a sense of rhythm, but also improve coordination of movements, flexibility and accuracy of their performance to music; activating and facilitating the perception of music, taking into account its imagery and emotional content.

Among the musical exercises and games E.-J. Dalcroze:

1. steps to music with simultaneous hand timing,

2. all kinds of combinations of meter and rhythm, marked simultaneously with hands and feet (arms - rhythm, legs - meter and vice versa),

3. repetition from memory of the rhythm of the music just listened to, including repetition "with a delay": after listening to the first measure, repeat its rhythm in the second measure - with the music being played, in the third measure - the rhythm of the second, etc.,

4. repetition of listened to musical excerpts (2-4 measures) two or four times faster or slower, various movements to the music (walking, running, jumping), etc.

E.-J. Dalcroze demanded the "musicality" of the movements, that is, their direct connection with the tempo, rhythm, phrase, dynamics, and even the nature of the strokes and articulation (staccato, legato). He put forward an interesting pedagogical idea: the coordination of movements with the rhythm of the music gives a person a feeling of freedom, gives pleasure.

Thus E.-J. Dalcroze actually made an attempt at a comprehensive implementation of Aristotle's pedagogical ideas at a new musical-theoretical and methodological level. The ideas of E.-J. Dalcroze are widely used in the world practice of music education. In particular, they were received with enthusiasm in Russia, where in 1912-1913 E.-J. Dalcroze came for demontration lessons and performances. Under the influence of his ideas, the institute of rhythmic education was opened in Moscow in 1918.

The ideas of E.-J. Dalcroze had a strong influence on the formation of another well-known system of musical education, the creator of which was K. Orff.

5.2 The concept of aesthetic education by K. Orff "Schulwerk. Music for Children"

One of the most famous concepts of musical education of children is the concept of Karl Orff - "Schulwerk. Music for Children" is a five-volume anthology of music for children, distributed in more than 40 countries around the world. The concept materials contain songs and dances collected and processed by Orff with the accompaniment of an Orff ensemble. Each small piece from Schulwerk is the simplest score that even young children can perform. In Schulwerk's books, Orff used folklore not only of German, but also of other European peoples: French, Danish, Swedish, English. Interpretation of folklore is the main idea of Schulwerk.

Karl Orff was convinced that children need their own special music, specially designed for playing music at the initial stage. It should be accessible for children and correspond to the child's psychology. This is not just music, but music inextricably linked with speech and movement: singing and dancing at the same time, shouting out and ringing something, alternating speech and singing is as natural for children as just playing. All peoples of the world have such music. Children's elementary music of any nation is genetically inseparably connected with speech and movement. K. Orff called it elementary music and made the basis of his Schulwerk.

The main purpose of Schulwerk is the primary introduction of all children, regardless of their ability to music, the liberation of individual and creative forces, the development of natural musicality. The initial thought of K. Orff was the understanding that the prerequisites for education through creativity are created by the educational system itself. The possibility of creating such a form of education was proved by him in Schulwerk. In the age-old pedagogical dilemma "what to teach and how to teach?" K. Orff brought to the fore the "how". The main task was to create a "situation of creativity", which, in principle, cannot be realized for children otherwise than through play. Other than in the authoritarian system of relations between children and the teacher, the search for new ways of communicating with each other by means of music and dance – these are also the ideas of Schulwerk.

The system of musical education by K. Orff is a practical way of education and training through art and creativity, based on the unity and interconnection of music, movement and speech. It is aimed primarily at the development of a person, maintaining his integrity, improving contact with himself and the world.

K. Orff's idea is that teaching is based on "the principle of active music playing" and "learning in action." In the opinion of a music teacher, children need their own music, specially designed for playing music at the initial stage, primary music education should be full of positive emotions and a joyful feeling of playing. Comprehensive teaching of music in the classroom provides children with ample opportunities for the creative development of abilities. K. Orff believes that the most important thing is the atmosphere of the lesson: children's enthusiasm, their inner comfort, what allows us to talk about the desire of children to show their worth in the music lesson as an active participant.

Basic principles of the method:

• Children's independent composing of music and accompaniment to movement, at least in the most modest form.

• Teaching children to play simple musical instruments, which does not require much work and gives a sense of joy and success. To this end, K. Orff came up with some simple tools and used existing ones. The main instrument of the child is himself: hands and feet. The child freely tries to clap, stomp, click, spank, etc.

• Collectiveness of activities of young children. The minimum group consists of two participants, each of whom is guaranteed equal participation in the reproduction or

improvisation of the play. The maximum number of group members is practically unlimited, i.e. overcrowded classrooms are not a hindrance for such music-making.

• Providing children with a certain freedom in the classroom: the opportunity to clap, stomp, move.

• Focusing on conducting from day one so that each student can direct the performance.

• Working with words, rhythmization of texts, the speech basis of which is names, counting rhymes, the simplest children's songs. In addition to musical goals, a subconscious feeling of harmony and harmony of the native speech and language is brought up. This is the basis of the perception of poetry and, more broadly, of literature in general.

• The student's comprehension of the meaning of intonations by improvisation when choosing the most accurate for a given context. A fret construction emerges from intonation and then a transition to a five-step scale.

• Playing music within a five-step scale for at least one academic year, and possibly longer. The organic existence of a student in a five-step scale provides a soft entry into a seven-step scale.

Main activities:

• Movement and dance. Movement is the source of any human activity and tool of thinking. Dance is an organized movement in space-time. Rhythm is at the heart of movement and at the heart of music, every traditional culture begins with it.

• Singing. Each person is gifted with a voice not only for speaking, but also for vocalizing. The voice is the most feature-rich instrument that is always with us. In everyday speech, we use a tiny fraction of what our voice can do.

• Speech. In everyday life, the meaning of a word is more important than its sounds. Plain speech is simply a way of transmitting encoded information. However, in poetry, traditional culture and the culture of children, the sounds of words, their rhythm, are no less important. K. Orff turns our attention from the meaning of words to the musicality and brilliance of their sound. The Orff lesson uses three versions of the speech text: in the native language, in languages of other cultures and in a fictional language

• Theater. History, fairy tale, myth - are needed to complete the integrity of the process in time. Without them, no meaningful work cycle is possible. At a certain stage in the process, all of the above activities need a plot that would combine them into a meaningful whole.

Tools:

• Drums and percussion instruments. All existing types of percussion are widely used – maracas, pandeira, wooden box, reco-reco, shakers, guiro, triangle.

• Xylophones. This is a necessary transitional stage between drums and complex melodic instruments.

• Sounding gestures (bodypercussion). This is a technique of playing rhythmically with the sounds of your own body. Pops, clicks, flip flops, dips - we always carry a whole ensemble of percussion with us.

• Materials, objects. Balls, cloth, sticks, glasses, ropes – almost any object can be used in the lesson – either as a musical instrument, or for additional organization of movement (for example, a ribbon), or for creating an image (for example, soap bubbles).

Organization methods:

• Game. This is the language spoken by children, a way of self-organization inherent in childhood and traditional culture. Having set the rules of the game, it is not the teacher who organizes the process, but the game itself. Having grasped its rules, children themselves can offer their own options for its development, thus entering into a dialogue with the teacher.

• Improvisation. In other words, organized spontaneity. It’s easier for children than for adults. Improvisation, experimentation, free conversation with the body, voice, instrument - each new training block begins.

• Performance demonstration. In the process of working on material (song, dance, fairy tale, story), different types of activities are united around a fairy tale or story. There is a performance, a theatrical performance that presupposes an audience. The group is divided into several parts, some are shown, others are watching.

During its existence, K. Orff's pedagogy has turned into a real world empire with its own Institute in Salzburg (Austria), educational and methodological publications, conferences in more than 40 countries of the world. K. Orff's concept is promising and can be successfully applied in social, educational institutions for children with different health conditions: kindergartens, schools, studios, centers of aesthetic development.

5.3 The main points of the concept of music education by Z. Kodaya

Zoltan Kodaya is a Hungarian musician and teacher who created the concept of musical education in Hungary in the first half of the 20th century. Kodaly's ideas were the impetus for the development of Hungarian music pedagogy and served as a source for a method that was later developed by his colleagues and followers. In 2016, this method was included in the UNESCO list as part of the Intangible Cultural Heritage of Humanity.

Z. Kodaya became interested in the musical education of children in 1925. He accidentally "overheard" some of the students singing songs that they learned at school. Z. Kodaya was horrified at their singing skills and decided to do something to improve the system of music education in Hungary. He wrote a number of articles and essays to draw attention to the issue of children's music education. In his works, he criticized schools for using low-quality music and for starting music education only in middle school.

Starting in 1935, Zoltan Kodaya embarked on a long-term project to reform the teaching of music in primary and secondary schools.

The reform was carried out by actively creating:

1. a new curriculum,
2. new teaching methods,
3. writing new musical compositions for children.

His work has led to the publication of several books that have influenced music education both at home and abroad.

The efforts of Z. Kodaya paid off in 1945, when the new Hungarian government began to implement his ideas in public schools.

The main points of the concept of music education by Z. Kodaya:

– the basis of musical education is active musical activity and practical playing music;

– the most accessible “instrument” for making music is the human voice. Singing is the first artistic manifestation of a person, the most important means of realizing his artistic instinct;

– only collective, choral singing can lead to universal music-making, to joint musical experience, the development of a sense of human community;

– singing is the only and most powerful means of developing pitch hearing, which is the foundation of musicality.

So, the basis of the system 3. Kodaya – vocal music making.

The Kodaly Method takes a consistent approach to child development, introducing skills gradually according to the child's capabilities. Initially, the easiest new concepts are introduced and gradually progress towards more difficult ones. Children first learn about basic musical concepts through listening, singing or movement. Concepts are continually revisited and reinforced with additional games, movements, songs and exercises.

The Kodaly method also includes the use of rhythmic movement, a technique inspired by the work of the Swiss music educator Émile Jacques-Dalcroze. To reinforce new "rhythmic concepts," the Kodaly method uses a variety of rhythmic movements such as walking, running, and clapping. They can be performed while listening to music or singing.

The materials for his method are constructed exclusively from two sources: "authentic" folk music and "good quality" music. Folk music was considered an ideal tool for early musical education due to its short forms, pentatonic style and simple language.

Kodaly himself collected, compiled and organized a large number of musical works for pedagogical use: in particular, six volumes of Hungarian folk music, including more than a thousand children's songs. Much of this literature has been used in textbooks on the Kodaly method. To fill the gap between folk music and classical works, Kodaly composed thousands of songs and exercises, compiling sixteen textbooks, six of which contain several volumes of one hundred exercises.

Research has shown that the Kodaly method improves intonation, rhythmic skills, musical literacy, and group singing ability. This method improves the functioning of perception, the assimilation of the concept system, motor skills and the performance of children in other areas of knowledge – primarily reading and mathematics.

5.4 The system of musical education of D.B. Kabalevsky

Dmitry Borisovich Kabalevsky (1904 – 1987) is a classic of Soviet music, a prominent public person, an outstanding educator and teacher. D. Kabalevsky is the creator of the musical and pedagogical concept of mass music education and a music program for secondary schools.

Kabalevsky was interested in music since childhood. The future composer began to study music at the age of seven. In 1925 D. Kabalevsky entered the Moscow Conservatory. He studied simultaneously at two faculties – piano and composition. In 1931, he performed for the first time at the Bolshoi Theater in Moscow his first concert for piano and orchestra.

The main place in the work of D. B. Kabalevsky belongs to symphonic and opera music. The main themes of the composer's works – peace, love, the victory of good over evil – are eternal themes that excite people.

D. Kabalevsky – headed the committee on musical and aesthetic education of children and youth. In 1983 he became the founder and editor-in-chief of Music in School magazine. He was also a professor, doctor of art history, and taught at the Moscow Conservatory for many years.

D. Kabalevsky is the author of many articles on the aesthetic education of children and youth, as well as articles on topical musical problems of our time, musical heritage and composing.

In 1973, the famous composer and public person D.B. Kabalevsky began to create an experimental program "Music". The carefully developed system of music education by D. Kabalevsky can be called the technique of the late 20th century. It has a complete conceptual rationale and a clear program of action. Each lesson corresponds to a certain set of tasks, building a technological chain of actions. His main invention was a thematic system on which the logic of comprehending music, orientation in the world of musical art (intonation, development of music, form in music, etc.) was based. The methodological support of his program is still a complete set of music lessons.

The methodological complex includes:

– program (calendar plans, musical material for lessons, methodological developments);
– note reader for the teacher;
– phonoreader;
– tables;
– thematic slides;
– methodical literature for teachers.

General principles and research methods D. Kabalevsky

Music lessons according to the Kabalevsky system set themselves the task of acquainting students with the world of great musical art, teaching them to love and understand music in all the richness of its forms and genres, in other words, to teach students musical culture as a part of their entire spiritual culture.

In order to provoke interest and captivate schoolchildren with music, D.Kabalevsky built his program on a thematic basis. Each quarter of the school year has its own theme. Gradually and consistently becoming more complex and deeper, it unfolds from lesson to lesson. The topics of the quarters consistently cover the topics of the academic year. The teacher himself chooses the topic of the lessons, but they cover the topic of the term.

The musical pieces of the curriculum can be viewed as examples illustrating the type, nature and degree of complexity of the music. The teacher can choose his own musical examples. But they must be artistic and entertaining for children and pedagogically appropriate, must fulfill an educational role.

Thus, thematic inventin is the principle and basis for building a system of music lessons and a specific lesson. For example:

Topic: "Three whales" in music – song, dance and march.

Stage 1 – defining the main genres (song, dance and march) from which all musical culture grows.

Stage 2 – What does the music say? Discussions about the content of music, about the nature of the music of the studied genres.

Stage 3 – Where are the three whales taking us? Identifying large forms that grow out of these simple ones.

Stage 4 – What is musical speech? Study of the internal components of these forms, study of the means of musical expression.

In the process of implementing the program, it was recommended to use the following methods:

- Artistic, emotional music training.
- Teaching music in an intonational style.
- Prospective and retrospective relationships.
- Emotional drama.
- Artistic context.

The main form of organizing the educational process is a lesson, which is interpreted as an art lesson. It is characterized by a flexible creative structure for the following types of behavior. Lesson types:

- introductory lessons on the topic;
- lessons on deepening and developing certain aspects of the topic;
- lessons of generalizing the topic;
- lessons to control the assimilation of the topic.

Musical pedagogical system and musical program D. Kabalevsky is the conceptual basis of the musical program for institutions, which provide general secondary education.

Lecture 6 Characteristics of the modern music education system

6.1 Characteristics of the curriculum on the subject "Music"

In the system of general secondary education, the subject "Music" has a special role. It holistically affects the personality, forms the attitude, worldview and worldview of a growing person; provides the introduction of students to the world of musical art, promotes the disclosure of artistic and creative potential; creates conditions for creative self-expression, helps in acquiring an artistic vision of the world.

The curriculum of the subject "Music" is based on the fundamental principle of the concept of D. B. Kabalevsky, according to which music is defined as "a living figurative art, born of life and turned to life." The thematic structure of the program is based on the system of generalized ideas developed by D. B. Kabalevsky about music as an important part of the culture of society and a valuable art form in itself.

The logic of the program construction reflects the dialectic of the interaction of music and life. The solution of the super task "Music - Life" is facilitated by close attention to the social functions of musical art, its impact on the spiritual world of a growing person. Such an appeal to life makes it possible to highlight in the program a meta-objective, vital content that contributes to the formation of a holistic picture of the world in students ("The sounding world around us", "Natural and mechanical sounds", "Intonation", etc.).

The formation of a holistic artistic consciousness is facilitated by the appeal to phenomena and concepts that go beyond the limits of musical art (composition, form, rhythm, "pulse" (meter), etc.).

The purpose of studying the subject "Music" is to educate students of musical culture as part of their spiritual culture.

Tasks:

– formation of an aesthetic attitude to reality;
– education of love for music, artistic taste;
– mastering musical art (mastering musical knowledge, listening, performing and composing skills);
– accumulation of experience in independent artistic and creative activity;
– development of musical and creative abilities.

According to the program, the development of musical art takes place in the forms of art itself. Educational activity is carried out both artistic in content and educational in form. The implementation of the program provides for the use of universal methods of problematization of the content and modeling of the artistic and creative process.

Methods of artistic, moral and aesthetic cognition of music, perspective and retrospective connections, emotional and semantic dramaturgy, etc. are used to solve specific tasks. The main form of organization of the educational process is a lesson. The music lesson is interpreted as an art lesson, which is characterized by a flexible structure and the presence of emotional and semantic dramaturgy. The widespread use of interactive technologies, facilitation discussions and artistic and creative projects contributes to strengthening the connection of the learning process with life. The latter make it possible to individualize the educational process, organize it taking into account the needs and capabilities of students, provide an opportunity to choose the position of a composer, performer, listener when mastering artistic material.

Artistic and creative projects may include activities such as listening, singing, playing musical instruments, plastic intonation, theatricalization, composition, improvisation, rhythm recitation, etc.

The program provides for the interaction and integration of various types of art (music, literature, choreography, fine art, theater) in solving a specific artistic task. At the same time, going beyond the limits of the expressive system of musical art provides consideration of musical phenomena in a broad artistic context, makes it possible to identify the general foundations of artistic creativity, to master the laws of interaction of arts in a practical form.

The program is designed to build a system of stable links between musical art and "everyday" culture, life and artistic experience of students. In this regard, the study of traditional musical culture (folklore) is carried out taking into account local traditions. To study the culture of the peoples inhabiting the Republic of Belarus, a "framework content" is provided in the relevant sections of the program.

In order to form a civic culture of students, it is recommended that an annual appeal to the National Anthem of the Republic of Belarus be listened to and performed. The program provides the teacher with a space for creativity, which can manifest itself in the selection and distribution of artistic material, artistic and dramatic planning of the lesson, the implementation of the educational process as a whole. The planning proposed in the program is exemplary and provides the teacher with the opportunity to independently design the content of each lesson.

6.2 Structure of the music lesson

Lesson Planning

Below are some recommendations for creating a lesson plan. Regardless of the subject, method, and additional requirements, all lesson plans contain the same basic structure and main components:

1. Goals and objectives: What can students do when I finish my lesson?

2. Procedure: Step-by-step listing of your actions is the main lesson where you creatively collect and format the material to present it to your students to achieve your goals and objectives.

– What types of training materials I will use (for example, lecture, demonstration, modeling, guided practice, independent practice)?

– What educational theory I will include (for example, K. Orff, Z. Kodáy. and others, in accordance with the age of the students)?

– What questions will I ask students to intensify their attention?

– Summing up.

3. Assessment for the lesson: How do I know that my students have studied the material? Testing the knowledge gained in the lesson.

Lesson stages:

1. Organizational moment.
2. Listening to a piece of music. Movement to the music.
3. Playing musical instruments.
4. Creating a musical and literary composition.
5. Learning a song.
6. Summing up the results. Reflection.

6.3 Lesson plan for grade 4 on the topic "Whimsical intonations of oriental music"

Lesson aim: to expand the students' understanding of the musical culture of China.

Tasks:

1) introduce students to operatic works reflecting the characteristic features of the music of the peoples of China;

2) develop the skills of holistic musical communication in the unity of the activities of the composer, performer and listener;

3) improve the skills of comparative analysis, instrumental music making.

Teaching and methodological support: theoretical material, visual aids, multimedia presentation and video, audio recording.

Equipment: audio and video equipment, a map of the world, illustrations on the theme "China: Traditions and Modernity", illustrations on the theme "Chinese Opera" (author, storyline, characters, costumes, make-up), video clips – recordings of the performance of the Beijing Opera.

Course of the lesson

Organizing time

Musical greeting. Checking present / absent.

The teacher informs the class that the lesson will be devoted to the music of one of the eastern countries - the music of China. The culture of China is interesting and distinctive. Students will learn about this during the lesson. The teacher analyzes the students' knowledge and ideas about the country, demonstrates a prepared video series "China: Traditions and Modernity."

Teacher: China along with Babylon, India and Egypt is one of the four ancient civilizations. This large country has a very long and glorious history - preserved written sources tell us about events that happened more than 3600 years ago. China has a rich and deep culture. Here, the ancient culture and carefully preserved history not only coexist with the latest achievements of modern civilization, but also surprisingly complements it, giving the entire appearance of the Celestial Empire a unique atmosphere. The culture of China is a unique and highly valuable element of the world's cultural treasury.

The Peking Opera or Capital Music Drama is the most famous type of traditional Chinese art today, recognized as a national treasure. Peking Opera originated at the end of the 18th century, from a mixture of several old theatrical styles that existed in the provincial theaters, but came to its classical form in the middle of the 19th century. In 1876, it was officially named Jingju.

Peking Opera is called a musical drama because it is a synthesized theatrical performance that includes recitation, singing, acrobatic performances and stage fights. Unlike Western European opera, the actors do not try to play a reliable and individual human image, but rather create an outline of the character of a hero or a historical event with the help of strictly regulated symbolism. The color of the make-up, details of clothing, certain gestures and gait, the manner of singing and declamation, even eye movements allow the audience to understand what kind of character is in front of them, how he relates to what is happening on stage and what is his relationship with other characters.

The content of the work

The lesson uses an image of Chinese musical instruments. Students complete the task: according to the appearance of Chinese musical instruments, children determine which of them belong to the string group, which to the wind, and which to the percussion group. Students pronounce aloud the names of four instruments (bangu, sheng, pipa, erhu), the teacher monitors the correctness of the stress.

The Chinese toolbox is surprisingly diverse. The traditional Chinese orchestra alone includes about 100 types of instruments. Among them are erhu, pipa, sona, sheng, bangu.

Erhu is a Chinese bowed instrument. It has 2 strings. They play it while sitting, while holding the instrument vertically. The fingers of the left hand press the strings, and in the fingers of the right hand hold a bow-shaped bow, which is passed between the strings.

Pipa is a Chinese four-stringed plucked instrument. It has a pear-shaped body and a short neck. The sound can be extracted both with the help of a plectrum, and with the help of a nail, which is given a special shape.

Sona is a Chinese wind reed instrument. Sona has a tapered wooden barrel with 8 play holes and a wide metal bell. It is mainly used for funeral and wedding ceremoies.

Sheng is a Chinese labial organ. The wooden or metal body is equipped with a bowl-shaped mouthpiece for blowing air. There are holes on the lid of the bowl where 17 bamboo tubes with copper tongues at the base are inserted. Each tube at the bottom has one small side hole. When sound is produced, the holes are closed with your fingers. If you close several holes at the same time, you get a chord sound. Interestingly, many legends and beliefs are associated with Sheng. Its sound is considered to be similar to the voice of the fantastic phoenix bird.

Bangu is a small one-sided Chinese drum. The sound is produced by striking two sticks. You can change the pitch. For this, the impact site is shifted from the center to the periphery.

Banggu is widely used in folk music as well as in orchestras. As a rule, the conductor plays in the theater.

1. Listening to the opera.

Teacher: Today we are going to get to know Chinese art – traditional Beijing opera, which is often referred to as Chinese musical drama. One of the most famous opera performances is the drama about Mu Guiying, about the legendary female military leader of the Song Dynasty. Mu Guiying is a female warrior in the real and legendary history of China and one of the main characters in the cycle of legends and many works about the leaders of the Yang clan. Mu Guiying is well versed in the effective use of military force, tactics and strategy of the art of war, and surpasses even his father – a general. Her name has become an epithet in the culture of the Chinese people for a woman with a talent for managing and solving complex problems. In the modern history of China, her position as one of the ideals of a strong woman, capable of independent thinking and action, is only strengthening.

Mu Guiying's behavior is interpreted as corresponding to a number of virtues – she receives combat and tactical skills from her own family and protects her property and interests, behaves like a loyal member of her husband's family and a subject of the sovereign.

The teacher selects a fragment of the opera for listening (audio) at his own discretion. The class describes the nature of the music, features of the structure of the melody and rhythm. Assumptions are made about the instruments, their belonging to certain groups (plucked string, bowed string, percussion, wind) is noted.

Then the teacher shows students a video, which is the same fragment of the opera. Students express their impressions of what they saw and analyze. It is important to draw the attention of schoolchildren that the orchestra is not in the orchestra pit, as it would be in a Western European opera house, but on the stage behind the scenes. A photo of the Peking Opera Orchestra is displayed. The teacher asks for familiar instruments.

2. Modeling the artistic and creative process.

The teacher chooses Chinese opera to watch the video clip without sound. Children are encouraged to think creatively about the following situation: If they were composing an operatic piece in the Chinese style, how would it sound? Students need to consider the following questions:

– What will be the means of musical expression in the work (what will be the rhythm, tempo, dynamics, register)?

– Will the solo parts be highlighted? If so, which Chinese instruments will perform solo?

– What visual techniques will be used in the work?

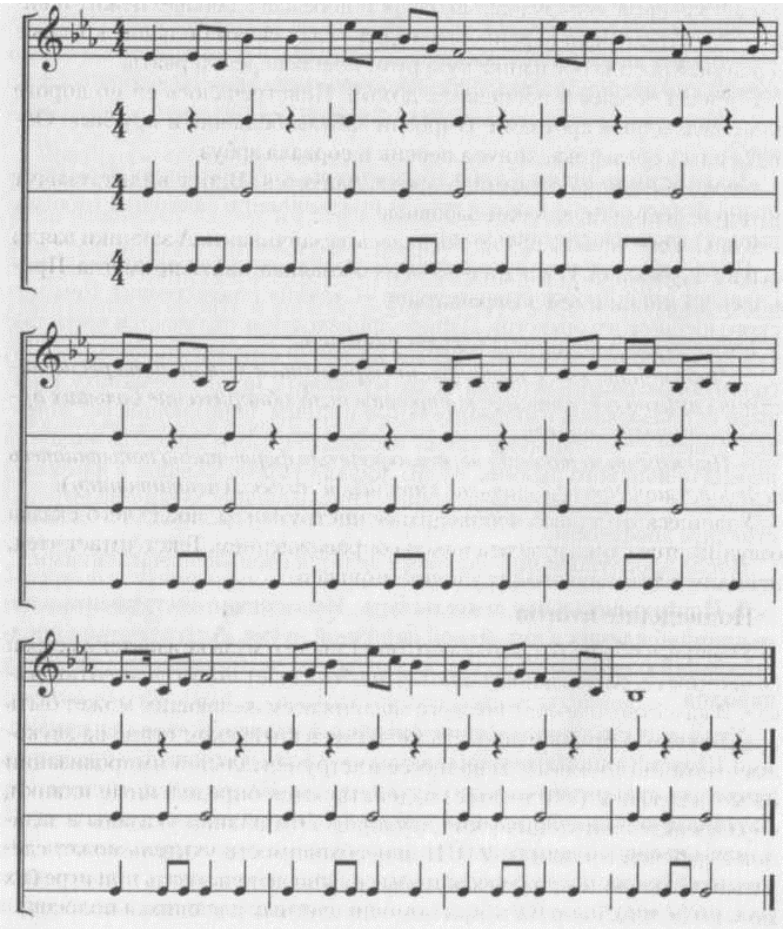
The task is carried out either collectively or in groups. In the group form of work, each group presents and defends (justifies) its creative model.

After discussing the proposed creative solutions, the students watch a video of a fragment of the opera, but with sound, and compare their fantasies with the original. After the video, the students share their impressions.

3. Instrumental activity. Execution of instrumental accompaniment.

The teacher chooses a fragment of Chinese opera and invites the students to perform rhythmic accompaniment using sounding gestures (claps of hands, stamping feet) and improvised means (tapping the rhythm with a pencil on the table, etc.).

Then the students are divided into groups and learn a three-part rhythmic score. Students perform a rhythm on musical instruments (tambourine, drum, maraca, xylophone and others).



The teacher invites the students to perform the rhythm they have learned at the same time as the music of a piece of Chinese opera.

4. Creation of a musical and literary work based on a Chinese folk tale

The teacher chooses a Chinese folk tale. Students listen to a fairy tale, after which they are given the task: to reproduce the content of the fairy tale in the style of Chinese opera, to come up with instrumental accompaniment to the fairy tale.

The teacher directs the collective thought:

– *Think about how you can show the events of a fairy tale with the help of movements, facial expressions and tools.*

– *When playing metallophone, xylophone, or piano, try to convey the modal characteristic of Chinese music (pentatonic scale).*

Fairy tale characters and participants of instrumental accompaniment are selected. Students select the necessary tools, after which the tale is staged and voiced by instrumental accompaniment. The text is read by the reader, the student conductor supervises the performers.

Summarizing

Students summarize what they have learned about the music of China, repeat what the concept of "pentatonic" means, what musical instruments they studied, the name of the heroine of Chinese operas.

Reflection

The teacher invites the children to describe their inner state and mood.

What are the most vivid impressions from the lesson? What is the most memorable thing? What else would you like to know about Chinese music?

2. PRACTICAL SECTION

2.1 Contents of practical exercises

Practical class 1.Professional educational systems: practice and theory, problems and prospects. General characteristics of the individual parts of the educational system.

1. Education is a socially organized and standardized process of constant transfer of socially significant experience about socialization of the individual by previous generations to succeeding generations.
2. The objective of education is to provide with knowledge, skills, attitudes and the intellectual, moral, creative and physical development of the student's personality.
3. The content of education consists of four main structural elements.
4. The educational system is a collection of interacting structures.
5. Features of teaching musical disciplines.

Answers to the questions.

1. Give a definition to the concept of "education".
2. What are the structural elements of the content of education?
3. One of the global problems of modern education is … (finish the sentence).
4. What are the components of the educational system?
5. What are the stages of the educational system in China?
6. When does the school year start and end in China?
7. What time do students have holidays in China?

Practical class 2. Professional educational systems: practice and theory, problems and prospects. Stages of music education

There are three main stages of music education.

1. Music education is considered to be one of the longest.
2. Educational extablishments and institutions that provide music education.
3. Primary music education.
4. Traditionally, basic music education consists of studying at a music school according to the established curriculum with the main compulsory academic disciplines.
5. Vocational secondary education.
6. Music universities.

Answers to the questions.

1. What are the main stages of professional music education.
2. In what educational institutions in Belarus can one get a musical education?
3. In which educational institutions in China can one get music education?
4. Classical music schools are focused on further professional development of their students in the music field. What can children learn in a music school?
5. What is the purpose of teaching a music student at a music university?
6. What is the name of the modern music specialty at Vitebsk State University named after P. M. Masherov?

Practical class 3. Innovation in professional music education. The concept of innovation, its definition as a system concept.

1. Study additional information on the topic.
2. The term "innovation".

3. Innovation – the science of novelty, which began to study the laws of new features.

4. Pedagogical innovation is a field of science that studies the processes of education development.

5. Innovations in education are considered to be innovations that are specially designed, developed, or accidentally discovered as a pedagogical initiative.

6. Pedagogical innovation processes have been the subject of special study in education since about the 1950s of the XX century.

7. The terms "innovations in education" and "pedagogical innovations".

8. Music education and musical activity is a creative process.

9. The structure of innovative musical activity.

10. The concepts of "novation" and "innovation" should be separated.

11. Traditions and innovations do not exist outside of their relationship.

Answer the questions:

1. What is the meaning of "innovation" in Latin language?
2. What is the essence of the innovation process?
3. Define pedagogical innovation.
4. What components are included in the structure of innovative music activity?
5. Name the factors that, in your opinion, influence the success of innovations in education.
6. Is there a relationship between tradition and innovation?
7. What components are included in the structure of innovative musical activity? Give examples of innovations in music education.

Practical class 4. Innovation in professional music education. Types of information and communication technologies used in music lessons.

1. A modern lesson cannot be effective and interesting without the use of ICT.
2. One of the ways to solve this problem can be modern information technologies.
3. ICTs provide an opportunity to….
4. If the music teacher uses modern technology, then students will be very interested in attending these lessons.
5. Music art is an important part of Chinese spiritual culture.

Task:

Tell us about the types of ICT that are most often used in music lessons in China.

Practical class 5. Musical and pedagogical systems. Music education and studying in countries of Ancient East.

I. Study the text of the topic: Music education and studying in countries of Ancient East

II. Make a story about music education in Ancient China. Use the suggested reference sentences.

1. Music in Ancient China was an effective means of influencing a person, contributing to social harmony in society.
2. Confucianism was one of the leading philosophical teachings of Ancient China.
3. The Leading principles of Confucius' teaching. Their significance for education.
4. The contents of the treatise «Notes on the music (Uetzy)».
5. Sym Qian's treatises and their role in music education.
6. Musical instruments in Ancient China and learning to play them.
7. Central public schools in the Zhou dynasty (1027-256 BC).
8. Emperor Ming Huang, the educator of the VIIIth century, patron of music and dance. «Conservatory of the pear garden».

Practical class 6. Musical education and training in the era Antiquity. Ancient Greece. Ancient Rome.

Prepare answers to the following questions:

1. What ancient Greek myths speak about the magic power of music?
2. What are the genres in which the synthesis of music and poetry appeared?
3. Which of the Greek thinkers has the ability to skillfully select choral parts for comedies?
4. What is the essence of the doctrine of ethos?
5. Name the famous philosophers of Ancient Greece who contributed to musical education and upbringing.
6. What aspects reflect the features of music education and upbringing in Ancient Greece?
7. How was music education and upbringing organized in Ancient Rome?
8. Name the musical instruments common in Ancient Rome.
9. What is the idea of Quintillian's musical education?

Practical class 7. Musical education and training in the Middle Ages

Prepare answers to the questions:

1. What is the time frame of the Middle Ages?
2. A distinctive feature of the early Middle Ages was the predominance of (vocal music, instrumental music, dance music).
3. Give a description of the musical education of the early Middle Ages.
4. A one-voice church hymn named after Pope Gregory the Great is ....
5. What place did church music occupy in the education of the Middle Ages?
6. The content of education in them was theology and the so-called "seven humanities". List the "seven humanities":
7. Composer, teacher and theorist who carried out a reform in the field of notation in the 10th century. He owns the treatise "Dialogue about Music", dedicated to teaching and learning. Who is it?
8. Who is Guido of Arezzo? What is the essence of his reform activity?

Practical class 8. Musical education in the age of Renaissance

Find the correct words in order to continue with the following sentences:

1. An outstanding Italian theorist and composer of the Renaissance, a member of the Venice Academy of Fame, the author of the treatise "Establishing Harmony"…
2. Spanish theorist, composer and teacher of the Renaissance, who worked in Italy, he wrote the treatise "Musica practica" …
3. One of the greatest musical scholars of the Renaissance, who taught poetry, music, mathematics, Greek and Latin, argued that music should be outside of religion and be enjoyable. He owns the treatise "The Twelve-Rune" …
4. Franco-Flemish music theorist and composer, mentor of the boys' choir at Chartres Cathedral, author of 12 treatises, the most famous of which was the treatise "Terminorum musicae diffinitorum" …
5. Founder of humanistic pedagogy, French philosopher of the Renaissance. His pedagogical views were based on three requirements for the education system (freedom, democracy, benefit) …

6. What was the name of the orphanages that appeared in Italy, where singers were trained for church choirs? Gifted boys were admitted to these special music schools in Naples, gifted girls in Venice …

7. A singing school at a Catholic church, a music boarding school in France and the Netherlands, where the process of education began from early childhood and included singing, playing the organ, studying musical theory …

Practical class 9. Music education and pedagogy in the 17th century.

Task:

Find the information yourself and compose a story about the pedagogical views and concepts of one of the scientists: Johannes Kepler, Rene Descartes, Maren Mersenne, Francis Bacon, Jan Amos Komensky, Wolfgang Ratke, Johann Pachelbel.

The answer to the task should be in the format Times New Roman, 14, line spacing 1.5. The answer to the task should take at least a page.

Practical class 10. Music education and pedagogy in the 18th century.

Find information and write an essay on one of the suggested topics:

1. Charles Louis Montesquieu is a representative of the Enlightenment.
2. Pedagogical views of J.-J. Rousseau.
3. Pedagogical views of I.P. Pestalozzi.
4. J.S.Bach is a great composer, musician, teacher.

Practical class 11. Music education and pedagogy in Western European countries of the 19th century. Professional music education.

The task:

Write an essay about the life and work of one of the composers: Ludwig van Beethoven, Robert Schumann, Frederic Chopin, Franz Liszt, Karl Cerny, Muzio Clementi.

Tell us about your attitude (your position) to the teaching activities and work of one of the composers.

Indicate in the story the main genres of the composer's work.

Practical class 12. Musical - pedagogical systems of the XXth centuries.

The system of musical education by E.-J. Dalcroze.

Task:

Prepare answers to the following questions.

1. What does the concept of "musical rhythm" mean? Give a definition of rhythm in music.
2. Find information about the biography of E. J. Dalcroze.
3. What is the basis of the system of musical and rhythmic education created by Emile Jaques-Dalcroze?
4. Is the method of musical and rhythmic education of E. J. Dalcroze applied in China? What techniques and methods of studying rhythm in music are known to you? Tell us about them.

Practical class 13. The concept of aesthetic education by K. Orff "Schulwerk. Music for Children".

Task:

1. Find information about the biography of Karl Orff.
2. What, in your opinion, is the main thing in the system of musical education created by Karl Orff?
3. Is Karl Orff's method of musical education applied in China?
4. What activities of Karl Orff's concept are used in music lessons in schools in China?

Practical class 14. The main points of the concept of music education by Z. Kodaya.

The task:

1. In what year was Zoltan Kodaya's method included in the UNESCO list as part of the Intangible Cultural Heritage of Humanity?
2. Why did Z. Kodaya become interested in children's music education and decided to improve the system of music education in Hungary?
3. In what year did Zoltan Kodaya start reforming the teaching of music in primary and secondary schools?
4. What did Z. Kodaya new to implement the reform of music education?
5. Which of the main points of the concept of music education by Z. Kodaya do you consider the most relevant and why?

Practical class 15. The system of musical education of D.B. Kabalevsky

Task:

1. Who was D.B. Kabalevsky? What do you know about his activities?
2. What musical compositions were written by D.B. Kabalevsky?
3. What is the basis for the system of building music lessons in the program of D.B. Kabalevsky?
4. What types of lessons does D.B. Kabalevsky suggest using when teaching music at school?
5. Is Kabalevsky's concept of music education used in China?

Practical class 16. Characteristics of the modern music education system.

Characteristics of the curriculum on the subject "Music"

1. Study additional information on the topic.
2. The concept of musical education for Chinese teachers.

You studied music education in the countries of the Ancient East, in the era of Antiquity, the Middle Ages, the Renaissance and the Enlightenment. You also studied various music-pedagogical systems, and got acquainted with the concepts of music education of Western European teachers.

Today we invite you to complete the task:

Write an essay about a modern teacher from China, about the concept of his music education, about the music lessons that this teacher conducts.

We are interested to know information from you about teaching music to children in China.

Practical class 17. Characteristics of the modern music education system.

Music lesson "Magic intonations of Eastern music"

In the Belarusian school on the subject of "Music" in the fourth grade, there is a theme of the music lesson "Magic intonations of Eastern music".

The purpose of the lesson: to introduce students to Chinese music culture.

Task:

Think about it – how would you spend such a music lesson?

What interesting facts will you tell your students about China?

What musical compositions will you listen to and learn with your students?

Write a plan-summary of the music lesson on the topic: "Musical culture of China".

Practical class 18. Characteristics of the modern music education system.

Music lesson "A musical journey through Europe"

1. Study additional information on the topic, lesson plan for grade 4 on the topic "Whimsical intonations of oriental music".

2. Prepare a lesson plan on the topic: "A musical journey through Europe."

In the last assignment on the discipline "Methods of teaching and upbringing in music education" we want to show you the lesson plan of a music lesson in a Belarusian school on the subject "Music". In accordance with the curriculum, the topic of the lesson is "Whimsical intonations of oriental music." The developed lesson introduces students to the culture of China through the study of traditional Chinese opera. Your task would be to develop a lesson plan on the topic: "A musical journey through Europe".

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3. SECTION OF KNOWLEDGE CONTROL

Criteria for evaluating the results of learning activities

The final form of control of knowledge and skills of Master's students in the discipline is an examination. The examination contains an oral answer to a theoretical question and a defence of an essay.

Criteria for assessing practical skills and abilities for the exam in the discipline "Methods of training and education in music education" for the specialty Theory and methods of teaching and education (by areas and levels of education). Methods of teaching musical art

Mark in points	Assessment indicators
10	Systematized, deep and complete knowledge in all sections of the curriculum, as well as on the main issues that go beyond it. Accurate use of scientific terminology (including in a foreign language). Competent, logically correct presentation of the answer to questions. Impeccable possession of the instrumentation of the academic discipline, the ability to use it effectively in the formulation and solution of scientific and professional problems (including information technology). Expressed ability to independently and creatively solve complex problems in a non-standard situation. Complete assimilation of the basic and additional literature in the studied discipline. Ability to freely navigate theories, concepts and directions in the studied discipline and give them an analytical assessment, use the scientific achievements of other disciplines. High level of culture of performance of the task.
9	Systematized, deep and complete knowledge of all sections of the curriculum. Accurate use of scientific terminology (including in a foreign language). Competent, logically correct presentation of the answer to questions. Possession of the instrumentation of the academic discipline, the ability to use it effectively in setting and solving scientific and professional problems (including information technology). Ability to independently and creatively solve complex problems in non-standard situations within the curriculum. Complete assimilation of the main and additional literature recommended by the curriculum of the discipline. Ability to navigate theories, concepts and directions in the studied discipline and give them an analytical assessment. High level of culture of performance of the task.
8	Systematized, deep and complete - knowledge on all the questions posed within the scope of the curriculum. Use of scientific terminology (including in a foreign language). Competent, logically correct presentation of the answer to questions, the ability to draw reasonable conclusions and generalizations. Possession of the instrumentation of the academic discipline (including information technology), the ability to use it in the formulation and solution of scientific and professional problems. Ability to independently solve complex problems within the curriculum. Assimilation of the basic and additional literature recommended by the curriculum of the discipline. Ability to navigate theories, concepts and directions in the studied discipline and give them an analytical assessment. High level of culture of performance
7	Systematized, deep and complete knowledge in all sections of the curriculum. Use of scientific terminology (including in a foreign language). Competent, logically correct presentation of the answer to questions, the ability to draw reasonable conclusions and generalizations. Possession of the

	instrumentation of the academic discipline, the ability to use it in the formulation and solution of scientific and professional tasks. Fluency in standard solutions within the curriculum. Assimilation of the basic and additional literature, recommended by the curriculum of the discipline. Ability to navigate the main theories, concepts and directions in the studied discipline and give them an analytical assessment. High level of culture of performance of the task.
6	Use of the necessary scientific terminology. Competent, logically correct presentation of the answer to questions, the ability to make generalizations and sound conclusions. Possession of the instrumentation of the academic discipline, the ability to use it in solving educational and professional problems. Ability to independently apply standard solutions within the curriculum. Assimilation of the basic literature recommended by the curriculum of the discipline. Ability to navigate the basic theories, concepts and directions in the studied discipline and give them a comparative assessment. Enough, a high level of culture of the task performance.
5	Sufficient knowledge in the scope of the curriculum. Use of scientific terminology. Competent, logically correct presentation of the answer to questions, the ability to draw conclusions. Possession of the instrumentation of the academic discipline, the ability to use it in solving educational and professional problems. Ability to independently apply standard solutions within the curriculum. Ability to navigate the basic theories, concepts and directions in the studied discipline and give them a comparative assessment. Sufficient level of performance culture. Sufficiently complete and systematized knowledge within the scope of the curriculum.
4	Sufficient amount of knowledge within the educational standard. Assimilation of the basic literature recommended by the curriculum of the discipline. Use of scientific terminology. Logical presentation of the answer to the questions; the ability to draw conclusions without significant errors. Possession of the instrumentation of the academic discipline, the ability to use it in solving standard (typical) problems. Ability to navigate the main theories, concepts and directions in the studied discipline and evaluate them. Acceptable level of culture of the task execution.
3	Insufficient amount of knowledge within the educational standard. Knowledge of a part of the main literature recommended by the curriculum of the discipline. Use of scientific terminology. Statement of the answer to the questions by significant and logical errors. Poor knowledge of the instrumentation of the academic discipline. Incompetence in solving standard (typical) tasks; inability to navigate the main theories, concepts and directions of the studied discipline. Low level of culture of performance of the task.
2	Fragmented knowledge within the educational standard. Knowledge of individual literary sources recommended by the curriculum of the discipline. Inability to use the scientific terminology of the discipline, the presence of gross logical errors in the answers. Low level of culture of performance of the task.
1	Lack of knowledge and competence within the framework of the educational standard, refusal to answer.

The list of diagnostic tools for the educational activities of master's degree students

Oral and written forms are used to diagnose the competencies of master's degree students. The forms of diagnostics of the competences of undergraduates are:

- answers to questions in the framework of practical exercises;
- writing an essay;
- developing a plan for a music lesson or event;
- exam.

The final form of control of students' knowledge and skills in an academic discipline is an exam.

List of questions for the exam

1. Peculiarities of primary music education: problems of aesthetic education.
2. Pedagogical technologies, their difference from the concepts of methodology, methodology, pedagogical system.
3. Define the concept of "education"; name the structural elements of the content of education.
4. Educator-researcher – the modern model of the specialist-musician.
5. Name the main stages of professional music education and describe them.
6. Musical education and education in the era of Antiquity. Ancient Greece.
7. Specificity of musical culture and education in the Middle Ages.
8. Musical education during the Renaissance.
9. The thematic principle of the lesson and its backbone components.
10. Scientists-educators who first substantiated the need for universal musical education of children in the 17th century.
11. The main directions of music education in the 18th century.
12. Activities of musicians-teachers of the 20th century, their contribution to musical education.
13. General characteristics of the program on the subject "Music" in the Republic of Belarus.
14. Thematic invention of the curriculum "Music" for educational institutions.
15. The concept of innovation, its definition as a systemic concept.
16. The system of musical education of K. Orff
17. The concept of musical education by Z. Kodaly.
18. The concept of rhythmic education by J. Dalcroze.
19. Systems of general musical education in the 20th century.
20. The theory of musical education of Plato, Aristotle.
21. Music colleges and their role in vocational education.
22. University training model and specialist model.
23. Features of music education in Ancient India.
24. Musical education in ancient China.
25. Musical culture and education in Ancient Rome.
26. Guido Aretinsky and his reform of the system of musical notation and teaching music.
27. Musical education and education in the Renaissance. Activities M. Montaigne, G. Zarlino.
28. Musical education and education in the Renaissance: I. Tinctoris, G. Glarean.
29. The origin of pedagogical science. Activities of V. Ratke, J. Komensky.
30. The doctrine of affects as the basis of musical and aesthetic thought (R. Descartes, M. Mersen).
31. Musical and aesthetic doctrines ("homo universalis") - J. Zarlino, I. Kepler.

32. Ideas of upbringing and musical education by J. Locke.
33. Ideas of upbringing and musical education Sh.L. Montesquieu.
34. Ideas of upbringing and musical education J.-J. Russo.
35. Ideas of upbringing and musical education I.P. Pestalozzi.
36. The training system of I.S. Bach. The Bach dynasty in teaching music.
37. D.B. Kabalevsky is a composer, scientist, public figure, musical educator.
38. The basic principles and methods of the author's program for music D.B. Kabalevsky.
39. Thematic principle of the lesson and its backbone components.
40. Basic requirements for a modern music lesson.
41. The essence of the innovation process.
42. Define pedagogical innovation.
43. Components are included in the structure of innovative music activity.
44. Name the factors that, in your opinion, influence the success of innovations in education.
45. Components are included in the structure of innovative musical activity. Give examples of innovations in music education.
46. The components of the educational system.
47. The stages of the educational system in China.
48. Music education in modern China.
49. Stages of the formation of music education in China.
50. The use of ICT in music lessons.

Sample topics of abstracts:

1. Types of ICT and their use in music lessons.
2. Innovations and innovations in music education.
3. Traditions and innovations in music education.
4. Musical education in Ancient India and Ancient China: comparative characteristics.
5. The system of musical education of K. Orff.
6. "The method of elementary music making" is the basis of K. Orff's musical education system.
7. The essence of the concept of "musicality". Characteristics of the structure of musicality.
8. Musical education in Hungary (B. Bartok, 3. Kodai) and Bulgaria.
9. Music education and upbringing in the UK.
10. Musical education and upbringing in the USA.
11. Musical education and upbringing in Japan.
12. D.B. Kabalevsky – composer and teacher.
13. Analysis of materials of pedagogical research of modern Belarusian teachers.
14. The development of music education in modern China.
15. The evolution of music education in China.
16. The problem of aesthetic education in China.
17. Modern educational trends in music teaching in China.
18. Forms and methods of developing students' interest in the art of music in music lessons.
19. Variability of music pedagogy programs at the present stage.
20. The possibility and necessity of introducing primary school age students to musical creativity.
21. Development of singing skills in a music lesson.
22. Speech improvisations as an integral part of elementary music making.
23. Patriotic education of students in music lessons.

24. Musical folklore in the artistic and aesthetic education of schoolchildren.

25. Formation and development of students' interest in folk music.

26. Musical and artistic culture of the teacher as a condition for the success of the organization of the pedagogical process of musical education and development of the child.

27. Innovative technologies in the music lesson.

28. Analysis of materials of pedagogical research on the problem of "Development of children's musical creativity".

29. Various approaches of domestic and foreign teachers to the problem of artistic creativity of children.

30. Activation of musical and creative abilities of students in the process of music perception.

31. Creative development of schoolchildren in music lessons.

32. Versatile musical activity is an important condition for the musical development of schoolchildren.

33. Musical and didactic games in teaching musical literacy to younger schoolchildren.

34. Development of musical and creative abilities in various types of musical activity.

35. Synthesis of music and movement in the system of musical education of E.Jacques-Dalcroze.

36. Theoretical aspects of the development of students' interest in the musical art.

37. Musical abilities: the essence of the concept and structure.

38. The development of musical abilities in music lessons.

39. A variety of activities in music lessons.

40. Developing a sense of rhythm while playing children's musical instruments in music lessons.

4. AUXILIARY SECTION

4.1 The content of the educational discipline

Content of educational material

Module 1

Topic 1 Professional educational systems: practice and theory, problems and prospects.

General characteristics of the individual parts of the educational system. Features of primary music education: the problems of aesthetic education, modern forms of organization of the educational process (interdisciplinary links, problem situations).

Music colleges and their role in vocational training. Music-theoretical disciplines in the secondary level of professional education. The university model of education and the model of a specialist. Features of teaching musical disciplines. The modern model of a specialist-musician. Continuity and continuity of education of a musician.

Topic 2 Innovation in professional music education. Modern pedagogical technologies and their applied application.

The concept of innovation, its definition as a system concept. Pedagogical technologies, their difference from the concepts of methodology, methodology, pedagogical system.

Criteria of technologicality (basic methodological requirements for technology): conceptuality, systematicity, controllability, efficiency, reproducibility.

Module 2

Topic 3 Musical pedagogical systems.

Musical education and education in the countries of the Ancient East.

Musical education and education in the countries of the Ancient East: the concept of "Ancient East"; mythological and cosmological ideas about music; features of music education in Ancient India; musical education in Ancient China.

Musical education and education in the era of Antiquity.

The doctrine of ethos is one of the leading theories. The theory of musical education of Plato, Aristotle. Musical culture and education in ancient Rome.

Musical education and education during the Middle Ages.

Peculiarity of musical culture of the Middle Ages; "7 free arts". Medieval treatises on music. Guido of Aretha - theorist and reformer in music.

Musical education and education in the Renaissance.

Music education and training in the Renaissance: M. Montaigne, J. Zarlino, I. Tinctoris, G.Glarean.

Topic 4 Musical and pedagogical systems of the 17-19 centuries

Music education and pedagogy in the 17th century.

Characteristics of the epoch, peculiarities of education; the birth of pedagogical science (W. Rathke, J. Comenius). The doctrine of affects as the basis of musical and aesthetic thought (R. Descartes, M. Mersen). Music and aesthetic doctrines ("homo universalis") - J. Czarlino, I.Kepler.

Musical education and pedagogy in the 18th century.

Characteristics of the era, the variety of style forms. Emergence of areas of musicology: history of music, art criticism, sociology of music.

Ideas of education and music education (J. Locke, C.L. Montesquieu, Diderot, J.-J. Rousseau, I.P. Pestalozzi). The system of education of Johann Sebastian Bach (music textbooks and manuals, the Bach dynasty in the teaching of music).

Music education and pedagogy in Western European countries of the 19th century.

Characteristics of the Romantic era. Development of professional music education. Conservatories as higher musical educational institutions, training of musicians-performers and theorists-composers. Development of private music teaching.

Pedagogical and educational activities of L.Beethoven, R.Schumann, F.Chopin, F.Liszt, M.Clementi, K.Czerny.

Topic 5 Music and pedagogical systems of the 20th century.

The concept of rhythmic education by J. Dalcroze.

J. Dalcroze's "Rhythmic Games", the idea of "visual music". The author's concept of plastic rhythmics and the program of exercises by J. Dalcroze. Dalcroze. Modern theoretical concepts of rhythm.

The system of musical education by K. Orff and its traditions in the modern educational process. Carl Orff the composer and pedagogue. Orff's concept of aesthetic education. Orff Institute in Salzburg. Elementary music making, the role of folklore and rhythmic education in the system of Orff. Orff's "score method".

Z. Kodai's concept of music education.

Zoltan Kodai - composer, music educator and pedagogue. Kodai's concept: choral performance and folklore as the basis for musical and educational system. Peculiarities of the harmony organization of the Hungarian song, the pentatonic is the leading factor in education of musical thinking.

The system of musical education of D.B.Kabalevsky.

D. B. Kabalevsky - composer, scientist, public figure, musical educator. The basic principles and methods of his author's music program. Connection of music and life as a general theme of school music lessons. Focus of the program on the formation of the spiritual world of man, his general and musical culture. Creation of a musical Atlas of the world (famous music of different countries in the musical repertoire). Implementation of the international idea in the program.

Module 3

Topic 6. Characteristics of the modern music education system.

Music and aesthetic trends of education in pedagogical activities. Familiarization with the Belarusian program for the subject "Music". Thematic principle of the lesson and its systemic components. Educational and methodical support of the program. Integral structure of a modern music lesson. Construction of the lesson - creative activity of the teacher. Scenario and dramaturgy of the lesson. Pedagogical improvisation at the stage of realization of the lesson plan. The main requirements for the modern music lesson. Development of various forms of educational music lessons and activities.

4.2 Educational-methodical map of the academic discipline(daytime education)

Section number, topic	Section name, topic	Number of classroom hours				Knowledge control form
		lectures	Practical seminars (classes)	Laboratory exercises	Guided self-work	
1	2	3	4	5	6	7
	1 course 1 semester					
	Module 1					
1	Professional educational systems: practice and theory, problems and prospects.		4			answers to questions
2	Innovation in professional music education. Modern pedagogical technologies and their applied application.		4			answers to questions
	Module 2					
3	Musical - pedagogical systems from the origins to the 17th century.		8			answers to questions

4	Musical - pedagogical systems of the 17th - 19th centuries.		**6**			essay
5	Musical - pedagogical systems of the 20th centuries.		**8**			essay
	Module 3					
6	Characteristics of the modern music education system.		**6**			developing a lesson plan
	Total hours		**36**			**exam**

4.3 The literature

Main literature

1. Abdullin, E.B. Methods of musical education / E.B. Abdullin; [ed. M. I. Roitershtein] - M .: Muzyka, 2006. -335 p.

2. Abdullin, E.B. Theory of Music Education: A Textbook for Higher Students . ped . textbook . zvedeniya / E.B. Abdullin, E.V. Nikolaev. - M .: Publishing Center "Academy", 2004 - 336 p.

3. Bezborodova L.A. Methods of teaching music in educational institutions: a textbook for students enrolled in special . "Music Education" / L.A. Bezborodov; - ed. 2nd, revised . and additional - St. Petersburg: Planet of Music, 2014. - 512 p.

4. Kraevsky V.V. General foundations of pedagogy: a textbook for students. higher _ ped . textbook . institutions / V.V. Kraevsky. – M.: Academy, 2003. – 256 p.

5. Kraevsky, V.V. Methodology of pedagogy: a new stage: textbook . n special for stud. higher _ textbook institutions studying ped . specialist. (OPD.F.02 Pedagogy). Moscow: Academy, 2006. - 394 p.

6. Music education at school: textbook . n allowance for students of music. fak. and dep. higher _ and avg. ped . textbook institutions / ed. L. V. Shkolyar. - M.: Academy, 2001. - 232 p.

7. Selevko G.K. Alternative pedagogical technologies / G.K. Selevko ; - Moscow: Research Institute of School Technologies, 2005. - 222 p.

Further reading

1. Berezhnova , E.V. Formation of the methodological culture of the teacher / E.V. Berezhnova // Pedagogy - 2001 - No. 4. – P. 46–50.

2. Music. Grades I-IV: curriculum for institutions of general secondary education with the Russian language of instruction / Ministry of Education of the Republic of Belarus. - Minsk: National Institute of Education, 2012.

3. Methods of musical education: a typical curriculum for an academic discipline for special. 1-03 01 07 Musical art, rhythm and choreography / [comp. E. P. Dikhtievskaya]; Ministry of Education of the Republic of Belarus, UMO for teacher education. Minsk, 2016. - 24 p.

4. Osenneva , M. S. Theory and methods of musical education: a textbook for students of higher education . textbook . z institutions, trained in special. 050708 Pedagogy and methodology of primary education, e.g. 050100 Pedagogical education (primary education profile). -2nd ed., erased. - Moscow: Academy, 2013. - 272 p.

5. Theory and methods of musical education for children. Scientific and methodological manual for music teachers and students of secondary and higher educational institutions / L.V. Shkolyar, M.S. Krasilnikova, E.D. Kritskaya, V.O. Usachev, V.V. Medushevsky / ed. L.V. Schoolboy. - M.: Academy, 2001. - 312p.

Internet resources:

1. The concept of informatization of education systems of the Republic of Belarus for the period up to 2020 // electron . r resource Main . information _ - analytical . center of the Ministry of Education of the Republic of Belarus. - Minsk. 2017. - Access mode: http : www . gias . unibel . by main . aspx ? guid =170212(accessed 04/02/2018).

2. Code of the Republic of Belarus Education : Code Rep . Belarus. January 13, 2011 No. 243-3 (as amended on 01/04/2014, amended on 07/18/2016) // electron . resource LLC " YurSpekt ". National legal information center . Republic of Belarus . Minsk. 2014.- Access mode: http: consultantplus . by (accessed 04/02/2018).

4.4 METHODOLOGICAL RECOMMENDATIONS

Requirements for writing and defending the essay.

The abstract should include: title page; contents; introduction; main part; conclusion; list of references; appendices (if necessary).

The total length of the abstract is usually 10-15 pages of printed text (not including tables and figures). The work is placed in a binder or bound. The volume of of the main body of the abstract should be, as a rule, 7-9 pages of text.

A graduate student defends an essay within 7-10 minutes and must talk about the relevance of the topic, the goals and objectives set, the sources studied, the essence of the problem, the conclusions made during the work. The teacher may ask questions about the problem presented.

The grade for the essay is awarded on a 10-point scale, has a complex character and consists of a number of components: the competent disclosure of the topic, the ability to clearly state the idea, compliance with the requirements to the design of the essay.

The abstract should be written using a computer and printer on one side of a sheet of white paper, spaced one and a half times.

The color of the font should be black, the size of letters, numbers and other characters - a font size as a rule 12 or 14. The text of the abstract should be typed, observing the following dimensions of the margins: right - 10 mm, top, left and bottom - 20 mm. Paragraphs in the text begin with an indentation of 15 mm.

Successful defense of the abstract involves showing a presentation in the software Microsoft PowerPoint, which should contain at least 10 to 15 slides.

Methodological recommendations for preparing for practical classes

Practical exercises in the discipline include the following tasks: answering questions on the studied topics; creating a conceptual thesaurus for the discipline; analysis of methods of music education; writing essays and abstracts, creating an outline of lessons on the proposed topics.

Written practical tasks of analytical character, essays are executed in the printed (computer) variant according to requirements: the basic text is printed in the text editor WORD by font Times NewRoman, font size - 14, line interval - single spacing, page parameters: bordersupper and lower - 2 sm, left - 3 sm, right - 1,5 sm; paragraph with an indent of 1,25.

Material for students' independent work

The following may be suggested as tasks for students' independent work:

– compilation of a thesaurus on the studied topic;

– Writing an essay or an essay with elements of analysis of existing methods of music education of teachers of different epochs;

– creation of a multimedia presentation in Microsoft Robert about the peculiarities of musical notation of different epochs and styles.

Topics for independent study:

1. Musical – pedagogical systems from the origins to the 17th century. Musical education in Ancient China.
2. Musical education and education during the Middle Ages. Guido of Aretha – theorist and reformer in music.
3. Musical education and pedagogy in the 18th century. The system of music education of Johann Sebastian Bach.
4. Characteristics of the modern music education system. Prepare a lesson plan on the topic: "A musical journey through Europe".

II. PERFORMING SKILLS

EXPLANATORY NOTE

The purpose of teaching the discipline is the formation of a singing culture of specialists who are ready to carry out musical and pedagogical activities at a high artistic and professional level in a children's art school and in institutions of general secondary education, providing for the integration of professional knowledge, skills, and their creative implementation in practical activities in conditions innovative processes.

Objectives of studying the discipline:

• formation of interest in vocal art among master's course students;

• development of their singing voices;

• development of skills of solo academic singing and vocal hearing;

• formation of skills to perform artistically expressively

musical compositions considering the specifics of children's perception;

• development of artistic and performing capabilities, musicality and artistry of students;

• mastering the basics of vocal work with children.

The place of the academic discipline in the system of training a specialist with a higher education of the corresponding profile, links with other academic disciplines:

The academic discipline "Performing skills" is a discipline of the state component of the course of special disciplines of the curriculum of specialty 1-08 80 02" Theory and Methods of Education and Upbringing (by areas and levels of education). Methods of Teaching Music ".

The personality-oriented and culturological approaches laid down in the programs, the principles of variability and continuity create the basis for the comprehensive development of the individual, reflect the need of modern society to update the educational systems. The process of training future specialists on the basis of modern methodological approaches, university forms of disclosing and increasing the performing and scientific potential ensures the professional competence and competitiveness of a music teacher

Requirements for the development of an academic discipline in accordance with the educational standard:

As a result of studying the discipline "Performing Arts", the student must:

- be able to reflect on the results of their professional activities, to develop on its basis educational routes for personal and professional development;

- to be able to carry out pedagogical activities in educational institutions, master and introduce effective educational and information and communication technologies, pedagogical innovations;

- to be able to develop and implement new methodological models, methods, teaching technologies, considering domestic and foreign experience, to analyze the effectiveness of their use in the educational process.

Requirements to the level of assimilation Master must have the following competences:

SK-2 to carry out the construction, musical and pedagogical analysis and evaluation of the content and process of music education in accordance with the requirements of state normative documents

UK-3 Carry out oral and written communication in national and foreign languages to solve problems of interpersonal and intercultural interaction

BPC-2 To be able to develop and implement research and innovation programs of educational institution, teachers, students

1. PRACTICAL SECTION

COURSE PRACTICAL LESSONS
MODULE 1
1 course 1 semester

Vocal skills. Technical development. Singinging voice

Practical class 1. The structure of the vocal apparatus

The basis of the structure of the vocal apparatus is the organ where the sound of the voice occurs – the larynx, followed by the respiratory apparatus as a system that directly interacts with the larynx during the formation of sound. The pharynx, oral cavity, nasal cavity, respiratory organs – the entire complex of the respiratory system-make up the sound-forming and articulating parts of the vocal apparatus. The structure of the vocal apparatus has individual features in each individual case. It is a complex system, it includes many organs, and, like any complex organ, has not one, but several independent regulatory mechanisms controlled by the Central nervous system. The voice apparatus is a living acoustic instrument, so in addition to physiological laws, it also obeys the laws of acoustics and mechanics.

The main qualities of the voice arise in the voice a gap that is constantly in interaction with the breath and articulation apparatus. The work of the vocal cords depends not only on the vocal muscles, but also on all the internal muscles of the larynx that make up it. Each person can arbitrarily close the vocal cords (attack) or block Airways at the level of the larynx (breath retention), the sound of the desired quality always depends on the personality of the singer. It comes from the cerebral cortex, and the result of the voice depends on the correct use of the voice apparatus, in particular the larynx. Features of the structure and functioning of the larynx fully demonstrate the singer's vocal capabilities. All this applies to the physiological properties of the neuromuscular apparatus. The properties of the nervous system that guides the movements of the larynx are different in singers, as are the natural laryngeal individual unique data. On this basis, reflex connections are developed that are necessary for the coordinated work of the respiratory and vocal apparatus during singing. The character of the voice, strength, timbre, range, ability to withstand high tessitura and other qualities are associated with the features of the larynx, and the sound occurs and resonates in the cavity above the larynx – in the pharynx.

The pedagogical approach to each vocalist is individual, and when working with the singer, first of all, the physiological structure of the vocal apparatus, the physical, psychological and emotional state of the singer, as well as personal characteristics are taken into account. An individual training program is created for each vocalist.

Knowledge of the operation of the vocal apparatus, the quality of vocal sound and how to achieve it, the laws of vocal performance will enable the student to independently and intelligently approach the formation voice, breathing, voice and voicing, as well as to acquire new qualities of character: curiosity, observation, and curiosity that will help to achieve professionalism.

Answer the questions:

1. What is the concept of aperture?
2. How is the vocal apparatus built?
3. What are the vocal cords?
4. What are the three main functions of the larynx?

Practical class 2. Definition of a singing voice

The purpose: generalization and consolidation of the knowledge gained, acquaintance with the names of singing voices, consolidation of vocal and choral skills

Voice data are determined by a set of features: by tone, tessitour, range, and transient notes.

Classes begin with preliminary acquaintance with voice and music data.

To identify voice data, it is best to offer a student to perform a favorite or familiar song. Convenient tonality reveals the natural timbre and working range of the voice.

Range - the sound volume (the interval between the lowest and the highest sounds) of the singing voice.

Tessitura - the predominant position of sounds in the height of a musical work in relation to the range of voice (vocal).

Transient notes - notes on which in singing the ligaments transferred from one mode to another. In the process of transition from lower to upper notes, there comes the moment when the ligaments stop closing. The moment of transition is individual for each person.

Primal sound - one or several sounds that have a particularly free, natural and beautiful sound.

Answer the questions:

1. What is timbre?
2. What is a range?
3. What is a tessitura?
4. What is the transient notes?
5. What is primal sound?

Practical class 3. Basic training vocal skill

Singing attitude and practical singing skills

Great importance attached to the singing installation, the position of the body, head, hands and feet before the start of sound production, as one of the important points for the correct organization of the singing process. The right attitude is what makes a singer a beautiful person-fit, ready to make a personal impression, and with his beautiful singing once again prove that vocal performance is a great art. Installation of singing (posture, position of the body, head, hands, feet while singing) - the basis of sound formation, voice science, development of purity of intonation, articulation and diction, correct singing breathing, provided the physical freedom of the singer, natural formation of vowels and consonants, high position of sound. Proper installation helps students and professional singers to organize: the singing process, master singing skills, promotes proper breathing, and allows voice formation to be fully implemented.

To fix the correct position of the body, there is the following technique: you need to press your back against the door, Cabinet or wall and straighten your shoulders, feel almost all the vertebrae support. The body will acquire the necessary position for singing: the back will straighten, the shoulders will fall, the stomach will slightly retract. The head should be kept straight, free, without lowering down or raising high. Breathing is activated, and the larynx will take the most convenient position for sound formation. It is important to feel the rod on which the body and head are located. Having formed a singing installation, we will prepare the basis for teaching singing and create the appearance of a singer who can only influence the listener by appearance, not to mention the main thing-professional singing, creating an artistic image in the performed works.

When working on vocal exercises, the entire range of the voice should not be used. It is necessary to be very careful about extremely high and low notes. First, you need to deal with the sound of the voice in the center, strengthen and develop it. Performing simple exercises helps to strengthen the voice, lower and middle register; the boundaries of the chant (settings) are expanded in semitones, and natural singing breathing is established. Natural articulation, natural pronunciation vowels and consonants, clear intonation without straining the vocal apparatus, accurate presentation of the melody, rhythm, musical phrase-the key to success.

The middle section of the voice range is the main one – natural, and a well-placed center allows the singer to gradually expand the voice range, including higher and lower notes. When singing in the middle section, it is necessary to monitor the roundness of the sound so that it is not flat, devoid of overtones.

Articulation is very important in singing – the position and shape of the mouth. You should sing as if smiling. Singing with a half-smile relieves muscle tension, collects sound, directs it to resonators, and helps the sound to be soft and relaxed. It is necessary to analyze with the student how he sings, what he sings about, since the main thing is the artistic image in the exercises performed, vocalizations and works. Only when the student learns to analyze, listen to himself, instantly find mistakes and correct them, he will move forward and achieve the desired results. Self-control is a necessary condition that the vocalist must learn at first, but later it will acquire an automatic, reflex character.

Answer the questions:

1. What are the main components of vocal singing set?
2. What exercises can give to develop breathing?
3. What exercises can give to develop diction?
4. What exercises can give to develop articulation?

Practical class 4. Hygiene of singing voices. Diseases voices

Purpose: to consolidate and expand students' knowledge about the specifics of work while eliminating various forms of voice disorders; form the ability to systematize information when comparing

Diseases voices

Vital and professional mode defined hygienic measures the rules include schedule work, leisure, and nutrition, physical activity exercises. The singer must be healthy a person with sustainable mentally, strong nerves, good muscle tone, healthy internal bodies. Students singing more often-exposed diseases voices than professional services singers. Young people singers from the first training steps become by users an otolaryngologist, and they have to diagnose it diseases voice search device-from Cathar throat, diseases of the nose and larynx, up to nodules and polyps on voice-activated devices links, changes on the back wall larynx, etc. Diseases voice search too often can be observed for young singers, engaged in solo singing and participating companies in Amateur companies teams. As the cause appearance disease on the first place is wrong voice mode: excessive use voice, over-voltage, abuse the upper and the lower notes voice range singing in inappropriate voice tessitura, accelerated singing is the result wrong productions voices. The reason they can also symptoms: nervous diseases, shocks, diseases light and upper Department of respiratory diseases pathways, diseases female genitals spheres, singing in the menstrual cycle different and different forms of diseases. They meet cases of diseases voice search devices leading to total loss voices in

singing in a painful way in this state. However, students they often exaggerate your ailments and feelings, imaginary diseases in most cases cases disappear just as quickly, as they appear.

Complainants on difficulties when singing, do not consider that diseases voice search too often have a character inflammation various bodies, often are the result of mindless handling of with your voice. If it turns out, what is a complaint they may be related to upcoming events public by giving a speech (concert,competition, exam), then there is a reason consider that in the main disease the role plays neuropsychological treatment status the singer. Practice shows, what is significant percentage of patients neurotic singers, voice search device of which absolutely healthy and ill provided that absolute voice search peace in the majority cases pass without treatment. False phonastenia, meeting point in persons who are exposed to nervous excitability, it is not present a disease voice search the device, and violation voice functions – one of the signs their common nervous system States.

K negative moments in the formation system voices that can cause diseases voices, it is necessary name and custom some of them students should be engaged simultaneously two teachers. This way the number of classes is meaningless and harmful, so how it can not there is no question of correct voice development.

Answer the questions:

1. What problems can have singers with their voice?
2. How should singers take care of their voices?

Practical class 5. Hygiene of singing voices. Professional diseases of singers

Purpose: to identify occupational diseases of the vocal apparatus

Life and professional regime, certain hygiene rules include work, rest, nutrition, and exercise. The singer must be a healthy person, with a stable mind, strong nerves, good muscle tone, healthy internal organs. Students of singing are more likely to suffer from voice diseases than professional singers. Young singers from the first steps of training become visitors to an otolaryngologist, and they have to diagnose diseases of the vocal apparatus-from catarrh of the pharynx, diseases of the nose and larynx, to nodules and polyps on the vocal cords, changes in the back wall of the larynx.

Diseases of the vocal apparatus can often be observed in young singers who are engaged in solo singing and participate in Amateur groups. As the cause of the disease in the first place is the wrong voice mode: excessive use of the voice, overexertion, abuse of the upper and lower notes of the voice range, singing in an inappropriate voice tessitura, forced singing-a consequence of incorrect voice setting. The cause may also be: nervous diseases, shocks, diseases of the lungs and upper respiratory tract, diseases of the female genital area, singing during the menstrual period, and various forms of diseases. There are cases of diseases of the vocal apparatus, leading to complete loss of voice in singing in a painful state. However, students often exaggerate their ailments and feelings, imaginary diseases in most cases disappear as quickly as they appear.

The physiological nature of the**tonsils**is still not clear enough. As the body's defense organ, the tonsils can also serve as a gateway to a variety of bacteria that can cause a number of diseases, incurable and even fatal. Chronic and acute diseases of the tonsils cause damage to very important, sometimes distant organs. Some severe heart, kidney, and joint damage, as well as acute and chronic blood diseases, are often caused by angina or chronic inflammation of the tonsils.

Tracheitisis an equally serious disease in singers, whether it is the result of descending catarrh or an independent disease, this form of the disease is extremely difficult for singers, as it leads to forced work of the vocal cords. Tracheitis is very common among

singers. Singers complain of either an abundance of sputum, or a feeling of dryness in the trachea.

Occupational diseases of the voice that are accompanied by objective changes should include**diseases of the larynx**itself, which are a direct consequence of professional work. Acute laryngeal catarrh is characterized by the fact that the patient, along with a burning sensation and pain in the larynx, has a rough, hoarse voice. This disease is often of a colds-like nature, and occurs in untrained singers who are in the habit of wrapping their throats in woollen scarves, and who are afraid to utter a word in the open air; such singers often suffer from acute catarrh of the larynx during the season.

Singing nodulesare small bumps on the free edge of the vocal cords, in most cases oval or conical in shape, ranging in size from a small grain to a pinhead, usually located on the border of the anterior and middle third of the vocal cords. The appearance of a nodule is usually accompanied by the following symptoms: the singer has a hoarseness of voice, at first insignificant, and then, if the singer continues to work with the voice, gradually progressing, reaching the complete inability to sing. Nodules on the vocal cords are one of the most serious diseases in singers. Their education is also due to the abuse of high notes and overstrains of the voice. The appearance of a nodule can contribute to the state of acute and chronic inflammation of the larynx and vocal cords. Thus, the appearance of nodules directly depends on the over strain of the voice apparatus, its irrational use, and non-compliance with the rules of voice hygiene. The prohibition to sing for several days does not convince the singer, he usually gives a number of arguments that make him sing at the moment, referring to the fact that in this state of voice he sang repeatedly, and everything went well. The main method of fighting against nodules is vocal rest, with old nodules, regular short-term vocal exercises sometimes give quite favorable results: such exercises help singers adapt to their existing nodules.

Close to the nodules in their origin and location on the edge of the vocal cords are**fibroids**, usually better known as polyps. Fibroids are larger than nodules and tend to be pinched between the vocal cords. At the time of such infringement, hemorrhage may occur in the vocal cord, and this, in turn, can lead to chronic inflammation of the ligament itself.If the fibroma is significant, voice work becomes impossible.

Questions for self-control:

1. Classification of occupational diseases of the voice.
2. The main causes and methods of preventing occupational diseases of the voice

Answer the questions:

1. What diseases and problems of the voice can have singers?
2. What are the causes of vocal nodules for singers?
3. What are the causes of tracheitis and why is it dangerous for singers?

Practical class 6.Hygiene of singing voices. Forming vocal and technical skills

Purpose: The expressiveness of the vocal sound and sound quality depend on the vocal and technical skills: breathing, sound support, its dynamics, sound attack, resonator operation, and articulation apparatus.

Breath

The most important factor in sound formation is breathing. Singing breath and its development are the basis of singing. Knowledge of breathing types, ability to use them, practical application of breathing in the coordinated work of all parts of the sound-generating apparatus, in depending on the length of the vocal phrase, artistic implementation - these are professional requirements for the future singer. The breath and the musical phrase are one.

From the first days of classes, you should take care of proper natural breathing. Proper singing breathing is the Foundation of the vocal art, the key to the singer's success. The law here is the same-a minimum of inspiration, a maximum of exhalation, a smooth gradual stream with the support of the diaphragm up into the resonators. It is important to take the necessary amount and spend it sparingly. If you sing correctly and use your breath, a candle held to your mouth will never go out, no matter how strong the sound, because the exhaled air first enters the upper resonator cavities and creates a vibrating column – a sound wave. If the candle goes out, the breath is incorrectly directed, and the sound seems to fly away with the air-overtones disappear, the sound turns out to be dull and flat, without energy and flesh. You can't force it the sound of excessive (inflated) breathing, when the entire body seems to explode from an overabundance of air taken, which only harms the singer, affects the quality of voice formation and vocalization. Breath should be taken only for a certain musical phrase, and sometimes a separate word-until the next pause. There is only one condition for the taking of breath is a phrase and the word. The only thing that is not allowed is taking a breath in the middle of a word. It is impossible to force the sound due to excessively taken breath, because the timbre changes, disappears the beauty of the voice, it quickly wears out, there is tension, distortion of the natural voice material.

Singing forte on an undelivered, unformed voice is very dangerous: a novice singer does not yet know how to properly take breath, spend it. Italian teachers and singers are right to say: "Breathe as you feel comfortable, and sing well." The process of breathing (correct taking of breath) is discussed only in the initial lessons, in the future more attention is paid to the correct posture, the position of the hands, feet, head, expressive plasticity of the singer's face, and most importantly – a deep penetration into the poetic and musical material.

For a singer, the breathing associated with singing is important. Professional singing is singing on a good singing support. The singing support is objectively characterized by a special organization of the exhalation process during singing. It is also very important that the singer should drop the rest of the air at the end of the musical phrase. This contributes to the natural relaxation of the muscles, relieving unnecessary tension. Voice quality the singer's dynamic and intonation characteristics are directly related to the organization of the exhalation. To develop the dynamic capabilities of the voice, it is necessary to bring up a mixed, i.e., thoracic-abdominal type of breathing, in which the diaphragm actively participates in the regulation of phonation exhalation.

If we talk about methodological guidelines, we should avoid forcing everything – in sound, in the premature use of a repertoire that is inaccessible to the artistic understanding and technical capabilities of the student. In teaching singing, you should follow the following guidelines:

1. The phrenic respiration.
2. High position of the voice.
3. Mixed sound of the chest and head resonators with the predominant participation of each of them for different heights of sounds depending on the performed work.
4. Free position of the larynx.
5. Emancipation of the muscles of the supra-articular tube (lips, cheeks, tongue, etc.) from tension.

If used correctly, they can produce a rounded, operatic sound and beautiful smooth singing – this is the basis of the Russian school of singing.

Breathing is the energy supply of the singer's vocal apparatus. The process of breathing consists of inhaling, holding, and expending air while singing. The breath should be taken in proportion to the musical phrase, and sometimes a word to be performed. In a vocal performance, we are only interested in the breath that is necessary for a beautiful sound, a well-sung musical phrase. In each individual case, the teacher should draw the student's attention to taking breath in

certain places of the vocal work, but this does not mean that the places indicated for breathing are permanently set, they will change depending on the growth of singing skills. Convenient and optimal breathing is lower – rib-diaphragmatic, and correct inhalation and exhalation is the best way to strengthen the lungs and form natural singing breath. E. Caruso repeatedly emphasized the need to turn every particle of exhaled air into sound.

Answer the questions:

1.Sing set, singing breathing.

2. The structure of the vocal apparatus, voice hygiene.

Questions:

1.What is singing breath?

2.How to use singing breathing correctly?

3.To list the main vocal attitudes that should be followed when teaching singing?

Practical class 7. Singing voice classification. **Singing voices**

Purpose: the formation of the head sound of the voice, singing exercises to develop various vocal skills.

Singing voice classification

All singing voices are subdivided into women, men and children. The main female voices are soprano, mezzo-soprano and contralto, and the most common male voices are tenor, baritone and bass. The children's high voice is called treble, the middle one is alto. All sounds that can be sung or played on a musical instrument are high, medium and low. Musicians, when talking about the pitch of sounds, use the term "register", meaning whole groups of high, middle or low sounds. Globally, female voices sing high or “high” sounds, children’s voices sing mid-range sounds, and male voices sing low sounds.

The voice type is vital for understanding what notes can reach and can realistically expect from singing voice.

Specific type is a result of the following vocal variables:

- **Range**– The notes can produce, from low to high
- **Weight**– The lightness or heaviness of voice
- **Tessitura**– Part of the range in which singing feels most comfortable to you
- **Timbre**– The unique quality and texture of the voice
- **Transition points**– Points where change from chest to middle and then head register
- **Vocal registers**– How extended register is, large or small
- **Speech voice**–speaking range
- **Physical characteristics**– The anatomy of vocals and body

In this article, we’ll explain each of the voice types in more detail and show how to determine a singer’s voice type.

Use this information to help select songs, extend vocal range, and overallimprove performance. Stay in your vocal range, based on your voice type, and you can even reduce the likelihood of straining your vocal cords.

Questions for self-control:

1. Give a characteristic of the structure of the vocal apparatus and singing breathing?

2. List vocal techniques?

Questions:

1. List registeres of singingig voices?

2. Describe specific types of singingince voice classification?

Practical class 8. Singing voice classification. **Female singing voices**

Purpose: the formation of the head sound of the voice, singing exercises to develop various vocal skills.

The main types of female singing voices are soprano, mezzo-soprano and contralto. They differ, first of all, in the range, as well as in timbre color. Timbre properties include, for example, such as transparency, lightness, or, conversely, saturation, voice strength.

The sopranois the highest female singing voice, with a typical range of two octaves (the entire first and second octave). In opera performances, the roles of the main characters are often performed by singers with such a voice. If we talk about artistic images, then the best of all a high voice characterizes a young girl or some fantastic character (for example, a fairy). Sopranos are divided into lyric and dramatic by the nature of their sound. If the voice easily copes with fast passages and grace in its high register, then such a soprano is called coloratura.

Mezzo-sopranois a female voice with a thicker and stronger sound. The range of this voice is two octaves (from A minor octave to A second). Mezzo sopranos are usually assigned to the roles of mature women, strong and strong-willed in character.

Contraltois the lowest of the female voices, moreover, very beautiful, velvety, and also very rare (in some opera houses there is not a single contralto). A singer with such a voice in operas is often assigned the roles of teenage boys. Below is a table listing examples of operatic parts for female singing voices.

Coloraturasoprano	Snow Maiden (Rimsky-Korsakov "Snow Maiden") The Swan Princess (Rimsky-Korsakov "The Tale of Tsar Saltan") Queen of the Night (Mozart "The Magic Flute")
Lyricalsoprano	Tatiana (Tchaikovsky "Eugene Onegin") Tamara (Rubinstein "Demon")
Dramatic soprano	Natasha (Dargomyzhsky "Mermaid") Lisa (Tchaikovsky "The Queen of Spades")
Mezzo soprano	Carmen (Bizet "Carmen") Lyubasha (Rimsky-Korsakov "The Tsar's Bride") Marina Mnishek (Mussorgsky "Boris Godunov") Amneris (Verdi "Aida")
Contralto	Polina (Tchaikovsky "The Queen of Spades") Vanya (Glinka "Ivan Susanin") contralto Ratmir (Glinka "Ruslan and Lyudmila") Lel (Rimsky-Korsakov "Snow Maiden")

Questions for self-control:

1. List the main types of female singing voices and describe them?
2. Name the singers in each type of singing voice?

Questions:

1. Give examples of musical compositions of female singingvoices in music?
2. Describe each type of female voice?

Practical class 9. Singing voice classification. Male singing voices

Purpose: the formation of the head sound of the voice, singing exercises to develop various vocal skills.

There are only three main male voices -**tenor, bass and baritone.**

The tenoris the highest male voice; its pitch range is the notes of the minor and first octaves. By analogy with the soprano timbre, performers with this timbre are divided into dramatic tenors and lyric tenors. There is also a tenor-altino or countertenor, which sings quite calmly in an almost female voice and easily reaches the high notes of the second octave.

Baritone- this voice is distinguished by its softness, thickness and velvety sound. The range of sounds that can be sung by a baritone is from a large octave to A first octave. Performers with such a timbre are often entrusted with the courageous roles of heroic or patriotic opera characters, but the softness of the voice allows them to reveal love-lyrical images as well.

Bass- the lowest male voice can sing sounds from large octave F to F first. Basses are different: some are rolling, others are hard. Accordingly, the parts of the characters for the bass differ in variety: these are heroic, ascetic, comic images. This bass-profundo is the lowest male voice; sometimes singers with such a voice are also called octavists, since they "take" low notes from the counter octave. Male singing voices with examples of their operatic parts are shown in the table:

Tenor-altino	Astrologer (Rimsky-Korsakov "The Golden Cockerel")
Lyricaltenor	Lensky (Tchaikovsky "Eugene Onegin") Faust (Gounod "Faust") Alfred (Verdi "La Traviata")
Dramatictenor	Jose (Bizet "Carmen") Othello (Verdi "Othello") Herman (Tchaikovsky "Pikovayadama")
Baritone	Escamillo (Bizet "Carmen") Rigoletto (Verdi "Rigoletto") Onegin (Tchaikovsky "Eugene Onegin") Dembo (Rubinstein "Demon") Valentine (Gounod "Faust")
Bass	Ivan Susanin (Glinka "Ivan Susanin") Boris Godunov (Mussorgsky "Boris Godunov") Don Basilio (Rossini "The Barber of Seville") Konchak (Borodin "Prince Igor")

Questions for self-control:

1. Give a characteristic of the structure of the vocal apparatus and singing breathing.
2. List vocal techniques.

Questions:

Assignment: fill in the table

Singing voice classification			
	childrens	**womens**	**mens**
High			
Average			
Low			

1. Give examples of musical compositions of male singing voices in music?
2. Describe each type of male voice?

Practical class 10-11. Types of breath in singing

Purpose: familiarization with the main types of singing breathing, and their relationship with other elements of vocal-choral technique, application of skills in vocal-choral work.

Types of breath in singing

First of all, let us touch on the question of the types of breathing in singing. As a rule, in life, people breathe a mixed type of breathing, where both the chest and the diaphragm are involved in their different proportions. In singing, where most singers are looking for the best breathing support to adapt to the special tasks of vocal voice formation, the following types of breathing are distinguished:

1. Abdominal (abdominal, diaphragmatic) type of breathing - the chest is motionless, inhalation is carried out only by lowering the diaphragm and the stomach bulges forward.

2. Abdominal type (lower rib-diaphragmatic) with prevalence of abdominal breathing. In addition to the diaphragm, the lower part of the chest is included in breathing. The diaphragm is thus stretched.

3. Purely thoracic type of breathing (costal, costal) - the diaphragm almost does not take part during inhalation and the stomach is drawn in. With this type of inhalation, the abdomen is pulled in, and the upper chest, collarbones and sometimes the shoulders rise noticeably.

Clavicular breathing, in which breathing excursions are performed by expanding and raising mainly the upper chest, and the diaphragm passively follows the movements of the chest.

Lower chest breathing- inhalation is produced mainly by expanding and raising the lower part of the chest, it is not an independent type, since in this case the diaphragm is also included in the work. As we remember, its attachment is located just in the area of the lower costal arch, and, therefore, with the expansion of the lower chest, the area of its attachment also expands. This means that the diaphragm is necessarily actively involved in breathing excursions. Lower chest breathing should be considered a variant of lower rib-diaphragmatic breathing.

Lower rib - diaphragmatic breathing(bone abdominal, thoracic diaphragmatic), the most common type of breathing that most singers breathe. In this type, the chest and diaphragm are actively involved in the work, and therefore, when inhaling, along with the expansion of the chest, the stomach also moves forward somewhat. This breathing can be carried out with a predominant inclusion of the chest (lower thoracic breathing) or with a greater involvement of the abdomen.

Abdominal breathing(abdominal), so named because when inhaling, the chest remains almost motionless, and the abdomen protrudes somewhat forward, is carried out by the action of two antagonistic muscle groups: the abdominal muscles (exhalation) and the diaphragm (inhalation). The chest does not take part in respiratory excursions. The lower abdominal, as well as the upper abdominal, are variants of abdominal breathing, and inhalation in any type of abdominal breathing is performed by contraction of the same diaphragm, and only that part of the abdominal press that works more actively during exhalation varies. With upper abdominal breathing, abdominal movements are more noticeable in the epigastric region, and with lower abdominal breathing - in the lower segment of the abdomen.

The task of the respiratory organs during singing is precisely coordination with other parts of the vocal - training, development of singing exhalation. This interaction takes place at the level of the glottis, i.e., in the larynx.

We have listed those types of singing breathing known to all singers and teachers, which one has to face when reading methodological literature, observing the singing of professional singers and the methodological guidelines of various teachers.

Questions for self-control:

1. Types of breathing?
2. Breathing exercises?

Questions:

1. List the types of singing breathing?
2. What is the most common breathing pattern for singers?

Practical task: Check out the proposed video material and independently work through all the presented types of singing breathing. Determine the most appropriate vocal breathing type for your vocal technique. Explane your choice.

Practical class 12. Organization of singing exhalation

Purpose: formation of singing skills of vocal skills.

Organization of singing exhalation

At present, it can be clearly stated that the type of inspiration is not as important as the organization of exhalation. The singing process can be perfectly organized with different types of breathing. It's all about this organization.Both the history of vocal art and the practice of singers and teachers clearly show that if there is a very large discrepancy in the relationship of breathing types, then there is no such diversity of opinions regarding the organization of singing output. In all schools of all times, it is said about the need to prepare the breath for voice formation, about the correct attack of sound and saving breath during singing. This alone allows us to conclude that it is paramount for good voice formation (organization of exhalation) and that it does not matter (type of inspiration). All singers and teachers agree on what is really important for high-quality voice formation.Those time-developed and well-known rules for the use of breathing in singing that exist at the present time, and are really correct, are mandatory for a good organization of the singing voice. Do not go over your breath, because it is difficult to organize a good sound attack and smooth voice recognition when going over it. Do not start the sound without sufficient respiratory support. To do this, after a moderate inhalation, you should make a short breath hold.

In this case, breathing is recorded in the inhalation unit, when both the larynx and the organs of the extension tube are in a free, unstrained state. At this delay in the inhalation state, it is necessary to attack the sound, using the type of attack that is most appropriate in this particular case. The coordination that occurred during this attack must be maintained throughout the subsequent sound. Therefore, it is necessary to smoothly apply the breath, do not weaken it and do not push, do not push, so as not to destroy the found coordination. The breath in the phrase should be distributed so that the sound is always well supported by the breath and at the end of the phrase it would be enough. The General rule is that the breath should last until the end of the sentence. At the end of its excess breath, it is useful to exhale before starting a new breath.

These well-known rules for the use of breathing are unlikely to cause any of the teachers to object. They should occupy the main attention of the teacher when working with the student on voice production. Naturally, these rules give full scope both for applying the method of a particular teacher, and for taking into account the peculiarities of each student's personality. Some singers require more dense respiratory support for good voice formation, while others require lighter, airy support. There are students with weak breathing with a good, powerful larynx. This requires the activation of their breathing promise. Only with such activity on the part of the breath does the voice acquire the best singing sound. In other singers, there is an overstrain of breathing and the vocal cords can’t cope with the pressure

applied to the larynx under the ligamentous pressure. In this case, it is necessary to weaken this pressure.

Questions for self-control:

1. List the main types of singing breathing?
2. Indicate the rules for organizing the singing breath?

Questions:

3. What are the rules for using singingexhalation?
4. List the main types of singing breathing?

Practical class 13. Vocalise

Purpose: activation and development of vocal abilities through the study of vocalizations

Vocalise – a vocal miniature for the voice. Vocalization-singing that does not use words; it is a wordless, almost always minor musical construction in which vowels, syllables, or solfeggios are sung. Vocalization is mainly used as a means of developing the voice: in relation to its quantitative and qualitative characteristics, its vocal and performing technique.

Vocalization material contributes to:

1. Development of purity of tone and intonation;
2. The accuracy of observance of the melodic-rhythmic pattern, the ability to withstand the tempo meter, pauses and duration;
3. Mastering the most consistent cantilena, flexible and varied dynamic scale;
4. The formation of a filigree attitude to the musical text.

Questions for self-control:

1. What is the essence of chanting?
2. What are the most commonly used collection of vocalizationsfor soprano (tenor, mezzo-soprano, baritone, bass)?

Questions:

1.What is that vocalise?

2.What does the study of vocalize contribute to?

Practical class 14. Breathing exercises

6 rules for performing breathing exercises:

1. You need to think about inhaling through your nose. Train only inhalation. Inhale is active, loud and fast.

2. Exhalation is carried out after each inhalation through the mouth. It does not linger or pushed out. The exhalation should be such that it cannot be seen and heard. Exhale should be silent!

3. Simultaneously with inhalation, movements are made. In gymnastics, there is no breath without movement, and vice versa.

4. Inhales and movements are done at the pace of the marching step.

5. The number of repetitions in gymnastics is 8. You need to count mentally.

6. Exercises can be performed in any position - standing, sitting and lying down.

It is necessary to start performing gymnastics by studying the first three exercises of the complex - "Ladoshki" - 24 times, 4 breaths-movements; "Epaulets" - 12 times for 8 breaths-movements; "Pump" for 8 breaths-movements. Each next day, one new exercise is added. You need to do classes twice a day: in the morning and in the evening.

Exercises

1. Palms

Starting position: stand up straight, arms bent at the elbows and palms open and turned, as it were, towards the viewer. Perform noisy rhythmic breaths with your nose and at the same time make grasping movements with your hands.

So 4 times in a row, then rest for 3-4 seconds with hands down. Then again 4 breaths and a pause. The shoulders are motionless at the moment of inhalation!

Perform 24 times 4 breaths-movements

2. Epaulets

Starting position: stand up straight, hands clenched into fists and pressed to the stomach at the level of the navel. During inhalation, you need to sharply push your fists down, your shoulders are tense, your arms are straight, stretching to the floor. Then the hands are returned. Relaxing your shoulders, you need to exhale. Take 8 breaths in a row. Then rest for 3-6 seconds and again 8 breaths. Perform 12 times for 8 breaths-movements.

3. Pump

Starting position: stand up straight, put your feet shoulder-width apart, arms along the body. You need to make a light bow, reach with your hands to the floor without touching it, and at the same time inhale in the second half of the bow. Get up without straightening to the end, and again bow with a breath. Bows are done rhythmically, the back is round, the head is lowered, and there is no need to bend too much.

Perform 12 times for 8 breaths-movements.

4. Cat ("Squat with a turn")

Stand straight, feet shoulder width apart; do not come off the floor. Squat and simultaneously turn the body to the right - inhale. Then squat with a turn to the left and inhale. Exhalation occurs involuntarily. The squat is light, not deep. Hands need to make grasping movements at waist level. The back is straight.

Perform 12 times for 8 breaths-movements.

5. Hug your shoulders.

Stand up, arms bent at the elbows and are at shoulder level. Need to throw your hands towards each other, as if hugging yourself, simultaneously with the "hug", a sharp breath. Hands move parallel to each other, you cannot change them (no matter which hand is on top); arms are relaxed and do not spread wide.Perform 12 times for 8 breaths-movements.

6. Turning the head

Stand up straight, feet shoulder-width apart. Turning the head to the right - inhale from the right side. Then turn the head to the left - inhale from the left side. Inhale on the right - inhale on the left. Do not stop the head, the neck is relaxed.Perform 12 times for 8 breaths-movements.

7. Head tilt "Ears"

Stand straight with feet shoulder-width apart. Tilt the head to the right, the right ear stretches to the shoulder - inhale. Then tilt the head to the left, the left ear stretches to the shoulder - also inhale. Look straight ahead. This exercise is reminiscent of a Chinese dummy.

Perform 12 times for 8 breaths-movements.

8. Pendulum head

Stand straight with feet shoulder-width apart. Head down (look at the floor) - inhale. Head up (looking at the ceiling) is also an inhalation. Down up. An exhalation is involuntarily made after each inhalation.Perform 12 times for 8 breaths-movements

9. Rolls

Left leg in front, right leg behind. Transfer the weight of the body to the left leg. The leg and torso are straight. Bend your right leg and put it on your toe. Perform a light squat on the left leg while inhaling. After that, the left leg is sharply straightened and the body weight

is transferred to the right and a squat is done on it with an inhalation and not on the left leg. Squatting and inhaling are done strictly at the same time.Next, swap your legs and do the same.Perform 12 times for 8 breaths-movements.

Performing these simple breathing exercises, you will feel how the process of learning vocal will be faster, easier and more intense.

Purpose: prevention of respiratory system diseases, acquaintance with correct vocal breathing.

Questions for self-control:

1. To characterize the types of breathing exercises: general and special, static and dynamic, as well as drainage exercises?

Questions:

1. List 6 basic rules of breathing exercises?
2. Breathing exercises for the range of the voice?
3. Respiratory gymnastics, developed by A. Strelnikova?
4. Follow the exercises from the proposed material and indicate which, in your opinion, are most useful for the development of singing breathing?

Practical class 15.Sound attack

Purpose: obtaining and consolidating breathing and phonetic vocal skills.

Sound attack

Sound attack – the moment a sound occurs when the vocal cords and breathing interact. Exercises with a correct attack should be performed without aspiration and without squeezing (we must not forget about the nature of the musical work) and depend on the structure of the musical phrase and the nature of the word.

Attack as the most important means of artistic expression in singing is the main means of pedagogical influence on the vocal apparatus. Sound production is based on such types of sound attacks as soft, hard and aspirated. All of them serve as a means of artistic expression and vocal technique in accordance with the content and nature of the work. All types of sound attacks are usually easy for learners to learn. In them, you can especially clearly feel the variety and randomness of the work of the vocal cords. Every experienced singer is proficient in all types of attack. This is the conscious control of the work of the vocal cords.

Regardless of the nature of the attack used, it is necessary to observe the followingconditions of singing sound formation:

1) the group of entering voices uses the same type of sound attack;

2) Before attacking a sound, it has to be imagined mentally;

3) a sound, from the very beginning of its inception, must have all the qualities: it must have

A sound, from the outset, should have all the qualities of a sound: its exact pitch, strength and timbre, and a clear vowel shape. In the attack of the sound there should be nono "rises" and noisy noises.

Sound attacks must be learned and assimilated, this, first of all, will open the way for further improvement of the voice. What sound will be born in the attack, such will be the further sound of the voice. The teacher must persistently instill in the student the most responsible and conscious attitude.

Questions for self-control:

1. Characterize a firm and soft sound attack?
2. Describe the concept of "Sound Attack", why it exists, what it affects?

Questions:

1. List the types of sound attacks?
2. Describe each type of sound attack?

Practical class 16. Singing voice registers

Purpose: deepening knowledge of the basics of vocal art.

The work on the vocalist's range and the development of the voice is impossible without studying the theory of registers. The register of a singing voice is a phonation series of sounds of the same timbre, taken with a single method. Due to the different anatomical structure, there is a register difference between male and female voices. The registers also depend on different types of glottal work. In the male voice there are two main registers - chest and head, in the female three - chest, mixed and head. The registers are also subdivided within the main groups.

The main registers of the singing voice:
Chest voice- chest register.
Falsetto- falsetto (head - head register).
Mixed voice- mixed (mixed voice).
Whistle register- whistle register.
Stroh bass- stroh bass.

Chest voice

It is nothing more than our ordinary spoken voice, amplified with vocal techniques. Singing in the chest register is velvety, with a palpable vibration in the chest. The register is called pectoral precisely because the largest resonator of our body is involved in sound production, so the voice sounds powerful and rich.

The range of the chest register is from two to two and a half octaves and is limited by natural data: the length and thickness of the ligaments, the density and shape of their closure. This is the main singing timbre and, before mastering other techniques, it is necessary to master it properly.

With chest singing, a tight closure of the glottis occurs. In this case, the vocal folds vibrate with their entire mass; the larynx occupies a low position. On the acoustical side, chest singing is characterized by a sound rich in overtones. The tight closure of the glottis and the inclusion of fully closed vocal cords in the work create a strong voice capable of great changes in dynamics and timbre nuances.

Falsetto (Falsetto)

Translated into Russian, it literally means "false voice". The sounds of this register are high-pitched and devoid of overtones, which makes them less spacious. Aerodynamic factors predominate in sound production. In addition to highly strained vocal cords, an air stream passes, creating turbulent noise. For this reason, this part of the range is sometimes referred to as the "sibilant register". Vibrations when singing in this register are felt in the head (nose, face).

With a loose closure of the glottis, only the edges of the ligaments vibrate. On the acoustic side, such a sound is characterized by a much smaller composition of overtones than the sound of the chest register.

Mixed voice

The smooth transition from chest to head sound is called mixed register. This seemingly single register of the voice, in fact, consists of two registers: a mixed, muffled lower one, as well as an enriched in timbre and an upper one developed in strength. In mixed sound production, both mechanisms of sound production are involved: chest and falsetto. In this case, the voice does not have a transitional section.

Whistle register

Sometimes called flute. It is used extremely rarely in singing. However, it can be used to its fullest in complex vocal compositions requiring the reproduction of the highest notes of the singing range. After the ligaments reach the limit of their extensibility in the head register, in their central part they form a kind of hole, opening a very short distance. The ligaments in

this part relax, and air passes through the formed vocal opening. This register goes beyond the phonetics of the language. In classical vocals, the whistle register is rarely used.

Stroh bass

This is a non-tonal or, as they say, noisy register. The sound is produced in the process of closing the vocal cords. Stroo bass allows you to play very low notes that are well below our chest range and can reach the counter octave in men. Stro bass is quite often used in modern stage music.

Questions for self-control:

1. What are the ways to smooth the registers of the singing voice?
2. What is the physiological nature of the "cover" technique?

Answer the following questions:

1. What is the singing register?
2. List the main singing registers?

Practical class. 17 aligning singing registers

Purpose: deepening knowledge of the basics of vocal art.

The main registers used in singing are lower and upper. In their pure form, they vary greatly in strength and timbre.**The lower register**of the voice begins at the lowest notes and occupies about an octave and a half.**The upper register**penetrates with its lower region of notes into the upper region of the lower register, forming an area of intersection -**transitional notes**that can be sung in both lower and upper register.

Non-professional singers often use an unsafe technique to increase the upper region of their voice range -**forcing**: singing the upper notes with excessive sound power. This excludes the automatic transition of voice to falsetto. The higher the note, the louder you have to sing. There is a high probability of breaking the voice.

Professional singers have a range of voices of two octaves and above. This range is not achieved by expanding the lower case with forcing, but through the clever use of both registers. This creates a new mixed register - called**mixed**. The process of flattening the voice is called**dithering**.

When working on smoothing registers, auditory control and comfort in sensations are very important. The singer needs to avoid breaking the transitional notes by leveling his voice with breath control and a slight darkening of the vowel coloration called vowel cover. This explains the existence of the terms "open" and "covered" sound.

The covered soundis rounded in tone. It is characterized by maximum utilization of the upper and lower resonators. At the same time, it is important to sing for dehydration while maintaining the so-called "vocal yawn". This equalization of the sound is done in advance from the previous higher or lower notes. At first, the covered sound is formed on the vowel "o". As a result of the increase, the sound is rounded and becomes more spacious and begins to resemble the vowel "y".

Open sound- as a rule, has a light "white" color, sounds sharp, with pressure. In this case, the mouth is unnaturally open horizontally. Overuse of open sound is the result of incorrect formation of sounds during the initial period of training. This is one of the main and frequent reasons for the early deaths of many voices. The use of an open tone is especially harmful for male high voices.

Questions for self-control:

1. Types of registers?
2. Distinctive features of the chest and head register?

Answer the following questions:

1. What are the main registers in singing?
2. What is the name of the mixed case?
3. What is the name of the voice alignment process?

Practical class 18. High sound position

The purpose of the lesson: Analyze the ways of forming a singing sound in a high position and find the most effective ways to achieve the desired result.

One of the most important questions of voice placement is the question of the position of the sound. The concept of the high position of the sound can be defined as the physiological adaptation of the vocal apparatus to obtain the maximum sounding power of the voice with the minimum expenditure of energy. That is why the aspirations of vocal teachers are such that they work primarily on the high position of the sound. The high position of the sound is regarded by ear as well focused, silvery, sonorous, flighty, easily reaching the extreme sounds of the range. It is characterized by a wide range of high and low frequencies - despite the sonority and lightness, it is saturated with low overtones that add volume. The high position provides a register concatenation technique. The voice sounding in a high position becomes even in sound. The high position of the sound is necessary in any singing direction, regardless of the manner of performance. He is equally needed by an academic singer and a jazz vocalist and a performer of high-quality popular music. The location of the sound formation can be different. You can sing close, open, white, or dull, distant. The sound can seem to us wide or narrow, soft or sharp, bright or dull, collected, rounded or vague, indefinite, shapeless. The sound can become harsh, have a throaty or nasal tone.All of these sound qualities depend on the position of the sound in the resonator system. If the position of the sound is correct, that is, the most favorable conditions for a working larynx are created in the resonator system, then breathing is enough, the voice sounds, the singer is comfortable and easy to sing. This means that the main component of voice training is the formation of sound in the resonator system. The desire to create rational acoustic conditions causes physiological adaptations in the singer's vocal apparatus, since in order to amplify the necessary overtones and obtain the required amount of sound, it is necessary to shape the resonator cavities of the extension tube. To do this, one must, first of all, hear in advance the sound that it is desirable to reproduce, have the aesthetic ideal of this sound. In this regard, the development of the vocalist's inner hearing, his general musical culture, is of particular importance.

Questions for self-control:

1.Its high position sounds?
2. Recommended techniques and exercises for forming a high position of the sound?

Questions:

1. List the conditions and techniques for developing a high sound position.
2. What is a dome?

Practical class 19. Academic manner of sound production

The purpose of the lesson: Development of formalized sound production skills.

In vocal performance culture, there are three main historically established manners of singing:**academic, folk, pop**. Each vocal culture, whether it be opera singing, folk or pop, has a characteristic manner of sound production, which gives the desired color (for a given vocal culture) sound, and allows the most complete display of the artistic features of the style, musical direction, genre. In a broad sense, academic vocals are not only about classical opera

singing. These are liturgical singing, and baroque bel canto (late 17th - early 18th centuries), chamber singing, and operetta. The academic base is used in musicals, and in jazz, and in various pop experiments. Let's take a closer look at different types of academic singing.

Liturgical chanting, that is, chanting as part of worship.

Within the academic liturgical singing there are **alsodifferences.**

1) In Orthodox choirs, the presence of female vocals is allowed, and in Jewish choirs only men are allowed to sing.The same is true of the Gregorian chants. This feature comes from the belief that a woman's voice evokes not religious, but sensual thoughts, which is unacceptable in worship.

2) Choirs in different eras and in different cultures were built in different ways.For example, in ancient church choirs, only two types of voice were used: tenor and treble. From the XII century, another type of voice began to be added - concordance (analogue of the modern countertenor), which was lower than the treble, but differed in sound from the tenor. In the late Middle Ages, a division into four voices appeared in singing choral practice: bass, tenor, alto and treble / cantus (upper voice). Later (from about the 17th century) the upper voice (soprano) began to be performed by falsetto players, and then by castrates, which, again, led to a change in sound.

common features inherent in liturgical singing.

1) Liturgical music is usually performed without instrumental accompaniment.In some cases, the organ duplicates the melody, however, this is exactly the duplication, not the accompaniment.

2) Voices in liturgical singing sound almost instrumental. The sound is very hidden, sounding round, direct, amplified by resonators, in no way forced.Breathing is very tightly controlled and spent sparingly.

3) The voices in divine services sound strictly, emphatically emotionless.

Bel canto. The term “bel canto” (beautiful singing) is used to refer to classical Italian opera, but in reality bel canto, “high academic singing,” flourished earlier, in the 17th and 18th centuries. Moreover, in academic vocal everything is connected, and the formed professional rules of liturgical singing formed the basis of the bel canto laws. What we just talked about: the absence of sound forcing (fortunately, the halls were small, you could afford it), even sounding throughout the entire range, rounded voice, beauty of timbre.

Opera singing. It was only in the 18th century that opera began to form, which began to sound similar to classical opera. Dramaticism appears in the plot, and, consequently, the requirement that the singer not only make beautiful sounds filled with complex decorations, but express vivid human emotions. In addition, the opera now has an enhanced orchestral accompaniment. Accordingly, although some elements of bel canto in the new academic style were retained, new requirements for voice production appeared. The classification took into account the range, strength, color and timbre of the voice, as well as the operatic parts most suitable for the voice.

Chamber singing(from the Latin “camera” - “room”) is another genre of vocal art related to academic singing, which became popular in the 19th century.In the chamber style, soloists and chamber ensembles perform romances, songs, arias; counting on a not so large room as an opera house (and therefore voices may not be as large and powerful as they should be in an opera). Chamber singing requires from the performer - in addition to the traditional academic cantilena and even timbre - rich and subtle nuances, work with the dynamics of sound. Each piece is a whole vocal performance. Thus, academic singing has its own strict rules that require a certain form of voice, the work on which can take many years.

Questions for self-control:

1) What registers are found in female voices?

2) What is the difference between chest sound and head sound?

Questions:

1) List the three main ways of singing?

2) List the types of academic singing?

Practical class20. Types of sound science

The purpose of the lesson: Improving sound quality by working on forms of sound production.

The development of correct breathing entails the ability to use an important vocal skill in singing -**the techniques of sound science**. In both instrumental and vocal music, performing techniques are different touches. The strokes (techniques of performance) depend on the nature and tempo of the piece.They are subdivided into three types and differ from each other in sound science techniques.

Sound production methods

There are three ways of sound science:

Legato

Staccato

Non legato

Legato. Legato - means smoothly, coherently, without jolts. That is, it is coherent, continuous singing. Legato is the main form of singing. When developing a legato, remember that vowel sounds are sung and consonants are pronounced short.

Staccato. Staccato - choppy singing. This is a technique of sound science, in which the sound is short, with small jolts-accents on the syllables. The staccato sign is a dot above or below a note. The main difference between staccato and caesura between sounds, that is, sounds are separated from each other when sounding, they are not connected.

Non legato. Non legato - an intermediate method of sound science. Non-is a negative particle, that is, not smoothly, not connected.

Questions for self-control:

1) Give a definition of the concept of canted singing;

2) sound production;

3) sound science;

4) types of sound science.

Questions:

1) List the main methods of sound science.

2) Describe the listed methods of sound science.

Practical class 21.Diction and articulation in singing

Purpose: the development of the vocalist's articulatory apparatus by means of practicing the correct pronunciation of a word while performing a piece of music.

Accurate articulation and diction play a special role in achieving the skills of a singer to acquire beautiful, natural, precise, expressive singing skills.

Diction- (Latin) in translation means pronunciation.This is a means of conveying literary textual content to the viewer, one of the most important means of artistic expression and disclosure of a musical image. Under good optimal diction, we should be aware of a distinct and clear pronunciation of absolutely the entire range of sounds with their correct articulation with a clear pronunciation of words and whole phrases, which prepares the speech apparatus for organizing the creative process. Each word with which we address the audience, either when speaking or when singing, should be sent loudly enough, clearly and clearly so that the listener can grasp the meaning of what is happening on the stage without much strain. For this, the vocalist must work on the active mobility of the entire**articulatory apparatus (cheeks, lips, teeth, tongue, jaw, palate, pharynx, larynx)**. It shouldn't be lethargic.

A singer with good clear diction uses air sparingly, he does not have excessive aspiration and extraneous sounds in his voice.

Articulation(from Lat. Articulo - "dismember") - in phonetics it is presented as a complex systematization of the work of certain facial muscles involved in the formation and pronunciation of speech sounds, resulting in a competent and beautiful speech. Is there a difference between speaking and singing articulation? Yes, it certainly exists. In singing, we use all the vocal range of the singer, and in speech only a part of it. When speaking, a person uses the middle range of his voice, regardless of his singing pitch, be it soprano, mezzo-soprano, tenor, baritone, bass, since it is more convenient for him to speak in this tone, the ligaments are less tense, therefore, less tired. And the singing voice is distinguished by the coverage of all registers: high, medium and low, thereby forcing all the muscles of the face, chest and abdominal cavity to work actively. When a singer begins to sing, his articulatory apparatus works many times more than when speaking. The formation of consonants when singing and speaking occurs in almost the same way, with only one difference that in singing they should be pronounced with greater clarity and ease.

Questions for self-control:

1. Specify articulation exercises?
2. How is articulation in singing carried out?

Questions:

1) What is diction?
2) What is articulation?

Practical class 22. Stage culture

Purpose: Revealing the artistic and stage image in the performance of a musical work

Being on stage, realizing your creative ideas and keeping the audience's attention is a great skill.**Stage culture and the manner of stage behavior**are the result of work on mastering your body.

There are many different exercises that contribute to the improvement of vocal-motor coordination, which every performer must know before entering the big stage. Here is some of them:

1) The posture of the person singing or speaking on stage should be comfortable and natural. He must be able to stand well and comfortably on two legs, which ensures the stability of the body, even distribution of the load on all muscles and muscles, and mobilizes the nervous system.

2) The shoulders should be well developed on a straight spine. This helps to fully take breath into the lungs and use the chest register.

3) The head should not be lowered or thrown back, it should look straight ahead, being on a free, not pinched neck - this ensures freedom of the larynx and pharynx, their natural state. Everything should contribute to the full sounding of the voice, and the person who is singing or speaking should be free from grimaces and subordinated to the general task, the idea of creativity. In the process of training, a smile is important as a factor, as a feeling of joy, pleasure in business. Just as the feeling of joy causes a smile and sparkle in the eyes, so a smile on the face makes the student feel elated, the joy of creativity. It is no coincidence that the old Italian teachers demanded, while singing, to smile in front of him, to make gentle eyes. All these actions, according to the law of reflex, cause the desired internal state, as well as muscular concentration - the primary readiness to complete the task. It is this work that prepares the inner stage emancipation.

4) Hands should be free, not tense and not clamped behind the back or on the chest, but lowered at the sides, which at any time allows you to make a free, arbitrary gesture.

Musicians are artists whose performing activities are associated with going out to the public. Therefore, their training, preparation for performances should not be limited only to the skills of perfect voice control. They must also comprehend acting.

It is important for the vocal profession to develop the following abilities:

• stage temperament (artistry);
• ability to reincarnate;
• stage charm;
• infectiousness;
• persuasiveness.

Having found and assimilated the artistic and stage image of the hero of the song, the vocalist will convey to the audience of the concert hall the content of the work with the necessary intonations and emotional intensity, and the listeners, together with the singer, will be captured by his feelings.

Questions for self-control:

1. What are the synthetic arts?
2. Point out the problem of vocal-speech culture upbringing among university students - future music teachers.

Questions:

1) Stage culture - is it?
2) List what abilities a professional vocalist should develop in himself?

Practical class 23. Vocal music genres. Classification of genres of vocal music

Purpose: acquaintance with the genres of vocal music, to teach to distinguish genres by the nature of the sound, to learn to perceive and competently perform vocal works.

Vocal music is a synthesis (relationship) of music and literature. Vocal music is performed by voice. This is the oldest art form. Vocal music shimmers with its versatility, and it can be divided into two directions:

• chamber;
• concert.

Questions:

1. What genres of music can be classified as chamber music?
2. What kind of musical art does chamber music belong to?

Practical class 24. Vocal music genres. Chamber vocal music genre

Purpose: To promote the development of the genres of chamber vocal music.

Chamber vocal genre (from Latin camera - 'room') - music performed by a small cast of performers, intended for a small audience:

• song;
• romance;
• ballad;
• barcarole;
• serenade;
• elegy and other miniature compositions.

Let's consider the genres of vocal music in more detail.

Song

Song is the simplest and most common form, the foundation of all foundations.It is subdivided into folk and authors. The first type is attributed to folklore (oral folk art); everyone could make an individual contribution to its creation.

The name "author's song" speaks for itself. To create it, a specific composer and poet makes efforts. As a genre, it emerged in the middle of the 20th century. Distinctive feature: the author of the lyrics, music and performer are one person. Priority is given to lyrics, not musical guitar accompaniment. It should be noted that the song belongs not only to the chamber genre, but also to the concert one.If earlier it meant simplicity and diminutiveness, now it is one of the main numbers of large-scale scenes.

Romance

Romance is a genre of chamber vocal music. In the Middle Ages, the term meant a poem in "Romance" (Spanish) that was composed to be overdubbed. It was a simple composition. In the romance, in addition to the text, the accompaniment plays an important role. Most often, vocals are accompanied by play of guitar strings or piano support.In the 19th century, in the era of romanticism, romance became the leading genre of vocal music, because it was he who was able to convey in all details the inner experiences of a person, which was so characteristic of that artistic direction.

Ballad

Ballad is a musical genre that implies a narration, a story in a poetic form.It was originally a monophonic song with dance elements. As a lyric genre, it has become popular since the 18th century.

Barcarolle

It was originally a "song on the water", performed by gondoliers in Venice. She is distinguished by a melancholic character, a minor mood and a rhythmic pattern, like swaying waves.Since the 18th century, the ballad has grown into a professional genre. Later, it even began to be used in Italian and French opera numbers.

Serenade

Anyone when asked what a serenade is, the answer is that it's just a song under the window. Initially, a serenade was recognized as a song that men performed for their beloved, as a rule, under her window and in the evening or at night. The genre became widespread in the Middle Ages and the Renaissance. The song of the troubadours is considered the source of the serenade.Later, it began to be understood as any musical composition performed in someone's honor.

Elegy

Elegy translated from Greek is "funeral singing". Originally it was a poetic and musical genre in Ancient Greece.Gained wide popularity in the era of sentimentalism and romanticism. Philosophical thoughts about disappointment, dissatisfaction and suffering in life were reflected in this work.

Questions for self-control:

1.Specify the genres of vocal music?
2.Specify the genres of instrumental music?

Questions:

1. What two directions can be divided into vocal music?
2. List the varieties of the chamber vocal genre.
3. List the varieties of the concert vocal genre.

Practical class 25. Vocal music genres. Concert genre of vocal music

Purpose: to acquaint with the genres of vocal music, to teach to distinguish genres by the nature of the sound, to teach to perceive and competently perform vocal works.

Concert genre

This genre includes music intended, as a rule, for one or more solo musical instruments with an orchestra.It originated in Italy in the 16th-17th centuries as a polyphonic vocal work for church choirs. This genre includes:

- vocalization;
- cantata;
- opera;
- oratorio;
- rhapsody;
- aria;
- anthem.

Vocalise

Vocalise - singing on one or more vowel sounds.Most often performed as a vocal technique practice.

Cantata

A cantata is a large-scale work performed by not only a soloist, but also a choir and orchestra. Initially (in the first half of the 17th century) it was staged as a counterweight to sonata, an instrumental genre.It is divided into two types: spiritual (church) cantatas and secular.

Opera

Opera is the foundation of vocal music. It is synthesized with choral, instrumental, dance and theatrical numbers and combines all aspects together. The tragedy of ancient Greece is believed to be the distant predecessor of the opera.There was an alternation of dialogues with singing (solo and choral). In 1597 the first opera Daphne was written by the Italian composer Jacopo Peri.

Oratorio

The oratorio is a fairly large work intended for a vocalist, chorus and symphony orchestra.It occupies an intermediate place between the two genres described above.

Rhapsody

Rhapsody is an unusual genre related to vocal music as it is written in a free style. It can consist of parts of different characteristics. The genre was revived in the 19th century under the influence of romanticism, which was characterized by an interest in folklore. It was originally written for piano and resembled a fantasy on the theme of folk music. Later she approached poems, solo works for piano and orchestra and cantatas.

Aria

Aria is a vocal song that is part of major genres (opera, cantata, oratorio).

Aria should be divided into 2 subspecies:

arietta - smaller in volume and simplest in structure;

arioso - a composition located between an aria and a recitative, more like a colloquial melody.

Anthem

The anthem is a solemn composition designed for mass perception. Plays great importance in public and state life. The melody is simple and catchy by ear. The history of hymns dates back to ancient Mesopotamia and Egypt.

We have reviewed the largest genres of vocal music.

Questions for self-control:

1. Specify the genres of vocal music?
2. What is the most common genre of vocal music?

Questions:

1. List the famous opera music?
2.List the famous aria music?

Practical class 26. Means of musical expression. Phrasing as a means of musical expression

The purpose of the lesson: secondary comprehension of the skills of perception and analysis of musical syntax (the definition of rhythmic formulas by ear, perception and auditory analysis of the musical on the example of the form of simplest constructed).

The means to achieve this art include:

1) breath control,
2) clear articulation and diction.
3) execution of absolutely accurate rhythmic pattern,
4) precisely seasoned, correct size,
5) correct placement of pauses (of Cesar),
6) additional breaths, backlash pauses,
7) lengthening of some fraction,
8) compliance with tempo designations: Accelerando-acceleration, adlibitum or rubato-free, ritenuto-slow, staccato, sforzando, marcato, portamento,
9) is applied fermata,
10) proficiency in the art of milling (smooth transition from p to f).

Questions for self-control:

1) the theoretical foundations of constructing musical phrases?
2) means of musical expression?

Questions:

1. What is vocal phrasing?
2. Specify the means to achieve correct phrasing.

Practical class 27.Means of musical expression. Sound and dynamic design of a vocal work

Purpose: formation of skills of work on the artistic expressiveness of performance. vocal piece

Sound and dynamic design of a vocal work.

Breathing: is the most important means of expression. Depending on the nature of the performed work, the nature of breathing also changes: in lively, light, fast compositions, breathing should also be easier.

Accent-happens:

1) grammatical, (one or another syllable is highlighted, its length or brevity),
2) written accent (acute stress, stress, heavy stress),
3) logical accent (logical stress),
4) pathetic accent (climax, wave to syllable),
5) national accent (peculiar pronunciation of some letters)

The content and character of a vocal work determine its sound and dynamic design in the form of phrasing and dynamic shades that contribute to the creation of an artistic image of this work. It is sound science and dynamics that are of great importance here. Beauty,

originality and originality depend on them. Work on vocal artistic and expressive performance of works It is difficult to make a periodization of the processes of technical and artistic preparation of the work for performance. The elements of artistic and technical are, in fact, inseparable in the single process of formation of a musical work, as well as the process of performing work itself, which includes both cognition and creation. Along with such important and mutually dependent elements of ensemble sonority as structure, intonation closely related to the vocal technique of performance, everything is ultimately subordinated to a single goal – the artistic and expressive performance of the work. Vocal and artistic work from the first steps of training should be conducted in unity. At the initial stage of training, technical work prevails, and at a later stage, attention is focused more on the artistic side of the work. In the process of working with children, I try to develop an aesthetic perception that helps them to have the means of artistic expression. The decisive factor of musical education and training is the development of musical hearing and the formation of musical-imaginative thinking, the ability to musical-imaginative representations that help to understand the content of musical works. In this regard, the question arises about the musical and expressive means of ensemble (choral) performance: dynamics, nuance, phrasing, textual understanding, without which singing will be faceless, expressionless. The brightness and musicality of the artistic image depends on how well the performers master the techniques of transmitting the qualities of musical sounds. The part-writing.

Questions for self-control:

1) what is the most important stage in working on a vocal piece?

2) name the main dynamic shades.

Questions:

1. Specify the types of accent.
2. List the main techniques of singing voice.

Practical class 28.Means of musical expression. Phrasing as a means of expressing a musical image

Purpose: disclosure of an artistic image by defining phrasing.

Phrasing as a means of expressing a musical image

Timbre. Of great importance in the musical and auditory development of participants in a vocal ensemble (choir) are timbre representations, i.e. the ability to imagine the color and character of sound, to think “imaginary” timbres of voices that correspond to the content of the music being performed. Vocal training begins with the formation of the student's idea of the sound that he will play.

Phrasing. Musical phrasing is usually compared to expressive speech, which is based on semantic logic. To master phrasing means to be able to meaningfully perform individual musical constructions (motif, phrase, sentence, period), linking them into a single whole, into a complete thought. Usually, the desire to highlight the main word, the main idea of the phrase becomes the determining factor of expressive singing. To achieve expressive phrasing, all the previously mentioned means of musical expression are used: agogics, dynamics, as well as breathing, timbre, caesura. Vocal forms:

1. The simplest of vocal forms is the verse form. It is derived from a folk song. It is sometimes called strophic. This form generally reflects the content of the text (general emotional content). A type of verse form is a verse form with a chorus. Both the verse and the chorus are formed in a simple form (Glinka-the romance " Do not tempt»);

2. Verse-variation form. In this form, the vocal melody remains unchanged (the vocal variety of variations on the ostinato melody). The instrumental accompaniment (textural, tonal and harmonic changes that emphasize the details of the poetic image) is subject to

change. All this enriches the form with elements of end – to-end development (Mussorgsky's "Khovanshchina" - "Went mladeshenka").

3. Verse-variant form. In this type of composition, the vocal melody is subject to variation. Distinctive features of variation:

• the variant implies melodic changes (intonation and rhythmic), but unlike the ornamental variation, it retains melodic integrity – the melody is not broken up in figuration;

• unlike a strict variation, the variant allows for structural, large-scale changes;

• the option will always keep the figurative and genre unity.

Questions for self-control:

1. What is the phrasing work?
2. The essence of phrasing, its questions and tasks.

Questions:

1. What does it mean to possess phrasing?
2. List the vocal forms.

Practical class 29. Development of sense and formation of the vocal hearing the singer

The purpose of the lesson:

- develop vocal and choral skills and abilities;
- develop the skills of solo singing, singing in an ensemble;
- accumulate auditory impressions;
- develop pitch, rhythmic and harmonic hearing;
- develop coordination of voice with hearing; repeat and consolidate the material covered.

Development of sense and formation of the vocal hearing of the singer

As we have already seen, the control of the process of voice formation is carried out using a whole system of feedbacks. They inform the relevant parts of the brain about the acoustic result of the vocal apparatus at each moment of speech or singing, what movements this result was achieved, what resonant phenomena were obtained, what sensations accompanied this sound in various parts of the vocal apparatus: in the mouth, throat, pharynx, larynx, chest, etc. Based on the analysis of these sensations, connections are established between the acoustic result and the way it is achieved. Sensory analysis is the only way to judge and control how the vocal apparatus works.

Role and development of hearing

It is difficult to overestimate the role of hearing, this main regulator of vocal and speech functions, because the task of the vocal apparatus is to transmit messages in speech or vocal form, information from one person to another. This information flowing in sound form necessarily requires both an apparatus that produces sound and an apparatus that perceives it. The voice apparatus and the ear are two inseparable parts of a single system of sound transmission of information. Hearing is a sense organ that communicates sound phenomena occurring in the environment to the brain. The vocal apparatus can only express what has entered the brain through hearing or what has arisen in the brain based on these auditory impressions. If a person loses hearing in childhood, then he has no sound representations and therefore has nothing to express by the vocal apparatus, although the latter may be in full working order for a dumb person. A dumb person is speechless, not 'because he cannot' speak, but because he has no 'sound representations. Likewise, a person who is devoid of musicality, an ear for music cannot sing anything. He is "musically deaf", he does not have musical representations that he could express with his vocal apparatus. However, as a rule, everyone

has at least a share of elementary musicality, if his hearing aid is in order and music has surrounded him since childhood.

Muscular feeling

The importance of muscle control in the singing function is particularly convincing in the experiments with muffling, which have been carried out by many researchers. If an experienced singer ceases to hear himself, since a sufficiently intense noise is supplied to him through the headphones, then he does not lose the opportunity to sing the melody correctly.

Singers, controlling their singing mainly by the auditory sensations of the sound of their voices, are highly dependent on the acoustic environment in which they have to sing. Changing acoustic conditions make it difficult for them to accurately control their voice. In different conditions they sing in different ways: what works in the classroom fails on stage due to changes in the conditions of auditory control. Such singers have poorly developed muscle sense and poor muscle memory, which prevents them from mastering singing skills well and keeping them firmly in memory. On the contrary, those singers who have well developed muscle control and muscle memory can sing confidently in any acoustic setting, even in conditions of poor auditory self-control or when completely muffled. Memorizing movements well, when singing, they are guided not only by hearing, but also by muscle feeling. Such a division into the auditory and muscular types of singers is, of course, conditional, and usually everyone has both types of control, but these control systems are expressed in different singers to varying degrees. The best type for singing should be considered a singer who has well developed hearing and muscular feeling.Thus, any singing "to oneself" necessarily causes a motor reaction from the vocal apparatus.

Questions for self-control:

1. What is vocal hearing?
2. Name the main features of passive and active hearing.

Questions:

1. What is the role of a vocalist in the development of ear for music?
2. What is the difference between passive ear for music and active ear?

Practical class 30. Development of singing skills. Vocal hearing

Purpose: familiarization with vocal and technical requirements in singing

The connection between the idea of sound and the movements by which such sound is produced is the basis of vocal hearing. This concept also includes other sensations: vibrational, resonant, and subglottic pressure.

Vocal hearing is understood as the ability to capture not only the features of the correct singing sound, to distinguish them from the wrong one, but also to feel the work of the vocal apparatus, to muscularly understand what the other singer is doing with this or that sound. The ability not only to listen to the sound of a voice, but also to clearly imagine its work while singing, to feel what is being done in the vocal apparatus - this is the vocal ear that every singer and teacher should master. Vocal hearing develops gradually, as the vocal technique is mastered.

In total, a musical sound has 4 properties:

- height;
- duration;
- volume;
- timbre.

Each individual musical sound does not carry any semantic load, does not express anything.

But in a piece of music there is a huge number of sounds, and they are all interconnected, they are all organized into a harmonious system. And thanks to this, music has amazing expressive capabilities, it is able to convey the subtlest shades of various emotions.

Ear for music is the ability to sense functional connections between musical sounds in a piece of music.

Sounds are organized on the basis of gravity, forming a scale (the most famous modes are major and minor); organized on the basis of meter and rhythm (sounds of different duration alternate); are organized in harmony - chords. And therefore the ear for music is multifaceted. Various types of hearing can be distinguished:

• modal feeling;
•sense of rhythm;
• melodic ear;
• harmonic hearing.

Harmonic hearing

This is the ability to hear harmonic consonances - two or more sounds sounding simultaneously and the ability to distinguish between such consonances.

It can be divided into interval (sounding 2 sounds) and chord (sounding 3 or more sounds). To have such a hearing means to hear how many sounds sound at the same time, what kind of sounds they are, and at what distance from each other these sounds are.

In practice, harmonic hearing is useful for matching the accompaniment by ear to a given melody. This ear must be well developed in choral conductors. Note that harmonic hearing occurs with modal hearing.

Lovable hearing

More important types of hearing are:

• absolute pitch - the ability to accurately determine the pitch of sounds, without comparing with the standard, with a tuning fork (that is, the ability to listen to music, absolutely accurately name the notes);

• relative hearing - the ability to determine by ear and reproduce by voice the pitch ratios in melody, chords, intervals, scales, and so on;

• inner ear - the ability to mentally imagine music from memory, as well as the ability to mentally imagine music, just looking at the notes, without playing the instrument.

Good experienced singers have developed vocal hearing - the ability to feel which muscles move this or that sound of the voice.

Vocal hearing is the singer's ability to hear not only the voice, but also to feel the work of the vocal apparatus both when forming his own voice and when perceiving someone else's voice.

What kinds of musical activities are there? It:

• listening to music;
• music performance - playing musical instruments;
• composition of music, musical improvisation;
• movement to music - dance;
• singing.

An ear for music develops very well while singing and learning to play musical instruments.

Questions for self-control:

1. What is the essence of vocal hearing?
2. List the techniques for developing vocal hearing?

Questions:

1. What is vocal hearing?
2. How should a singer develop vocal ear?
3. What are some examples of vocal exercises for developing vocal hearing?

Practical class 31.Development of singing skills. Types of ear for music

Purpose: creating conditions for the inclusion of children in the system of continuous musical and aesthetic education through classes in a vocal association.

Types of ear for music

Ear for music is a multi-layered and rather complex concept. This is a set of human abilities that allow him to fully perceive music and objectively evaluate it. An ear for music is a very important quality necessary for successful creative activity in the field of musical art. Musical ear is associated with sensitivity to musical images, emerging impressions, associations and psychological experiences.

Thus, people with an ear for music are sensitive and emotionally responsive: to the characteristics and qualities of musical sounds (their pitch, loudness, timbre, etc.) to the functional connections between individual sounds in the context of a musical piece as a whole.

According to these criteria, various types of ear for music can be distinguished:

1. Inner hearing
2. Absolute pitch
3. Relative or interval hearing
4. Aural hearing
5. Melodic hearing
6. Metrhythmic hearing
7. Harmonious hearing
8. Lovable hearing
9. Polyphonic hearing
10. Timbre hearing
11. Dynamic hearing
12. Textured hearing
13. Architectural hearing

All these types of ear for music are in every person, but not all are developed equally well. Of course, it is impossible to completely deny the level of natural data in the development of varieties of musical ear. BUT anyone can achieve the highest results in this direction with regular targeted sessions on hearing development.

A special musical theoretical discipline - solfeggio - is engaged in the development of musical ear. However, most effectively all types of ear for music develop in the process of complex musical activity. For example, it is advisable to develop rhythmic hearing through special movements, breathing exercises and dance.

Questions for self-control:

1. What is ear for music?
2.Name the main types of ear for music.

Questions:

1. What types of ear for music exist?
2. What musical subject develops a sense of ear for music?

Practical class 32. Development of singing skills. Absolute hearing

Purpose: Development of absolute musical ear in the process of teaching vocal skills.

Absolute hearing

Absolute hearing is a special way of hearing sounds. A person with perfect pitch determines the frequency of a sound without comparing it with others, without singing them to himself. This quality distinguishes absolute pitch from relative pitch, in which a person determines a sound by comparing it with others.

Types and features of absolute hearing

Absolutes mean “unlimited” in Latin. Distinguish between passive and active absolute pitch. With passive absolute pitch, a person easily determines the pitch of a musical sound, but is unable to reproduce it with his voice. Active absolute pitch does not have such a limitation; the owner of this quality can determine the sound and hum in his voice. People with active absolute pitch are absolute people; they differ from each other in the speed of identification, the frequency range of sound perception, the ability to identify sounds of different sound timbres.

Features of the audio range

Man distinguishes between sound vibrations in the frequency range from 16 Hz to 20,000 Hz. High-frequency sounds are fully perceived in childhood; with age, the upper limit decreases. A person with perfect pitch perceives sounds in the normal range, but has the ability to accurately distinguish sounds of different frequencies, and not over the entire range of audible sound vibrations, but in a certain area. The highest sound recognition accuracy corresponds to the middle register, decreases towards the edges of the frequency range. The middle register includes small, first, second octaves. The speech range is also in the middle register, the middle part of the range is the first octave.

Absolute hearingand musical ability

The absolute ability to recognize sound frequencies is always innate, but in order for it to manifest, a person must first hear sounds. The frequency of the sound heard remains in memory unchanged throughout life.

An absolute student differs from a person with a relative ear for music by the ability to store the frequency of sound in his memory. The external sound entering the auditory analyzer is compared with the frequencies available in the absolute memory and the closest value is selected. Perfectly sounding external sound is difficult to achieve. In fact, even the standard - the note "A", is reproduced not at a frequency of 440 Hz, but with a small error. The error range or pitch zone is 435-445 Hz. By special training, an ordinary person, if desired, is able to get as close as possible to the ability to distinguish sounds with absolute accuracy.

Disadvantages of perfect pitch

Outstanding qualities do not always bring the owner only one benefit. In everyday life, absolute pitch even creates some inconvenience.

So, absolute people hear any false note. Dissonance cuts hearing, distracts, brings a tinge of displeasure to the lessons. Absolute pitch picks up false notes in the sound of the orchestra at a concert, church singing in the temple, the sounds of ordinary karaoke singing cause shock. In addition, pure absolute pitch without developed relative hearing will allow a person to sight-play complex musical works, perfectly tune instruments, but will not allow writing music. The owner of absolute hearing with undeveloped relative hearing perceives musical sounds separately, does not feel their mutual attraction and harmony.

Absolute pitch is found when playing music, trains and develops throughout life, does not weaken with age. Musical abilities of a person consist of the ability to accurately distinguish the pitch of a sound, the ability to determine the timbre, duration, relative pitch and intensity of sounds.

Questions for self-control:

1. What is absolute musical pitch?

2.Name the main opportunities for the development of musical ear.

Questions:

1. What is absolute hearing?

2. What are the disadvantages of absolute hearing in singers?

3. Who was the most famous musician in the world with perfect musical ear?

Practical class 33. Artistic image in a vocal work. Working on an artistic image in a vocal work

Purpose: formation of skills of work on the artistic expressiveness of the performance of a vocal work

Teaching singing is a very important stage in the formation of not only musical and singing literacy of students, but also in the process of aesthetic, ideological and moral education. The ability of the teacher not only to teach the correct performance, but also to reveal the vital, emotional content of the musical image, depends on the students ' perception of the entire choral art as a whole. It is very important that the children understand the connection of the performed work with the author's idea, with the era, with specific events.

The third stage includes direct learning of the song by the students. This process depends on the characteristics of the vocal composition, but it is possible to distinguish certain stages of working with students:

1) A story about the author, about the time of creation of the song;

2) Perception (listening) of a vocal piece by students;

3) Direct work with children on learning the work;

4) Improving the performance technique for the most complete disclosure of the musical image.

For each of these stages of work in vocal practice, certain methodological techniques are used.

The second stage of the work is the direct perception (listening) of a piece of music. For this purpose, the teacher can use the following techniques:

1.Listening to the work performed by the masters of the stage (using audio and video recordings);

2. Showing by the teacher himself.

How do I start working on an image?

1. It is necessary to analyze the content of the song by the teacher together withthe performers;

2. Make an analysis of the means of musical expression;

3. Start creating your own, new image, its scenario of behavior andactions.

Questions for self-control:

1. Indicate the model of work on the artistic image of the choral work?

2. Stages of work on an artistic image?

Questions:

1.List the stages of working on a piece of music?

2.List the stages of working with students?

Practical class 34.Artistic image in a vocal work. Performing image

The purpose of the lesson: teaching students a meaningful creative interpretation of musical images in various types of musical activity.

Performing image

Work on the performing image of a choral work is also work on the word, the poetic basis of the work.The creation of a performing image of a work inevitably requires the solution of many problems. This includes both narrowly professional, technological tasks (work on sound science, singing breathing, articulation, ensemble, etc.), and (creative reading, interpretation of an artistic image, comprehension of means of artistic expression in the context of a given work), in addition, pedagogical certain skills singing, about choral musical psychological (the development of creative thinking, the creative imagination of the choir singers on the material of choral music, the formation of artistic and emotional aesthetic tasks (the formation of domestic and foreign repertoire, acquaintance with which is carried out during the entire learning process, the development of aesthetic taste, aesthetic emotions).

The expressiveness of vocal speech depends on many circumstances:

I) the need for the activity of the consciousness of singers in the act of sound-pronunciation, in the actual singing;

2) deep, internal orientation of performers to the very formation, formation of the sound image;

3) knowledge of the expressive capabilities of the poetic language, its sound means (the presence of elementary linguistic knowledge and ideas);

4) systematic and conscious training of singing skills, in which specific ideas about the soundness of the word sounding in music are actualized;

5) the presence of the singer's self-control skill;

6) a motivated psychological attitude of singers to develop many dynamic stereotypes - "sound-image", "word-image";

7) the presence of an expressive poetic language in a vocal and choral work.

Forms of vocal musical performance:

Singing without accompaniment (a cappella) is able to significantly develop a child's musicality, as it creates optimal conditions for him to comprehend the intonational nature of choral singing and its features. But it is difficult, as it requires more complex vocal and choral skills and abilities.

Singing with accompaniment - facilitates the process of correct intonation, achieving purity of singing sound, since in the process of performing the child has intonation support. But there is a difficulty in the need to combine vocal and instrumental sounding timbres.

Questions for self-control:

1. What is a musical image?

2.By what means of musical expression is the musical image formed?

Questions:

1. Indicate the circumstances under which vocal speech becomes expressive?

2. Indicate the forms of vocal musical performance

Practical class 35. Artistic image in a vocal work. Musical declamation

Purpose: to get acquainted with vocal and technical terms. Consolidation and elaboration of the term "musical declamation" in different genres of vocal music.

Musical declamation

The main feature of almost any vocal music is the recitation of a verbal text (poetic or prosaic) on sounds of different, precisely fixed, pitch. The following features are characteristic of correct musical recitation.

1) The coincidence of stress in the words of the text and in music. The main emphasis is usually on the strong beat of the measure, sometimes on the syncope accent:

In folk music, the discrepancy between text and musical stress occurs quite often, for example, when a single verse size is not observed in different verses of a song:

2) Underlining logical (semantic) stress in the text with a high-altitude peak (or fall) or accent. In this respect, deviations are not very rare, and "correction of an error" falls to the share of performing phrasing.

3) The coincidence of moments of greatest tension or, conversely, calmness in the text and music. It is very important to match the register of the voice with the required strength of expression and sonority.

Types of musical declamation

In musical declamation, two opposite principles are outlined: recitativeness, which gives one or another degree of approximation to ordinary speech, and songwriting, that is, melodiousness, which is already a musical factor proper. Between the extreme manifestations of these two principles, the following intermediate stages can be established, giving a gradual transition from one to the other.

1) Dry recitative (recitativo secco). This is the name of the declamation (half-conversation - half-half) against the background of extended or short chords, which usually change at the beginning of a new phrase of the text:

2) Melodic recitative. This is the name of a recitative that is more significant in the melodic sense. Even with the preservation of the formal signs of a dry recitative (extended or short chords, riturnels during the silence of the singers), the musical principle in the melodic recitative is much stronger. Direct imitation of verbal speech is sometimes very significant in other cases it is clearly in the background, yielding to melody. In such recitatives, there is also a chant of a syllable in two or more sounds.

3) Arioso. Under this name is meant a type of writing that, while retaining to some extent the character of recitativeness, at the same time bears in itself the features of an independent musical design. Arioso is characterized by structural periodicity (most often - two bars, four bars), and often thematic repetition, brought to the formation of some of the small independent forms, for example, a period, three-part or two-part.

4) Song. We will understand by this name in the most general sense such a type of vocal recitation in which the musical principle is in the foreground, the form of which is based on the musical laws and rules proper, and the speech principle, being connected with the music by the content and moods of the text, determines only the main the contours of pronunciation and only to a certain, small extent - its details.

The most important general basis of vocal forms. Reprizes

The principle of tonal unity, expressed in the presence of the main tonality and deviations from it within the form, is quite valid for vocal music as well. Exceptions, like a few dozen of Schubert's songs, are generally rare. Changing the scale (minor - major) does not violate the unity of the tonic. The reverse change to the end of the composition (major - minor) is observed precisely in vocal music, in connection with the text (see Taneyev. Minuet, op. 26 No. 9).

A number of techniques are used to create reprise:

1) The text itself (see Pushkin's "Night Marshmallow") contains exact, and sometimes slightly altered repetitions, a kind of refrain. If the text is composed specifically for music, for example, in an opera libretto, the author may foresee repetitions that are useful for the harmony of the musical form. Repetitions of the text in such cases are accompanied by an exact or varied thematic recap in music.

2) If there are no repetitions in the text, there may be moments in it that are similar in mood and content, which can be used to create a musical reprise (see Tchaikovsky's “Does the

Day Reign"). Sometimes the author of the music makes a repetition of a part of the text for the sake of a recapitulation in the music (see Tchaikovsky, a series of romances, for example, "Don't believe, my friend," op. 6 No. 1).

3) Sometimes elements of reprisal, impossible or undesirable within the main vocal part of the work, appear only in the instrumental conclusion (see Tchaikovsky's romance "Why", op. 6 No. 5).

Questions for self-control:

1. What is the essence of musical diclomation?
2. What is the difference between musical intonation and speech intonation?

Questions:

1. What is musical recitation? What is characteristic of correct recitation?
2. What are the types of musical recitation?

Practical class 36. Artistic image in a vocal work. Working on an artistic image in a vocal work.

Purpose: to get acquainted with vocal and technical terms. Consolidation and elaboration of the term "musical declamation" in different genres of vocal music.

Questions for self-control:

1. How to work in a vocal workon an artistic image?
2. Show examples of work on the development of an artistic image?

Questions:

1. What is musical recitation? What is characteristic of correct recitation?
2. What are the types of musical recitation

TEST QUESTIONS FOR OFFSET
Answer the question by choosing the correct answer

1)What is the concept of aperture?

- the muscle-tendon septum separating the chest cavity from the abdominal cavity, serving as the main respiratory muscle;
- the upper opening of the larynx, the so-called entrance to the larynx;
- it is an organ that supplies the necessary amount of air and a source of breathing energy, which is necessary for sound production and human life.

2)What is a tessitura?

- the sound volume (the interval between the lowest and the highest sounds) of the singing voice;
- the predominant position of sounds in the height of a musical work in relation to the range of voice (vocal);
- is a specific characteristic of a musical sound.

3)What is a range?

- the sound volume (the interval between the lowest and the highest sounds) of the singing voice;
- notes on which in singing the ligaments are transferred from one mode to another;
- one or several sounds that have a particularly free, natural and beautiful sound.

4)The female singing voices include

- soprano, mezzo-soprano and contralto;
- tenor, baritone and bass;
- contralto,tenor, baritone.

5)Male singing voices include

- tenor, baritone and bass;
- contralto,tenor, bass;
- mezzo-soprano, contralto, tenor.

6)What is that vocalise?

- training, development of singing exhalation;
- a vocal miniature for the voice;
- the muscle-tendon septum separating the chest cavity from the abdominal cavity, serving as the main respiratory muscle.

7) What is sound attack?

- the moment a sound occurs when the vocal cords and breathing interact;
- one or several sounds that have a particularly free, natural and beautiful sound;
- singing on high notes.

8) What is the singing register?

notes on which in singing the ligaments are transferred from one mode to another;

- one or several sounds that have a particularly free, natural and beautiful sound;
- is a phonation series of sounds of the same timbre, taken with a single method.

9) The range of the chest register is?

-from two to two and a half octaves and is limited by natural data: the length and thickness of the ligaments, the density and shape of their closure;

-from two to three octaves and is limited by natural data: the length and thickness of the ligaments, the density and shape of their closure;

-from two to four octaves and is limited by natural data: the length and thickness of the ligaments, the density and shape of their closure.

10) What is legato?

-choppy singing;
-means smoothly, coherently, without jolts. That is, it is coherent, continuous singing.
-not smooth, unrelated singing.

11) What is staccato?

-choppy singing;
-means smoothly, coherently, without jolts. That is, it is coherent, continuous singing.
-not smooth, unrelated singing.

12) What is nonlegato?

-choppy singing;
-means smoothly, coherently, without jolts. That is, it is coherent, continuous singing.
-not smooth, unrelated singing.

13) Vocal music is-?

-music in which the voice dominates, or is equal to instruments, with accompaniment or a cappella;

-music performed on instruments, without the participation of the human voice, or with its participation;

-a vocal miniature for the voice.

14) Vocal music can be divided into two genres:

-chamber genre, concert genre;

-chamber genre, song genre;

-concert genre, song genre.

15) Musical phrasing is-?

-is a means of musical expressiveness, which is an artistic and semantic selection of musical phrases in the process of performance by distinguishing periods, sentences, phrases, motives in order to identify the content and logic of musical thought;

-is the division of a piece of music into phrases;

-these are the parts into which the melody is divided.

16) List the vocal forms:

-the verse form, the verse-variation form, the poetic form;

-the verse-variation form, the poetic form;

-the variation form, the poetic form, the verse form.

17) What is vocal hearing?

-is a combination of pitch and melodic hearing;

-the ability to capture not only the features of the correct singing sound, to distinguish them from the wrong one, but also to feel the work of the vocal apparatus, to muscularly understand what the other singer is doing with this or that sound;

-the ability to determine the pitch of sounds by comparison with those that a person already knows.

18) What musical subject develops a sense of ear for music?

-harmony;

-solfeggio;

-orchestration.

19)What is absolute hearing?

-a kind of hearing traditionally associated with musical talent, a person can recognize any note without comparing it with others whose pitch is already known;

-the ability to determine the pitch of sounds by comparison with those that a person already knows;

-this is a combination of pitch and melodic hearing.

20) What is musical recitation?

-is a means of musical expressiveness, which is an artistic and semantic selection of musical phrases in the process of performance by distinguishing periods, sentences, phrases, motives in order to identify the content and logic of musical thought;

-the ability to imagine how several melodies behave in the context of a work, if they sound simultaneously, but can enter or disappear at different times;

-the ratio of speech and music in vocal works, the correspondence of musical and semantic accents, intonations of speech, sentences, phrases.

2. SECTION OF KNOWLEDGE CONTROL

CRITERIA FOR ASSESSMENT of practical skills and abilities for credit in the discipline "Performing skills"

Credited	Not credited
Fluency in technical knowledge of musical material, the presence of artistic interpretation, meaningfulness and depth of implementation of the idea. Figurativeandstylisticallycorrectperformanceofworks.	The program does not meet the requirements of the curriculum for this discipline and not fully presented. Executed with many textual, technical and other mistakes. Refusal to answer

Methodical recommendations for the organization and implementation of independent work of master's course students

The study of the discipline "Performing Arts" combines classes with a teacher-vocalist and systematic independent work of master's course students, which helps in the development of practical vocal skills. Performing folk songs without accompaniment, in which the student independently controls and develops the purity of intonation, correct singing breathing, dynamic shades, "hones" the ear for music; performance of the school-song repertoire, in which the student acts as a "music teacher",that is, performs the work expressively, correctly interprets and reveals the artistic image of the work; the performance of a classical romance or a simple aria is an independent work on the style of the work, genre features, and means of musical expression.

It is necessary to form students' need for daily systematic independent work, develop the ability to plan it, rationally allocate time, determine the optimal mode of classes, during which creative concentration and attention are maintained. For this, at each class it is necessary to strive to achieve the set goals, overcoming difficulties and outlining promising areas of work.

Credit requirements:

During the credit, the student must perform:

- 2 pieces with accompaniment of the instrument;
- Belarusian folk song without instrument accompaniment;
- 1 school song (grades 1-4)

The form of the current assessment for the academic discipline is credit.

3. AUXILIARY SECTION

3.1 THE CONTENT OF THE EDUCATIONAL DISCIPLINE
I course

Classes begin with identifying vocal data for a master student, his vocal and psychological characteristics, vocal hearing, available vocal skills of vocal training, musical abilities, artistic interests, etc.; the type of singing voice is diagnosed, the physiological health of the vocal apparatus.

The master's course student needs to master the following vocal and theoretical knowledge and practical singing skills and abilities:

- coordination of hearing and voice;
- singing breathing (lower-diaphragmatic);
- singing on a breath support in a high sound position;
- sound resonance;
- register smoothing, unified sound delivery;
- clear diction and articulation of vowels and consonants;
- singing legato and staccato;
- singing without instrument accompaniment;
- singing to your own accompaniment.

Practicalskillsaremastered:

1.the work of the vocal apparatus and the mechanism of sound science;

2. dynamic shades during singing (piano forte, crescendo-diminuendo);

3. smooth sound science as the basis of canted singing;

4. methods of sound science (legato, non-legato, marcato, staccato);

5. intonation of a melody, phrasing, a sense of the form of a musical work, expressiveness of words and poetic text;

6. the skill of performing children's songs to their own accompaniment is fixed, the sound balance between the vocal and instrumental parts is coordinated.

When working on songs without accompaniment, coordination between hearing and voice improves, and a stable mechanism of correct vocal sound formation is gradually consolidated.

Vocal skills and abilities are formed simultaneously with the development of vocal hearing.

At the same time, master’s course students receive knowledge in the field of vocal techniques, study special scientific and methodological literature.

Work continues on pitch intonation, on the plasticity and mobility of the voice, expanding its range by mastering a wide palette of dynamic, agogic, timbre shades, on the artistry of performing works of the educational vocal repertoire. During individual practical classes with students, a vocal-methodological and artistic-performing analysis of vocal works and children's songs is carried out. On the basis of a developed vocal hearing, a master’s course student learns to assess the quality of vocal performance, to identify its shortcomings, and to indicate ways to correct them. Sustainable skills of performing school songs to their own accompaniment are acquired: a sound balance is achieved between the voice and the musical instrument, provided that the vocal-technical and artistic-performing skills are preserved both in the vocal and instrumental parts.

Repertoire minimum:

- four vocalizations;
- four pieces with accompaniment of the instrument;
- Belarusian folk songs without instrument accompaniment;
- school and song repertoire (grades 1-4)

At the final stage of studying the "Vocal" discipline, the master's course student must reveal a fairly high level of development of vocal hearing, vocal and technical skills and artistic and performing skills, a professional level of mastery of forms of vocal performance, both with instrumental accompaniment and without it. Students should be familiar with the basic scientific-methodical and musical vocal literature.

3.2 EDUCATIONAL-METHODOLOGICAL CARD OF THE EDUCATIONAL DISCIPLINE

Day time education

Sectionnumber, topic	Section	Topics	Number of classroom hours					Number of self-guided work hours	Knowledgecontrolform
			Lectures	Practicalclasses (semester)	Seminars	Laboratory	Other		
		2							9
module 1 VOCAL SKILLS. TECHNICAL DEVELOPMENT				**6**					Credit
1	Singin gvoice	The structure of the vocal apparatus							
2		Definition of a singing voice							
3	Basic training vocal skill	Singing attitude and practical singing skills							
4	Hygiene of singin voices	Diseases voices							
5		Professional diseases of singers							
6		Forming vocal and technical skill							
7	Singing voice classification	Singingvoices							
8		Classification of female voices							
9		Classification of male voices							
10	Singing breath	Types of breath in singing							
11		Practical task							
12		Organization of singing exhalation							
13		Vocalise							

14	Breathing exercises	6 rules for performing breathing exercises							
15	Soundattack	Sound attack							
16	Singing voice registers	Singing Voice Registers (Classification)							
17		Aligning singing registers							
18	Covering up the sound	Highsoundposition							
19		Academic manner of sound production							
20		Types of sound science							
21		Diction and articulation in singing							
22	Stage culture of a vocalist	Stage culture							
23	Vocal music genres	Classification of genres of vocal music							
24		Chamber vocal music genres							
25		Concert genre of vocal music							
26	Means of musical expression	Phrasing as a means of musical expression							
27		Sound and dynamic design of a vocal work							
28		Phrasing as a means of expressing a musical image							
29	Coordination of hearing and voice.	Development of sense and formation of the vocal hearing 1the singe							
30	Development of singing skills	Vocal hearing							
31		Types of ear for music							
32		Absolute hearing							
33	Artistic image in a vocal work	Working on an artistic image in a vocal work							
34		Performing image							
35		Musical declamation							
36	Artistic image in a vocal work	Working on an artistic image in a vocal work							

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3.4 GLOSSARY
Musical compositions by Russian and foreign composers for high voices

Aleksandrov An.	Ringlet. A memory. Like on a thin ice floe.
Alyabyev A.	The evening ruddy dawn. Evening chime. The winter road. Unforgotten
Arensky A.	The sky is dazzling blue. I have a heart.
Balakirev M.	Spanish song. The song of the goldfish. The moon is clear in the sky. The clear moon has risen in the sky.
Bach IS.	Across the river stands an oak tree. The native land.
Beethoven L.	The drums are rumbling. A magic flower. Farewell.
Borodin A.	From my tears. Sea Princess.
Brahms I.	A girl's song. Lullaby.
Bulakhov P.	The bells are my bells. And there are no eyes in the world. I remember the day
Varlamov A.	There is a lonely white sail. The mountain peaks. Don't wake her up at dawn. My darling. I love you.
Vecerlain J.	When would you, my beauty. Exode's minuet. Oh, the whistle. Rose.
Haydn J.	Mountain flowers. A forest tale. A small house.
Glinka M.	O thou night, O night, O night. A Venetian night. By Molly. Lark. Love you, sweet rose. North Star.
Grechaninov A.	Lullaby. About the calf.
Grieg E.	A children's song. I love you. Forest song.
Gurilev A.	Guess, my darling. Mother Blue. Suitcase. Inner music.

Dargomyzhsky A.	Fever. You're all full of glamour.
Caccini G.	Eros, what's the holdup?
Cui C.	Spring song. Waiting. Pussycat. Swallow.
Mendelson F.	Barcarole. Hi. Violet. I see you always in sleep.
Mozart W.	Evening. O zither, thou art mine. Children's games. Lullaby. A little spinster. You birds, every year. A longing for spring.
Musorgsky M.	Evening song. Where are you, little star? Desire of the heart.
Rachmaninov S.	Island. Sleep.
Rimsky-Korsakov N.	The lark sings more loudly than a lark. What in the quiet of the night
Scarlatti A.	Stop hurting my heart. There is no rest for me. Cupid's arrows.
Tchaikovsky P.	Grandmother and grandchild. Legend. Winter evening. Spring (The grass is turning green). A lullaby in the storm. A children's song.
Schubert F.	A field rose. Moonlit night. To my clavier. A Swiss song. The spinster.

Russian folk songs in processing by composers

Oh, you shadows, my shadows.	cf. P. Lubsky
There's a birch tree in the field. There was a young girl walking.	arr. N. Rimsky-Korsakov
The red maidens came out.	arr. A. Lyadov
I danced with a mosquito. They gave me away. Like the sea, the sea of blue.	arr. by M. Balakirev

Musical compositions for senior courses high voices

Alyabyev A.	What are you singing, beautiful girl? Singer. And I'll go out on the porch. Georgian song.
Balakirev M.	Do I hear your voice. A clear moon rises in the sky. Among the flowers Thou art full of a captivating tenderness
Bach IS.	O blissful jubilation. You, my true friend.
Beethoven L.	Love you.
Brahms I.	Fisherwoman. The girl's song. Swallow.
Bulakhov P.	Burn, burn, my star. Elegy. Well, well, well, as the heart beats.
Varlamov A.	A snowstorm blows down the street. Interior music. The grass has turned yellow... It's like the sun... out of my eyes.
Vecerlain J.	Mother, what is love? A shepherdess maiden. Girls, hurry up. I won't go into the woods alone.

Haydn J.	Cavatina of Hannah from the oratorio "The Seasons".
Glinka M.	Lark. The memory of the heart.
Grieg E.	In the evening hour. In the shuttle. Spring. Lullaby Solveig.
Gurilev A.	She's not here. A memory. Separation. Right, I'll tell my mother. Octave.
Dargomyzhsky A.	The nightingale was flying. The young man and the maiden. Enchant me, charm. What is it to me about songs. Olga's song from the opera, "Mermaid."
Giordani D.	Oh my darling.
Ippolitov-Ivanov M.	In springtime. Yellowbird. An Alsatian ballad. Georgia.
Cui C.	Provençal Songs (Seasons) cycle.
Mendelson F.	A winter song. On the wings of a wonderful song.
Monyushko S.	Evening. Goldfish. A spinster.
Mozart W.	Barberina's aria from The Marriage of Figaro. Zerlina's aria from Don Giovanni (The Means I know). Children's games. Mystery. To Chloe.
Rimsky-Korsakov N.	What in the silence of the nights. In the hills of Georgia.
Scarlatti A.	The light of day. If you do.
Tchaikovsky P.	Spring (It's melting snow). My garden. A little birdie. Cuckoo. Flower. Winter. Swallow. Couplets by Triquet from the opera "Eugene Onegin". It was early spring. I wanted to would form a single word.
Schubert F.	To the lute. To the land of peace. The fisherman.
Schumann R.	Snowdrop. On a summer morning.

Russian folk songs in processing by composers

A. Zhivtsov	Oh, you, my darling.
M. Ivanov	I see a wonderful place.
M. Balakirev	By the gate, by the gate, by the gate. Oh, the meadow duck.
M. Krasev	A century-old linden tree.
N. Rimsky-Korsakov	I'm sitting on a pebble.

Vocal works of increased difficulty (high voices)

Balakirev M.	The song of the goldfish. Come to me.
Brahms I.	Lily of the valley. Nightingale. A vain serenade.
Bulakhov P.	A nightingale in flight. Serenade.
Varlamov A.	That I should live and live. That you're early, grass yellowed.
Vecerlain J.	Forest.
Handel G.	Song of Susanna from the oratorio Susanna.
Glinka M.	Bayan's second song from Ruslan and Lyudmila The blue ones have fallen asleep. How sweet it is to be with you. Poor singer. A lullaby song. To her.
Gliere. P.	Lada. Sweetly sang the nightingale soul.
Dargomyzhsky A.	Vertograd. Natasha's song from the opera Rusalka.
Cui C.	I touched a flower. From my tears. A cloud.

Mendelson F.	Venetian barcarole. Spring song.
Mozart W.	Recitative and aria by Susanna from The Wedding Figaro.
Rachmaninov S.	At my window. The night is sad.
Shebalin V.	The song.
Schubert F.	Barcarola. Morning serenade. Where to?
Schumann R.	The hazelnut tree. Spring night. Lotus.

Musical compositions by russian and foreign composers for medium and low voices

Alyabyev A.	The evening chime. Two crows. A winter road.
Arensky A.	Sleep, child.
Bach I.	Across the river is an old house.
Beethoven L.	The cutest was Jimmy.
Bulakhov P.	Don't bring back any memories. I've been sitting up since evening.
Varlamov A.	Red sundress. My darling.
Weber K.	Rose.
Vecerlain J.	Young Flora. Don't forget, children.
Haydn J.	Life is our dream. Serenade.
Glinka M.	Oh, you nighty, nighty, nighty.
Gluck K.	Orpheus' aria from the opera Orpheus.
Grieg E.	A children's song. In the green willows. The old mother.
Gurilev A.	Guess, my dear. Awakening.
Dargomyzhsky A.	Lullaby. I don't care. We parted proudly.
Dubuc A.	Ah, street, street. Don't scold me, dear one.
Cui C.	Tsarskoselskaya statue. Autumn. Winter. May.
Manfroche M.	Poor heart.
Mozart W.	Evening. A little birdie. Satisfaction with life.
Musorgsky M.	An evening song.
Rimsky-Korsakov N.	Here comes the horned goat.
Tchaikovsky P.	Winter. On the shore.
Schubert F.	Lullaby. A Swiss song.
Yakovlev M.	A winter evening.

Russian folk songs in processing by composers

A. Alyabyev	Oh, there is not a lonely path in the field.
Y. Slonov	Down the Volga River. Between steep banks.
M. Balakirev	Play, my bagpipe. You're my field.
Rimsky-Korsakov N.	A young girl walked.

Musical compositions by russian and foreign composers (medium and low voices)

Beethoven L.	A marching song. Aspiration. The beauty of the home village.
Bulakhov P.	Date. Elegy.

Varlamov A.	The mountain peaks. A memory. I loved you.
Glinka M.	Will I forget. Barcarola.
Grieg E.	Towards the homeland. Sunset. Gentle, white as the first snow.
Gurilev A.	After the battle. A toy heart. You and you. She's not here.
Dargomyzhsky A.	And bored and sad. We parted proudly.
Giordani D.	Oh, my darling.
Durante F.	You are full of love.
Kern J.	Smoke.
Cui C.	A spring song. Winter.
Musorgsky M.	Marfa's Song from the opera Khovanshchina. For mushrooms.
Rubinstein A.	Heartbreak.
Taneyev S.	Lullaby.
Tchaikovsky P.	Spring. The song of the gypsy woman. Winter.
Schubert F.	A fisherman's song. Consolation in tears. First loss.
Schumann R.	The coming of spring. A mother's dream.

Musical compositions of russian and foreign composers of increased difficulty (medium and low voices)

Balakirev M.	The sea is not foaming. Come to me. Do I hear your voice.
Borodin A.	Sleeping Princess. You're early, little sunrise. Their tears are mine.
Brahms I.	Danko. A vain serenade. Ode to Sappho. In the rain.
Bulakhov P.	And there are no eyes in the world. In a time of trouble in life.
Varlamov A.	Don't wake her up at dawn. The robber's song.
Vivaldi A.	Groans and tears again in a river.
Handel G.	Recitative and aria by Almira from the opera Rinaldo
Glinka M.	To it. The marshmallow of the night.
Grieg E.	With a water lily. In the evening hour.
Dargomyzhsky A.	Two songs by Laura from the opera The Stone Guest. I'm bored. Titular Councillor.
Koldara A.	The image of a loved one.
Monteverdi K.	Ariadne's Lament from the opera Ariadne.
Mozart W.	Cherubino's aria ("The Heart is Worrying"), Figaro's aria ("Husbands, open your eyes") from The Wedding Figaro. Serenade of Don Giovanni from the opera Don Giovanni.
Musorgsky M.	Why, tell me, my soul maiden.
Prokofiev S.	Girl's song from the cantata "Alexander Nevsky".
Rachmaninov S.	I fell in love with my sorrow. Morning.
Rimsky-Korsakov N.	Octave. Echo.
Rubinstein A.	Talk me out of my dungeon. Desire. Singer.
Scarlatti A.	I am all misery.
Tchaikovsky P.	No, only the one who knew. I opened the window. I wish in a single word. My genius, my angel.

3.5 Methodical recommendations for the organization and implementation of independent work of master's course students

The study of the discipline "Performing Arts" combines classes with a teacher-vocalist and systematic independent work of master's course students, which helps in the development of practical vocal skills. Performing folk songs without accompaniment, in which the student independently controls and develops the purity of intonation, correct singing breathing, dynamic shades, "hones" the ear for music; performance of the school-song repertoire, in which the student acts as a "music teacher",that is, performs the work expressively, correctly interprets and reveals the artistic image of the work; the performance of a classical romance or a simple aria is an independent work on the style of the work, genre features, and means of musical expression.

It is necessary to form students' need for daily systematic independent work, develop the ability to plan it, rationally allocate time, determine the optimal mode of classes, during which creative concentration and attention are maintained. For this, at each class it is necessary to strive to achieve the set goals, overcoming difficulties and outlining promising areas of work.

Credit requirements:

During the credit, the student must perform:

• 2 pieces with accompaniment of the instrument;

• Belarusian folk song without instrument accompaniment;

• 1 school song (grades 1-4)

Criteria for assessment of practical skills and abilities for credit in the discipline "performing skills"

Credited	Not credited
Fluency in technical knowledge of musical material, the presence of artistic interpretation, meaningfulness and depth of implementation of the idea. Figurativeandstylisticallycorrectperformanceofworks.	The program does not meet the requirements of the curriculum for this discipline and not fully presented. Executed with many textual, technical and other mistakes. Refusal to answer

Minutes for the approval of the curriculum of the Institution of Higher Education

The discipline with which approval is required	Department	Proposals for changes in the content of the curriculum of the institution of higher education in the academic discipline	Decision taken by the department that developed the curriculum (indicating the date and minutes number)
Music history	The Department of Music	No changes in curriculum content required	to approve the curriculum without changes Minutes No. 11 dated 06/08/2016
Practicum on musical and pedagogical repertoire	The Department of Music	No changes in curriculum content required	to approve the curriculum without changes Minutes No. 11 dated 06/08/2016

III. TECHNOLOGIES FOR DEVELOPING MUSIC EDUCATION

EXPLANATORY NOTE

The discipline "Technology of developmental music teaching" refers to the component of higher education institutions of the cycle of disciplines of special training. The modern stage of development of society determines the development of innovative processes in education. One of the requirements for higher education is to ensure the development of creative potential of future professionals to perform labor functions and independent interaction with the innovative and developing world of professional work through the organization of educational activities. Educational technology allows you to effectively build learning process, manage it, get results in accordance with the planned objectives. Study of the discipline is based on the knowledge gained by studying the cycle of special disciplines of the state component and the component of higher education institutions, including psychological and pedagogical unit, as well as teaching practice.

The purpose of the discipline is to form a systemic thinking, providing a comprehensive approach to the understanding of modern educational policy, innovative practices, enriching the ideas about the construction of the educational process through the use of new educational technologies that form academic and professional competencies, develop personal qualities of students.

Main objectives of the discipline:

- consideration of pedagogical systems of different order;
- getting acquainted with various pedagogical technologies and providing an understanding of their importance in the development of pedagogical systems and in education in general;
- Use of modern technologies in methodical developments and practice of teaching and education and their inclusion in own activities.

Place of the academic discipline in the system of training of specialists with higher education of the relevant profile, links with other academic disciplines

The course "Technology of developing music teaching" is a component discipline of higher education institutions of the curriculum of specialty 1-08 80 02 "Theory and Methodology of Teaching and Education (in the field of musical art)".

The list of disciplines with an indication of sections (topics), assimilation of which is necessary for the study of this discipline.

Title of the discipline Section, topic

Methods of musical education Modern understanding of the purpose of musical education of schoolchildren. Musical culture of society and musical culture of the individual. Relationships of types and forms of educational musical activity.

Pedagogy Unity of educational, upbringing, and developmental functions of the learning process. Aesthetic education. Pedagogical skill.

Requirements for mastering the educational discipline in accordance with educational standards.

Requirements for the level of mastering the content of the academic discipline "Technology of developing music education" determined by the curriculum for the specialty 1-08 80 02 "Theory and Methodology of Teaching and Education (Musical Art).

Requirements to the level of assimilation Master must have the following competences:

SK-3 Carry out historical and pedagogical analysis of national and foreign musical pedagogical views in the context of development of historical and pedagogical process in the

field of music education **UK-3** Communicate orally and in writing in the national and foreign languages to solve problems of interpersonal and intercultural interaction

As a result of studying the discipline "Technologies of developing music teaching" the student must

know:

- signs, components and types of pedagogical systems;
- theoretical foundations of pedagogical technologies in higher education;
- basic provisions and scope of pedagogical technologies;
- Regulatory documents in the field of education of the Republic of Belarus;
- national and foreign experience of musical training and education organization;
- basic forms of organization, means and methods (technologies) of training and education, ways of diagnostics of results of musical education;
- essence of pedagogical systems and technologies of musical training and education.

be able to:

- characterize the established pedagogical systems and trends of their development; - analyze the components of the pedagogical system of higher education;
- provide methodological support for the formation of students' competencies;
- apply the acquired knowledge and skills in practice;
- formulate the goals of the activity and effectively use the resources to achieve them;
- organize the interaction in different situations of the educational process;
- apply in practice the ideas of historical and pedagogical heritage in the field of music education;
- make scientifically grounded educational and pedagogical decisions;
- to design and organize various forms of music lessons and educational activities;
- Evaluate the effectiveness and adjust the educational process and its results.

know how to select, use, and independently design a pedagogical technology to achieve a specific learning process goal:

- how to select, use, and independently design pedagogical technology to implement a specific goal of the educational process.
- technologies of organization of musical activity of students;
- ways to select pedagogical means (methods, forms, techniques) necessary to achieve the goals and objectives;
- technologies of diagnostics, design, realization and correction of educational process;
- means of interpretation of knowledge in the context of modern methodological approaches.

1. THEORETICAL SECTION

Module 1
1 semester 1 course

Lecture 1. Characteristics of modern pedagogical technologies

The concept of "pedagogical technology" in foreign and domestic pedagogy. Features of pedagogical technologies in the sphere of musical education.

The concept "pedagogical technology" in foreign and domestic literature

In the foreign pedagogical literature, the concept of "pedagogical technology", or "teaching technology", initially correlated with the idea of technicalities of the educational process, whose supporters saw as the main way to improve the effectiveness of the educational process, extensive use of teaching technology.

This interpretation persisted until the 1970s. In the 70's the idea of full controllability of the learning process was sufficiently formed in pedagogy, which soon led to the following setting in pedagogical practice: the solution of didactic problems is possible through the management of the learning process with precisely defined objectives, the achievement of which should be amenable to a clear description and definition.

In the domestic pedagogical literature, as noted by many authors, there are different interpretations in the understanding and use of the term "pedagogical technology".

In educational practice, the concept "pedagogical technology" is used at three hierarchically subordinated levels (G.K. Selevko): General pedagogical (general didactic) level: general pedagogical (general didactic, general educational) technology characterizes the holistic educational process in a given region, educational institution, at a certain level of education. Here, pedagogical technology is synonymous to the pedagogical system: it includes a set of goals, content, means and methods of learning, an algorithm of activity of subjects and objects of the process.

Private (subject) level: the term "private subject pedagogical technology" is used in the meaning of "private methodology", i.e. as a set of methods and means for implementing a certain content of training and education within one subject, class, teacher's workshop (methodology of teaching subjects, methodology of compensatory education, methodology of the teacher, educator).

Local (modular) level local technology is the technology of individual parts of the educational process, the solution of particular didactic and educational tasks (technology of individual activities, formation of concepts, education of individual personal qualities, technology lesson, assimilation of new knowledge, technology repetition and control of material, technology of independent work).

The definitions presented above allow us to highlight the main structural components of pedagogical technology.

a) conceptual framework;

b) the content part of teaching. learning objectives - general and specific; the content of educational material;

c) the procedural part - the technological process: the organization of the educational process; methods and forms of learning activities of students; methods and forms of teacher's work; teacher's activities to manage the process of mastering the material; diagnostics of the educational process.

Pedagogical technologies in music education

The modern society in the conditions of socio-cultural transformations and global informatization makes essentially new demands on the quality of school education in general and on the professional preparation of the teacher in particular. It requires a specialist with a high level of development of intellectual and creative potential, with a scientific culture of thinking, with established competence in the field of information and communication technologies. The unfolding informatization and computerization of the educational process forces the modern teacher to be ready to use information and computer technology in teaching their subject.

Theoretical knowledge and methods characterizing new technologies in music education on the example of modeling artistic and creative process allows the music director to achieve the main goal - to form the idea of the pupil of the activity.

At the present stage of pedagogical thought development personally-oriented way of learning is innovative and increases the effectiveness of the educational process. History has left many facts testifying to the successful use since ancient times the therapeutic possibilities of music. Health-saving technologies include teaching techniques, methods, technologies, the use of which in the educational process is beneficial to the health of students and which do not cause direct or indirect harm.

Lecture 2. Scientific rationale for the theory of developmental learning

The basic elements of the general content of education. The didactic model of a school music lesson. Specifics of a music lesson as an art lesson.

Basic elements of the content of music education

2.1 The content of music education: the essence, specificity, complex orientation on physical, emotional-sensory, intellectual, psychological and spiritual development of the individual.

Characteristics of elements of the content of music education:

(a) the experience of the emotional-value attitude of students to the musical art;

b) musical knowledge, its specificity and functions in development of musical culture of the pupil;

c) musical abilities and skills, their specificity and orientation.

Types of musical activities of students as ways of active creative exposure of children to musical art:

- The activity of the student - the listener of music. The special role of the thematic construction of classes as a systematic factor in the development of the student-listener;
- the activity of the student-performer. Choral singing as the most widespread, mass type of the performing musical art in Russia. Interrelation of the culture of singing and development of aesthetic taste of the students;
- The activity of the student - composer. From the plastic intonation and elementary music making in the ensemble and individually to the inner work connected with the real and mental experimentation with expressive means, improvisation and attempts of composing music.

The task of establishing a unified artistic picture of the world in children's outlook and identifying:

a) the common and special in music, fiction, and fine art;

b) common and specific in the subjects of the art and humanities cycle.

Problematization of the content of music education as a way to familiarize the child with art, corresponding to the nature of art (music) and the nature of the child (genetically inherent in him readiness to be ahead of his level of development).

The content of music education acts as a pedagogical interpretation of its goals, tasks, and principles.

The following components (elements) are distinguished in the content of music education:

1. the experience of the emotional and value relationship of students to musical art;
2. knowledge of music and knowledge about music;
3. musical abilities and skills manifested in the creative learning activities of students;
4. experience of learning and creative musical activity of students.

All these elements of the content process act in interrelation and unity.

Music lesson technology

The content of the concept of "technology" in the context of music education methodology.

Technology, based on the components of the word, is the teaching ("logos") of the artificial, artful ("techno"). The basic meaning of pedagogical technology is to have a system of knowledge about the ways and means of conducting the pedagogical process. In UNESCO documents, *learning technology* is considered as *a systematic method for creating, applying and defining the whole process of teaching and learning, considering technical and human resources and their interaction, aiming at optimizing forms of education*.

Pedagogical technology is the strictly scientific design and exact reproduction of pedagogical actions that guarantee success.

The pedagogical skill of a teacher consists in selecting the necessary content, applying optimal methods and means of teaching in accordance with the programmed and the educational objectives set. **A.V. Dukhavneva** identifies the following structural components of pedagogical technology:

1. conceptual framework;
2. the content of the training:

- learning objectives - general and specific;
- the content of the learning material;

3. the procedural part - the technological process:

- organisation of learning material;
- Methods and forms of student learning activities;
- the teacher's methods and forms of work;
- the teacher's activity in managing the learning process;
- Diagnosis of the learning process.

Innovation technology implies the use of innovation - changes, innovations in the pedagogical system that cannot be reduced to the creation of new practical tools, but also include ideas and results taken in the unity of a qualitative improvement of the pedagogical system.

The emergence of the technological approach in music education is linked to changes in society.

Didactic model for a school music lesson

Objectives, methods and principles of music education

Objectives of music instruction in music lessons.

Teaching in music lessons should be:

1.educational;
2.developing;
3. educating.

The teaching moment includes the aims, methods and principles of music learning. It is designed to reveal and communicate the purpose of the piece, and to reveal its artistic

image. For this purpose, the teacher uses both general pedagogical and specific methods and principles of music teaching.

The developmental moment in the lesson is designed to

a) develop vocal and choral skills (breathing, sound production, sound production, contrapuntal singing, phrasing, etc.) on the basis of a piece of music;

(b) Develop the skill of listening and hearing a piece of music;

(c) Expand and develop the emotional side of the child's character, making him or her kinder and more responsive;

d) encourage the development of skill, improvisation, play on children's musical instruments and the ability to move rhythmically to music.

The educational moment is aimed at fostering a well-rounded personality. It is primarily designed to help students understand not only the field of art, but also the reality around us.

General pedagogical teaching methods

include:

- verbal methods (storytelling, explanation, conversation);
- visual methods (showing and using reproductions, illustrations, TSOs, didactic handouts);
- practical methods include inductive, deductive, reproductive and problem-solving methods.

Inductive - the method of ascending from the concrete to the generalized (the study of particular sections of a subject).

Deductive - the method of moving from the general to the specific (studying general sections).

Reproductive - aimed at summarizing the students' previous life and musical experiences with the new skills acquired.

The problem-seeking method is aimed at students' independent discovery of generalised musical knowledge. The problem-seeking method is directly related to the reproductive method.

In addition to general pedagogical methods, music lessons also employ specific methods - music teaching methods.

Functions of music teaching methods:

- Regulatory - determined by the relation of learning activities to learning goals and objectives;
- cognitive - revealed through the combination of learning activities and learning content;
- communicative - reflects the teacher's style of interaction with students.

Didactic principles of music teaching at school

Principles of learning are the starting point that determine the teacher's activities and the nature of the pupil's cognitive activity.

D.B. Kabalevsky identified eight basic principles:

1. The principle of unity of musical learning, education and development.
2. The principle of optimizing the music learning process.
3. The principle of scientific.
4. The principle of the connection between music and life.
5. The principle of accessibility and visibility.
6. The principle of activity, conscientiousness.
7. The principle of solidity, systematicity and consistency.
8. The principle of passion.

Technological approaches to the planning and delivery of music lessons.

I. In modern methodology there is a widespread attitude towards the music lesson as a *musical and pedagogical work of the teacher,* which emerges as a result of his pedagogical and performing creativity.

In creating a lesson as a work of music and pedagogy, directing plays an important role - the art of creating a harmoniously coherent, artistically unified pedagogical process.

The aim as an idea of a 'pedagogical work' makes the music lesson clear, with a clear perspective. The lesson plan should contain the following elements:

- Developing the content of the lesson (a list of steps with approximate timescales);
- a description of the lesson, consisting of a summary of how each of the elements of the lesson is intended to be implemented.

A plan is a written formulation of the main stages of the lesson, a description of the survey topics, musical issues to be discussed, topics for consolidation and repetition of the material covered, and a list of tasks and exercises. The plan may also include a description of possible homework assignments.

The outline is a more detailed summary of the lesson with not only the wording of the questions, but also the expected answers, a description of the visual aids, a description of the teacher's explanations.

The specificity of the music lesson is primarily due to

- The teacher and pupils are directly exposed *to the live figurative sound of music;*

The impact of music on the child's spiritual world, his or *her perception of the world and his or her world view*;

- The possibility of experiencing *a state of unity with others* through collective musical activities;
- The possibility of *art therapeutic and correctional effects* of music on the child's mental state, including on children with developmental disabilities;
- The lesson is full of *music and creativity in* its various forms;
- The personality of the teacher as *a versatile musician and organizer of* children's *musical activities* in the classroom;
- The student's ability to feel like *a performer, a listener, a composer*, able to express themselves in music;
- The music teacher's commitment *to building and organizing the lesson according to the laws of art* (the method of emotional dramaturgy, etc.).

Lecture 3. Basic elements of music education content

Learners' experience of the emotional value of music. Musical knowledge. Musical skills and abilities. Experience of musical and creative learning activities.

Experience the emotional value of musical art

Students' experience of the emotional value of music manifests itself in their preferences, interests and tastes both in the field of music itself and in particular types of musical activity.

The characteristic of ***the*** student's ***emotional and value relationship*** to music, according to intonation theory of B. Asafiev's intonation theory, is largely determined by the intonation fund accumulated in the process of communicating with music (including in the conditions of family and home communication with the musical art.

In today's music-pedagogical environment the ***issue of formation and development of the musical taste of the students***, which largely determines the content of the emotional and value attitude of the child to music, has become of great importance. In connection with the

obvious dominance of pop music in the musical life of society - especially among young people - the need to consider musical taste in a broader pedagogical aspect becomes obvious. ***It is a question of including knowledge not only of folk and classical music, but also of different styles and genres of pop music at its best.***

The unique ability of music to have a strong psychological, including art therapeutic, impact on the individual should also be considered when fostering students' emotional and appreciative attitudes towards music. This impact can be both positive and negative. The teacher's task, therefore, is to find and apply the totality of music and pedagogical tools for the transformative, constructive impact of music on the individual and the collective as a whole.

Musical skills

The position that there is a fundamental difference between skills and competences is increasingly accepted in music education pedagogy.

Musical skills

The skills are conditioned by the temporal nature of music art and focus on the process of "observing" (Boris Asafiev's term) the intonational development in listening, performing, improvising (composing) music as well as in establishing the relationship of music with other art forms and the surrounding life.

Musical skills

In psychology skills are considered as actions, separate components of which have become automated as a result of repetition. The three main stages of their formation are distinguished (A. V. Zaporozhets, A. A. Lublinskaya, A. V. Petrovsky):

- mastery of the elements of action;
- the formation of a coherent action structure;
- consolidating and improving the holistic structure.

Musical skills, based on musical knowledge and skills, are the necessary technical (technological) basis primarily *for musical performance activities,* which require a certain amount of training and development of the psycho-physiological apparatus.

Experience musical and creative learning activities

The experience of musical and creative learning activities has been isolated as an independent element of the content of music education in order to emphasize its particular importance for the musical and general development of the pupil's personality. Such experiences are acquired by pupils through musical activities:

- while listening to music,
- in vocal and choral and instrumental performance,
- in musical and plastic activities,
- in musical improvisation,
- in composing music,
- In linking music primarily with other art forms, with history and with life.

MODULE 2
2 semester 1 course

Lecture 4. Technology for organizing musical activities

General characteristics of musical activities: proper-musical activities; musical-theoretical activities; musical-historical activities; musically-oriented polyartistic activities.

General characteristics of musical activities

There are currently different approaches in music education theory and practice to interpreting the term *"types of musical activities of students in music lessons".*

If we refer to the traditions of domestic music education pedagogy, the ***types of musical activities*** students commonly refer to are:

- listening to music;
- choral singing;
- playing musical instruments;
- movement to the music;
- improvisation;
- Children's music composition (children's music making), i.e. those *specific* musical activities carried out by students in music classes and which, with the exception of listening to music, constitute varieties of either performing or composing activities.

In the last decades, a different viewpoint has emerged in music education: the ***activities of a composer, performer, and listener are the*** true types of musical activities. *The* above-mentioned types of musical activities, conventionally labelled as "traditional", are suggested to be considered as ***forms of exposure*** of students to ***music.***

The classification of musical activities (E.V. Nikolaeva) has been developed in recent years, considering the nature of musical art in general, on the one hand, and the peculiarities of its comprehension by students, on the other hand. It considers not only the types of musical activities such as listening, performing and composing music by children, but also other activities that are offered to students in music classes in order to learn the laws of music as art, the disclosure of the relationship of music with other art forms and the surrounding life. For example,

- *Students' reflection on music* is an essential component of the organization of both listening to music and performing and composing;
- *The acquisition of music, including musical notation,* also takes place in each of these musical activities;
- To reveal the characteristics of music as an art form and to establish its interrelation with the art of movement, *musical and plastic activities* are introduced into the structure of the lesson, etc.

Classification of musical activities:

1. The students' own musical activities.
2. Music-theoretical activities.
3. music and history activities.
4. Musically oriented multi-artistic activities.
5. musically mediated activities.

Students' own musical activities

The students' own musical activities - listening, performing, improvising, composing.

Listening to music

In shaping the musical culture of students, listening activities are of paramount importance as a primarily cognitive activity. The main ***task*** of the listening activity is ***to develop the students' listening culture***. This is, first and foremost:

(a) Experience of highly artistic examples of folk, classical and contemporary national and foreign music;

b) the ability to emotionally and deeply perceive the figurative and semantic content of music on the basis of acquired knowledge of different musical styles, genres, forms, etc;

c) the need for listening activities.

In the system of general music education at the present stage preference is given to the first concept. However, one should keep in mind the musical listening experience of the child: at the initial stage of mastering the musical art, revealing its connections with the surrounding life can help him understand the musical phenomena themselves, since in this organization the process of listening to music is based on the principle: from the familiar to the unfamiliar. At

later stages, the child's musical experience already helps him or her to perceive the patterns of development within music itself.

Music-theoretical activities

Music-theoretical activities, like other musical activities of students, are aimed at developing the musical culture of students. The main purpose of this activity is to develop students' ***musical literacy in*** the broader sense of the word, as well as in its narrower sense as *musical notation.*

In terms of content, music-theoretical activity involves the acquisition of theoretical knowledge of music and the development of abilities and skills to operate with it in the process of direct communication with music and reflection on it. The range of theoretical knowledge, as already noted, includes knowledge:

- *about the regularities of musical art and its nature.* These include, first and foremost, knowledge of the fundamentals of music such as intonation, genre, image, drama, style, etc;
- *The knowledge of music forms, composers, performers, listeners;* knowledge of orchestras, choirs, individual performers;

- *from the field of elementary music theory, including* musical notation.

Music and history activities

The musical-historical activities are aimed at providing students with knowledge of music from different historical periods, musical-historical styles, composers of the past and present, as well as the ability and skills to use this knowledge in various musical activities.

In primary school, it is possible to prepare pupils for this kind of activity through the accumulation of appropriate intonation and listening experience.

The musical-historical activities are most fully represented in the classes for teenagers and older pupils. Through contrasting comparisons of music from different periods pupils form an idea of past and present music, the origins of musical culture hidden in folklore samples: in old folk songs and dances of different nations. The musical-theoretical concept allows the students to consider the regularities of musical art in its historical context, to establish "arches" between the past and the present. By virtue of their age pupils are already ready to make genre and style analogies. Therefore, the genre and style approach to the study of music is more and more fully implemented in the content of music lessons of schoolchildren of this age. In this way a certain integrity is achieved in their understanding of the historical development of music through the prism of changing historical styles.

Monographic topics, which are included in the content of music lessons in the upper grades, help students to specify those or other ideas about historical styles and to form a personal emotional and imaginative idea of the music of different centuries, its stylistic features, the works of composers in the context of the evolution of musical art. The musical-historical approach in the process *of listening to music* helps students to attribute a particular phenomenon to a particular historical era and to argue for it.

Performing activities that draw on musical and historical knowledge helps pupils to embody a musical image on the basis of their musical and aural perceptions and knowledge of the music of a particular era.

In the process *of music composition,* knowledge of music history also helps students to compose music in the spirit of a particular historical and stylistic trend. For example, knowledge of the classical harmonic functional framework (T-S -D-T) helps them to create different kinds of improvisations in an appropriate style.

Music-oriented multi-artistic activities

The nature of a multi-artistic activity can be based on the union of music and visual art, music and literature, music and movement art, music and theatre, etc.

Depending on the pedagogical goal, the *nature of the relationship between the arts may be different.* Let us look at the example of music and plastic arts.

In identifying aspects of the relationship between music and movement art, it should be noted that according to the nature of the relationship between its musical and plastic *components* - their hierarchical co-subordination can be distinguished two types of music and plastic activity:

- The teaching and auxiliary approach, which is aimed primarily at technical learning tasks and does not directly engage students in the artistic and imaginative comprehension of music;

- The artwork is artistic, in which the artistic element itself is brought to the forefront.

The main purpose of auxiliary-didactic musical-plastic activity is to create the most favorable conditions for the development of musical and auditory perceptions of temporal relationships in music by "translating" these relationships into visual-motor forms. The main varieties of this type of activity may include:

- Simulate the pitch, rhythm, dynamics and other relationships in the music you are listening to through a specific movement system;
- Singing from the staircase, the hand signs of the relative solmization system, and other ways of capturing temporal relationships in music similar to those outlined;
- clocking;
- The use of varieties of so-called audible gestures (Orff's term) such as claps, steps, clicks, etc. for educational purposes.

In contrast to the auxiliary didactic, **the artistic and figurative** musical and plastic activity is designed to help students identify possible connections between music and movement art through the prism of such categories as the content of the artwork, the form of the artwork, the artistic image, the means of artistic expression, etc.

Its main varieties included in the content of school music lessons may include the following:

- create musical and plastic compositions based on the pieces you are listening to;
- The performance of the songs they are learning, with the use of plastic means of expression;
- conducting.

Each of the above-mentioned varieties of artistic and imaginative musical and plastic activity can be oriented both towards *improvisational* and *compositional solution to* the artistic task set for the students.

Accordingly it is reasonable to include two kinds of tasks into the content of music classes: *musical and plastic sketches,* which imply improvisational plastic response of students to a piece of music which they listen to or learn, for example, "free dance", "free conducting", etc.; *composition of musical and plastic compositions,* which means that under the teacher's guidance the students think out possible options of creating a musical and plastic image based on a particular suggested musical work.

Lecture 5. Technology for preparing a music lesson.

The music lesson is the main form of music learning and education for pupils. The main types of music lessons. Organizational and pedagogical conditions contributing to the effectiveness of music lessons. Principles of analysis of the music lesson.

Features of music lessons

"Music is an integral part of the general education process in school, and the music lesson is the main form of organization of music education, one of the elements of the entire music education system. Although there are music circles and optional classes, the music lesson, which covers all children, will never lose its importance.

The essence of any school *lesson* is the organization of learning and cognitive activity of students, so all the main components of the learning and educational process (aim, objectives, content, teaching methods) should be presented in the lesson.

Each lesson should be distinguished by *its integrity*, the internal interconnectedness of its parts and a common developmental logic in the activities of the teacher and the students. General pedagogy emphasizes that the theme should unify the lesson. This is also true for music lessons.

A distinctive feature of a music lesson is that *a music lesson is an art lesson*, and in music art there is also a particular form of reflection of reality, where feelings and emotions play a central role. Cognition in music education is specific because it brings together emotion and reason, consciousness and feeling.

Technology for preparing a music lesson.

When designing music lessons, it should be remembered that their idea may depend not only on the material in the programmed and the pedagogical task facing the teacher, but also on the time when the recommended material is being mastered. This may also apply to singing, analyzing a piece of music, or even music notation. When creating a music lesson, one thing should be considered that accompanies the learning process of today's pupils.

The next stage in conceiving the lesson is to form a clear idea of who it is being prepared for, which class will be exposed to music in the coming lessons. Every class has its own image, its own attitude towards the art of music. Each class also has a certain attitude towards you as a teacher, as a person. Each class, on the other hand, is a kind of "group of individuals" with, among other things, a certain composition of singing voices.

In terms of content, lessons may be model, dominant, thematic or integrated, depending on the use of different types of musical activity and the presence of a theme. Thus, typical music lessons include all kinds of musical activities of the child. A dominant lesson is dominated by a single kind of musical activity; a thematic lesson has one theme which combines all types of activity. An integrated lesson contains different types of art and artistic activities.

During the preparation of the music lesson, other components of the lesson are mapped out: repetition of what has been learned in previous lessons, consolidation of the piece in the students' minds, the nature of possible homework. At this time, the selection of singing exercises for a particular choral work, the search for musical material that can be used as an example to hear the work in different interpretations, and the setting of problematic tasks take place.

The following building blocks are incorporated into the concept of a music lesson:

- The musical theme of the lesson and the learning material that gives rise to the specific content of the lesson;
- The artistic, didactic and educational overarching purpose of the lesson;
- The psychology of the learning and musical process, the emotional and cognitive capacities, and the musical abilities of students;
- The creative and performing skills of the students;
- The art of pedagogical transformation of a teacher.

When conceiving of a music lesson, it is important to imagine the basics of its dramaturgy and to develop a special teacher's sense of timing. Depending on the rhythm of

the lesson, the music teacher chooses the tempo and rhythm of his or her speech and organizes other means of pedagogical influence.

The organizational and pedagogical conditions that contribute to the effectiveness of music lessons at school are

- The teaching material and its presentation are in line with the basic didactic principles of student learning;
- Linking the works of art under study to phenomena and images of the real world;
- The aesthetic perception of music should be organized in accordance with the specific aesthetic essence of music art;
- To promote an atmosphere of comfort for the manifestation of personal spiritual freedom through the emotional openness of the teacher and the pupils;
- The initiative of a culturally and pedagogically competent teacher to have children take a positive attitude towards what they are learning, etc.
- High quality and sufficient musical instruments (good tuning of instruments, aesthetic appearance, variety);
- high quality and up-to-date technical teaching aids (audio and video equipment);
- aesthetic design of the music room;
- hygienic conditions for the lesson (bright, spacious, well ventilated room, comfortable furniture).

When creating a music lesson, the music teacher always thinks about the scenario, planning the climax and other components of the lesson.

Lecture 6. Technology of organizing classes in the system of additional music education

Characteristics of types of additional musical education: talk about music; music lovers club children's philharmonic; individual/ensemble forms of teaching musical performance; children's musical theater and others.

Tasks of extracurricular musical work:

- motivational (development of musical interests, needs, requests of students);
- informational (formation of knowledge and ideas about the art of music, about the features of its intonational-figurative language, styles, genres, forms of music);
- operational (development of performing, interpretive, analytical skills, methods of activity);
- value-oriented (formation of aesthetic views, attitudes, beliefs, tastes, value judgments);
- creative (gaining experience in independent musical and search activities, musical and creative abilities).

The main types of institutions of extracurricular musical work:

- Centers (complexes) of additional education, creative development, children's creativity, children's (adolescent), out-of-school work, children's recreational and educational, profile ecological, children's and youth tourism, etc.;
- houses (palaces) of children's creativity;
- student youth, profile - young naturalists, technicians, tourists, aesthetic education, culture (arts);
- clubs, children's studios (for various types of arts), stations (for young naturalists, children's technical creativity.

General characteristics of additional music education

Additional music education refers to various forms of extra-curricular and out-of-school work, *successively* associated with general music education, carried out in music lessons.

This education can be described as "education by choice, free, non-formal education, in which the teacher harmonizes the educational path with the nature of the child, his interests, needs and abilities."

Additional musical education is carried out in the relevant specialized institutions: children's music schools, art schools, as well as in music circles, clubs, studios, which can be created both on the basis of multidisciplinary out-of-school institutions (for example, in the Centers for the Creativity of Children and Adolescents, in Palaces or Houses of children's / youth creativity), and on the basis of general education schools, gymnasiums, lyceums.

The specifics of institutions of additional education for children are as follows:

- education must satisfy the cognitive and creative interest *of each* child (education in a general education school is focused on the social order of the standard, on a certain level of knowledge);
- the choice of association, occupation, convenient mode of work, group of peers is carried out by the child himself. Consequently, the student acts as the main "customer" and the subject of additional education (in a general education school, the choice is traditionally made by the teacher);
- the learning process is informal, it is based on the nature of the development of the child; the emphasis is on the transfer of experience "senior - junior" in the process of active communication;
- the specificity of informal communication makes special demands on the personal qualities of a teacher of additional education;
- the teacher, due to the lack of an educational standard, has the opportunity to build education on the principle of “process for the sake of the process”, when the process is also a result.

Thus, additional education, in its essence, is one of the most pronounced forms of *personality-oriented music education.*

In pedagogical theory and practice, many different forms of extra-curricular and out-of-school music lessons have developed:

interschool:

a) collective classes (choirs, orchestras, vocal, instrumental ensembles, etc.);

b) individual lessons (vocal, learning to play an instrument, etc.);

extracurricular:

a) choral studios, children's musical theatres, clubs, children's philharmonic halls, etc.;

b) children's music schools, children's art schools.

It is also necessary to consider *the type of general education institution* (gymnasium, lyceum, school with in-depth study of any cycle of disciplines), which is manifested in the content of music classes.

It is important to consider *national* and *regional characteristics,* and therefore, those musical traditions that will be closest to children.

It is also extremely important that *music lessons go beyond the school into the daily life of the child. In this regard, collective visits by students to the philharmonic society, theaters, museums, exhibitions,* the involvement of parents in the organization of musical and educational work, connections with extracurricular institutions, children's performances, etc. are of great importance. Such a multifaceted musical life should become familiar and natural for the child.

In *organizational* terms, all extracurricular and extracurricular musical work can be combined into two main forms. These are stable and unstable forms of work in terms of the content of classes and the composition of students.

Individual forms of music lessons can be based to the greatest extent on a differentiated approach to the student's personality and activity.

Collective forms have the greatest potential for the development of the child's personality as a member of the musical artistic and creative community of children of the same or different ages.

The unstable forms of musical work include musical holidays, festivals, reviews, competitions, assemblies. For such forms of musical work, as a rule, scripts or special provisions for reviews, competitions, and festivals are created.

Forms of extra-curricular and out-of-school music lessons can be divided into several groups.

The first group is characterized by forms of teaching music with some kind of introduction of students to the art of music: conversations about music, collective and individual lessons in singing, playing musical instruments.

The second group consists of forms of education that include the study by students of several musical disciplines according to the principle of addition . This includes music studios, children's music and art schools, general education schools with in-depth study of musical disciplines.

The third group includes synthetic forms of introducing students to art (children's musical theater).

The fourth group includes mass musical events of a one-time nature: musical holidays, festivals, competitions.

Let us consider some forms of additional musical education related to the **first group** of forms.

Music clubs

The music lovers club is one of the most common forms of extra-curricular and out-of-school work at the present time.

The club-type musical community meets the needs of students, especially *adolescents and senior* schoolchildren, in free, informal communication on musical topics of interest to them. It is well known, however, that from the vast world of music, many schoolchildren choose only examples of youth musical subculture. Considering the hypertrophied enthusiasm of teenagers and youth, primarily for pop music, teachers-musicians strive to direct the work of the club association of students in such a way as to stimulate the development of the cognitive interests of schoolchildren as much as possible, while maintaining the informal nature of communication of both club members and their communication with students. This becomes possible if, when determining the content and organization of club work, the following are provided:

- novelty and attractiveness for students of the musical material with which they are invited to get acquainted in their free time;
- discussion of various currents and directions of modern popular music in the school environment, including acquaintance with novelties in the field of youth subculture;
- highlighting students' knowledge about music and knowledge of music itself in a new perspective for them;
- active use by schoolchildren of both existing and new musical knowledge for them in various types of musical activity;
- problematic presentation of the material;
- widespread introduction of discussion forms in the content of club work;

- the use of games, including theatrical forms of activity;
- revealing the practical significance for the club members of the musical knowledge and skills they acquire, the experience of musical and creative activity;
- variety of forms of independent work of students, etc.

Children's philharmonic (schoolchild's philharmonic)

The Children's Philharmonic Society (schoolchildren's philharmonic society) is one of the forms of musical and educational work among students, based mainly on the basis of regional, regional, city philharmonic societies. Here, as a rule, within the framework of the "Children's Department" a repertoire is planned and performers are selected who perform in general educational institutions. However, the "Children's Philharmonic" can also exist on the basis of other organizations: music and pedagogical faculties of pedagogical universities and universities of culture and arts, various kinds of colleges and even general education schools.

The main form of work of children's philharmonics is the holding of thematic concerts, lectures and concerts. Performers - teachers and students of educational institutions, music teachers, students of secondary schools, gymnasiums, lyceums. Thus, this kind of organization, state or public, is primarily a concert.

The topics of the programs, which are developed in the form of musical and literary compositions, are built in accordance with the programs of such school subjects as music, literature, history. and agreed with the head teachers for educational work and subject teachers. At the same time, the teachers themselves often express their wishes regarding the topics and content of the upcoming concert lectures, suggest the main idea of the future composition. Sometimes the "impulse" for the creation of a particular program is the questions of students, affecting various phenomena from the field of musical art and directing the creative thought of musicians.

Individual / ensemble forms of training

Musical performance

This form is widely used in relation to learning to play a musical instrument, singing. Traditionally, in general education schools and institutions of additional education, circles/classes for learning to play such musical instruments as piano, violin, button accordion, accordion, balalaika, domra, etc. have been created. In recent years, classes in pop and jazz singing have been created.

The main type of creative tasks, according to the teacher-musician, is the arrangement and performance of various musical works. At the same time, arrangement is a gradual complication of educational musical and creative activity, consisting of four main actions:

- analysis of the original text;
- drafting an arrangement;
- selection of sound means, verification;
- product adjustment.

In the process of introducing students to electronic music-making, the teacher-musician identifies a number of stages, each of which is associated with the development of certain musical-theoretical knowledge and playing skills.

The following tasks are solved in the learning process:

- studying the artistic possibilities of keyboard synthesizers and personal tools of a computer music studio;
- obtaining basic knowledge of musical theory;
- mastering the performing technique;
- improvement of practical musical and creative activity (the solution of the first three is subordinated to this task).

Children's choir

The work of a children's choir, like many other forms, can be very diverse in organizational terms and depends on the preferences of the leader of the circle, the possibilities of the school, and the desire of the children themselves. It can be one team or several teams (junior choir, senior choir, etc.) that study once or twice a week with different duration of classes.

The choice of repertoire may also be different, for example, a combination of folk, classical and modern music, or the predominance of one of them. At the same time, it is important that each work chosen for learning and performing should be artistic in content, correspond to the age characteristics of the students, the level of their musical and general training, pedagogical and educational tasks.

QUESTIONS FOR SELF-CONTROL:

1. **From the given answer options, find the correct definition of the concept of "pedagogical technology".**
   a) The system of design and practical application of pedagogical laws, principles, goals, content, forms, methods and means of education adequate to this technology.
   b) Strictly scientific design and accurate reproduction of pedagogical activities that guarantee success.
   c) A complex, integrative process that includes people, ideas, tools and ways of organizing activities to analyze problems and manage problem solving, covering all aspects of learning.
   d) A consistent system of teacher actions associated with the solution of pedagogical problems, as a systematic solution and implementation in practice of a pre-designed pedagogical process.

2. **Who first came up with the idea of "technologization" of education? Choose the correct one from the given examples.**
   a) K.D.Ushinsky.
   b) A.S. Makarenko.
   c) Ya.A. Komensky.
   d) I. Pestalozzi.

3. **What is your definition of teaching excellence?**
   a) Perfect mastery of pedagogical technique.
   b) Perfect knowledge of your subject.
   c) Perfect mastery of pedagogical methods.
   All answers are correct.

4. **From the proposed answers, find the definition of pedagogical technology.**
   a) A set of knowledge, skills and abilities necessary for a teacher in order to effectively apply in practice the methods of pedagogical influence he chooses, both on individual pupils and on the team as a whole.
   b) A systematic method of creating, applying and defining the entire process of teaching and learning, considering technical and human resources and their interactions, which aims to optimize the forms of education.
   c) Development of standards for assessing learning outcomes and, on this basis, the concentration of the efforts of the teacher and students on goals, an atmosphere of openness, objectivity.
   d) A variety of methodology that provides a guaranteed result, a structure that stands above, below or next to the methodology, the use of technical teaching aids.

5. What is testing?

a) Targeted, the same for all subject's survey, conducted under strictly controlled conditions, allowing to objectively measure the characteristics of the pedagogical process.
b) The method of mass collection of material using specially designed questionnaires.
c) Scientifically posed experience of transforming the pedagogical process in precisely considered conditions.
d) The location of the collected data in a certain sequence, determining the place in this series of objects under study.

6. What is pedagogical innovation?

a) These are all changes aimed at changing the pedagogical system.
b) These are innovations in the educational process in order to increase its effectiveness.
c) These are innovations that mobilize the internal resources of the pedagogical system and lead to an increase in the result.
All answers are correct.

7. Pedagogical innovations cover the following main areas:

a) Optimization of the educational process.
b) Humanistic pedagogy, organization and management.
c) New pedagogical technologies.
All answers are correct.

8. To launch an innovative optimization process, the following are required:

a) Significant investment.
b) Complete restructuring of the pedagogical system.
c) Desire, initiative, understanding of the "bottlenecks" of the pedagogical system, vision of improvement prospects.
d) Consent of teachers and parents.

9. What is learning stimulation?

a) The requirement to study well.
b) Pushing" schoolchildren to successful learning.
c) Overcoming laziness.
d) Fight bad habits that interfere with learning.

10. Define the types of training.

a) Explanatory and illustrative, problematic, programmed, computer.
b) Lesson, extra-curricular activity, excursion, laboratory lesson.
c) Primary, general, secondary special, higher.
d) Explanatory-illustrative, reproductive, problem-search.

11. From the given examples, find the correct answer: innovation is ...

a) Bringing innovation to the classroom.
b) Innovation, change within the system.
c) Conducting a lesson in an unconventional way.
All answers are correct.

12. The technology of programmed learning has begun to be actively introduced into educational practice. From the options given, indicate when this happened?

a) Since the mid-1970s.
b) Since the mid-1990s.
c) Since the 60-70s of the XX century.
d) Since the mid-1980s.

13. In what years and in what countries did specialized institutions begin to deal with the problems of pedagogical technologies?

a) By the beginning of the 60s in the USA and Japan.
b) By the beginning of the 70s in the USA and Japan.
c) By the beginning of the 90s in Japan and Germany.
d) By the beginning of the 80s in the USA and Germany.

14. Name the main types of lessons.

a) Learning by heart, combined lesson, nature excursion, skill building lesson, individual work.
b) Introductory, lessons of primary acquaintance with the material, combined, final, skills formation.
c) Combined, the study of new knowledge, the formation of new skills, generalization and systematization of the studied, control and correction of knowledge, skills, practical application of knowledge, skills.
d) Individual and differentiated work with students, illustrations of educational material, computer lessons, control and correction.

15. Define the term "non-standard lesson".

a) An impromptu training session with an unconventional structure.
b) The organization of training, in which the teacher conducts classes according to a fixed schedule using modern methods.
c) Innovation.
d) Innovation.

16. A specially organized, goal -setting and controlled process of interaction between teachers and students, aimed at mastering knowledge, skills, shaping a worldview, developing the mental strength and capabilities of students is ...

a) Teaching.
b) Teaching.
c) Education.
d) Education.

17. On what basis can you determine the type and structure of the lesson?

a) For didactic purposes.
b) By the arrangement of the elements of the lesson.
c) By the amount of time allotted to achieve the main goal.
d) By the number of structural parts.

18. What is doctrine?

a) The orderly interaction of the teacher with students, aimed at achieving the goal.
b) The process during which, on the basis of knowledge, exercises and acquired experience, new forms of behavior and activity arise, previously acquired ones change.
c) The system acquired in the process of learning knowledge, skills, ways of thinking.
d) The system of scientific knowledge, practical skills, ways of working and thinking that students need to master in the learning process.

19. Subject support of the educational process is ...

a) Learning tool.
b) Form of study.
c) Teaching method.
d) Acceptance of training.

20. Choose methods to stimulate and motivate behavior and activities.

a) Pedagogical requirement, public opinion, accustoming, exercise, creating educational situations.
b) Conversation, lectures, debates, example method.
c) Competition, reward, punishment.
d) Cognitive games, analysis of life situations, creation of situations of success, learning requirements, encouragement and censure.

21. The system of knowledge, abilities, skills, ways of thinking acquired in the process of learning is ...

a) Education.
b) Teaching.
c) Teaching.
d) Formation.

22. Subject support of the educational process is ...

a) Learning tool.
b) Form of study.
c) Teaching method.
d) Acceptance of training.

23. According to the nature of the cognitive activity of students, the following methods are distinguished. Find the correct answer from the given answers.

a) Traditional, productive, reproductive, deductive, programmed, computer.
b) Explanations of new material, repetition, consolidation, combined, control.
c) Explanatory and illustrative, reproductive, problem presentation, partial search, research.
d) Verbal, visual, practical, logical.

24. What concept does this definition refer to? Collective, purposeful learning activity, when each participant and the team as a whole are united by the solution of the main task and orient their behavior towards winning.

a) Didactic game.
b) Brain attack.
c) Learning together.
d) Discussion.

25. From the given answer options, determine the principles of pedagogical technologies.

a) Science, projectability, consistency, purposefulness, activity approach, controllability, correctability, effectiveness, reproducibility, economy.
b) Consciousness and activity, visibility, systematicity and consistency, strength, scientific character, accessibility, connection between theory and practice.
c) Consciousness, optimization, regularity, considering age characteristics, the connection between theory and practice, scientific character, accessibility.
d) Education, training, development, formation, knowledge, skills, as well as the purpose, content, organization, types, forms, methods, means and results of training.

26. What is an explanatory-illustrative approach to teaching?

a) This is a method in which students receive knowledge in the classroom, from educational and methodological literature, based on illustrative means in a “ready-made” form.
b) Methods of organizing and implementing educational and cognitive activities, methods of stimulating and motivating educational and cognitive activities, methods of control and self-control over the effectiveness of educational and cognitive activities.
c) Verbal methods, visual methods, practical methods.
d) Methods of formation of consciousness and experience of social behavior, methods of stimulating and motivating behavior and activities, methods of control and self-control over the behavior and activities of students.

27. What is the search (research) approach to learning?

a) This is a method in which students receive knowledge in the classroom, from educational and methodological literature, on the basis of illustrative means in a "finished" form.
b) Verbal methods, visual methods, practical methods.
c) A method of organizing an active search for a solution to the problems put forward in teaching under the guidance of a teacher.
d) A modern system of organization of the educational process, providing the necessary quality of education in the conditions of mass education, meeting the requirements of intensive scientific and technological progress.

28. Advantages of pedagogical technology:

a) Development of learning goals.
b) Guaranteed achievement of planned learning outcomes.
c) Description of the educational process.
d) Using effective teaching methods.

29. Student-centered learning technologies have the following basic principles:

a) Humanism, cooperation, free education.
b) Education, training, development, formation, knowledge, skills, as well as the purpose, content, organization, types, forms, methods, means and results of training.
c) Consciousness and activity, visibility, systematicity and consistency, strength, scientific character, accessibility, connection between theory and practice.
d) Consciousness, optimization, regularity, considering age characteristics, the connection between theory and practice, scientific character, accessibility.

30. The specific principles of distance learning include:

a) Education, training, development, formation, knowledge, skills, as well as the purpose, content, organization, types, forms, methods, means and results of training.
b) Explanatory-illustrative, programmed, problem-based, reproductive, computer learning.
c) Consciousness and activity, visibility, systematicity and consistency, strength, scientific character, accessibility, connection between theory and practice.
d) Interactivity, starting knowledge, individualization, identification, regularity of training, pedagogical expediency of using new information technologies, ensuring openness and flexibility of training.

31. What does the principle of pedagogical expediency of using the means of new information technologies mean?

a) When designing, creating and organizing a distance learning system, it is necessary to assess the feasibility of using existing information technologies in order not to make the mistake of focusing on some learning tool.
b) The need to control the independence of the exercise, which is achieved by face-to-face contact, videoconferencing, and the use of various technical means.
c) The expediency of using existing information technologies in order not to make the mistake of focusing primarily on some kind of learning tool.
d) It is characterized by the development and use of a rigid schedule for planning and controlling the training schedule.

32. What is called learning?

a) A specially organized, goal -setting and controlled process of interaction between teachers and students, aimed at mastering knowledge, skills, shaping a worldview, developing the mental strength and capabilities of students.
b) Reflection by a person of objective reality in the form of facts, ideas, concepts and laws of science.
c) The volume of systematized knowledge, skills, ways of thinking that the student has mastered.
d) Directed impact on a person by public institutions in order to form certain knowledge in him.

33. What is the pedagogical process?

a) The developing interaction of educators and educators, aimed at achieving a given goal and leading to a pre-planned change in state, transformation of the properties and qualities of educators.
b) An internally connected set of many processes, the essence of which is that social experience turns into the qualities of a formed person.
c) This is a system that combines the processes of learning, education, development, formation, teaching and learning.
d) The process of active activity of the individual.

34. Is it necessary to plan special "motivational" moments in the lesson?

a) Not necessary.
b) No.
c) Yes.
d) Depending on the circumstances.

35. What is the goal (training, educational)?

a) This is what the student strives for, the future towards which his efforts are directed.
b) *What education strives for, the future towards which its efforts are directed.
c) This is what learning comes to, the final consequences of the educational process, the degree of realization of the intended goal.
d) The mode of existence of the educational process, the shell for its inner essence, logic and content.

36. Name the main types of lessons.

a) Learning by heart, combined lesson, nature excursion, skill building lesson, individual work.
b) Introductory, lessons of primary acquaintance with the material, combined, final, skills formation.
c) Combined, the study of new knowledge, the formation of new skills, generalization and systematization of the studied, control and correction of knowledge, skills, practical application of knowledge, skills.
d) Individual and differentiated work with students, illustrations of educational material, computer lessons, control and correction.

37. Determine the main features of the lesson.

a) A lesson is a form of organization of learning, in which the teacher conducts classes with a constant composition of students who have approximately the same level of development, according to a fixed schedule and established regulations.
b) The lesson is characterized by the following features: a constant composition of students, the presence of a classroom, teaching aids and equipment, a combination of learning and education.
c) The lesson is characterized by a constant working time of 45 minutes.
d) The lesson is defined by the following features: the leading role of the teacher, the presence of a schedule, the connection of learning with practice, an individual approach to students, and a knowledge test.

38. Specify the types of education.

a) Pre-school, primary, general secondary, secondary specialized and vocational, higher, postgraduate, advanced training, out-of-school.
b) Primary, general secondary, secondary special and professional, higher, postgraduate.
c) Preschool institutions, elementary school, secondary school, secondary special lyceums and vocational colleges, higher educational institutions.

39. What is the organization of the learning process?

a) Ordered activities of the teacher to achieve the goal of learning, providing information, education, awareness, and practical application of knowledge.
b) Ordering the didactic process according to certain criteria, giving it the necessary form for the best implementation of the goal.
c) Didactic process according to certain criteria, during which the set goals are realized.
d) The process during which, on the basis of knowledge, exercises and acquired experience, new forms of behavior and activity arise, and previously acquired one's change.

2. PRACTICAL SECTION

Practical classes
1 course 2 semester (full-time department)
Module 1

Practical class 1. Characteristics of modern pedagogical technologies

Purpose: to form an idea of the technological approach in pedagogy

Issues for discussion:
1. Expand the concept of "pedagogical technology"
2. General pedagogical level of the concept of "pedagogical technology"
3. Particular methodological (subject) level of the concept of "pedagogical technology"
4. Local (modular) level of the concept of "pedagogical technology"
5. The main structural components of pedagogical technology

Form of control: summary of completed assignments

Practical class 2. Characteristics of modern pedagogical technologies

Purpose: to identify the essential features and distinctive features of pedagogical technologies

Issues for discussion:
1. The concept of "pedagogical technology" in music education
2. Technologies for teaching music in a secondary school

Form of control: summary of completed assignments

Practical class3. Scientific substantiation of the theory of developmental learning

Purpose: to introduce the essential characteristics of developmental education technologies

Issues for discussion:
1. Elements of the content of music education
2. Types of musical activities of students
3. Components (elements) of the content of music education

Form of control: report

Practical class 4. Scientific substantiation of the theory of developmental learning

Purpose: to introduce the essential characteristics of developmental education technologies
Issues for discussion:
1. Tasks of musical education in music lessons
2. General pedagogical teaching methods
3. Functions of music teaching methods
4. Didactic principles of musical education at school
5. Technological approaches to planning and conducting music lessons
6. Describe the specifics of the music lesson

Form of control: report

Practical class 5. The main elements of the content of music education

Purpose: to reveal the essence and specificity of the content of music education

Issues for discussion:
1. Types of musical activities of students
2. Characteristics of the emotional and value attitude of students to music
3. The concept of "Musical skills"

Form of control: presentation

Practical class 6. The main elements of the content of music education

Purpose: to reveal the essence and specificity of the content of music education

Issues for discussion:
1. Experience in musical and creative educational activities
2. Features of the formation of the musical taste of students
3. The main stages of the formation of musical skills

Form of control: presentation

Module 2

Practical class 7. Technology organization of types of musical activities

Purpose: characterization of the types of musical activity

Issues for discussion:
1. Interpretation of the term "types of musical activity of students in music lessons".
2. Forms of introducing students to music
3. Classification of types of musical activity of students

Form of control: summary of completed assignments

Practical class 8. Technology organization of types of musical activities

Purpose: characterization of the types of musical activity

Issues for discussion:
1. The concept of students' own musical activity
2. Characteristics of students' listening activity
3. Characteristics of the musical-theoretical activity of students
4. Characteristics of the musical and historical activity of students
5. Characteristics of the music-oriented polyartistic activity of students

Form of control: summary of completed assignments

Practical class 9. Music lesson preparation technology

Purpose: to form the ability to design the educational process based on the technologies of developing education
Issues for discussion:
1. The concept of "Music Lesson"
2. Features of music lessons
3. Distinctive features of the music lesson

Form of control: presentations

Practical class 10. Music lesson preparation technology

Purpose: to form the ability to design the educational process based on the technologies of developing education

Issues for discussion:
1. Music lesson preparation technology
2. Composite moments of the music lesson concept
3. Organizational and pedagogical conditions that contribute to the effectiveness of music lessons at school

Form of control: presentation

Practical class 11. Technology of organizing classes in the system of additional music education
Purpose: the content and organization of classes in the system of additional music education

Issues for discussion:
1. Characteristics of additional music education
2. Forms of extra-curricular and out-of-school musical activities
3. Groups of forms of extracurricular and extracurricular activities

Form of control: presentation

Practical class 12. Technology of organizing classes in the system of additional music education
Purpose: the content and organization of classes in the system of additional music education

Issues for discussion:
1. Types of educational institutions influencing the content of music classes
2. Characteristics of stable forms of forms of extracurricular and out-of-school work
3. Characteristics of unstable forms of extracurricular and out-of-school work

Form of control: presentation

Laboratory classes
1 course 2 semester (full-time department)
Module 1

Lab 1. Characteristics of modern pedagogical technologies

Purpose: to form an idea of the technological approach in pedagogy

Issues for discussion:
1. Aspects of the concept of "Pedagogical technology"
2. Modern technologies of developmental education

Form of control: presentation

Lab 2. Characteristics of modern pedagogical technologies

Purpose: to identify the essential features and distinctive features of pedagogical technologies

Issues for discussion:
1. Differentiation level technology
2. Problem learning technology
3. ICT (information and communication technologies)
4. Technology for the formation of key competencies (method of projects)
5. Tutoring technologies
6. Critical Thinking Technology

Form of control: presentation

Lab 3. Scientific substantiation of the theory of developmental learning

Purpose: to introduce the essential characteristics of developmental education technologies

Issues for discussion:
1. Domestic and foreign scientists who considered the theory of developmental learning
2. Theory L.V. Zankov
3. Theory Z.I. Kalmykova

Form of control: report

Lab 4. Scientific substantiation of the theory of developmental learning

Purpose: to introduce the essential characteristics of developmental education technologies
Issues for discussion:
1. Theory of G.A. Zuckerman
2. The concept of V.V. Davydova- D.B. Elkonin

Form of control: report

Lab 5. The main elements of the content of music education

Purpose: to reveal the essence and specificity of the content of music education

Issues for discussion:
1. The concept of "Content of music education " In the types of musical and artistic activities of students
2. Elements of the content of art, music education

Form of control: presentation

Lab 6. The main elements of the content of music education

Purpose: to reveal the essence and specificity of the content of music education

Issues for discussion:
1. The objectives of the subject "Music"
2. Domestic and foreign scientists who considered the content of music education

Form of control: presentation

MODULE 2

Lab 7. Technology organization of types of musical activities

Purpose: characterization of the types of musical activity

Issues for discussion:
1. The main forms of organization of musical activity of students
2. Types of Music Activities
3. Characteristics of musical material

Form of control: presentation

Lab 8. Technology organization of types of musical activities

Purpose: characterization of the types of musical activity

Issues for discussion:
1. Dominant musical activity
2. Themed music lesson
3. Comprehensive music lessons

Form of control: presentation

Lab 9. Music lesson preparation technology

Purpose: to form the ability to design the educational process based on the technologies of developing education

Issues for discussion:
1. Music lesson concept
2. Stages of developing a music lesson

Form of control: presentation

Lab 10. Music lesson preparation technology

Purpose: to form the ability to design the educational process based on the technologies of developing education

Issues for discussion:
1. Develop a music lesson

Form of control: report

Lab 11. Technology of organizing classes in the system of additional music education
Purpose: the content and organization of classes in the system of additional music education

Issues for discussion:
1. Professional competencies of a music teacher in the system of additional education
2. Student-centered approach in the system of additional music education

Form of control: report

Lab 12. Technology of organizing classes in the system of additional music education
Purpose: the content and organization of classes in the system of additional music education

Issues for discussion:
1. Project approach to the organization of training in the system of additional music education
2. Develop a musical lesson in the conditions of additional education

Form of control: report, presentation

Practical classes
1 course 2 semester (correspondence department)
Module 1

Practical class 1. Characteristics of modern pedagogical technologies

Purpose: to form an idea of the technological approach in pedagogy

Issues for discussion:
1. Expand the concept of "pedagogical technology"
2. General pedagogical level of the concept of "pedagogical technology"
3. Particular methodological (subject) level of the concept of "pedagogical technology"
4. Local (modular) level of the concept of "pedagogical technology"
5. The main structural components of pedagogical technology

Form of control: summary of completed assignments

Practical class 2. Characteristics of modern pedagogical technologies

Purpose: to identify the essential features and distinctive features of pedagogical technologies

Issues for discussion:
1. The concept of "pedagogical technology" in music education
2. Technologies for teaching music in a secondary school

Form of control: summary of completed assignments

Laboratory classes
1 course 2 semester (correspondence department)
Module 1

Lab 1. Characteristics of modern pedagogical technologies

Purpose: to form an idea of the technological approach in pedagogy

Issues for discussion:
1. Aspects of the concept of "Pedagogical technology"
2. Modern technologies of developmental education

Form of control: presentation

Lab 2. Characteristics of modern pedagogical technologies

Purpose: to identify the essential features and distinctive features of pedagogical technologies

Issues for discussion:
1. Differentiation level technology
2. Problem learning technology
3. ICT (information and communication technologies)
4. Technology for the formation of key competencies (method of projects)
5. Tutoring technologies
6. Critical Thinking Technology

Form of control: presentation

3. SECTION OF KNOWLEDGE CONTROL

List of diagnostic tools used for the results of learning activities

The final form of control of knowledge and skills of students on the academic discipline is the exam.

List of questions for the exam.

1. Characteristics of modern pedagogical technologies.
2. Music as a school subject in the general content of education.
3. The main elements of the general content of education.
4. Didactic model of school music lesson.
5. Specifics of a music lesson as an art lesson.
6. The main elements of the content of music education.
7. General characteristics of the program for the subject "Music" in the Republic of Belarus.
8. Thematism of the "Music" curriculum for general educational institutions with Belarusian and Russian language of instruction.
9. General characteristics of types of musical activity.
10. Technology of organization of types of musical activity.
11. The technology for preparing a music lesson.
12. The music lesson - the main form of musical training and education of schoolchildren.
13. The main types of music lessons.
14. Organizational and pedagogical conditions for music lessons.
15. Principles of analyzing a music lesson.
16. Organization of music lessons in extracurricular time.
17. Characteristics of types of additional music education.
18. The technology of organizing classes in the system of additional music education.
19. The textbook as a means of formation of musical culture of schoolchildren.
20. Reflection in the textbook of the elements of educational content.
21. Technology of scientific research in pedagogy (methodology).
22. Correlation of practical and scientific pedagogical activity.
23. Methodological characteristics of pedagogical research.
24. Methods of pedagogical research. The novelty of the research results, their significance for pedagogical science and practice.

Criteria for evaluating the results of learning activities

Criteria for evaluating practical skills and abilitiesto the exam on the discipline "Technology of developing music teaching for the specialty "Theory and Methodology of Teaching and Education (in the field of music art)

Mark in points	Assessment indicators
10	Systematized, deep and complete knowledge of all sections of the curriculum, as well as on the main issues that go beyond it. Accurate use of scientific terminology (including in a foreign language). Competent, logically correct presentation of the answer to the questions. Impeccable possession of the tools of the academic discipline, the ability to use it effectively in setting and solving scientific and professional problems (including information technology techniques). Expressed ability to independently and creatively solve complex problems in a non-standard situation. Complete assimilation of basic and additional literature on the discipline under study. The ability to freely navigate the theories, concepts and directions in the discipline under study and give them an analytical assessment, use the scientific achievements of other disciplines. High level of performance culture.
9	Systematized, deep and complete knowledge in all sections of the curriculum. Accurate use of scientific terminology (including in a foreign language). Competent, logically correct presentation of the answer to the questions. Possession of the tools of the academic discipline, the ability to use it effectively in setting and solving scientific and professional problems (including information technology techniques). The ability to independently and creatively solve complex problems in non-standard situations within the framework of the curriculum. Full assimilation of the basic and additional literature recommended by the curriculum of the discipline. The ability to navigate the theories, concepts and directions in the discipline under study and give them an analytical assessment. High level of performance culture.
8	Systematized, deep and complete - knowledge on all issues raised in the scope of the curriculum. Use of scientific terminology (including in a foreign language). Competent, logically correct presentation of the answer to questions, the ability to draw reasonable conclusions and generalizations. Possession of the tools of the academic discipline (including information technology techniques), the ability to use it in setting and solving scientific and professional problems. Ability to independently solve complex problems within the curriculum. Assimilation of basic and additional literature recommended by the curriculum of the discipline. The ability to navigate the theories, concepts and directions in the discipline under study and give them an analytical assessment. High level of performance culture.
7	Systematized, deep and complete knowledge in all sections of the curriculum. Use of scientific terminology (including in a foreign language). Competent, logically correct presentation of the answer to questions, the ability to draw reasonable conclusions and generalizations. Possession of the tools of the academic discipline, the ability to use it in setting and solving scientific and professional problems. Fluency in standard solutions within the framework of the curriculum. The assimilation of basic and additional literature recommended by the curriculum of the discipline. The ability to navigate the main theories, concepts and directions in the discipline under study and give them an analytical assessment. High level of performance culture.

6	Use of necessary scientific terminology. Competent, logically correct presentation of the answer to questions, the ability to generalize and reasonable conclusions. Possession of the tools of the academic discipline, the ability to use it in solving educational and professional problems. The ability to independently apply standard solutions within the framework of the curriculum. Assimilation of the basic literature recommended by the curriculum of the discipline. The ability to navigate the basic theories, concepts and directions in the discipline under study and give them a comparative assessment. Enough, a high level of performance culture.
5	Sufficient knowledge in the scope of the curriculum. Use of scientific terminology. Competent, logically correct presentation of the answer to questions, the ability to draw conclusions. Possession of the tools of the academic discipline, the ability to use it in solving educational and professional problems. The ability to independently apply standard solutions within the framework of the curriculum. The ability to navigate the basic theories, concepts and directions in the discipline under study and give them a comparative assessment. Sufficient level of performance culture. Sufficiently complete and systematized knowledge in the scope of the curriculum.
4	A sufficient amount of knowledge within the framework of the educational standard. Assimilation of the basic literature recommended by the curriculum of the discipline. Use of scientific terminology. Logical presentation of the answer to questions; the ability to draw conclusions without significant errors. Possession of the tools of the academic discipline, the ability to use it in solving standard (typical) tasks. The ability to navigate the main theories, concepts and directions in the discipline under study and evaluate them. Permissible level of performance culture.
3	Insufficiently complete amount of knowledge within the framework of the educational standard. Knowledge of part of the basic literature recommended by the curriculum of the discipline. Use of scientific terminology. Statement of the answer to questions by essential and logical errors. Weak possession of the tools of the discipline. Incompetence in solving standard (typical) tasks; inability to navigate the main theories, concepts and directions of the disciplinebeing studied. Low level of performance culture.
2	Fragmentary knowledge within the educational standard. Knowledge of individual literary sources recommended by the curriculum of the discipline. Inability to use the scientific terminology of the discipline, the presence of gross logical errors in the answers. Low level of performance culture.
1	Lack of knowledge and competence within the framework of the educational standard, refusal to answer.

4. AUXILIARY SECTIONS

4.1 CONTENT OF EDUCATIONAL MATERIAL

Module 1

Topic 1 Characteristics of modern pedagogical technologies.

The concept of "pedagogical technology" in foreign and domestic pedagogy. Features of pedagogical technologies in the field of music education.

Topic 2 Scientific substantiation of the theory of developmental education.

The main elements of the general content of education. Didactic model of a school music lesson. The specifics of a music lesson as an art lesson.

Topic 3 The main elements of the content of music education.

The experience of the emotional and value attitude of students to the art of music. Musical knowledge. Musical skills and abilities. Experience in musical and creative educational activities.

Module 2

Topic 4 Technology of organizing types of musical activities.

General characteristics of the types of musical activity: the actual musical activity; musical and theoretical activity; musical and historical activity; music-oriented polyartistic activity.

Topic 5 Music lesson preparation technology.

The music lesson is the main form of musical education and upbringing of schoolchildren. The main types of music lessons. Organizational and pedagogical conditions that contribute to the effectiveness of music lessons. Principles of music lesson analysis.

Topic 6 Technology of organizing classes in the system of additional music education.

Characteristics of types of additional musical education: talk about music; music lovers club children's philharmonic; individual/ensemble forms of teaching musical performance; children's musical theater and others.

4.2. EDUCATIONAL-METHODICAL CARD OF THE DISCIPLINE (daytime education)

Section number, topic	Section name, topic	Number of classroom hours				Knowledge control form
		lectures	Practical seminars (classes)	Laboratory studies	Managed self-employment	
1	2	3	4		6	7
	1 course 2 semester					
	Module 1					
1	Characteristics of modern pedagogical technologies	2	2	2		abstract
2	Scientific substantiation of the theory of developmental education.	2	2	2		report

3	The main elements of the content of music education.	**2**	**2**	**2**		presentation
	Module 2					
4	Technology organization of types of musical activity.	**2**	**2**	**2**		abstract
5	The technology of preparing a music lesson.	**2**	**2**	**2**		presentation
6	Technology of organizing classes in the system of additional music education.	**2**	**2**	**2**		abstract
	Total hours	**12**	**12**	**12**		**exam**

Extramural studies

Section number, topic	**Section name, topic**	**Number of classroom hours**				**Knowledge control form**
		lectures	**Practical seminars (classes)**	**Laboratory studies**	**Managed self-employment**	
1	**2**	**3**	**4**	**5**	**6**	**7**
	1 course 2 semester					
	Module 1					
1	Characteristics of modern pedagogical technologies	**2**	**2**	**2**		abstract
	Total hours	**2**	**2**	**2**		**exam**

4.3 LITERATURE

The basic literature

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4.4 METHODOLOGICAL RECOMMENDATIONS ON ORGANIZING 4.5 STUDENTS' INDEPENDENT WORK

During the study of the discipline "Technologies of organization of types of musical activity" great importance is given to the independent work of undergraduates. Extracurricular hours for the study of the discipline imply independent work of students on the development of individual topics of the discipline. As tasks for students' independent work the following can be offered: writing notes; preparation of essays, making a report.

In order to increase the competitiveness of the future teacher-musician in the modern musical-educational environment, much attention is paid to teaching students different forms and methods of independent work.

IV. ORGANIZATION OF EXTRACURRICULAR MUSIC CLASSES IN A MODERN SCHOOL

EXPLANATORY NOTE

A determining condition for the effectiveness of musical education of the younger generations in the national school of Belarus is the professional training of a music teacher. The core of professionalism is the methodical training of the teacher, which connects together his psycho-pedagogical and special musical qualifications. Methodical preparation of the future music teacher is carried out in close connection with pedagogical practice. The final stages of pedagogical practice allow students to creatively apply in an independent pedagogical activity acquired on the discipline of methodology professional knowledge, skills and find their own way of teaching music.

The discipline "Organization of extracurricular musical lessons in a modern school" organically absorbs all the knowledge and skills obtained in the process of music-pedagogical training, integrates them in a single focus on the formation of professional skills of a music teacher. Therefore, it is based on the principle of interdisciplinary links. The most important in this plan are topics in which the moral and aesthetic essence and the complex nature of music education, the laws of the impact of music on man and its educational opportunities, the specificity of musical art and music-cognitive activity, the fundamental basis of artistic music teaching, clearly outlines the objectives of the future professional activities of the teacher.

Studying this discipline, it is important for students to acquire not only knowledge of the basic ideas, ways of organizing extracurricular activities in modern school, stimulation and control of musical activity of schoolchildren, not only mastery of those types of music-making, which should be taught to children, but also the idea of the integral object of study, its place in general secondary education, the structure and specificity of the educational material.

During the formation of domestic musical pedagogy accumulated a wealth of diverse techniques and methods of musical work with children. The future teacher must get a holistic view of the arsenal of modern methods and techniques of musical work with children and adolescents. Besides, the task of education of creative qualities of pedagogical thinking of the teacher demands formation of ability of students to find some variants of the decision of one methodical problem and to choose the most optimal of them.

To this end, setting out the main sections of the discipline, it is necessary to show different points of view on the most important problems of the content of music education, its goals and objectives, systems of methods, structure, essence and pedagogical logic of the development of musical abilities, children's musical creativity. In addition, the problem construction of the nodal lectures must be supported by a system of exploratory assignments to the seminar-type classes and independent practical and creative work, built on the principle of modeling pedagogical situations.

The purpose of teaching the discipline"Organization of extracurricular musical classes in a modern school" - methodological training of a specialist with a modern level of technology, techniques and private methods of organizing musical ensembles in schools, as well as promoting the formation of musical culture of students as part of their overall culture.

Main objectives of the discipline:

- To observe the basic principles of the organization of children's extracurricular musical activities: continuity, systematicity, consistency, systematicness and enthusiasm.

- Diversify the content of extracurricular activities to accumulate children's musical experience and enrich them with new musical impressions.

- Select high quality artistic illustrative material and demonstrate excellent performance by both teacher and students.

- Increase entertainingness of the content of the extracurricular activity and novelty of its elements.

- Consider the age characteristics of children and their level of musical development, select appropriate forms of extracurricular activities, accessible musical and literary material.

- Direct extracurricular musical work at the development of children's activity, imagination and initiative.

- To provide orientation of students in conceptual ideas and tendencies of the general musical education; to provide practical assimilation of planning and development of lesson and extracurricular forms of work on musical education; to give system of knowledge of diagnostics and a technique of development of musical abilities.

The study of the discipline "Organization of extracurricular musical activities in a modern school" should provide the formation of students' competencies:

SK-4 Build the educational process considering the individual and psychological characteristics of students of different age groups and the peculiarities of the subject "Music".

SK-5 Apply musical-historical and musicological knowledge in professionally oriented music pedagogical activity.

UK-3 Communicate verbally and in writing in the national and foreign languages to solve problems of interpersonal and intercultural interaction.

MC-4 Work in a team with a tolerant attitude to social, ethnic, confessional, cultural and other differences.

As a result of the discipline "Organising extracurricular music lessons in a modern school", the student should

know:

- the main trends of domestic and foreign musical pedagogical thought;
- technology of planning and conducting of musical classes;
- essence and specificity of art education;

be able to:

- use the principles, methods and techniques of music education;
- implement in practice projects of work with musical works;

know how to: use principles, methods and techniques of music teaching; put into practice projects of work with musical pieces; master:

- organise extracurricular forms of work;
- use the techniques of the influence of music on a person.

1. THEORETICAL SECTION

Course of lectures
Module 1.
Year 1, Semester 1

Lecture 1. Organization of extracurricular activities in the educational process.

Lecture plan:

1. The system of general secondary education in the Republic of Belarus.
2. The system and principles of extracurricular activities.
3. The importance of extracurricular work in the educational process.

The system of general secondary education. General secondary education - the level of basic education, aimed at the spiritual, moral and physical development of the student, preparing him for a full life in society, to master the basics of science, the official languages of the Republic of Belarus, the skills of mental and physical labor, the formation of moral convictions, culture, aesthetic taste and healthy lifestyle, readiness for independent life choice, the beginning of work and continuation of education.

The system of general secondary education includes:

- participants in the educational process in the implementation of educational programs of general secondary education;
- General education curricula;
- institutions of general secondary education;
- other educational institutions implementing educational programs of general secondary education;
- state educational organizations, ensuring the functioning of the system of general secondary education;
- republican bodies of state administration, other state organizations subordinated to the Government of the Republic of Belarus, local executive and administrative bodies, other organizations and individuals within their powers in the field of general secondary education.

General secondary education includes three stages:

Stage I - primary education (grades I-IV);

Stage II - basic education (grades V-IX);

Stage III - secondary education (Grades X-XI, in evening schools - Grades X-XII, evening classes - Grades X-XII).

Stages I and II of general secondary education constitute general basic education.

Stages I, II and III of general secondary education constitute general secondary education.

Curricula and textbooks for elementary school do not envision extracurricular activities, but institutions of general secondary education include extracurricular work in the educational process, which is aimed at the comprehensive development of the individual.

Extracurricular work is a link in the educational process, and its planning is individual for each institution of general secondary education and each teacher.

The task of extracurricular work is in every way to promote the formation of sustainable cognitive interests. Under the influence of the subject training there is a differentiation of cognitive interests, deepening them, then there is a need for self-education.

The basis of extracurricular work should be based on certain principles:

- the content of extracurricular work should contribute to the comprehensive development of the individual.

- The role and content of different types of activities should change in accordance with the age of children.

- extracurricular work should not be only recreational in nature.

- Children's activities should be of a socially useful nature.

- it is necessary to observe the principle of voluntariness.

Extracurricular activities - a form of diverse organization of voluntary work of students under the guidance of the teacher for the emergence and manifestation of their cognitive interests and creative self-activity.

The first years of schooling are the years of very noticeable development of interest. With the development of reading skills, an interest in reading and literature quickly develops. In connection with the formation of interests and aptitudes begin to form and abilities of students. Development of abilities, students contribute to various forms of extracurricular activities, which should involve younger students. The teacher can take into account to the maximum extent the capabilities, requests and interests of students in extracurricular activities in extracurricular activities.

Questions for self-control:

1. What is the task and system of organizing extracurricular activities in the educational process?
2. Principles and significance of extracurricular work in the educational process?

Lecture 2. The influence of the teacher's personality on students' extracurricular activities

Lecture plan:

1. Teacher's extracurricular activities and their role in the system of general secondary education.
2. Individual, group and collective work of a teacher in extracurricular activities.

The modern stage of pedagogical activity is a transition from information-explanatory technology to activity-developing technology, which forms a wide range of personal qualities of students. Not only assimilation of knowledge becomes important, but also ways of assimilation and processing of the educational information, development of cognitive forces and creative potential of students.

Communication - one of the leading mechanisms of socialization of students, allowing them to successfully adapt to the requirements of the teacher, to acquire mutual understanding with peers and prevent the emergence of negative qualities in the social formation of personality. Hence the task of the teacher is to look closely at the individual features of the personality and learning activities of the student, to identify those ways that dominate his work with the learning material, to show true respect for students, to try to understand them, accept them as they are, and to awaken in them the desire for achievement, without which there can be no success in learning, passion for learning.

Educational work in school is bound by the program, limited in time and not able to satisfy all the diverse interests and needs of students. The task of extracurricular work includes organizing leisure time and reasonable entertainment for students.

Teachers in individual work face one of the most important tasks: to unravel the learner, to discover his talents, to discover all the valuable things inherent in his character and aspirations, and all the things that prevent him from showing himself. You have to interact with everyone differently, each one needs his or her own specific, individualized approach and style of relationship. It is important to win the learner's trust and a desire to share his/her thoughts with the teacher. Individual work has great educational potential.

In group work a teacher shows himself/herself as a participant or as an organizer. The main his task is, on the one hand, to help everyone to show themselves and, on the other hand, to create conditions for reception of tangible positive result in group, significant for all members of collective and other people.

In collective work depending on the age of students and a number of other conditions, teachers can play a different role: the leading participant, the organizer; the rank-and-file participant of activity influencing students by personal example; the participant-novice who influences students by personal example of mastering experience of more knowledgeable people; the adviser, the assistant to students in organizing activity.

Questions for self-control:

1. What is the current stage of pedagogical activity?
2. Why do we need moral education of a personality?
3. What is the task of a modern school teacher?
4. What are the tasks of individual, group and collective work in general secondary education?

Lecture 3. Extracurricular activities of students in the system of general secondary education.

Lecture plan:

1. Extracurricular activities in the system of general secondary education.
2. Tasks and methods of extracurricular activities in the system of general secondary education.

Extracurricular activities are organized and purposeful activities with students, carried out by the school to expand and deepen knowledge, abilities, skills development of individual abilities of students, as well as the organization of their reasonable leisure.

One of the priority tasks of a modern school is to create the necessary and full conditions for the personal development of each student, the formation of an active position in the learning process. Therefore, the use of active forms of learning is the basis for the development of cognitive competence of a schoolchild. Active cognitive competence is formed and developed in the process of cognitive activity.

Extracurricular activity is an activity of students outside of lessons, in free time, carried out together with the teacher. Parents and teachers are involved in extracurricular activities. Extracurricular work includes: individual and collective activities of students according to their personal interests, abilities, aptitudes; cognitive activities; socially useful activities of students for the benefit of the school, family, individual students, district, city and country as a whole; activities that directly or indirectly contribute to the success of the educational process. Extracurricular work is based on the study of the characteristics of each student, focused on him personally, it is voluntary and not rigidly planned.

Extracurricular activities are an effective means of bringing students together as a team, developing social qualities such as communication skills, the ability to lead and obey, the ability and desire to live in peace with each other, contributes to their physical and psychological development.

Extracurricular activities have a very important goal - the formation and development of the creative personality of the student.

The objectives of extracurricular activities are:

1. Expansion of acquired knowledge in the lessons.
2. Development of creative abilities.
3. Activization of cognitive and thinking activity.

4. Development and improvement of psychological qualities of schoolchildren.
5. Fostering a culture of communication.

The purpose and objectives of extracurricular activities in school allow us to identify and classify topical forms of extracurricular activities.

Methods of extracurricular activities

The methods of conducting and organizing extracurricular activities of a modern school are based on generally accepted methods of education, which include:

1. methods of formation of consciousness: conversation, story, discussion, dispute, method of reception;

2. method of organization of activity and formation of experience of behavior: exercise, instruction, assignment, requirement, creation of educational situations;

3. methods of behavior formation: competition, game, encouragement;

4. methods of control, self-control and self-assessment: observation, questioning methods, testing, analysis of activity results.

The importance of extracurricular activities - when organizing the relationship between the lesson and extracurricular work there is an opportunity to increase the effectiveness of the pedagogical process, the conditions for its intensification are created. Extracurricular activities as one of the phases of the learning process allows not only to productively prepare students for life, but also to include students in life.

Questions for self-control:

1. What are extracurricular activities?
2. What is the purpose and meaning of extracurricular activities?
3. What are the methods of conducting and organizing extracurricular activities at a modern school?

Lecture 4. The main directions of the organization of extracurricular activities.

Lecture plan:

1. The main directions of extracurricular activities.
2. Civic-patriotic direction.
3. General-intellectual direction.
4. Spiritual and moral.
5. The sports and health-improving direction.
6. Independent or controlled project activity.
7. Social direction.

Extracurricular activity is an integral part of the educational process in the system of general secondary education and allows to implement the requirements of the state educational standard of primary general education in full. The peculiarities of this component of the educational process are providing students with a wide range of activities aimed at their development, as well as the independence of the educational institution in the process of filling extracurricular activities with specific content.

Extracurricular activities may include: homework, individual lessons of the teacher with children requiring psychological and pedagogical and remedial support, excursions, clubs, Olympiads, competitions, search and scientific research, etc. The content of extracurricular activities shall be reflected in the basic educational program of the educational institution. The time allocated to extracurricular activities is not included in the maximum allowable load of students.

Extracurricular activities - a concept that combines all types of activities of students (other than academic), in which it is possible and appropriate to solve the problems of their education and socialization.

Extracurricular activities are organized in the following areas of personal development:

- sports and recreational,
- spiritual and moral,
- social,
- general intellectual,
- general cultural.

The choice of directions and filling each of the directions with concrete content is in the competence of the educational institution.

Civic and patriotic direction

Civic-patriotic direction of extracurricular activity is focused on the realization of the set goal: forming of patriotic consciousness and civic identity of the junior schoolchildren.

The goal: to inculcate in pupils a love for the Motherland, to attach them to social values - patriotism, citizenship, historical memory and duty; to form the basis of national self-consciousness.

To achieve the goal of civic-patriotic education the school solves the following main tasks:

Objectives:

- studying the history of their country;
- fostering a sense of love and pride in their homeland, and a readiness to defend it;
- developing respect, mercy and sympathy for war and labor veterans, families of fallen defenders of the Fatherland, and the elderly;
- creation of the necessary conditions for the education of patriotism as a spiritual component of the personality of a citizen.

The correct definition of the goal and objectives of civic-patriotic work helps to choose the best methods and forms of organization of educational activities.

Forms:

-contests of drawings, songs, poems, essays
-research work
-activities
-staging
-lessons of courage

Methods: conversations, watching videos and excursions.

Civic and patriotic education of schoolchildren as the main direction of ideological work

Patriotic education begins with the knowledge of the value of the Motherland. In the process of development a person gradually realizes his belonging to the collective, class, school, people, Motherland. The summit of patriotic education is the awareness of being a citizen of the country.

The modern school is called to solve the vital tasks of implementing the value foundations of education, one of the defining concepts of which is ideology. At school age it is most appropriate to introduce students to patriotism and citizenship.

Civic and patriotic education of the individual consists of a variety of components and directions, which allows to fully implement all the goals and objectives. The main components of civic-patriotic education are:

- Cultural-historical;
- Heroic-historical;
- Socio-political;

- Spiritual;
- Military-technical;
- Physical.

These components are interrelated and form the content basis of civic-patriotic upbringing of a personality. Different directions are formed from them.

In accordance with the present Concept, the most relevant direction is civic-patriotic education of young people, which consists of the socio-political component as the main, as well as the cultural-historical, heroic-historical and spiritual components.

General-intellectual direction

This direction can be implemented through elective classes, clubs of cognitive orientation, scientific societies of students, intellectual clubs, etc. The main goal of realization of this direction: activization of cognitive activity of students, creation of conditions which promote involvement of students in an intellectual and creative process which result will be interesting not only for the child, but also for others, education of the schoolchildren of requirement and habits to self-giving, socially useful work, the rich spiritual life, ability to combine the interests with interests of collective.

Spiritual and moral direction

In the direction of spiritual and moral development of the students the following components can be distinguished:

- upbringing of citizenship, patriotism, respect for human rights, freedoms and responsibilities;
- Fostering moral feelings and ethical awareness;
- fostering industriousness and a creative attitude to learning, work and life;
- formation of a value attitude towards health and a healthy way of life;
- fostering a valued attitude to nature, the environment (environmental education);
- fostering an appreciative attitude to beauty, formation of ideas about aesthetic ideals and values.

The goal and objectives of the spiritual and moral direction of the organization of extracurricular activities of students are achieved and solved in the context of the national educational ideal, representing the highest goal of education, moral (ideal) representation of the person, to the upbringing, education and development of which the efforts of the main social actors: the state, family, school, traditional religious and community organizations are aimed.

Health and Sports

The sports-health direction in extracurricular activity in primary classes is formation of bases of a healthy and safe way of life among pupils of primary classes, that is one of the priority purposes. Acquired at extracurricular sports and health activities, knowledge, skills and abilities should be subsequently reinforced in the system of independent forms of physical exercise: morning exercises and hygiene gymnastics before classes, physical activity minutes and movement games at recess and during walks, additional classes. Extracurricular activities in the sports and health direction contributes to the strengthening of the health effect achieved through the active use of students learned knowledge, methods and physical exercises in physical education and health activities, daily routine, self-study of physical exercises.

Thus, extracurricular activities of sports and health direction in the elementary school is a motor activity with a general developing orientation. In the process of mastering this activity young students not only improve their physical qualities, but also actively develop consciousness, thinking, creative independence. Extracurricular activities in the sport and health direction increases the space in which students can develop their creative and cognitive activity, to realize their best personal qualities.

Questions for self-monitoring:

1. What are students' extracurricular activities?
2. What is the purpose of the civic-patriotic activity?
3. What are the tasks, forms and methods of civic-patriotic education?
4. List the main components of civic-patriotic education?
5. What is the goal of the general-intellectual direction?
6. The main components of the general-intellectual direction?
7. What is the goal and objectives of the spiritual and moral direction of the organization of extracurricular activities?
8. What is the main task of the sport and health-improving direction?
9. List the forms of organization of the social direction?

Lecture 5. Types of extracurricular activities.

Lecture outline:

1. Classroom hour. Preparation of the class hour. The basic principles of organizing and conducting homeroom hours. The main components of the class hour. Technological aspects of the organization of the class hour.
2. Clubs. Principles of the pedagogical process in a hobby group. Associations of interest.
4. Musical and puppet theaters.
5. Types of extra-curricular activities.
6. Academic weeks. General provisions for subject weeks. Objectives and principles of subject weeks.
7. Intellectual marathon.
8. Quizzes.
9. Reviews and types of reviews.
10. Holidays.

Classroom hour - one of the most common forms of organization of frontal educational work, contributing to the formation of students' system of relationships to the world around them. During the class hours plan a collective life in the classroom, or in the system of general secondary education: extracurricular activities, which serve to prepare a collective creative activity, and the educational event itself.

Preparation for the Classroom Hour

The class teacher in the preparation and conduct of the class hour follows an algorithm that allows the most rational and competent organization of the educational process:

- Determination of goals and objectives.
- The choice of form of educational work, the definition of the genre and name of the event.
- Creation of a psychological mood.
- Preliminary preparation.
- Carrying out the event itself.

Pedagogical analysis on two levels:

- discussion together with students of the success (unsuccessfulness) of the subject result, designing more productive activities in the future;
- the pedagogical analysis performed by adult participants, the analysis of the educational result. The content of the class hours is consistent with the program of educational work of the general secondary education, class and corresponds to the following areas:

- civic-patriotic education;
- moral education;
- legal education;
- the physical and mental development of the individual.

The basic principles of activities in organizing and conducting class hours:

1. The principle of the interrelation of consciousness and activity implies the choice of such forms and methods of work that affect both the consciousness and the behavior of the student.
2. The principle of a personality-oriented approach implies priority attention to the development of the learner's personal qualities.
3. The principle of variability implies flexible adherence to the program of educational work and adjustment of the content of work with students depending on the relevance of certain problems, issues, activities, cases, events.
4. The principle of productivity - obtaining a real and practical product by the class teacher, which is valuable for the formation of the student's personality.

The main components of the class hour:

- target - the target settings should be primarily related to the development of the learner's individuality, the design and establishment of his or her unique way of life;
- content - the content of the class hour is personally significant. It includes the material necessary for self-realization and self-affirmation of the student;
- organizational-activational - students are full organizers of the class hour. Active participation and interest of each student, actualization of his or her life experience, manifestation and development of individuality are assumed;
- evaluative and analytical, as criteria for evaluating the results of class hours are the manifestation and enrichment of the life experience of a student, the individual and personal meaning of the information learned that affects the development of individuality and creative abilities of students.

Technological aspects of the organization of a class hour:

- determination by the teacher, together with the students, of the topics of class hours for the new school year;
- specification of the topic and purpose of the class hour, the choice of form of the class hour;
- Determining the time and place for the class hour;
- definition of the key points and the development of a plan for the preparation and holding of the class hour;
- the selection of appropriate material, visual aids, musical accompaniment on the topic;
- Identification of the participants in the preparation and conduct of the class hour;
- Distribution of tasks among the participants;
- conducting a class hour;
- Analysis and evaluation of the results of the class hour and the activities for its preparation and implementation.

Circles

Circle - a form of voluntary association of children, the optimal form of the organization of extracurricular activity in an elementary school.

Circle performs the functions of expansion, deepening, compensation of subject knowledge; familiarization of children with a variety of socio-cultural activities; expansion of communicative experience; organization of children's leisure and recreation.

The pedagogical process of circle work is based on the following fundamental principles:

1. At each new session each participant of the work shall learn something new and useful for himself/herself and share this knowledge with others.

2. Students in the classroom must be able to present the material being studied and to show each other techniques of work (transfer the knowledge and skills acquired); in other words, the principle of continuous transfer of knowledge is in effect.

3. everyone works together in the class and constantly learns from each other, i.e. the law of collective life- general cooperation and mutual aid-applies.

4. students consciously approach to learning the material. The teacher shall constantly support their interest and activity by using active learning methods.

Musical and puppet theaters.

The purpose of aesthetic education of junior high school students is to develop the creative potential of children.

Objectives:

1. to form skills of mastering the means of theatrical expression (intonation, mimicry, gesture, gait); to form skills of puppeteering;

2. to cultivate children's artistic taste, interest in the art of theater, independence in the choice of means when creating an image;

3. to develop active perception of music through musical theater, mental processes of attention, memory, imagination, emotional sphere, speech breathing, diction accuracy.

Unification of interests

Associations of interest are created from among children and young people on the basis of a common interest in a particular area of activity. Associations of interest include clubs, clubs, sections, studios, workshops, laboratories, orchestras, choirs, ensembles, theaters, scientific society of students and other associations. Associations of interest may be of the same or different ages. Associations of interest can be created to work with a variable number of students.

The educational process is carried out individually on the basis of the decision of the head of the educational institution (other organization, which in accordance with the law has the right to carry out educational activities), implementing an educational program of additional education of children and youth, in accordance with the individual program of additional education of children and youth.

Subject Weeks

General provisions for the conduct of subject weeks. The subject weeks are introduced in the educational process of the school in order to increase the interest in the study of the subject of any cycle. All week long activities are aligned to the week's purpose and theme.

Each student is an active participant in all subject week activities. He can try himself in different roles, try his strengths in different activities. To masters, to fantasize, to come up with ideas, to realize them, to draw. To participate in theatrical productions, to puzzle (think up) and solve their own and already existing tasks and riddles, to prepare and report in class.

Intellectual Marathon.

An intellectual marathon is a competition between teams for knowledge in different (or specific) areas, which is designed to develop logical thinking and intellectual abilities of each participant. The concept of intellectual marathon is most commonly used in school

education. The first round is usually held within the walls of general secondary education, the second one is held in the city, and the third one is held regionally.

Originally intellectual marathons were created so that participants could apply acquired skills and knowledge in practice, to be able to use them to solve problems in real life situations.

Participation in a marathon is not only a special status for the participant, but also increases the prestige of the organization (school).

Quizzes

Competitions and quizzes help to make extracurricular activities fascinating, to arouse students' interest, activity, a desire to improve practical skills, to independently acquire knowledge from books, reference books, magazines and newspapers.

Contests and quizzes are an independent form of classes. In this case, they are prepared for them in advance, read the recommended literature, select visual aids, make handicrafts, drawings, posters, thematically decorate the room.

Contests - a mobile form of extracurricular work. Contests are held independently and in preparation for other activities to arouse interest in them, to involve more students in the work.

Viewings

A review is a public demonstration of the achievements and results of any socially useful activity of teams, groups and individuals, followed by an evaluation of the level achieved and awarding the winners. It is also a creative learning experience for both participants and leaders of creative groups. A review is an activation of club life and amateur groups, giving new impetus to individual artists and performers. Competitions are almost always connected with a number of concert performances, travelling and stationary exhibitions, broad coverage of the achievements of groups, bands and individual performers in the press, on radio and television. During the reviews record of groups, studios, groups, courses, sections and similar associations, and thus animates the cultural and educational work in general.

Types of reviews:

- shows of brass bands;
- reviews of folk theaters;
- shows of circus groups;
- Vocal and instrumental ensembles;
- Artistic art, amateur films, art photography;
- In the sphere of scientific-technical creativity there are scientific-technical skill shows, amateur technology shows, ship and aircraft model shows.

Festivals

Mass events - holidays and matinees - are made by children a bright and strong impression. Mass, solemnity–the significance of what is happening creates an atmosphere of excitement, joy, in which children deeply re-set their part in the event in the team. Organization of holidays on the labor theme has its own characteristics. Their preparation is connected with labor affairs and performance of social-labor tasks, for example, making costumes, cards, etc.

Questions for self-control:

1. What is a class hour?
2. What is the algorithm of the organization of the class hour?
3. What are the main principles and components of the class hour?
4. What is a circle and on what principles is it based?

5. What is a hobby group?
6. What is an intellectual marathon?

Lecture 6. Forms of extracurricular work: individual, circle, uniting and mass.

Lecture plan:

1. Forms of extracurricular work.
2. The concept of "individual extracurricular work" and its essence.
3. Circle extracurricular work.
4. Unifying forms of extracurricular work.
5. Mass form of extracurricular work.

Individual work is an independent activity of separate students, directed on self-education, on performance of tasks of the teacher and assignments of collective, beyond the framework of curricula.

The essence of individual work is the socialization of the personality of the student, the formation of his need for self-improvement, self-education. Efficiency of individual work depends not only on an exact choice of the form according to the purpose, but also from inclusion, the student in some kind of activity. In individual extracurricular work the overall goal - providing the pedagogical conditions for the full development of personality - is achieved through the formation of a positive self-concept and development of various aspects of personality and individual potential.

Circle (group) extracurricular work helps to identify and develop interests, creative abilities of students in certain fields of science, technology, art, sports, deepening their knowledge of the program material, gives new information, shapes knowledge and skills.

Unifying forms of work include clubs, school museums, societies, temporary groups, etc.

Forms of mass work belong to one of the most common. They are very diverse and compared with other forms of extracurricular and after-school work have the advantage of simultaneous coverage of many students, they are peculiar features such as colorful, solemnity, brightness, a large emotional impact on students.

In extracurricular activities should be widely used such forms of mass work, as competitions, contests, competitions, shows. They stimulate activity, develop initiative, strengthen the team. Mass work contains great opportunities to activate students, although its degree can be different. For example, a competition, Olympiad, co-competition, game requires the direct activity of each person. During the same conversations, evenings, only part of the students act as organizers and performers. And in activities such as a visit to a computer center, watching a movie, meeting interesting people, a lecture, all the participants are spectators or listeners. The form of mass work with students, carried out by the teacher - the class teacher, is a class hour. It is carried out within the allotted time in the schedule and is an integral part of the system of educational activity in the group of class.

Questions for self-control:

1. What are the forms of extracurricular work?
2. What is individual work and what is the essence of individual work?
3. What are the unifying forms of work?

MODULE 2
1 year 2 semester

Lecture 7. Organization of extracurricular musical work, types and forms.

Lecture plan:

1.Mass forms of extracurricular work.

2. Circle forms of extracurricular work.

Extracurricular musical and educational work naturally complements the music lessons and aims to expand the musical horizons of students, to deepen the knowledge they receive, as well as to improve performance skills and abilities.

Goals and objectives of music education in this extracurricular work the same as for the subject "Music", but they can be slightly modified. So, in a formulation of the purposes - formation of musical culture of students as an integral part of all their spiritual culture - for mass forms of work the emphasis should be made on the general culture of the person, on spirituality of the person. And here in the objectives may be even greater variety and specificity of each type of extracurricular work, although all tasks in general could be divided into three large groups: educational, educational, and developmental.

The organization of extracurricular musical activities involves following certain methodical recommendations:

1. Observe the basic principles of the organization of extracurricular musical activities of children: continuity, consistency, consistency, systematic and enthusiasm.

2. To diversify the content of extracurricular activities to accumulate children's musical experience and enrich them with new musical impressions.

3. Select high quality artistic illustration material and demonstrate excellent performance by both teacher and students.

4. Increase the entertaining nature of the content of the extracurricular activity and the novelty of its elements.

5. To take into account the age peculiarities of students and their level of musical development, to choose appropriate forms of extracurricular activities, accessible musical and literary material. 6.

6. Direct extracurricular musical work at development of activity of children, their imagination and initiative.

7. Observe a certain duration of the lesson, depending on the age of the students.

The success of all diverse work on music education is largely determined by the extent to which students master different types of musical activity and feel the need for it.

Organizational forms of extracurricular musical-educational work may be:

1. mass - general school choir, orchestra of folk instruments, holidays, carnivals, shows, competitions, collective visits to opera performances, concert halls, museums of musical culture, musical lectures, etc.

2. circle - solo, instrumental, choral, ensemble (VIA, folklore ensemble), dance, musical electives.

Different types of musical entertainment - holidays, matinees, games, round dances, theme nights, discos, theatrical performances, etc.

Classroom hour - a form of communication between the teacher and students. Today it is carried out in each school. The class is included in the timetable and takes place, as mentioned above, once a week. Its duration is 40 - 45 minutes.

Classroom hour at school has several purposes. First of all, it is educational, which is to expand the range of knowledge of students in different areas of life. Next is guiding. It

affects the practical side of students' lives, their behavior and attitude towards life. It is implemented by talking about this or that life situation, supported by examples. The last goal is orienting. With its help a certain attitude to the objects of the surrounding reality, spiritual and material values is formed.

For elementary school students musical and puppet shows are a particularly interesting type of creative activity. The purpose of the organization of musical theater should be the development of aesthetic creative abilities of students. Classes in musical theater contribute to the solution of the following tasks:

- educational - to form skills of possession of means of theatrical expression (intonation, mimicry, gesture, gait), puppeteering.
- educational - to develop children's artistic taste, interest in the art of theater, independence in the choice of means in the creation of the image.
- developing - to develop active perception of music through musical theater, mental processes - attention, memory, imagination, emotional sphere, speech breathing, articulation.

The role of the teacher - the head of the children's musical theater is to stage production, learning choral numbers and parts with soloists, staging dances, preparing sketches of decorations.

Classes in the club and consolidated rehearsals are recommended to plan taking into account all types of work (singing, stage speech, movement), and to combine collective and individual forms of training.

Questions for self-monitoring:

1. System of extracurricular work. Describe a number of features.
2. Extracurricular work. Principles.

Lecture 8. The content of extracurricular forms of work in the musical education of younger students.

Lecture plan:

1. Organizational forms of extracurricular musical and educational work.
2. The structural division of forms of extracurricular work.

Organizational forms of extracurricular music and educational work may be:

Mass - all-school choir, orchestra of folk instruments, holidays, carnivals, shows, competitions, collective visits to opera performances, concert halls, museums of musical culture, musical lectures, etc.

Pedagogical practice has developed various forms of extracurricular educational work. Forms of educational work are the variants of the organization of educational process, composite construction of educational work. In psychological and pedagogical literature, the term "educational event" is used to mean different types and forms of educational work. However, scientists note the discrepancy of the designated concept to the actual meaning of educational work, because "the event involves fragmentation.

Systematic, comprehensive, coherent, continuous education more accurately conveys the concept of "educational work", which is recently preferred by theorists and practitioners.

Circle extracurricular work helps to identify and develop interests and creative abilities in a particular field of science, art, sports. The most common forms are clubs and sections (subject, technical, sports, art). In the circles there are different types of classes: reports, discussion of works of literature, excursions, making visual aids, laboratory classes, meetings with interesting people, etc. Report of the group for the year is held in the form of an evening, conference, exhibition, show.

Forms of mass work belong to one of the most common. They are designed to cover many students at a time, they are colorful, solemn, bright, and have a great emotional impact on the children. Reviews - the most common competitive form of mass work. Their task is to summarize and disseminate best practices, to strengthen vocational guidance activities, to organize circles and clubs, and to foster a desire for a common quest.

The form of mass work with students is a class hour. It is held within the allotted time and is an integral part of educational activities. Any form of extracurricular work must be filled with useful content. A characteristic feature of extracurricular work is that it most fully implements the principle of mutual learning when older, more experienced students pass on their experience to younger ones. This is one of the most effective ways to implement the educational functions of the team.

Questions for self-control:

1. Forms of Educational Work?
2. Comparative characteristic of mass and unifying forms of extracurricular work.

Lecture 9. Extracurricular activities in music as a form of additional music education: collective activities (choirs, orchestras, vocal, instrumental ensembles, children's musical theater, etc.); individual activities (vocal, learning to play an instrument); extracurricular.

Lecture outline:

1. Forms of organization of extracurricular classes in music.
2. Forms of organization of in-school classes.

Additional music education refers to various forms of extracurricular and extracurricular work, successively connected with the general music education, carried out in music classes.

Additional musical education is provided at appropriate specialized institutions: children's music schools, schools of the arts, and musical circles, clubs, and studios, which can be created both at multidisciplinary out-of-school institutions (for example, at the Center for Children and Adolescents, Houses of Children's and Youth Creativity), and at general education schools, gymnasiums, and lyceums.

Additional education, in essence, is one of the most pronounced forms of personally-oriented music education.

Musical activity for children in the framework of additional education, as noted in the theory of music education, can be implemented in both extracurricular and extracurricular activities. The purpose of such work is to provide each child with the opportunity to realize his or her musical interests and needs in a particular area of musical art and thereby contribute to the development of musical culture in his or her chosen direction.

In pedagogical theory and practice there are many different forms of extracurricular and extracurricular musical activities:

In-school:

a) collective classes (choirs, orchestras, vocal, instrumental ensembles, etc.);

b) individual classes (vocal, learning to play an instrument, etc.);

Extracurricular:

a) choral studios, children's musical theaters, clubs, children's philharmonic societies, etc;

b) children's music schools, children's art schools.

In organizational terms, all extracurricular and out-of-school musical work can be divided into two main forms. This is stable and unstable in terms of content of classes and the

composition of students. For stable forms of musical work include choral, orchestral, vocal, vocal-instrumental and other musical performance groups, music lectures, various music amateur associations, which are created on the basis of secondary schools or out-of-school educational institutions and clubs. Common to these forms is the consistency of training, which is reflected in the programs and plans for a particular long period of time.

The distinctions are shown:

- in the forms of classes (individual, collective);
- in the types of musical activities (instrumental and vocal performance, musical and scenic activities, etc.).

Individual forms of music lessons to the greatest extent can be based on a differentiated approach to the personality and activities of the student.

Collective forms have the greatest potential in the development of the child's personality as a member of the musical artistic and creative community of students of the same or different ages.

Questions for self-control:

1. characterize collective activities:
- choirs,
- orchestras,
- vocal, instrumental ensembles
- children's musical theaters.
2. characterize individual classes:
- vocal,
- learning to play an instrument.

Lecture 10. Formation of a harmoniously developed personality in extracurricular activities in music.

Lecture plan:

1. conversations about music in extracurricular classes as a means of forming a harmoniously developed personality.
2. Extracurricular classes in music as a form of additional musical education.

Additional music education is carried out in the relevant specialized institutions: children's music schools, schools of the arts, as well as musical circles, clubs, studios, which can be created both on the basis of multi-school institutions (for example, in the Centers for Children and Adolescents creativity), and on the basis of secondary schools, high schools and lyceums. According to I.V. Kalish, the specifics of additional education institutions for children are as follows:

- training should satisfy the cognitive and creative interest of each student;
- the choice of an association, an occupation, a convenient mode of work, a group of peers is made by the student himself/herself;
- the learning process is informal, it is based on the nature of the learner's development;
- the specificity of informal communication makes special demands on the personal qualities of a teacher of additional education;
- teacher, due to the lack of educational standards, has the opportunity to build education on the principle of "process for the sake of process", when the process is also a result.

Thus, additional education, in fact, is one of the most pronounced forms of personality-oriented music education. Musical activity of students in the framework of additional education

can be carried out in extracurricular and extracurricular activities. The purpose of this work is to give each student the opportunity to realize his or her musical interests and needs in a particular area of musical art and thereby contribute to the development of musical culture in his or her chosen direction. The most important condition for the effective development of the musical culture of the student in the process of extracurricular and extracurricular work becomes the conjunction of several lines of its development coming, first, from the music lesson as the main form of musical education; second, from the musical life of the school with its special, unique musical traditions, forms of music-making, the atmosphere in general and, thirdly, from the child: his musical preferences, inclinations, experience of musical activity, the involvement of music in his daily life, and, thirdly, from the child himself.

The music teacher is called upon to form basic personal qualities in the younger pupils: worldview, will, musical tastes, beliefs. At the same time to prepare for independent musical activity, to develop creative abilities, initiative, responsibility, or, in other words, to form a musical and aesthetic and musical and pedagogical culture. Therefore, the music teacher must be a model of musical upbringing and culture, he is obliged to create and create the musical culture of students in music lessons.

Each type of musical activity creates great opportunities for the manifestation of aptitudes, development of musical, creative abilities of students. One of the conditions for the development of musical culture of junior high school students, is the inclusion in the extracurricular activities method of talking about music. Because for elementary school students, listening to music helps them to be attentive to the surrounding world of sound, activates their voluntary auditory attention and, most importantly, develops their listening luggage, which is the basis of the musical culture of each individual.

In addition, a condition for the harmoniously developed person is a collective musical activity in the choir. Because familiarizing students with singing activities is an important means of forming a musical taste. In the process of vocal and choral activity can develop positive emotions of the student, which plays an active role in the formation of personality in general.

Questions for self-control:

1. Music as a factor in personal development?
2. Criteria for the development of musical abilities?

Lecture 11: Methods of organizing and conducting extracurricular activities.

Lecture plan:

1. Methods of organizing extracurricular activities.
2. Specifics of conducting extra-curricular activities.
3. Structure of extracurricular activities.

One of the tasks of extracurricular activities is to enrich students with new, interesting facts, concepts reflecting different aspects of human life and society.

Conducting extracurricular activities contributes to a closer connection of theoretical knowledge with life, with practice; forms the professional interests of students.

The purpose and objectives of extracurricular activities determine its functions - training, educational and developmental.

Teaching function of extracurricular activities does not have such a priority as in educational activities. It is auxiliary for more effective implementation, educational and developmental functions and consists in teaching certain skills of behavior, collective life, communication skills.

Of great importance in extracurricular activities has a developmental function, which is to identify and develop individual abilities, aptitudes and interests, students through their

inclusion in appropriate activities. The content of extracurricular activities is an adapted social experience, emotionally experienced and implemented in the personal experience of students various aspects of human life.

The specificity of the content of extracurricular activities is characterized by the following factors:

- the predominance of the emotional aspect over the informative: the effective educational impact requires an appeal to the feelings, students his experiences, i.e. the mind through emotions;

- the content of the extracurricular activities is determined by the practical side of knowledge.

Features of an extracurricular activity

Extra-curricular activity is a set of different types of activities of students, the organization of which in conjunction with the educational impact carried out in the course of training, forms the personal qualities of students.

Time delays. First of all, an extracurricular activity is a set of big and small affairs, the results of which are distant in time and not always observable for a teacher.

Absence of rigid regulations. The teacher has much more freedom of choice of the contents, forms, means and methods of extracurricular activity, than at carrying out a lesson.

Absence of control of results. If a compulsory element of a lesson is control over the process of mastering by students of educational material, there is no such control in extracurricular activities. Results of educational work are defined empirically through observation of students in different situations.

- Extracurricular activities have ample opportunities to involve the social experience of parents and other adults.

There is a certain sequence of organization of extracurricular work. It can be used for both individual and mass work. In extracurricular work there is much room for creativity of the teacher in the choice of content, forms and methods of classes.

However, there should be some general points in the methodology of their implementation: first of all, it is necessary to trace the main stages of implementation of educational activities.

These are study and statement of educational tasks, preparation and modeling of the forthcoming out-of-class activity, practical realization of the model and analysis of the work done.

Study and formulation of educational tasks. This stage is aimed at studying of features of each pupil and group of the whole and determination of the most actual tasks for realization of effective educational influence.

Preparation and modeling of forthcoming extracurricular educational work consists in construction by the teacher of a model of a certain form of activity.

Questions for self-control:

1. Methods of interconnection of different types of arts in an extracurricular activity?
2. Development of a script for an extracurricular activity?

Lecture 12: Studying and Setting Educational Objectives.

Lecture plan:

1. Setting the pedagogical goal and objectives.
2. Techniques for constructing educational objectives for the lesson, taking into account the age of the children.

The pedagogical goal implies an appropriate activity, which influences the process of human formation and corresponding changes in this process.

The goal is a model of a future desired result (it is what we want to receive at the end of achievement, rather than the process itself), formulated in positive terms of a fait accompli.

The goal is a means of achieving the goal. The goal is set for the entire lesson, and objectives (sub-objectives) are set for the stages of the lesson.

The effectiveness indicator is the correspondence of the results to the planned objectives.

1. The goal of educational activity should be set diagnostically and operationally, i.e. the teacher has an opportunity, means and techniques which allow him to check whether the goal of the lesson is achieved, and operationally implies that the goal contains an indication of the means of its achievement.
2. The general goal (learning, developmental and educational) should be detailed in micro goals, stage goals of a lesson.
3. Objectives should project both teacher's and children's activities.
4. Local, close goals which are implemented during a certain lesson, and long-term goals which are developed for the entire period of the course should be designed. The first group of goals concretizes the second group and is aimed at their achievement.
5. When designing a goal, it is necessary to ensure that pupils understand it and accept it as their own, meaningful goal. If students do not understand and accept the teacher's goals as their own, then the learning process remains neutral for them. A goal becomes meaningful to the child only when it satisfies his needs, when he recognizes them as really necessary.

The way of formulating the objectives

The goals should be formulated by describing the changes the teacher wants to make in the child, by describing in language of abilities, skills, personal qualities and social achievements. Every time when formulating the task, the teacher answers the question: what new skills and human qualities should appear in the student as a result of my activity, and what change I expect? The answer to this question is the task of pedagogical activity. This is one of the most difficult stages of work, since it is connected with mastering a new professional ideology and a new style of thinking. However, the result is worth every effort: the teacher has tasks, which in the highest sense can be called pedagogical.

General requirements for setting goals:

- tasks are set considering the goals and purpose of the whole learning process;
- there can be as many tasks as needed to achieve the goals
- the goals should correspond to the contents, forms and methods of the proposed activity
- the tasks should be defined concretely and clearly so that there is a possibility to check (self-check) their execution;
- the formulation of the tasks should be as brief as possible, but complete (developed in time and space)
- it is better to set the tasks in a certain sequence (to classify them);
- the wording of the task should include a keyword or a verb that defines the main actions of the instructor and pupils (to help, to work on, to master, to organize, to form, to educate, etc.).

Questions for self-control:

1. Designing the educational aims and objectives of an extra-curricular activity?
2. Principles of educational objectives?

Lecture 13. Preparation and modeling of the upcoming extracurricular educational work.

Lecture plan:

1. Preparation and modeling of forthcoming extra-curricular educational work.
2. Form of carrying out extracurricular activities.

Preparation and modeling of forthcoming extra-curricular educational work consists in teacher's construction of a model of a certain form of activity. Even a talented teacher, the success of extra-curricular activities depends to a large extent on the preceding preparation for them. Therefore, each activity should, first of all, methodologically to develop, simulate its implementation.

The plan is made by the teacher with the involvement of the students. In the upper grades they can do this work themselves under the guidance of a teacher. The ability to plan an educational event is one of the elements of scientific organization of work of the teacher and students in the field of extracurricular activities.

The results of modeling are reflected in the plan of an extracurricular activity, which has the following structure:

1. Title.
2. Goal, objectives.
3. Materials and equipment.
4. Form of conducting.
5. Place of performance.
6. Plan of carrying out.

In accordance with the goal, objectives, priority functions of the extracurricular work and the results of the study the content is specified, specific forms, methods, and means are selected.

Questions for self-control:

1. The form and structure of an extracurricular activity?
2.The algorithm of the organization of the event?

Lecture 14. Implementation of a variety of musical and creative forms of extracurricular work.

Lecture plan:

1. The content and methods of implementation of a variety of musical and creative forms of extracurricular work.
2. Criteria of pedagogical analysis of extracurricular activities.

Practical implementation of the model is aimed at the implementation of the conceived educational work in the real pedagogical process.

For the purpose of effective practical realization in various content and methods of general class activities it is necessary to adhere to four main stages of a lesson.

An organization moment (0,5–3 min).

The pedagogical purpose: to switch students to extracurricular activities, to arouse interest and positive emotions.

Typical mistakes: duplication of the beginning of the lesson, procrastination.

1. Recommendations: effective switching of pupils to extracurricular activity is promoted by non-traditional, entertaining material in the organizational moment: the use of a riddle, a problem question, a game moment, sound recording, transition of pupils to another room, etc.

2. Introductory part (from 1/5 to 1/3 of the time of the whole lesson).

3.The main part should be the longest in time (a little more than 1/3 of the whole time of the lesson).

4. Concluding part (1/4 to less than 1/5 of the lesson).

Analysis of the work done is aimed at comparing the formed model with its real embodiment, revealing successful and problematic moments, their causes and consequences.

Analyzing an educational event, it is necessary first of all to fix positive results, to specify those receptions, conditions, methods, which led to success, to discover the reasons of failures. Skilled summarizing creates the conditions for sound planning and improve the quality of educational work in the future. Pedagogical analysis of each conducted event can be carried out in accordance with the following main criteria:

1) the presence of the purpose;

2) relevance and up-to-dateness of the theme

3) its direction;

4) depth and scientific validity of the content, compliance with the age peculiarities of pupils;

5) preparedness of a teacher and students to work, organization and clarity of its implementation.

State and results of extracurricular and out-of-school work shall be systematically discussed at pedagogical councils and methodical associations. Students should also be involved in the evaluation of educational activities. The results of such forms of work as competitions, shows, contests, months, etc. should be widely discussed in the team.

Questions for self-control:

1. Content of extra-curricular forms of work in music education?

2. Ways to activate the creative manifestations of students in the music lesson and in extracurricular activities?

2. PRACTICAL SECTION

Module 1
1 course 1 semester

Practical lesson 1. Organization of extracurricular activities in the educational process.

The purpose: the study of the peculiarities of pupils and the class collective for the effective educational influence and the definition of the most actual educational tasks for the situations existing in the class.

Questions:

1. What are the features of the system of extra-curricular activities?
2. What is extracurricular work?
3. What are the principles of extracurricular work?
4. What is the importance of extracurricular work?

Practical lesson 2. The influence of a teacher's personality on students' extracurricular activities.

Objective: a study of the relationship between a teacher's personal features and the level of formation of personal qualities of students in the conditions of a general education classroom in extra-curricular activities.

Questions:

1. What is the current stage of pedagogical activity?
2. What is the moral education of a personality for?
3. What is a teacher's task in the system of general secondary education?
4. What are the tasks of individual, group and collective work in the general secondary education system?

Practical lesson 3. Extra-curricular activities of students in a modern secondary school.

Objective: evaluation of the effectiveness of extracurricular activities and the extent of influence of extracurricular work on the social qualities of students in the system of general secondary education.

Questions:

1. What is extracurricular activity?
2. What is the purpose and meaning of extracurricular activities? 3.
3. What are the methods of conducting and organizing extracurricular activities in the general secondary education system?

Practical lesson 4. The main directions of the organization of extracurricular activities: civic-patriotic direction, general-intellectual direction, spiritual-moral direction, sports-health direction, independent or managed project activity, social direction.

Goal: study of the main directions of the organization of extracurricular activities, assistance in ensuring the achievement of the planned results of mastering the basic educational program (personal, meta-disciplinary. subject) by students.

Questions:

1. What is an extracurricular activity of students?
2. What is the goal of the civic-patriotic activity?
3. What are the tasks, forms and methods of civic-patriotic education?
4. List the main components of civic-patriotic education?
5. What is the goal of the general-intellectual direction?
6. The main components of the general-intellectual direction?
7. What is the goal and objectives of the spiritual and moral direction of the organization of extracurricular activities?
8. What is the main task of the sport and health-improving direction?
9. List the forms of organization of the social direction?

Practical lesson 5. Types of extra-curricular activities. Class hour. Circles. Associations of interest. Musical and puppet theaters. Types of extracurricular activities. Subject weeks. Intellectual marathon. Quizzes. Shows. Holidays.

Goal: development of moral and aesthetic education of students in the system of general secondary education and familiarization with types of extracurricular activities.

Questions:

1. What is a class hour?
2. What is the algorithm of the organization of the class hour?
3. What are the main principles and components of the class hour?
4. What is a circle and on what principles is it based?
5. What is a hobby group?
6. What is an intellectual marathon?

Practical lesson 6. Forms of extracurricular work: individual, circle, uniting and mass.

Objective: acquaintance with the characteristics of extra-curricular work and forms of extra-curricular musical activity.

Questions:

1. What are the forms of extracurricular work?
2. What is individual work and what is the essence of individual work?
3. What are the unifying forms of work?

MODULE 2

Practical lesson 7. Organization of extracurricular musical work, types and forms.

Objective: self-realization of creative abilities through their inclusion in various types of extracurricular musical activities.

Questions:

1.Mass forms of extracurricular work?
2. Circle forms of extracurricular work?

Practical lesson 8. Content of extracurricular forms of work in musical education of elementary school pupils.

Objective: to apply in practice the knowledge to the organization of extra-curricular musical activities.

Questions:

1.Organizational forms of extracurricular musical and educational work?

2. The structural division of forms of extracurricular activities?

Practical lesson 9. Extracurricular activities in music as a form of additional musical education: collective activities (choirs, orchestras, vocal, instrumental ensembles, children's musical theaters, etc.); individual activities (vocal, learning to play an instrument); extracurricular

Purpose: Study of elective extracurricular and in-school forms of work.

Questions:

1. Forms of organization of extracurricular music lessons?

2. Forms of organization of in-school classes?

Practical lesson 10. Formation of a Harmoniously Developed Personality at Extracurricular Music Classes

Objective: to determine the effectiveness of music extracurricular activities in forming a harmoniously developed personality.

Questions:

1. Talking about music in extra-curricular classes as a means of forming a harmoniously developed personality?

2. Music extracurricular activities as a form of additional music education?

Practical lesson 11 Methods of organizing and conducting extracurricular activities.

Objective: Methodical recommendations for conducting an extracurricular educational event.

Questions:

1. The method of organization of extra-curricular activities?

2. Specifics of conducting extracurricular activities?

3. Structure of an extracurricular activity?

4. Development of one extracurricular musical educational event according to the following plan:

- Goal, objectives (goal one, objectives no more than five)
- Form of conducting (how)
- Place and time (where, when)
- Materials and equipment (what to prepare)
- Preparation plan (with distribution of duties and functions)

Practical lesson 12. Study and formulation of educational objectives.

Objective: definition of the technology for setting pedagogical goals and objectives

Questions:

1. Setting the pedagogical goal and objectives?
2. Techniques for constructing educational objectives for the lesson, taking into account the age of the students?

Practical lesson 13. Preparation and modeling of an upcoming extracurricular educational work.

Objective: development of a model of an extracurricular activity in practice.

Questions:

1. Preparation and modeling of forthcoming extracurricular educational work?
2. Forms of conducting an extracurricular activity?

Practical lesson 14 Implementation of a variety of musical and creative forms of extracurricular work.

Objective: to study the methodological methods of teaching and enhancing extracurricular activities of students.

Questions:

1. Content and methods of implementation of a variety of musical and creative forms of extracurricular activities?
2. Criteria of pedagogical analysis of extracurricular activities?
3. To develop a musical extracurricular activity "Musical instruments of the symphony orchestra" philharmonic for younger students, using a methodical method of role-playing?

3. SECTION OF KNOWLEDGE CONTROL

Examination questions

1. Organization of extracurricular activities in the educational process.
2. Influence of teacher's personality on students' extracurricular activities.
3. Extracurricular activities of students in a modern secondary school.
4. The main directions of organization of extracurricular activities: civic-patriotic direction, general-intellectual direction, spiritual-moral direction. 5.
5. The main directions of organization of extracurricular activity: sport and health-improving activity, independent or managed project activity, social direction.
6. Types of extracurricular activities. Class hour.
7. Types of extracurricular activities. Circles. Associations of interests.
8. Types of extracurricular activities. Musical and puppet theaters.
9. Types of extracurricular activities. Academic weeks. Intellectual marathon. Quizzes. Quizzes. Holidays.
10. Forms of out-of-class work: individual, group, united and mass.
11. organization of extra-curricular musical work, types and forms. 12.
12. 12. The content of extracurricular forms of work in musical education of the junior schoolchildren. 13.
13. Music extracurricular activities as a form of additional music education: collective activities (choirs, orchestras, vocal, instrumental ensembles, children's musical theaters, etc.). 14.
14. Extracurricular activities in music as a form of additional music education: individual activities (vocal, learning to play an instrument). 15;
15. Formation of harmoniously developed personality at extracurricular classes in music
16. Methods of organization and realization of extracurricular activities
17. Study and formulation of educational objectives.
18. Preparation and modeling of the forthcoming extracurricular educational work.
19. Realization of various musical and creative forms of extracurricular work
20. Optional and extracurricular forms of work on music education.

Approximate topics of essays on academic discipline

1. The influence of a teacher's personality on students' extracurricular activity. 2.
2. The main directions of organization of extracurricular activities: citizenship and patriotism. 3.
3. The main directions of organization of extracurricular activity: general-intellectual direction. 4.
4. The main directions of organization of extracurricular activities: spiritual and moral direction.
5. The main directions of organization of extracurricular activity: sport and health-improving direction
6. The main directions of organization of extracurricular activity: independent or controlled project activity.
7. The main directions of organization of extracurricular activity: social direction.
8. Types of extracurricular activities. Circles.
9. Types of extracurricular activities. Associations of interests.
10. Types of extracurricular activities. Musical and puppet theaters.
11. Types of extracurricular activities. Subject weeks.

12. Types of extracurricular activities. Intellectual marathon. Quizzes.
13. Types of extracurricular activities. Holidays.
14. Organization of extracurricular musical work, types and forms.
15. The content of extracurricular forms of work in the musical education of the younger pupils.
16. Extracurricular activities in music as a form of additional music education: collective activities (choirs, orchestras)
17. Extracurricular activities in music as a form of additional music education: individual activities (vocal, learning to play an instrument). 18;
18. 18. Methods of organization and realization of extracurricular activities
19. 18) Methods of organizing and conducting of extra-curricular activities. 19.
20. 20. Relationship of types of musical activity.
21. Characteristics of children's voices. The development of the child's voice and singing skills.
22. The structure of the musical personality.
23. The modern music lesson: drama, structure, types.
24. Classical music in the content of general music education. Educational potential, pedagogical traditions, innovative prospects.

4. AUXILIARY SECTION

The place of the discipline in the system of training of specialists with higher education of the relevant profile, links with other academic disciplines

The discipline "Organization of extracurricular musical activities in modern school" is a component discipline of the institution of higher education specialty 1-08 80 02 - Theory and Methodology of Teaching and Education (in the field of musical art)2.

Music and performance activities are a key component of the training process of a music educator. The professional work of the teacher has a complex nature. The knowledge and skills that are formed by students during the study of this discipline find practical application in the study of the academic discipline "Methods of Music Education", "Practice of music and pedagogical repertoire", "Choir and practice work with the choir", "Basic musical literacy" and during the practice period.

To study the discipline "Organization of extracurricular activities in a modern school" it is also necessary for students to have academic competencies in the discipline "Vocal", the formation of which should be provided within the component of higher education institutions.

Interrelation of the discipline with other disciplines of the specialty

Name of the discipline, the study of which is associated with the discipline "Organization of extracurricular musical activities in the modern school" List of actualized in the classes	Organization of extracurricular musical classes at a modern school" sets of knowledge formed in other academic disciplines
Basics of musical literacy Practical application of theoretical knowledge of musical notation (musical size, meter, rhythm)	Musical instrumentation Possibility of independent accompaniment in work with the school song repertoire
Organizing an ensemble at school an understanding of the possibilities of musical art and musical activity in the general, musical and creative development of a child's personality; practical mastery of organizing and directing musical activities of students; studying the musical repertoire, developing performing culture, artistry, emotionality and expressiveness of performance.	Pedagogy Knowledge of the educational tasks of mastering the theoretical and practical material, the system of methods and means of musical education of schoolchildren.
Psychology Music and psychological knowledge of laws of musical perception, thinking, memory, imagination; about a role of emotional and volitional spheres of the personality in the learning process	
Name of the discipline, the study of which is associated with the discipline "Organization of extracurricular musical activities in the modern school" List of actualized in the classes	Organization of extracurricular musical classes at a modern school" sets of knowledge formed in other academic disciplines
Basics of musical literacy Practical application of theoretical knowledge of musical notation (musical size, meter, rhythm)	Musical instrumentation Possibility of independent accompaniment in work with the school song repertoire

Requirements for the study discipline in accordance with the educational standard

Requirements for the level of mastering the content of the study discipline "Organization of extracurricular activities in modern school" determined by the educational standard for the specialty 1-03 01 07 "Music Art, Rhythm and Choreography".

As a result of studying the discipline "Organization of extracurricular musical classes in modern school" the student must:

know:

- the main directions of domestic and foreign musical pedagogical thought;
- technology of planning and conducting of musical classes;
- essence and specificity of art education;

be able to:

- use the principles, methods and techniques of musical education;
- Realize in practice projects of work with musical works;

know:

- organize extracurricular forms of work;
- use the techniques of the impact of music on the person.

The study of the discipline "Organization of extracurricular musical activities in modern school" should provide the formation of students competencies:

Be able to provide moral and pedagogical orientation (in conjunction with general cultural, psychological and pedagogical knowledge and skills, value and creative orientations, pedagogical and musical abilities, professionally significant qualities).

To be able to design the educational process in accordance with modern scientific achievements in the field of musical and performing arts.

To be able to carry out pedagogical activity in educational institutions, to master and implement effective educational and information-communication technologies, pedagogical innovations.

To be able to manage the team, providing tolerant perception of social, ethnic, confessional and cultural differences.

Total number of hours and number of classroom hours devoted to the study of the discipline in accordance with the curriculum of the institution of education on specialty

According to the curriculum of the specialty 1-08 80 02 - Theory and Methodology of Training and Education (in the field of musical art) the discipline "Organization of extracurricular musical activities in the modern school" is studied by full-time students from the 1st to 2nd semester.

The curriculum defines for the course "Organization of extracurricular musical classes in a modern school" at pedagogical faculty of the University for the full-time form of education 108 hours. Of these, 32 are lectures, 40 are practical classes, and 4 are lecture classes and 10 are practical classes for correspondence students.

Current certification of students full-time and part-time form of education is conducted in accordance with the curriculum of the specialty in the form of exams in the second semester.

Form of higher education: full-time, extramural

Distribution of classroom time by type of classes, courses and semesters

Full-time form of education

All hours	Classroom	Course, Semester	Lectures	Practical lessons	USR	Credit	Examination
108	14	I/1	-	-	-		
		I/2	4	10	22		+

The form of the current certification of academic discipline - exam.

4.1 CONTENT OF THE EDUCATIONAL DISCIPLINE

Module 1

1. Organization of extracurricular activities in the educational process.
2. Influence of a teacher's personality on students' extracurricular activities.
3. Extracurricular activities of students in a modern secondary school.
4. The main directions of organisation of extracurricular activity: patriotic-citizen activity, intellectual activity, spiritual and moral activity,sports and health-improving trend, independent or managed project activity, social trend.
5. Types of extracurricular activities. Class hour. Circles. Unions on interests. Musical and puppet theaters. Types of extracurricular activities. Academic weeks. Intellectual marathon. Quizzes. Sports. Holidays.
6. Forms of extracurricular work: individual, circle, group and mass.

Module 2

1. Organization of extra-curricular musical work, types and forms. 2.
2. The content of extracurricular forms of work in the musical education of junior pupils.
3.Collective activities (choirs, orchestras, vocal and instrumental ensembles, children's musical theater, etc.) and individual activities (vocal, learning to play an instrument);

extracurricular:

4. Formation of harmoniously developed personality at extracurricular musical classes
5. Methods of organization and conduction of extracurricular activities
6. Study and formulation of educational objectives.
7. Preparation and modeling of the forthcoming extra-curricular educational work
8.Realization of various musical and creative forms of extracurricular work

4.2 EDUCATIONAL-METHODICAL CARD OF THE STUDY OF THE DISCIPLINE FULL-TIME EDUCATION

Section number, topic	Section name, topic	Number of classroom hours			Knowledge control form
		lectures	Practical seminars (classes)	Managed self-employment	
1	**2**	**3**	**4**	**6**	**7**
	1 course 1 semester				
	Module 1				
1	Organization of extracurricular activities in the educational process.	2	2	2	
2	The influence of the teacher's personality on the extracurricular activities of students.	2	2	2	
3	Extra-curricular activities of students of a modern comprehensive school.	2	4	4	
4	The main directions of organization of extracurricular activities: civil-patriotic direction,	4	6	4	

	general intellectual direction, spiritual and moral direction, sports and recreation direction, independent or managed project activity, social direction.				
5	Types of extracurricular activities. Classroom hour. Mugs. Interest associations. Musical and puppet theatres. Types of extracurricular activities. subject weeks. Intellectual marathon. Quizzes. Reviews. Holidays.	4	4	6	
6	Forms of extracurricular activities: individual, circle, uniting and mass.	2	2	4	
	Final control modulo				essay
	Total hours	**16**	**20**		
	1 course 2 semester				
	Module 2				
7	Organization of extracurricular musical work, types and forms.	2	2	4	
8	The content of extra-curricular forms of work in the musical education of junior schoolchildren	2	2	4	
9	Extra-curricular music lessons as a form of additional musical education: collective classes (choirs, orchestras, vocal, instrumental ensembles, children's musical theaters, etc.); individual lessons (vocal, learning to play the instrument); extracurricular:	4	4	4	
10	Formation of a harmoniously developed personality in extracurricular music lessons	2	2	2	
11	Methodology for organizing and conducting extracurricular activities	4	2		
12	Studying and setting educational tasks.	2	2		
13	Preparation and modeling of the upcoming extra-curricular educational work		2	4	
14	Implementation of various musical and creative forms of extracurricular activities		4	4	
	Final control modulo				exam
	Total hours	**16**	**20**	**22**	
	Total hours	**32**	**40**	**22**	

Educational-methodical card of the study of the discipline
extramural studies

Section number, topic	Section name, topic	Number of classroom hours			Knowledge control form
		lectures	Practical seminars (classes)	Managed self-employment	
1	**2**	**3**	**4**	**6**	**7**
	1 course 2 semester				
	Module 1				
1	Organization of extracurricular activities in the educational process.	2		2	
2	The influence of the teacher's personality on the extracurricular activities of students.		2	2	
3	Extra-curricular activities of students of a modern comprehensive school.		2	4	
4	The main directions of organization of extracurricular activities: civil-patriotic direction, general intellectual direction, spiritual and moral direction, sports and recreation direction, independent or managed project activity, social direction.		2	4	
5	Types of extracurricular activities. Classroom hour. Mugs. Interest associations. Musical and puppet theatres. Types of extracurricular activities. subject weeks. Intellectual marathon. Quizzes. Reviews.Holidays.		2	6	
6	Forms of extracurricular activities: individual, circle, uniting and mass.		2	4	
	Final control modulo				essay
	Total hours	**four**	**ten**	**22**	
	1 course 2 semester				
	Module 2				
7	Organization of extracurricular musical work, types and forms.	2		4	
8	The content of extra-curricular forms of work in the musical education of junior schoolchildren		2	4	
9	Extra-curricular music lessons as a form of additional musical education: collective classes (choirs, orchestras, vocal, instrumental ensembles, children's musical theaters, etc.); individual lessons (vocal,		2	4	

	learning to play the instrument); extracurricular:				
10	Formation of a harmoniously developed personality in extracurricular music lessons		2	2	
11	Methodology for organizing and conducting extracurricular activities		2		
12	Studying and setting educational tasks.			2	
13	Preparation and modeling of the upcoming extra-curricular educational work		2	2	
14	Implementation of various musical and creative forms of extracurricular activities			4	
	Final control modulo				exam
	Total hours	**16**	**20**	**22**	
	Total hours	**32**	**40**	**22**	

4.3. LITERATURE

Basic literature

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Musical and creative self-development. / E.I. Yudina. - Moscow: Aquarium, 1997.
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4.4 Example topics of essays on academic discipline

1. The influence of a teacher's personality on students' extracurricular activities.
2. The main directions of the organization of extracurricular activities: civic-patriotic direction.
3. The main directions of organization of extracurricular activity: general intellectual direction.
4. The main directions of organization of extracurricular activities: spiritual and moral direction.
5. The main directions of organization of extracurricular activity: sport and health-improving direction
6. The main directions of organization of extracurricular activity: independent or controlled project activity.
7. The main directions of organization of extracurricular activity: social direction.
8. Types of extracurricular activities. Circles.
9. Types of extracurricular activities. Associations of interests.
10. Types of extracurricular activities. Musical and puppet theaters.
11. Types of extracurricular activities. Subject weeks.
12. Types of extracurricular activities. Intellectual marathon. Quizzes.
13. Types of extracurricular activities. Holidays.
14. Organization of extracurricular musical work, types and forms.
15. The content of extracurricular forms of work in the musical education of the younger pupils.
16. Extracurricular activities in music as a form of additional music education: collective activities (choirs, orchestras)
17. Extracurricular activities in music as a form of additional music education: individual activities (vocal, learning to play an instrument).
18. Methods of organization and realization of extracurricular activities
19. Methods of organizing and conducting of extra-curricular activities.
20. Relationship of types of musical activity.
21. Characteristics of children's voices. The development of the children's voice and singing skills.
22. The structure of the musical personality.
23. The modern music lesson: drama, structure, types.
24. Classical music in the content of general music education. Educational potential, pedagogical traditions, innovative perspectives.

Grading Criteria:
"8-10" is awarded if: the content of the essay corresponds to the given topic, all the requirements for its design are met;
"4-7" is given if: the basic requirements for the design of the essay are met, but there are mistakes, for example: inaccurately and incorrectly composed questions (tasks), there are omissions in the design;
"1-3" is awarded if: the essay does not correspond to the given topic, there is a significant lack of understanding of the problem;
"0" - the essay is not presented by the student.

4.5 Methodical reccomendations for the educational discipline

Sample Examination Requirements on the academic discipline

Organization of extracurricular activities in the educational process.
1. The influence of a teacher's personality on students' extracurricular activities.
2. Extracurricular activities of students of modern general education school.
3. The main directions of organization of extracurricular activities: civic-patriotic direction, general intellectual direction, spiritual and moral direction.
4. The main directions of organization of extracurricular activities: sport and health-improving activity, independent or managed project activity, social direction.
5. Types of extracurricular activities. Class hour.
6. Types of extracurricular activities. Circles. Associations of interests.
7. Types of extracurricular activities. Musical and puppet theaters.
8. Types of extracurricular activities. Academic weeks. Intellectual marathon. Quizzes. Shows. Holidays.
9. Forms of out-of-class work: individual, group, united and mass.
10. organization of extra-curricular musical work, types and forms. 12.
11. The content of extracurricular forms of work in musical education of the junior schoolchildren.
12. Music extracurricular activities as a form of additional music education: collective activities (choirs, orchestras, vocal, instrumental ensembles, children's musical theaters, etc.).
13. Extracurricular activities in music as a form of additional music education: individual activities (vocal, learning to play an instrument);
14. Formation of a harmoniously developed personality in extracurricular activities in music
15. Methods of organization and conduct of extracurricular activities
16. Study and formulation of educational objectives.
17. Preparation and modeling of the forthcoming extracurricular educational work.
18. Realization of various musical and creative forms of extracurricular work
19. Optional and extracurricular forms of music education work.

Assignments of guided independent work of students on the academic discipline are divided into 3 modules.

Module 1. Tasks for the formation of knowledge (knowledge level)

For mastering and deepening knowledge:
- making different kinds of plans and theses on the test;
- taking notes on the test;
- making a thesaurus;
- getting acquainted with normative documents;

To consolidate knowledge:
- work with the outline;
- repeat work with the training material;
- drawing up an answer plan;
- drawing up an essay plan.

Module 2. Tasks for the formation of competencies (reproduction level)

To systematize the learning material:
- preparation of answers to the control questions;
- report writing;
- solving situational and professional tasks.

Module 3
Tasks to form competencies (application level)

To form practical and professional skills:

- development and carrying out with a group of students a fragment of an extracurricular musical activity with the use of various types of musical activities;

- development and carrying out of the educational event with the use of technologies of the organization of these events;

-- development and carrying out an extracurricular activity using the main directions of the organization of extracurricular activities.

THE LIST OF DIAGNOSTIC TOOLS USED TO DIAGNOSE THE RESULTS OF LEARNING ACTIVITIES

To diagnose the formation of students' competence in the discipline "Organization of extracurricular activities in the modern school" it is recommended to use the following tools:
REFERATGrading Criteria:
"8-10" is awarded if: the content of the abstract corresponds to the given topic, all the requirements for its design have been met;
"4-7" is awarded if: the basic requirements for the design of the abstract observed, but there are mistakes, for example: inaccurately and incorrectly composed questions (tasks), there are omissions in the design;
"1-3" is awarded if: the essay does not correspond to the given topic, there is a significant lack of understanding of the problem;
"0" - the essay is not presented by the student.

EXAMME
ASSESSMENT CRITERIA

Mark in points	Assessment indicators
10	Systematic, thorough, and complete knowledge of all sections of the curriculum as well as major issues beyond the curriculum. Accurate use of scientific terminology (including in a foreign language). Competent, logically correct presentation of the answer to questions. Flawless possession of the tools of the discipline, the ability to use them effectively in the formulation and solution of scientific and professional tasks (including the technique of information technology). Expressed ability to independently and creatively solve complex problems in non-standard situations. Full assimilation of the basic and additional literature on the studied discipline. Ability to orient freely in the theories, concepts and directions on the studied discipline and give them an analytical assessment, to use scientific achievements of other disciplines. High level of performance culture.
9	Systematic, thorough, and complete knowledge of all sections of the curriculum. Accurate use of scientific terminology (including in a foreign language). Competent, logically correct presentation of the answer to the questions. Possession of tools of academic discipline, ability to use them effectively in the statement and solution of scientific and professional tasks (including the technique of information technology). Ability to solve complex problems independently and creatively in non-standard situations within the curriculum. Full assimilation of the basic and additional literature recommended by the curriculum of the discipline. Ability to orient in the theories, concepts and directions on the studied discipline and to give their analytical assessment. High level of performance culture.
8	Systematic, in-depth and complete knowledge of all questions in the scope of the curriculum. Use of scientific terminology (including in a foreign language). Literate, logically correct presentation of the answer to the questions, ability to make reasonable conclusions and generalizations. Mastery of the tools of the discipline (including information technology techniques), the ability to use them in the formulation and solution of scientific and professional tasks. Ability to solve complex problems independently within the curriculum. Mastery of basic and additional literature recommended by the curriculum of the discipline. Ability to navigate the theories, concepts and trends in the studied discipline and give them an analytical assessment. High level of performance culture.
7	Systematic, thorough and complete knowledge of all sections of the curriculum. Use of scientific terminology (including in a foreign language). Literate, logically correct presentation of the answer to the questions, ability to make reasonable conclusions and generalizations. Possession of the tools of academic discipline, ability to use them in the formulation and solution of scientific and professional problems. Fluency in typical solutions within the curriculum. Mastery of basic and additional literature recommended by the curriculum of the discipline. Ability to orient in the main theories, concepts and The ability to navigate the main theories, concepts and trends of the studied course and to give an analytical assessment to them. High level of performance culture.

6	Use of necessary scientific terminology. Literate, logically correct presentation of the answer to questions, ability to make generalizations and reasonable conclusions. Possession of the tools of academic discipline, the ability to use them in solving educational and professional problems. Ability to independently apply typical solutions within the curriculum. Mastery of the basic literature recommended by the curriculum of the discipline. Ability to orient in the basic theories, concepts and directions on the studied discipline and give them a comparative assessment. Sufficient, high level of performance culture.
5	Sufficient knowledge within the scope of the curriculum. Use of scientific terminology. Literate, logically correct presentation of the answer to the questions, the ability to draw conclusions. Possession of the tools of academic discipline, the ability to use them in the solution of educational and professional tasks. Ability to independently apply typical solutions within the curriculum. Ability to orient in the basic theories, concepts and directions on the studied discipline and to give them a comparative assessment. Sufficient level of performance culture. Sufficiently complete and systematized knowledge within the scope of the curriculum.
4	Sufficient amount of knowledge within the educational standard. Assimilation of the basic literature recommended by the curriculum of the discipline. Use of scientific terminology. Logical presentation of the answer to questions; ability to draw conclusions without significant errors. Possession of tools of the discipline, the ability to use them in the solution of standard (typical) tasks. Ability to orient in the basic theories, concepts and directions on the studied discipline and to give their assessment. Acceptable level of performance culture.
3	Insufficient knowledge of the educational standard. Knowledge of part of the basic literature recommended by the curriculum of the discipline. Use of scientific terminology. Presentation of the answer to the questions with significant and logical errors. Weak mastery of the tools of academic discipline. Incompetence in solving standard (typical) tasks; inability to orient in the main theories, concepts and trends of the discipline. discipline. Low level of performance culture.
2	Fragmentary knowledge within the educational standard. Knowledge of some literary sources recommended by the curriculum of the discipline. Inability to use scientific terminology of the discipline, the presence of gross logical errors in the answers. Low level of performance culture.
1	Lack of knowledge and competence within the educational standard, refusal to respond.

V. METHODOLOGICAL FOUNDATIONS OF RESEARCH ON THE THEORY AND METHODOLOGY OF MUSICAL EDUCATION

EXPLANATORY NOTE

The purpose of teaching the discipline: preparation of future masters of pedagogical sciences for the implementation of scientific research activities of a musical and pedagogical orientation.

Objectives of studying the discipline.

Formation of students' systemic knowledge about:

– innovative processes in the system of music education, problems and prospects of its development;

– theoretical foundations and methodology of conducting musical and pedagogical research;

– the methodology for organizing and evaluating the effectiveness of musical pedagogical research required for writing a master's thesis.

Formation of students' musical and methodological skills:

– to apply general scientific and general pedagogical methods in musical and methodological research;

– to carry out research work on the theory and methodology of teaching music at school;

– observe, generalize and use in their practice positive teaching experience;

– to develop methodological aspects of improving music education;

– build scientific hypotheses and carry out theoretical and experimental research and pedagogical experiment in accordance with them;

– to process, organize and interpret the facts obtained as a result of theoretical and experimental research;

– formulate conclusions and, on their basis, improve the theory and methodology of teaching music at school.

The place of the academic discipline in the system of training a specialist with a higher education of the corresponding profile, links with other academic disciplines

The academic discipline "Methodological foundations of research on the theory and methodology of musical education" is a discipline component of the institution of higher education Vitebsk State University named after P.M. Masherov's course of special disciplines of the curriculum of specialty 1-08 80 02 Theory and methodology of teaching and education (by areas and levels of education). Methods of teaching musical art.

The main forms and methods of teaching that adequately meet the goals of studying this academic discipline are traditional teaching methods (reproductive, explanatory-illustrative, heuristic, research, etc.).

A list of disciplines with an indication of the sections (topics), the assimilation of which by students is necessary for the study of the discipline

	Discipline	Section, topic
1.	Higher education pedagogy and psychology	1. The structure, main characteristics and patterns of the pedagogical process at the university. 2. Didactics: – teaching principles; – methods, means and organizational forms of training; – control of learning outcomes; – characteristics of different types of training.

		3. Theoretical and methodological foundations of education. 4. Psychological characteristics of the main activities of students. 5. Ways of communicative influences of the teacher and the types of his relationship with students
2.	Philosophy and methodology of science	1. Philosophy and values of modern civilization. 2. The structure and dynamics of scientific knowledge. 3. Specificity of natural science knowledge; 4. Methodological tools of modern science, the concept of method and methodology. 5. Private scientific methodology, methodology and technique of scientific research

Requirements for the level of mastering the content of the academic discipline "Methodological foundations of research on the theory and methods of musical education" are determined by the curriculum for specialty 1-08 80 02 "Theory and methods of teaching and education (by areas and levels of education)." Methods of teaching musical art. As a result of mastering the academic discipline, the student must

know:

– the role of the methodology of pedagogical science;

– theory and practice of pedagogy in specific historical epochs;

– the essence of the problems of education and training in the field of musical pedagogy,

– methodological positions of modern domestic and foreign pedagogy.

be able to:

– independently analyze pedagogical, psychological, philosophical, socio-political scientific literature;

– choose a methodological position;

– adequately assess pedagogical phenomena and navigate pedagogical reality.

– own:

– technique and research methodology.

Requirements for specialist competencies:

The specialist must:

SC-5 – be able to design the educational process in accordance with modern scientific achievements in the field of musical and performing arts;

APC-1 – to be able to introduce the results of research and innovation into the educational process.

The total number of hours and the number of classroom hours allocated for the study of the academic discipline in accordance with the curriculum of the educational institution in the specialty

In total, 90 hours are allocated for the study of the academic discipline, of which 36 are classroom hours

of them in the full-time form of study - 16 hours of lectures, 20 hours of practical classes, the form of control is an examinationю

Distribution of class time by type of study, courses and semesters
Daytime form of education

Total	Classroom	Course, semester	Lections	Practical	Credit	Examination
90	**36**	I/1	16	20		**1**

1. THEORETICAL SECTION

A short course of lectures on the academic discipline

Lecture 1. Methodology of musical and pedagogical research

1. Specifics of the object and the subject of musical and pedagogical research.
2. Methodological approaches: system-structural, integrative, learner-activity, cultural, competence and environmental.
3. Methodological consistent patterns in studying (adequacy of target, motivational, content, procedural and productive-evaluative aspects of studying).

Object and subject of musical and pedagogical research

The object and subject of research are extremely interrelated, but they should beseparated. The object of research is a process or phenomenon that generates a problem situation and is chosen for study. The object is understood as the answer to the question "what is being considered?". The identification of an object is absolutely necessary, since the researcher cannot seize the unseizable and study all pedagogical phenomena and processes at once, but he must choose a priority direction of study for himself, that part of the musical and pedagogical reality that he can explore thoroughly enough and at the same time gain new knowledge.

There is the subject of research within the boundaries of the object of research, which indicates the aspect of consideration, the idea of how the object is considered, what new relationships, properties, aspects and functions of the object this study is devoted to. The subject narrows the sphere of research of the object part of the study and accurately indicates the sphere of the teacher's interests, without dispersing his attention to different aspects of studying the object.

As a rule, the object of research can belong to many researchers, and the subject – to the research. For example: the object of research is sensory education of over-fives, and the subject of research is musical and didactic games as a means of sensory education. If you do not limit the scope of the study, the author would have to get new knowledge in all areas of sensory education of children of older preschool age: in the field of visual, auditory, tactile, taste, olfactory and other sensations, i.e. the work would be endless. By refining the subject, we open up the possibility of getting the result.

The gap between the object and the subject of research should not be allowed, for example, to define the object in the field of pedagogy: the process of teaching younger students during music lessons, and the subject in the field of psychology: teaching as a type of cognitive activity of students.

Methodological approaches: system-structural, integrative, learner-activity, cultural, competence and environmental.

In the theory of scientific knowledge, the concept of "methodological approach" is identified with a certain ideological position of the researcher. In pedagogy, the methodological approach sets the model of the author's vision, understanding and interpretation of pedagogical phenomena. The choice of approaches is determined by the tasks solved by the researcher. Methodological approaches organize researchers ' thinking and define a set of research methods.

The system-structural approach focuses on revealing the integrity of the object of research, identifying various types of connections in it and bringing them into a general theoretical picture. Therefore, the pedagogical process is considered by modern pedagogical science as an integral phenomenon.

An integral pedagogical process is characterized by the internal unity of its components and their harmonious interaction. In terms of content, the integrity of the pedagogical process is ensured by reflecting the experience accumulated by humanity in the purpose and content of education.

The integrative approach is implemented at the technological and content level. The integrative approach helps to solve the following tasks: reveals the intellectual potential of the student; the personality of students; forms professional competencies; creates psychological and pedagogical conditions for self-education, self-education, self-development, socialization. The main principles of the integrative approach in the study of pedagogical disciplines are: the principle of subjectivity, cultural conformity, creativity, orientation to civil and patriotic values and value relations, synergy, self-education, dialogue of cultures, variability in the choice of means of interaction of subjects of the educational process, dialogization, feedback.

The learner-activity approach asserts the idea of activity as the main means and the main condition for personal development. The activity approach is the basis for the analysis of pedagogical processes focused on the teacher-controlled cognitive activity of students. This means reorienting of the learning process to setting and solving specific learning tasks by students. In accordance with the activity approach, the learning process means learning activities (subject-practical and mental actions). The personal-activity approach involves the orientation of the learning process to the solution of educational tasks by students. It dictates the need for the teacher to determine the nomenclature of tasks, their hierarchy, the form of presentation, and the approximate basis for implementation.

The cultural approach to the analysis of pedagogical processes is determined by the objective connection of a person with culture. Education is a means of transmitting culture, mastering which a person not only adapts to the conditions of a constantly changing society, but also becomes capable of non-adaptive activity that allows them to go beyond the set limits, develop their own subjectivity and increase the potential of world civilization. The cultural approach is focused on the disclosure and cultivation of the "cultural person"in the pedagogical process. It focuses on the selection of subject and over-subject content of education.

The construction of pedagogical processes based on **the competence approach** strengthens the practical orientation of education, focuses on the operational, skill side of the educational result. The meaning of competence-based professional education is to develop students' ability to make independent decisions based on their life and professional experience. The competence approach determines the practical orientation of the pedagogical process. Increases the emphasis on the operational side of the educational result.

The environmental approach to pedagogical systems considers the educational and upbringing environment as an object of analysis. The environmental approach allows you to understand the components of the educational institution's environment, assess their capabilities, and imagine impact on the student. The advantage of the environmental approach is the guaranteed right of the student to participate in the design of the educational environment through selective perception of environmental components and interaction with them, to display subjective activity. The environmental approach guarantees the student's right to participate in the design of the educational environment. It involves creating a system of situations in the pedagogical process that takes into account the complex of external and internal factors and their sequential change.

Methodological consistent patterns in studying (adequacy of target, motivational, content, procedural and productive-evaluative aspects of studying).

Consistent patterns in learning preess are objective, essential, and stable connections between the components of the learning process.

All the patterns that operate in the educational process are divided into general and specific. Patterns that cover the entire didactic system are called general. At the same time, ones that apply to a separate component (aspect) systems are called private (specific).

General consistent patterns of the learning process are characterized by the allocation of general or complex factors that determine the overall productivity (efficiency) of learning process and a well-defined, not allowing false interpretations, allocation of entities and fixing common links between them.

Lecture 2. Methodology and organization of music and pedagogical research

1. Classification of methods of research.
2. Analytical review of the literature.
3. Pedagogical experiment.

Classification of methods of research.

Pedagogical research is a specially organized process aimed at finding ways, methods and means to improve the pedagogical process.

Methods of pedagogical research are means and ways of obtaining scientific information necessary for establishing patterns, relationships, dependencies, and building scientific theories.

Today pedagogy uses not only pedagogical methods, but also methods from related sciences (philosophy, sociology, psychology, mathematics, etc.). Currently, there are several classifications of pedagogical research, each of which classifies methods according to their characteristics, methods of organization, focus, etc.

Standard classification of pedagogical methods of research:

Theoretical methods of pedagogical research are aimed at clarifying, expanding and systematizing scientific facts in order to explain and predict pedagogical phenomena. Theoretical methods of pedagogical research include:

– analysis – mental splitting of the whole subject into its constituent parts, highlighting the characteristic features of each part.

– synthesis - a mental combination of features and signs of a phenomenon into a single whole.

– comparison - determining and establishing similarities or differences between the phenomena under study.

– abstracting – taking a certain feature or sign of the object under study from its other features, relationships, and properties.

– concretization – is the opposite of abstraction aimed at mental reconstruction of the examined subject on the basis of previously identified abstractions.

– generalization - identification of common features and features in the processes and phenomena under study.

– modeling – developing a model with the purpose of studying their actual phenomena and processes.

– induction and deduction - logical methods for generalizing empirically obtained data.

Empirical (practical) methods of pedagogical research are aimed at obtaining information and materials through the organization of practical activities. Empirical methods of pedagogical research include:

– methods of gathering and accumulation of information (data) – questionnaires, conversation, testing, observation, interview, study of products of activity of children, the study of pedagogical documentation, etc.

– methods for control and measurement of the collected information (data) – scaling, tests, ranking, sections, etc.

– methods for data processing with the purpose of presenting it in the form of the final result – statistical, calculus, tabular, graphical, etc.

– methods of evaluation of the results – rating, councilium, self-evaluation, etc.

– methods for proseccing and implementation of the research results in pedagogical practice – theses, manuals and recommendations, experimental training, etc.

In addition to the presented classification, methods of pedagogical research are usually classified according to:

1. The logic of application of research methods:

– organizational methods: a comparative, comprehensive, and longitudinal;

– empirical methods for obtaining data: observational, experimental, psycho-diagnostic methods, aimed at processing of results obtained during the experimentation:

– quantitative and qualitative analysis;

– interpretation techniques aimed at the interpretation of the obtained results, highlighting characteristics: genetic and structural.

2. According to the methods of choosing the subjects' actions during the study:

– rational choice: understanding the proposed material (adding phrases, finishing pictures, etc.);

– emotional choice: recording the emotional response to the task;

– active choice: a description of the subject's specific action.

3. By the method of collecting material and information:

– methods of psychodiagnostics based on observation;

– survey psychodiagnostic methods;

– objective psychodiagnostic methods, including accounting and analysis of human behavioral reactions and products of his work;

– experimental methods of psychodiagnostics.

Analytical review of the literature

The information contained in this section should give a complete picture of the state and the level of knowledge of the problem of the work. The subject of the analysis of this section should be ideas and problems that arise while solving the goals set in the research work, as well as experimental data available in scientific publications that allow to choose the right ways and methods for solving the tasks set.

This section should essentially be an analytical review of the literature on the problem under study, allowing to find ways of solving the problems and identify the author's ability to generalize and critically consider the current theoretical views and experimental data.

The final stage of this section should be an analysis of the current state of the issue, identifying the range of unresolved tasks, which is very important for determining the prospects for further study of the problem.

The volume of the analytical review, which usually consists of several subsections, should be 15-20 pages of computer text. Illustrations, graphics and tables can be given in this section of the work only if they are absolutely necessary and the materials given in them cannot be formulated with words.

An analytical review of the literature should end up with a justification for the need to conduct the experimental part of the work; namely, the formulation of goals and objectives, the development of a research plan.

Pedagogical experiment

Experimental research is one of the ways to gain new scientific knowledge. It is based on a scientifically set experiment or observation of a phenomenon which should be held under

precisely considered conditions, allowing to monitor its progress, manage it, and recreate it each time.

The main objective of the experiment is to check the theory, as well as to study the topic of scientific research deeper and more thoroughly.

In the process of conducting a pedagogical experiment it is necessary to comply with all the requirements that regard to the objectivity and reliability of the results obtained in the terms concerning methods of selecting and preparing samples, methods and conditions for testing them, the number and reproducibility of experiments, methods for processing research results using computer technology, etc.

Lecture 3. Organization of musical and pedagogical research and its stages. Ascertaining and forming experiment

1. Musical and pedagogical research as a field of activity of a teacher
2. Ascertaining and forming experiment

Music and pedagogical research is a field of activity of a teacher which function is to search and systematize new knowledge about pedagogical reality. As a result of scientific knowledge, it is possible to study not only the properties of objects and actions with them, but also the internal laws of various processes and phenomena.

In music pedagogy the researcher often comes from the requests of practice, nevertheless the solution of a practical problem in itself is not a scientific problem, but only an incentive to search. Moreover, the practical task can be solved not only by scientific means, but also by using material and technical means, by solving personnel and organizational issues, by introducing a different regulatory framework, etc. To solve a practical problem with the help of science is to find new knowledge that will be the basis of the teacher's practical activity. One practical problem may require solving a number of scientific problems; another problem may require solving only one. In contrast, the results of solving one scientific problem may affect the solution of many practical problems.

Research work begins with determining the direction of research. The general direction of research outlines the area in which the work will be carried out, and limits the amount of material to a certain extent. In other words, it is an object area of research. For a musician teacher, the object areas of research can be "pedagogy of preschool educational institutions", "pedagogy of secondary schools", "pedagogy of professional education", "methods of music education", "methods of professional disciplines teaching ", "management of the music education system".

However, within this general direction, a specific research question should be chosen. A certain research question within the chosen direction is the topic of the work. The choice of the topic is primarily determined by the interests of the researcher teacher and the relevance of the topic.

The relevance of the topic shows not only how important the study of this problem is for science and practice, but also why this study is important right now. When determining the relevance of the topic, you should answer the question: why should this problem be studied nowadays? The study of the subject may have a personal meaning for the musician teacher.

The musical and pedagogical research process is understood as one of the types of activity that differs from others because it:

- contains a creative part that can be called a mental experiment with imaginary objects;

- is aimed at identification of the essential characteristics of phenomena and processes, which, as a result, act as important generalizations in the form of principles, patterns and laws, the knowledge of which ensures human dominance in the relevant field;
- does not have any algorithmic prescriptions for success nor any solution to the problem in the literature or from your colleagues' experience;
- has an objective lack of information, obvious uncertainty of the search direction.

The structural components of the research process (assuming the experimental part) are optimally arranged as follows.

Stage	Nature	Features
1.	Studying the problem state, developing a research program, determining the object and subject of research, making a research plan, choosing research methods	Formulating of the problem aspect of the chosen topic will largely determine the final results of the research
2.	Formulating of the research goal. The objective of the research is the achievement of a qualitatively new state	Defining of the objectives of the study to clarify its nature. It is necessary to strive for a clear and specific formulation of the goal
3.	Setting problems	Development of the form and content of specific tasks aimed at optimizing the conditions for achieving the goal
4.	Conducting an experiment and collecting evidence	Testing of experimental documentation (research methods, questionnaires, interview programs, tables or matrices for recording and accumulating data)
5.	Systematizing of results, their interpretation and presentation	The material is systematized on various grounds; statistical sequences are formed; trends in the development of stability and jumps in the formation of the quality of the experimental research object are detected.

In the process of formulating research tasks, as a rule, there is a need to conduct an experiment. In musical and pedagogical research, the ascertaining and forming experiments are used.

An **ascertaining experiment** is conducted in order to establish the actual initial state before the main forming one. Conducting an ascertaining experiment allows to bring the development of research tasks to a high degree of certainty and particularity. An ascertaining experiment does not form any new set qualities in the object. Its task is to objectively study and establish the existing significant quantitative and qualitative characteristics, to establish the process functioning laws in the initial state, and to explain this state. This kind of knowledge is the starting point for the formulation of research goals and objectives.

A **formative experiment** is a research method that involves the formation of a new concept, quality or mental action in research participants.

The program of the formative experiment (i.e. the list of works for the entire experimental period) includes the experimental methodology and techniques for recording current events of the experimental process, direct and indirect observations, interviews, questionnaires, and the study of documentation and material evidence.

The experimental process is the most time-consuming, stressful, and dynamic part of scientific research. The experiment does not allow any unplanned stops. The experiment process is accompanied by qualitative and quantitative data processing.

Qualitative data processing involves obtaining indicators that can be used to judge about the specific features of the musical and pedagogical process or an individual student (group); obtaining preliminary indicators that will be further subjected to quantitative processing.

Quantitative data processing includes methods of mathematical statistics: alternative, correlation, factor analysis, etc.

Following these recommendations, the researcher receives a kind of normative methodological guidelines for the organization of research activities. Sequential fulfillment of the works list, when each of the previous procedures logically ensures the fulfillment of the following one, forms the result, which will differ in the completeness of evidence and applied qualities.

The results of scientific research are embodied in scientific works (articles, monographs, textbooks, dissertations, etc.) and only after their comprehensive assessment, they are used in practice, taken into account in the process of practical knowledge and generally included in the guidance documents.

Lecture 4. The logic of musical and pedagogical research

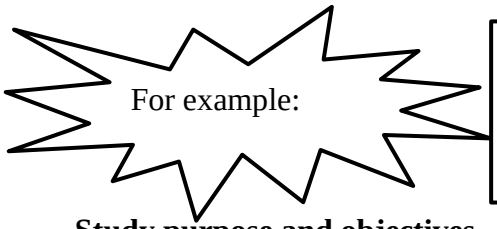
1. Selection of the object, subject and purpose of research, setting and implementing its tasks.
2. Selection and implementation of methods to evaluate the effectiveness of the study and the achievement of the research goal.

Object and subject of research

The object, subject, purpose, objective and methods of research given in the frames reveal the topic of the dissertation research "Formation of patriotism of children in primary school by means of Belarusian professional music for accordion".

An object is a certain process, a certain phenomenon that exists independently of the subject and to which the researcher's attention is drawn. **The object of research** defines the field of scientific research, and the subject is a point in this field. A subject is a specific aspect of studying an object.

The subject of research is a kind of foreshortening, a viewing point that allows you to see specially selected individual sides, connections of the subject being studied. In the subject of research, the property or relation in the object is fixed, which in this case is subject to deep special study. The object of research can be the learning process as a whole, and the subject – learning methods as part of this process.



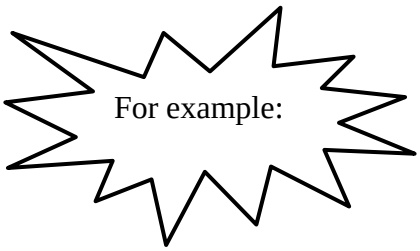
The **object** of research is civil and patriotic education of primary school children.
The **subject** of the research is musical works of Belarusian composers for accordion.

Study purpose and objectives

On the basis of the formulated problem, the defined object and subject of research, the **purpose** is put forward. It determines a certain idea of research that follows from the problem and

is formulated in the most general terms. The research purpose is usually formulated in the most generalized concise form of the scientific result that should be obtained as a result of the research.

Research goal-setting is the choice of the most optimal ways to transform the existing state of pedagogical reality into a new, sought-after, desired future. The pedagogical goal is the result of foresight, based on the comparison of the pedagogical ideal and potential reserves of transformation of real processes and phenomena of pedagogical reality. Goal-setting is made on the basis of an analysis of reality, extrapolation of its trends for the future, taking into account the regulatory possibilities of changing the conditions and means of the pedagogical process. Foresight requires calculation, analysis, imagination, and intuition from the researcher.

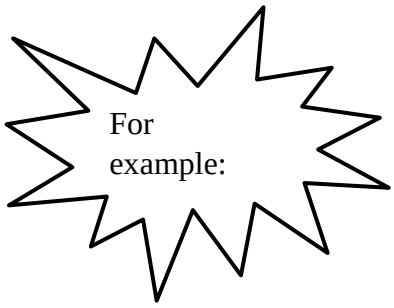


Goal: to develop educational and methodological support for introducing younger students to the musical works of modern Belarusian composers for the accordion, taking into account the regional component.

The stated purpose of the research logically defines its objectives. In other words, objectives are a hierarchically organized sequence of actions. Objectives of the study are private as a relatively independent object of study.

You can select 3 groups of tasks:

- *the historical and diagnostic group* is associated with the study of the history and current state of the task, the definition or clarification of concepts, general scientific and psychological and pedagogical bases of research;
- *the theoretical and modeling group* is associated with the identification of the essence, features, criteria of the studied process, phenomenon, factors and methods of its transformation;
- *practical and transforming group* - with the development and use of methods, techniques, and means of rational organization of the pedagogical process, determining the leading and corrective conditions of the proposed transformation, and developing practical recommendations.



Objectives:
1. To determine the peculiarities of civil and patriotic education of primary schoolchildren at music lessons.
2. Analyze the curriculum for institutions of general secondary education with the Russian language of instruction "Music I-IV classes" while making the acquaintance of the works of Belarusian composers for accordion.
3. Create audio, video and music support for the educational process on the subject "Music" in the context of research.
4. Develop methodological recommendations that provide the effective use of musical works by Belarusian composers for the accordion in music lessons in the process of patriotic education of primary school children.

The research methodology is a complex of theoretical and empirical methods, the combination of which makes it possible to study the educational process with the greatest reliability. The use of a system of methods allows a comprehensive study of the research

problem, its aspects and parameters. In the system of methods of scientific and pedagogical research, it is customary to distinguish three groups: theoretical, empirical, methods of mathematical and statistical processing of materials.

Theoretical research methods

Methods of theoretical research include analysis and synthesis, induction and deduction, ascent from the abstract to the concrete, modeling. They are usually used in certain relationships with each other and allow us to ensure the theoretical novelty of each study, the creation of theoretical generalizations, and the establishment of regularities of the studied phenomena.

Usually, theoretical methods are used to **analyze literary sources**. The researcher is designed to increase theoretical knowledge about the object and subject under study, based on what has been achieved. Theoretical methods include the analysis of real pedagogical processes, aimed at identifying their causes, sources of development, and the system of conditions that ensure the effectiveness of functioning.

The peculiarity of the *methods of analysis and synthesis* is their universal ability to consider pedagogical phenomena and processes in the most complex combinations, connections and relationships. Through analysis and synthesis, it is possible to isolate the objective content in the subjective activities of participants in the pedagogical process (children, adults, teachers, parents); identify inconsistencies, real contradictions, and predict development.

Empirical research methods

Observation is the purposeful and systematic perception of phenomena and processes using the senses. Observation is a true reflection of study, if you have a clear plan for its implementation, including the object of observation (what to observe), the goal and objectives (why to observe), the observation time and duration (when and for how long to observe), the expected results and expected changes (what is expected). Observation can be used as an independent research method or as an integral part of other methods, such as an experiment.

Mathematical and statistical research methods

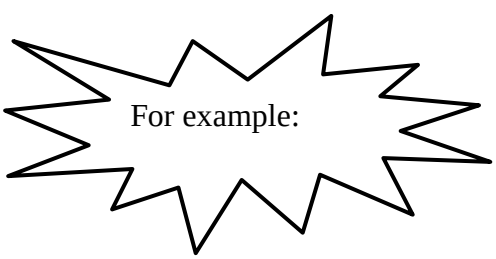
This group of methods is used for processing data obtained as a result of an experiment. They increase the reliability of conclusions. The most common ones are registration, ranking, and scaling.

Registration is a method of identifying the presence of a certain quality in each member of the group and counting those who have it or do not have it.

Ranking is the arrangement of the obtained data in a certain sequence, usually in the order of increasing or decreasing values of the definition in this series for each of the subjects.

Scaling is a quantitative method that makes it possible to introduce digital indicators into the assessment of pedagogical phenomena. Subjects are asked questions to answer which they must indicate the degree or form of assessment selected from the number of these assessments, numbered in a certain order. Correlation of the results obtained with the norm involves determining deviations from it at acceptable intervals. The most common in pedagogy is the scale of assessment of students' knowledge and skills in points.

Appropriate formulas and reference tables are used for mathematical calculations. Quantitative indicators obtained using these methods are presented in the form of graphs, charts, histograms, cyclograms, and tables.



Method of research. A set of methods that complement each other was used: theoretical methods (descriptive-analytical, comparative-comparative, analysis, systematization, generalization); empirical method (observation); practical methods; method of mathematical data processing.

Lecture 5. Experimental work

1. Essence of experimental work, requirements for its implementation
2. Plan, conditions, functions of experimental work.
3. Types and kinds of experimental work.
4. Methodology and organization of experimental work.

Experimental work is a method of making deliberate changes to the pedagogical process, designed to obtain an educational effect, with subsequent verification. Experimental work is a means of testing a hypothesis. This research method acts as a kind of pedagogical experiment.

The experimental work is based on an experiment in which the researcher not only creates conditions for observing the expected patterns, but also organizes special control in the form of controlling variables that affect the course of a particular process.

There are traditional and factorial plans of conducting experimental work. In traditional planning, only one independent variable changes; in factorial planning, several variables change. If the area under study is relatively unknown and there is no system of hypotheses, then we are talking about pilot experimental work, the results of which can help elaborate the direction of further research.

The theoretical basis of experimental work can be found in the works of Y.K.Babansky, M.A. Danilov, V.I. Zagvyazinsky, V.V. Kraevsky, A.Y. Nain, A.M.Novikov, A.V. Usova.

According to V.V. Kraevsky, the functions of experimental work consist in obtaining reliable knowledge, but not in the experimental reconstruction of the pedagogical process itself. Making changes to the pedagogical process based on the trends and patterns identified in experimental work is the subject of research.

V.I. Zagvyazinsky defines experimental work as a scientifically set experience in the field of educational or pedagogical process in order to find new, more effective ways to solve a pedagogical problem.

A.M. Novikov understands experimental work as a general empirical research method, the essence of which is that phenomena and processes are studied under controlled and managed conditions.

When organizing experimental work, it is necessary to take into account such conditions for the effectiveness of its implementation as:

- analysis of the state of the problem in the theory and practice of the educational institution;
- specification of the hypothesis based on the study of the state of the problem in theory and practice;
- the need to exchange information between the subject and the object of the pedagogical process.

Planning of experimental work should be carried out taking into account the goal, subject, hypothesis, research objectives and the main provisions of the project-oriented approach.

According to this, a program of experimental work is developed, which includes the pedagogical goal, the goal and objectives of experimental work, the hypothesis, criteria, indicators, levels and means of evaluating the expected results.

Conducting experimental work involves the following structure:

- development of an experimental work program;
- defining the stages of experimental work;
- development of a criteria-level scale;
- formation of experimental and control groups;

- analysis and generalization of the results of the work performed.

The basis for conducting experimental work should be based on the following principles:

- objectivity;
- adequacy of research approaches and tools that allow obtaining true knowledge about the object of research;
- taking into account the continuous change and development of the studied elements;
- the principle of systematic study of the process, phenomenon, object.

Pedagogical experiment (lat. *experimentum* – "test", "experience") is a scientifically set experience of transforming the pedagogical process in precisely considered conditions. In contrast to methods that only register what already exists, the experiment in pedagogy has a creative character. For example, new techniques, methods, forms, and systems of pedagogical activity are coming into practice experimentally.

In modern pedagogy, pedagogical experiment is understood as a research method that is used to determine the effectiveness of individual methods and means of teaching. The aim of the experiment is to find out the comparative effectiveness of technologies, methods, techniques, new content, etc. used in teaching.

Pedagogical experiment is a method of active, purposeful study of individual aspects of the educational process. Its main features are:

- creating special experimental situations for the formation of a given quality;
- active influence of the researcher on the course of the phenomenon under study;
- the possibility of repeating the results of the experiment in different conditions;
- approbation of the obtained experimental data in the mass educational experience.

Types of pedagogical experiment depending on the scale: local, modular, system, large-scale.

Local type is private experiments that are not related to each other, for example, a new program on the subject.

Modular type is a set of particular, related innovations, for example, a block of new programs, development of new training technologies, creation of a new creative team or union.

System type is innovations that cover the entire educational institution. The program of educational institutions development, such as the restructuring of the entire school at any idea, concept, or creation of new educational institutions based on the previous one (gymnasium, lyceum).

Large-scale experiment is, for example, an experiment to improve the structure and content of education of a certain level and orientation.

Conducting both experimental work and pedagogical experiments should be implemented according to the characteristics inherent in the experiment: deliberate changes in the activities of experimental groups, taking into account the goal and the hypothesis put forward.

A pedagogical experiment must meet certain requirements.

- firstly, the tool being implemented in the experiment must be clear and unambiguous;
- secondly, the experimental conditions must be strictly fixed;
- thirdly, these conditions must be systematically changed, combined, and varied.

The pedagogical experiment is conducted as a comparison of the results of the experimental and control groups.

The main requirements for a pedagogical experiment are the following:

- precise determination of the purpose and objectives of the experiment;

- exact description of the experiment conditions;
- determination of the contingent of subjects in connection with the purpose of the study;
- description of the research hypothesis.

Before starting the experimental work and pedagogical experiment, the researcher needs to identify the criteria for evaluating the process and determine the indicators.

Criteria are the qualities, properties, and attributes of the object under study, which can be used to judge its state and level of functioning.

For example, the criteria can be educational motivation, activity, independence, self-management, the quality of knowledge, the degree of formation of self-educational skills, and so on.

Indicators are quantitative or qualitative characteristics of each quality, property, feature of the object under study, which is an indicator of the competency of a particular criterion.

Lecture 6. The concept of criteria for the effectiveness of music and pedagogical research. Novelty, theoretical and practical significance.

CRITERION [gr. kriterion] – an essential, distinctive feature on the basis of which an assessment, definition or classification of something is made.

The main **criteria for the quality** of pedagogical research are the following: relevance of the research, scientific novelty, theoretical and practical significance of the results. This assessment allows you to judge the study, its intermediate and final results. The peculiarity of these parameters is their internal relationship, their correlation, and even their interdependence. For example, practical significance is determined by theoretical significance. This is also the case with other parameters.

The criterion of relevance of the study

Relevance is understood as the importance and significance of something at the present time. The work containing scientific novelty must be relevant, that is, someone needs it.

Theoretical questions arise when determining the argumentation of the relevance of works. The main one is to determine the factors for choosing the research topic. The idea has been established that it is enough to take into account the social order, list socially significant problems that should be solved at the moment, in order for the topic to automatically become relevant. Such justification of relevance is not complete enough and needs additional argumentation. Social order determines only the direction of scientific research, but not a specific problem. The social order follows from the analysis of practice. The scientific problem is on a different plane. It defines the main contradiction that must be overcome by means of science. Setting a scientific problem is a creative act that requires a special vision, special knowledge and qualifications. Translation of the social order into the language of scientific problems involves highlighting the main issues, searching for key contradictions, and solving priority tasks.

The relevance of the research indicates the necessity and timeliness of studying and solving the problem for the further development of the theory and practice of education and upbringing, characterizes the contradictions that arise between social needs (demand for scientific and practical recommendations) and the available means of meeting it that science and practice can provide at the present time.

Novelty and significance of the study

Novelty is a criterion that characterizes the results obtained by a teacher for the first time in the course of musical and pedagogical research. The novelty criterion reflects the content of the result and its originality.

The theoretical and practical novelty of the research are distinguished. More often, in basic research, new theoretical positions are developed that were not previously recorded in science. Applied research mainly develops practical (normative) recommendations that were

previously unknown in practice. Sometimes both types of novelty are distinguished in musical and pedagogical research.

Theoretical novelty is determined by the development of concepts, patterns, terminology, etc.

Practical novelty is the development of rules, recommendations, tools, requirements, methodological system, etc.

Novelty can have the following levels: concretization, additions, and transformations.

Table 1 – Novelty levels of musical and pedagogical research

Level	Essence
concretization	the new result clarifies and concretizes what is known in music and pedagogical science and practice. the changes relate to specific issues of music education and upbringing that are not of fundamental importance for understanding the essence of phenomena and processes
addition	new knowledge expands the known theoretical positions and practical developments with the identification of new elements, aspects, parts
transformation	development of new approaches, previously unknown in pedagogical science and practice, significantly different from the established ideas

When indicating the novelty of the research, it is necessary not only to indicate its presence, but also to reveal it in a meaningful way. For example, "didactic conditions are defined (the subject of the study is specified), consisting in (conditions are listed)".

The teacher conducts music and pedagogical research to gain new knowledge. When determining the subject of research, the teacher assumes what new knowledge will be obtained in the work. At the end of the study, the intermediate and final results are evaluated, i.e. it is reflected what was obtained for the very first time in this study.

Novelty and significance are not the same, so they are specified separately in the study. In addition, the significance is determined in two directions: in theoretical (scientific) and practical terms. When determining novelty, it is advisable to answer the question: what have we done that others have not; what results were obtained for the first time? When determining the theoretical (scientific) significance, it is indicated which problems and branches of knowledge are being changed in order to develop science. The practical significance of the research reflects the idea of how and for what purposes the results of the work can be applied, what drawbacks of practical pedagogical activity can be corrected with the help of the results obtained?

Theoretical (scientific) significance shows the impact of new knowledge on existing concepts, approaches, ideas, and theoretical concepts in the field of theory and history of music pedagogy, methods of music education. It is necessary to clearly indicate for which field of science the result is important, in which way new knowledge improves and enriches this area. The contribution of the researcher is revealed not only in the indicated problem, but also in other areas. If in the formulation of novelty we should write about what was developed, solved, specified, identified, justified, installed, etc., then the description of the theoretical (scientific) significance the author must present what to do with this newly obtained knowledge, to what section of music pedagogy as science it can be added, its place in any broader issue, not directly included in the object of study, and make a contribution.

Scientific (theoretical) significance may be of interest:

a) for the whole of pedagogy as a science;
b) for one discipline;
c) for a large problem;
d) for a particular problem.

Practical significance is not just an indication of where the results can be used (methodological developments, programs, textbooks, music collections of musical and pedagogical repertoire, etc.), but also for solving what practical tasks they are intended. Therefore, it is necessary to specify in what type of institutions, in what subject (academic discipline) or in what type of musical activity, in the study of which topics, sections, the results obtained can be applied.

Lecture 7. Statistical and mathematical methods of pedagogical research, reliability criteria.

Statistical methods have now become an integral part of pedagogical research without them it is impossible to give an objective interpretation of results. The fact is that pedagogical measurements made using tests or questionnaires are always accompanied by some errors. This is due to imperfect diagnostic tools and various circumstances related to the measurement conditions. Therefore, the results of pedagogical research have probabilistic nature. Therefore, it is necessary to prove the statistical reliability (significance) of the result. This determines the use of statistical and mathematical methods in pedagogy.

Statistical and mathematical methods solve the following tasks: processing of factual material, obtaining new and additional data, justification of the scientific organization of research.

The concept of statistical and mathematical methods of pedagogical research

In pedagogy, in addition to theoretical and empirical research methods, methods of static processing of the obtained results are also often used. The information base has a large amount of material, is characterized by its complexity, specific relationships between individual elements. Thanks to statistical methods, it is possible to form a complete and specific picture of the pedagogical processes and phenomena used.

There are such types of statistical and mathematical methods in pedagogy:

1. Nominal variables that include gender, personal data, etc. Arithmetic processes cannot be performed on such data, since they are quite specific in nature. They are usually divided into classes based on distinctive features
2. Data with a quantitative or ordinal scale of measurement. Also called ordinary variables. In this type of analysis, data is divided into subsamples, and rank technologies are also used. Sometimes the parametric method is used.
3. Quantitative variables. They show the level of severity of the measured indicator, which includes academic performance and various evaluation studies. When working with this type, all traditional types of analysis are used.

The variety of variable types requires the use of a large number of mathematical and statistical research methods.

To organize any research with the measurement of any indicators, a specific ratio and comparison of the measured with the meter is necessary. The meter is a standard. After performing the ratio, the measurement result is evaluated.

For the technical sphere, material samples are used as a meter. For social measurements, which include psychological and pedagogical, meters can be reference. To understand whether a child has formed a certain mental action or not, it is necessary to correlate the actual with the necessary. For this reason, there is a certain complexity, because in the head of the researcher must always be a perfect sample of this necessary.

Not all pedagogical phenomena can be measured and processed using statistical methods. Some of the pedagogical phenomena do not have the necessary sample, according to which statistical measurement is made.

Characteristics of statistical methods in pedagogy

All methods of psychological and pedagogical research are divided into two large groups:

1. Objective material actions. These include phenomena that are formed independently of human consciousness. You can also note various chemical and biological processes, movements, sounds and actions that occur due to a person.
2. Subjective non-material actions. These include phenomena that are characteristic of a particular person: feelings, ideas, imagination, thinking, emotions, aspirations, motivation, knowledge, skills and abilities.

Indicators of objective material actions can be constantly measured and subjected to statistical processing. Using the method of physical operations, they can be correlated with any real value, which is a sample, measure of a suitable feature.

Indicators of subjective non-material actions cannot be measured, since there are no material ideals and models for them. Only approximate methods of evaluating phenomena are used – any possible indirect indicators.

The essence of indirect attributes is an action that is measured or its indicator is associated with specific material qualities, and their value is considered an indicator of all non-material phenomena. For example, the effectiveness of a newly formed teaching method or technology is evaluated by the level of student performance, or the quality of student activity is evaluated by the number of mistakes made. The level of complexity of the material being studied is estimated by the amount of time spent on it. The formation of mental and moral characteristics is evaluated by the number of actions.

Modern researchers are interested in various methods of quantitative data analysis that are necessary during psychological and pedagogical activities. The stage of processing these results, or rather their qualitative and comprehensive analysis, is considered important. Statistical methods provide an opportunity to draw correct conclusions from the study and find the advantages of a particular method. They will also help you show a general trend and find evidence that the scientific assumption that is being tested has been justified or failed.

Proper analysis will help you check how a certain action in the study was peocessed. The analysis will also help to answer the question whether it is possible or impossible to use this method in the future.

When using statistical methods to analyze the collected data, it is possible to correctly evaluate the results of the study and form the basis for subsequent theoretical generalizations. Such data provide an opportunity to correlate different numerical indicators that were obtained during the study, and formulate pedagogical conclusions and recommendations.

Do not forget that statistical methods in pedagogy are used only for quantitative assessment of characteristics and phenomena. Statistics do not reveal the essence of the phenomenon and cannot explain the reasons for the differences between the individual sides of the phenomenon. For example, an analysis of the results of the study shows that the training method used gave higher results than previously recorded. However, these calculations cannot answer the question of why the new method is better than the previous one.

Let's examine some examples of using such methods and procedures for formalizing data processing tools.

Counting is determination of the frequency of a positive or negative result. For example, in a rhythmic lesson, the teacher gave each student a task to repeat the rhythmic pattern of a musical phrase using claps. Out of 28 people, 20 coped with the task, while 8 did not.

Ranging is a ranking assessment of the location of objects and phenomena by their significance or by the ordinal degree of increase/decrease. For example, students are asked to

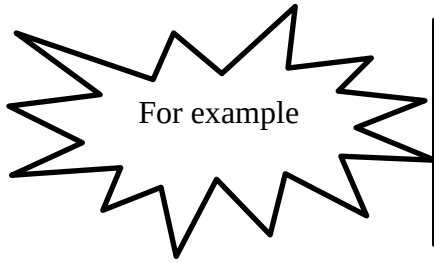
place educational (special) subjects according to the rank of significance and difficulty for them, then the researcher evaluates the proposed positions and makes appropriate conclusions.

The method of the polar comparisons. When using this method, a questionnaire is compiled according to the scheme shown in the table.

Positive qualities	Points					Negative qualities
Discipline						Indiscipline
Diligence						Laziness
Attentiveness						Carelessness
Ability to quickly correct the teacher's remarks						Inability to quickly correct the teacher's remarks

A ‘5’ point means that a positive quality is always shown, while a ‘1’ point always shows a negative quality. ‘4’ and ‘2’ points show that one of the qualities prevails (‘4’ – for attentiveness, ‘2’ – for carelessness). A ‘3’ point indicates that both qualities are expressed equally. Ratings are given by people who know the subjects well, such as teachers and classmates.

We also use **template techniques** that increase the informative capacity of the questionnaire; **scaling**, which makes it possible to measure the intensity of certain pedagogical phenomena, organize these phenomena, quantify each of them, determining the lowest and the highest levels of the phenomenon being studied.



While examining cognitive interests, the boundaries can be set – very high interest – very low interest.
Then a series of intermediate steps between these boundaries can be entered:
high interest – medium – low – very low.

Different types of scales are used in pedagogical research. Three-dimensional scale: very active – active – passive. Multidimensional scale: very active – medium active – not too active – passive – completely passive. Two-side scale: very interested, quite interested – indifferent – not interested – absolutely no interest.

These rating scales give each item a specific numerical designation. So, when analyzing academic performance in special disciplines, a numerical scale based on the following indicators can be created: 1 – unsatisfactory, 2 – low, 3 – average, 4 – above average, 5 – much higher than average. In this case, the scale takes the following form:

Discipline	**Degree of academic achievement**				
History of music	1				
Theory and methods of musical education					
Choral class					
Special musical instrument					
Classical dance					

Evaluation scales can also be shown graphically. In this case, they express categories in a visual form, while each division (step) of the scale is characterized verbally.

Lecture 8. Processing and interpretation of research results.

When describing the results of an empirical study, a large amount of factual and digital material is usually provided. The use of tables and diagrams gives it visual aspect. Tables are sets of quantitative and qualitative data arranged horizontally and vertically.

The table should be placed in the work right after the text in which it is mentioned for the first time, or on the next page. Tables are numbered in Arabic numerals. The number should be placed in the upper-left corner after the word "table" (for example, table 1.1). Tables are numbered within the Chapter. The first digit is the Chapter number, and the second digit is the table number.

The table must have a header. Tables should contain summary results of statistical processing, as well as other types of systematized data (Table 1.1).

Table 1.1 – Instruments of the speech apparatus

Name	Concept
Lips	Their role is difficult to overestimate, they bear the main burden of responsibility for the" design " of speech articulation
Teeth and alveoli	Take an indirect part in the preparation of the" performance " of sounds together with the rest of the muscles as an obstacle to the passage of the sound stream
Hard palate	Like the alveoli, the passive component of articulation does not transform visually during speech and has a similar function
Soft palate	With the tongue appendage, Disney cartoons show the vibration of the tongue when the characters scream violently
Extension pipe	With vocal cords

The table should be placed so that it can be read without orientation change of the work. If this arrangement is not possible, the table is positioned so that it can be read by turning the work clockwise.

It is useful to use graphical forms such as charts, histograms, and various graphs to represent empirical data. They should be placed in the work immediately after the text in which they are mentioned for the first time, or on the next page, if they are not placed in the specified place. Graphs and diagrams are designated as a drawing and are signed under the image in the center.

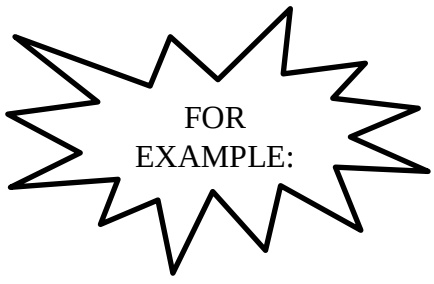


Figure 1.1 shows the results of participation in competitions and festivals of children's Amateur instrumental groups "Жарт" ("Joke"), "Крынічка" ("Spring"), "Забава" ("Fun"), ”Гукі сонца” ("Sounds of the sun"). The percentage of the title "Winner of the first degree of the International festival" to the total number of competitive and festival performances can be considered as an objective result of designing this type of creative activity.

Figure 1.1 – Title "Winner of the first degree of the International festival»

All tables, diagrams, charts, and illustrations should be referenced in the text. Underestimating the verbal description of each table, chart, or graph is considered to be a methodological error.

It is incorrect to assume that in the table, on the chart, "everything is already visible". All similarities and differences should be named, their estimates by value, references to the statistical significance of differences should be given, the range of variation in indicators should be noted, and the largest and smallest positions should be named. A detailed description of the data helps to analyze and summarize the results, and gives evidence to the conclusions.

The results of musical and pedagogical research can be presented in the following sections: introduction, main and final parts, bibliography.

The introduction contains the rationale for the relevance of the chosen topic, the definition of the object and subject, the structure and methods of research, and indicates the novelty and practical significance of the results.

The main part consists of the following sections. The theoretical justification includes analysis of the literature and other sources on the problem of interest, a presentation of the concepts that make up the theoretical basis of the study, and analysis of existing practice. The main hypotheses are presented; the logic and search conditions are justified. This is followed by a description of experimental work, analysis and generalization.

The conclusion contains conclusions; it formulates what the researcher or the research group has brought to the theory and practice of music pedagogy, and indicates the leading directions for further development of the problem.

The bibliography contains a list of used literary sources, materials on electronic media, arranged alphabetically.

Some works have another element – appendix, which includes tables, graphs and other supplementary materials.

The final stage of research, the presentation of the results, can not only provide a presentation of the finished work. The design of the work is associated with clarifying the logic, justification, detection of ambiguities, etc. The author should convey the main ideas, methods, conclusions and recommendations accurately and clearly.

2. PRACTICAL SECTION

Practical class 1. Empirical research methods include methods for collecting and accumulating data, including conversation, questionnaires, and testing. Describe these methods. Make a text document in accordance with the requirements for this type of work.

Practical class 2. Develop 7 test tasks for lecture 4. The test task assumes three answers: one – correct, two – incorrect. The correct answer should be highlighted in bold.

Example: A process or phenomenon that exists independently of the subject of knowledge. The researcher's attention is drawn to it. This is: **an object,** a subject, a goal.

Practical class 3. Find on the Internet an example of experimental work on musical education of primary school children. Make a text document in accordance with the requirements for this type of work.

Practical class 4.

Develop 7 test tasks for lecture 5. The test task assumes three answers: one – correct, two – incorrect. The correct answer should be highlighted in bold.

Example: The experimental work is based on: **experiment**, method, plan.

Practical class 5.

Find an example of music pedagogical research on the Internet. Prepare a text document in accordance with the requirements for this type of work.

Practical class 6.

Develop 7 test items for lecture 6. The test assignment involves three answers: one is correct, two are incorrect. The correct answer must be highlighted in bold.

Example: The criterion that characterizes the results obtained by the teacher for the first time in the course of musical and pedagogical research is called

- **novelty**
- value
- knowledge

Practical class 7. Find an example of statistical methods for pedagogical research on the Internet. Prepare a text document in accordance with the requirements for this type of work.

Practical class 8.

Develop 7 test items for lecture 7. The test assignment involves three answers: one is correct, two are incorrect. The correct answer must be highlighted in bold.

Example: To form a complete and specific picture of the pedagogical processes and phenomena used is possible thanks to ...

- **statistical methods**
- observation
- analysis

Practical class 9.

Justify the relevance of the selected topic of your dissertation research.

Practical class 10.

Develop 7 test items for lecture number 8. The test assignment involves three answers: one is correct, two are incorrect. The correct answer must be highlighted in bold.

Example: It is advisable to post summary results of statistical processing, as well as other types of systematized data

- **in tables**
- in the pictures
- in the text

3. SECTION OF KNOWLEDGE CONTROL

Criteria for assessing knowledge in the academic discipline "Methodological basis of research on theory and methods of musical education"

Mark in points	Evaluation indicators
10	Systematized, deep and complete knowledge in all sections of the curriculum, as well as on the main issues that go beyond it. Accurate use of scientific terminology. Competent, logically correct presentation of the answer to questions. Impeccable possession of the tools of the academic discipline, the ability to use it effectively in setting and solving scientific and professional problems (including information technology techniques). Expressed ability to independently and creatively solve complex problems in a non-standard situation. Complete assimilation of the main and additional literature on the discipline under study. The ability to freely navigate the theories, concepts and directions in the discipline under study and give them an analytical assessment, use the scientific achievements of other disciplines.
9	Systematized, deep and complete knowledge in all sections of the curriculum. Accurate use of scientific terminology. Competent, logically correct presentation of the answer to the questions. Possession of the tools of the academic discipline, the ability to use it effectively in setting up and solving scientific and professional problems (including information technology techniques). The ability to independently and creatively solve complex problems in non-standard situations within the framework of the curriculum. Full assimilation of the basic and additional literature recommended by the curriculum of the discipline. The ability to navigate the theories, concepts and directions in the discipline under study and give them an analytical assessment. Two or three questions are allowed to clarify the answer.
8	Systematized, deep and complete knowledge on all issues raised in the scope of the curriculum. Use of scientific terminology. Competent, logically correct presentation of the answer to questions, the ability to draw reasonable conclusions and generalizations. Possession of the tools of the academic discipline (including information technology techniques), the ability to use it in setting and solving scientific and professional problems. Ability to independently solve complex problems within the curriculum. Assimilation of basic and additional literature recommended by the curriculum of the discipline. The ability to navigate the theories, concepts and directions in the discipline under study and give them an analytical assessment. Four or five questions are allowed to clarify the answer.
7	Systematized knowledge in all sections of the curriculum. Use of scientific terminology. Competent, correct presentation of answers to questions, the ability to draw conclusions and generalizations. Possession of the tools of academic disciplines, the ability to use it in setting and solving scientific and professional problems tasks. Possession of standard solutions within the framework of the curriculum. Assimilation of basic and additional literature, the recommended curriculum in the disciplines. The ability to navigate the main theories, concepts and directions in the discipline under study and give them analytical reporting.
6	Use of necessary scientific terminology. Competent, logically correct presentation of the answer to questions, the ability to make generalizations and reasonable conclusions. Possession of the tools of the academic discipline, the ability to use it

	in solving educational and professional problems. The ability to independently apply standard solutions within the framework of the curriculum. Assimilation of the basic literature recommended by the curriculum of the discipline. The ability to navigate the basic theories, concepts and directions in the discipline under study and give them a comparative assessment.
5	Sufficient knowledge in the scope of the curriculum. Use of scientific terminology. Competent, logically correct presentation of the answer to questions, the ability to draw conclusions. Possession of the tools of the academic discipline, the ability to use it in solving educational and professional problems. Ability to independently apply standard solutions within the framework of the curriculum. The ability to navigate the basic theories, concepts and directions in the discipline under study and give them a comparative assessment. Sufficient level of performance culture. Sufficiently complete and systematized knowledge in the scope of the curriculum.
4	A sufficient amount of knowledge within the framework of the educational standard. Assimilation of the main literature recommended by the curriculum of the discipline. Use of scientific terminology. Logical presentation of the answer to questions; the ability to draw conclusions without significant errors. Possession of the tools of the educational discipline, the ability to use it in solving standard (typical) tasks. The ability to navigate the main theories, concepts and directions in the discipline under study and evaluate them. Permissible level of performance culture.
3	Insufficiently complete amount of knowledge within the framework of the educational standard. Knowledge of part of the basic literature, educational educational discipline. Use of scientific terminology. A statement of the answer to significant questions and errors. Weak possession of the instrument of academic discipline. incompetence in solving standard (typical) tasks; inability to navigate the main theories, concepts and directions of the studied discipline.
2	Fragmentary knowledge within the educational standard. Knowledge of individual literary sources recommended by the curriculum of the discipline. Inability to use the scientific terminology of the discipline, the presence of gross logical errors in the answers.
1	Lack of knowledge and competence within the framework of the educational standard, refusal to answer.

4. AUXILIARY SECTION

4.1. Approximate topics of abstracts in the academic discipline

1. The concept of methodology as a field of scientific research.
2. The difference in the methodology and methodology of scientific research.
3. Objectives and functions of the methodology.
4. Levels of pedagogical research methodology.
5. Methodological principles of scientific research.
6. The logic of scientific and pedagogical research.
7. Relevance of the research topic and scientific problem.
8. Object and subject of research.
9. Purpose, hypothesis and research objectives.
10. Scientific novelty. Theoretical and practical significance of the research.
11. Theoretical research methods.
12. Empirical research methods.
13. Mathematical and statistical research methods.
14. The main features of historical and pedagogical research.
15. The need for methodological approaches.
16. Leading methodological approaches in historical and pedagogical research.
17. The activity approach as the basis for the organization of the educational process.
18. Culturological approach as a methodological basis of the educational process.
19. Person-centered approach in education.
20. Hermeneutic approach in teacher education.
21. Paradigm approach in pedagogy.
22. Characteristics of synergetics as a new branch of science.

4.2. Approximate examination requirements for the academic discipline

1. Specificity of the object and subject of musical pedagogical research.
2. Systemic and structural methodological approach.
3. An integrative methodological approach.
4. Personality-activity methodological approach.
5. Cultural methodological approach.
6. Competence methodological approach.
7. Environmental methodological approach.
8. Psychological and pedagogical concepts and theories used in research on the theory and methodology of musical education.
9. Methodological patterns in teaching (the adequacy of the target, motivational, substantive, procedural and productive-evaluative aspects of teaching).
10. Classification of research methods.
11. General scientific research methods.
12. Theoretical analysis and synthesis.
13. Analytical review of the literature. Modeling. Pedagogical experiment.
14. Organization of musical pedagogical research and its stages (ascertaining, theoretical, experimental, final).
15. The choice of the object, subject and purpose of the study, the formulation and implementation of its tasks.
16. The choice and implementation of methods to assess the effectiveness of research and the achievement of the research goal.
17. Pedagogical experiment: essence, requirements, plan and conditions of conduct.
18. Pedagogical experiment: functions, types and types, methods and organization.
19. Pedagogical experiment: project, stages, factors.

20. The concept of the criteria for the effectiveness of musical pedagogical research. Novelty, relevance, theoretical and practical significance.

21. Measurement in educational research. The concept of measurement in educational research.

22. Criteria and indicators for assessing the results of the educational process.

23. Statistical methods in pedagogy and methods of teaching music, reliability criteria.

24. Processing and interpretation of the results of research work.

25. Processing and presentation of the results of musical pedagogical research (tables, diagrams, diagrams, drawings, graphs).

26. Registration of the results of musical and pedagogical research.

4.3 Methodical recommendations for the organization of independent work of students

When studying the discipline "Methodological foundations of research on the theory and methods of musical education", great importance is attached to the independent work of students. Out-of-class hours for the study of an academic discipline involve students' independent work on mastering certain topics of the discipline. Self-study assignments for students include:

- taking notes of scientific, methodological and special literature,
- writing abstracts,

4.4 List of used diagnostic tools for learning outcomes

To diagnose the formation of students' competencies in the academic discipline "Methodological foundations of research on the theory and methodology of musical education", it is recommended to use the following tools:

- abstract,
- report,
- -discussion,
- examination

Requirements for the presentation of text documents

The file name must contain the first and last name

1. Text editor - MS Word and higher
2. Page format – A4
3. Margins: right-10 mm, top, left and bottom-20 mm
4. Font-14 PT, typeface - Times New Roman, spacing-single, paragraph indent- 1.5 (it is forbidden to set paragraph indent with spaces). An ‘orphan line’ is not allowed.
5. Mandatory alignment justified.
6. Markers or numbering are automatic.

The image is placed strictly in the center of the page (without paragraph indent). The caption to the image is located under the image and is centered (without paragraph indent).

The chart caption is placed before the chart (with paragraph indentation) and it should be aligned width.

The chart does not extend beyond the text borders.

Links (cross-links) to the sites used should be given in square brackets in the order they appear in the text.

Example of link presentation:

1. Yanina, A.V. The Use of cloud technologies in the education / Multiproc [Electronic resource]. – Access mode: https://multiurok.ru/files/ispol-zovaniie-oblachnykh-tiekhnologhii-v-obrazo-1.html. – Date of placement:13.11.2016. – Date of access: 18.02.2020.

Training test https://aprilprc.vsu.by/mod/quiz/view.php?id=274

Test https://aprilprc.vsu.by/mod/quiz/view.php?id=273

VI. INFORMATION TECHNOLOGIES IN PROFESSIONAL ACTIVITY

1. THEORETICAL SECTION

Lecture 1. Information and communication technologies (ICT) in education.

1. The definition of information and communication technologies.
2. Introduction to the main goals and objectives of the course. Modern ICT: opportunities, accessibility, didactic roles in the educational process.

Objective: prepare the potential masters of Educational Sciences to use information and communication technologies during their teaching process.

Course goals:

−show the correlation between didactic, psychological, pedagogical and methodological foundations of the usage of ICT for reaching educational objectives;

−develop professional competence in the usage of modern ICT;

−introduce the techniques and methods of using ICT in different types of curricular and extracurricular activities.

Information and communication technologies: the nature of the term

First of all, let us consider and analyze the concepts presented on the internet and in the scientific and methodological literature: information technologies, information and communicative technologies, information and communication technologies. Quite often these terms are used to refer to the same object. For example, the title of the material is referred to as "information and communicative technologies", and the textual content uses the term "information and communication technologies".

However, familiarity with the terminology shows the qualification of the potential teacher to work in various directions. After all, the use of information technologies implies a certain information culture, which is inextricably linked with the emotional and spiritual development of both students and teachers.

According to I.G. Zakharova, information technology as a specific way of working with information is *abody of knowledge* about methods and means of working with information resources, as well as *a method and means* of collecting, processing and transmitting information to obtain new information about the course of study [1, p. 24]

Let us turn our attention to the adjectives ‘communicative’ and ‘communication’. T. F. Efremova interprets them as correlating in meaning with the noun communication, related to it. However, the concept of "communication" for the adjective "communicative" is interpreted as connection (e.g. electricity, heat, water systems) or message; while the adjective "communication" means interaction, contact [2 , p. 697].

Therefore, information and communication technologies, from our perspective, represent a unit in both the nature and terminological aspects. Having skills in the field of information technology and considering technical and human factors in close interaction, it is advisable for a potential teacher to determine the professional application of information and communicative technologies during educational process.

The usage of ICT tools in class activates the cognitive activity of students. And working at the appropriate individual psychological pace makes the atmosphere at the lesson more

comfortable. The teacher gets the opportunity to record facts accurately, store and transmit a large amount of information, and also to group and statistically process data.

As a result, the usage of ICT can improve learning management, it increases the efficiency and objectivity of the educational process while significantly saving the teacher's time, and motivates students to get knowledge.

Modern information and communication technologies

The use of ICT allows to create fundamentally new teaching techniques, also it predetermines the emergence of new methods and methodological techniques for organizing the educational process.Mastering new knowledge and drilling practical skills with the help of computer educational programs fills the activities of students and teachers with a basically new content.This allows participants of the educational process to focus not only on teaching, educational and developmental functions (fig.1).

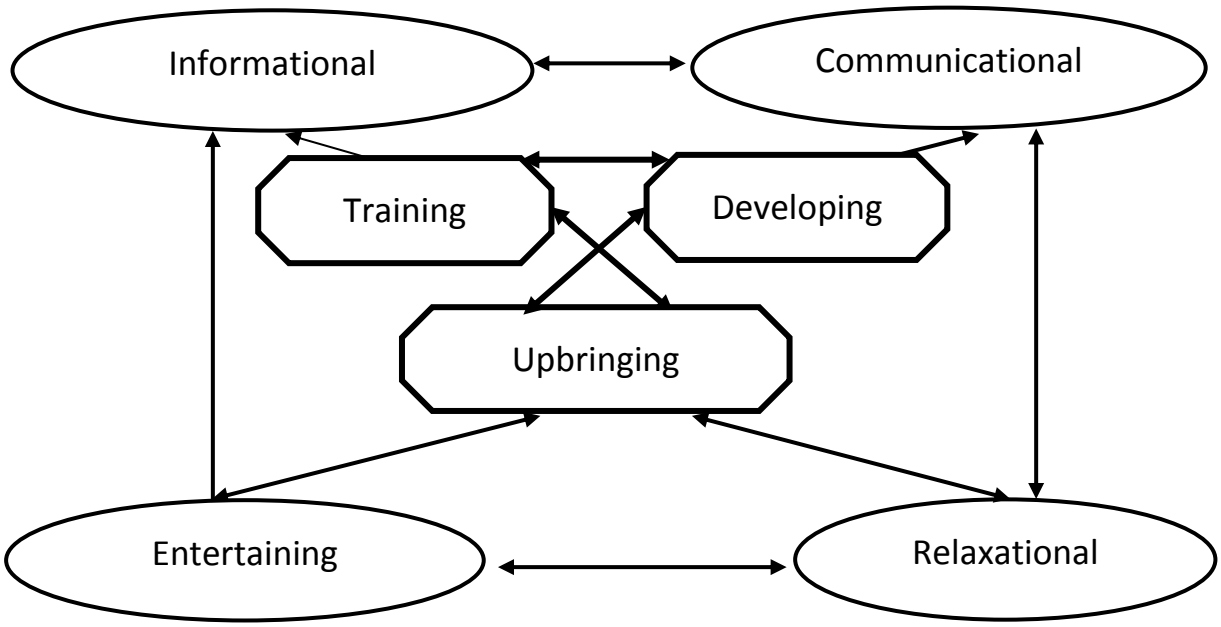


Figure 1 – Functions of computer educational programs

Computer educational programs are represented by learning and training games for pupils of various ages. Each of the games is aimed at developing general academic skills (memory, attention, perception of information of varying degrees of complexity, etc.), as well as personal qualities which means activating personal hidden capabilities. Computer educational programs present patterns of everyday situations and problems that require a proper solution. It should be noted that computer games create a comfortable environment in class or during extracurricular activities; they unite students to achieve a common goal during interaction; relieve emotional tension caused by stress of the nervous system during intensive training; they also develop skills for processing big amounts of information.

First of all, computarization of music education involves the creation and use of electronic methodological resources (EMR). One of the important conditions for their development is the maintenance of balance of verbal texts and notes, sounds and videoclips, taking into account the specifics of the educational process of a particular educational institution (Secondary school, Gymnasium, Children's art school, Music College, Pedagogical University).

EMR allow using text, sound, image, and video information at a new level using various programs:

- ✓ music players and sound editors;
- ✓ karaoke programs;

- ✓ music constructors;
- ✓ music encyclopedias;
- ✓ training programs;
- ✓ programs for improvisation, group music-making, composing music.

Training programs should be used considering the age and level of training of students. These programs are represented by educational games and simulators for mastering the rudiments of music, formation and development of auditory and creative skills; music games for preschool children; flash and online games.

References:

1. Zakharova, I.G. Information technologies in education: a textbook for students. institutions of higher prof. education / I. G. Zakharova. – 8th ed., revised. and additional - M.: Publishing Center "Academy", 2013. – 208 p.

2. Efremova, T.F. New dictionary of the Russian language. – 2nd ed., stereotype. – M.: Rus. lang., 2001. – V.1: A-O. – 1232 p.

Lecture 2. Formation of information culture as the objective of studying, education and development of students

1. The concept of a single information space of an educational institution.
2. Components of the educational institution's information institution: organizational, software and technical, human resources.
3. Classification of information means making up the single information space of an educational institution.

The concept of a single information space of an educational institution.

Global computarization of society is one of the dominant trends in the civilization of the XXI century. Due to the rapid development of information and communication technologies, new information environment for living and vital functions is emerging, and a post-industrial, information society is being formed. That is why the education system today faces a new challenge - to prepare the younger generation for independent decision-making and responsible action, for life and professional activity in a highly developed information environment. The creation of a single information and educational space based on the use of the latest technologies is currently the most promising direction for the development of the education system and the main task, the solution of which determines the success of the introduction of information technologies in education at all levels.

The information space of an educational institution is a managed and dynamically developing system which provides access to information and communication services for all subjects of the learning process, which is part of a single information educational space.

The purpose of the information space:

1. Organize delivery of information received from external sources within the educational institution.
2. Introduce computer technologies in information and management activities of educational institutions.

The objectives of the single information space:

1. Improve the effectiveness of the educational process.
2. Improve the quality of training.
3. Use of computer technologies in students' individual work.
4. Involve students in telecommunication project activities, participation in online academic competitions.
5. Create conditions for creative growth of teachers and students.
6. Spread and generalize of teachers' experience.

7. Create an information environment for parents.

8. Establish operational document management.

The structure of the single information space of an educational institution can be presented in the following way:

1. "Non-digital" educational space: room; material, methodological and information bases of the library, classrooms, teaching rooms, museums, sports halls; personal computers, televisions, etc.

2. Internet – an internal local network that helps solving the problems of bringing up-to-date information to all structural divisions of an educational institution; providing access to a single data Bank. The unified data bank includes databases of General administrative information and educational-methodological information.

3. Internet – access to information posted on the world wide web. High-speed and secure Internet access allows you not only to search, analyze and accumulate links to web resources for various groups of users, but also to organize distance learning and professional development in accordance with emerging needs.

Components of the educational institution's information institution: organizational, software and technical, human resources.

Organizational aspect. The head of an educational institution must understand the importance of the information environment.

The implementation of information and communication technologies in education, the organization of a single educational space based on modern computer technologies change the pedagogical process itself, its content, organizational and methodological foundations (Figure 1).

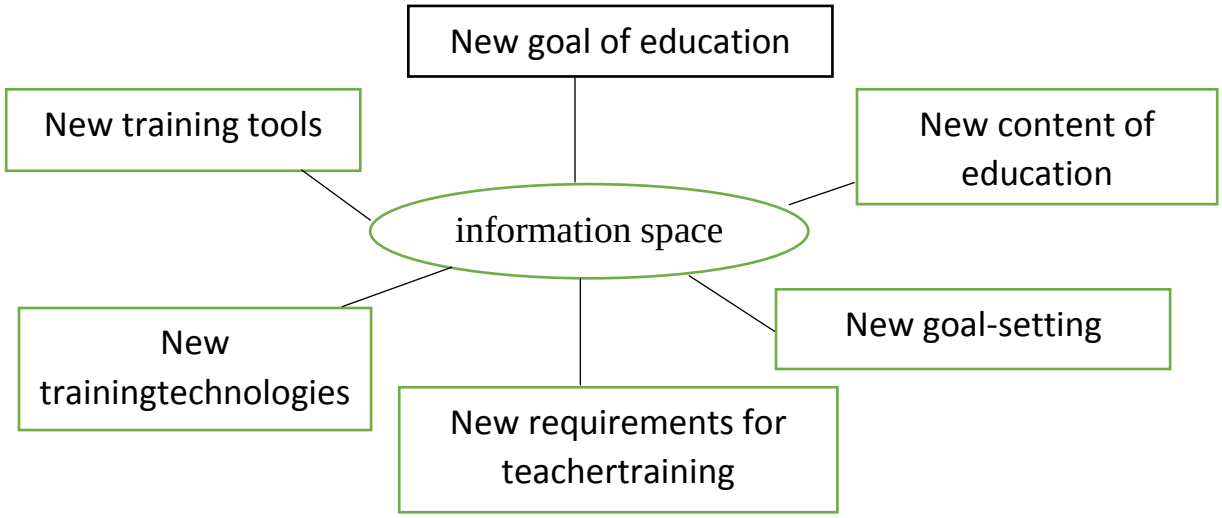


Figure 1 – Structure of the unified information space

Software and hardware aspect. The school should be equipped with computers so that it could be used not only in computer science classes but also during lessons in other disciplines. In addition to computers, there should be other technical devices for the most effective use of computer and information technologies in the educational process – printers, scanners, projectors and other equipment for organizing a local network. Means of connecting to the Internet are needed. At the stage of creating organizational and technical infrastructure in an educational institution, software and hardware complexes, computer classes, an information and methodological center, a media complex should be equipped with computers. All EI (Educational Institution) computers are connected to the network. Training software is being implemented actively. At this stage, it becomes clear that the necessary period of spontaneous computarization is outdated. The level of organization of systems has increased

so much that further progress will be simply senseless expenditure of resources without a deliberate strategy of its development based on understanding the main phenomena and regularities of this development. Finally, the objective of creating a single information environment that ensures the improvement of training and education based on the use of information and communication technologies, and increasing the information culture of subjects of the educational process is comprehended.

Human resources aspect. The staff (teachers and employees of educational institutions) must be trained. They should learn to use a computer, with standard system and software apps, with a special software application, to work with information in general and with information located on the Internet. The staff should perform, especially at the initial stage of creating such an environment, certain work on developing methodological materials in electronic form (textbooks, tests, tests) and placing them in a shared data repository.

Classification of information means which make up the single information space of an educational institution

Educational information resource is the broadest notion that covers various types of information resources used in education. As a learning tool, it is an element of the information environment where the learning process takes place. Among educational resources, there are educational and methodological literature, software tools reflecting a certain subject area and implementing the technology of its study, visual learning tools, etc.

A digital educational resource is an informational educational resource stored and transmitted in digital form.

An e-learning course is a software application which provides a possibility for a student to acquire knowledge, skills and abilities in any academic discipline individually or with the help of a teacher.

Classification of educational information resources can be arranged according to various reasons.

According to their methodological purpose, information and educational resources and their components can be divided into:

- ✓ *Training* – meet the needs of the training system in the formation of knowledge, skills, training or practical activities, ensuring the necessary level of retention of educational material;
- ✓ *Exercises(Tutors)* – meet the needs of the training system in the development of various kinds of skills, repetition or consolidation of learned material;
- ✓ *Control* – designed to measure, control or self-control the level of mastering of educational material;
- ✓ *Information-search and information-reference* – used for reporting information, forming skills and systematization of information;
- ✓ *Demonstration* (slide and video films, models) – used for visual representation, visualization of the studied objects, phenomena, and processes;
- ✓ *Imitative* – used to represent certain aspects of reality;
- ✓ *Laboratory* – used for remote experiments on real equipment;
- ✓ *Modeling* – used for modeling objects, phenomena, and processes for the purpose of their research and study;
- ✓ *Calculating* – for automating various calculations and other routine operations;
- ✓ *Educational-game* – used to create educational situations in which students' activities are implemented in a game form;
- ✓ *Game* – used for organizing students' leisure time, developing students' memory, reaction, attention, and other qualities;
- ✓ *Communication* – meet the needs of the training system in the organization of communication between teachers, administration, students, parents, specialists, general public;
- ✓ *Integrated* – combines a set of tools that meet a wide range of training system needs.

2. PRACTICAL SECTION

Laboratory lesson No.1. Information and communication competence of a teacher. Modern educational technologies based on ICT.

Information and communication competence of a teacher includes three main aspects:

- a sufficient level of functional literacy in the field of information and communication technologies (ICT);
- effective and reasonable use of ICTs in activities for solving professional, social and personal problems;
- understanding of ICT as the basis of a new paradigm in education aimed at developing students as subjects of the information society, capable of creating knowledge, able to operate with arrays of information to obtain a new intellectual and/or activity orientated result.

In pedagogical practice, a two-level model of ICT competence of a teacher is proposed:

1. Knowledge level (readiness for activity).
2. Activity orientated level (implemented activity).

The level of functional literacy of the teacher (knowledge level) in the field of ICT implies:

- computer skills to use programs for processing text, numeric, graphic, and audio information;
- ability to work on the Internet, use its services such as forum, email, websites;
- ability to use equipment such as a scanner or printer.

It is obvious that the functional literacy of a teacher alone cannot lead to qualitative changes in the results of the education system.

The activity orientated level implies effective and systematic use of functional literacy in the field of ICT in educational activities to achieve high results. The activity level can be divided into sub-levels:

- implementation – inclusion in educational activities of specialized media resources developed in accordance with the requirements for the content and methodology of a particular subject;
- creative – development of electronic tools for educational purposes.

ICTs are used not only directly in the learning process, where they work with educational materials presented in digital form (presentations, tests, search for information on the Internet).

ICTs are used in the organization of training activities for:

- creating and maintaining online forms of implementation of the educational process, for example, creating and manage a pedagogical website;
- implementation of the knowledge monitoring system ("Test symbol" System»);
- work in online educational communities, for example, the regional network project "Designing information and educational systems" (http://www.openclass.ru) or "Network of creative teachers" that are built and developed by and for teachers;
- implementation of continuous self-education, for example, distance education Center ‘the Eidos’, ‘September 1’ Publishing house, etc.

The use of information and communication technologies gives teachers the opportunity to:

- implement training based on individual educational directions and individual curricula;
- implement new types of educational activities such as problem-based and project-based learning methods;

- develop students' critical thinking;
- use interactive learning methods;
- use modern means of communication;
- use computer modeling of the studied processes.

A modern teacher should act not only as a knowledge holder, but also as an organizer of educational and cognitive, project, and productive activities using information and communication technologies.

Modern educational technologies based on ICT

The use of ICT in the educational process gives teachers such additional didactic opportunities as:

- immediate feedback between the user and the ICT tools, which allows for an interactive dialogue;
- computer visualization of educational information, which involves the realization of the capabilities of modern visualization tools of objects, processes, phenomena (both real and 'virtual'), as well as their patterns, and their representation in the dynamics of development;
- computer simulation of the studied objects, their relations, phenomena, and processes that occur both in reality and 'virtually';
- automatization of the processes of calculating, information and search activities, processing the results of the educational experiment, both real and 'virtual';
- automatization of the processes of organizational management of educational activities and monitoring the results of learning: generating and distributing organizational and methodological materials, uploading and transmitting them over the network, etc.

Let's outline a number of key aspects of using ICT in the educational process.

Motivational aspect means creating conditions for maximum consideration of individual educational opportunities and requests of students, a wide choice of content, forms, pace and level of training, meeting educational needs, and unlocking the creative potential of students.

Content aspect means the addition of a traditional textbook with elements that it cannot implement (electronic learning tools (ELT) allow to find the necessary information quickly, operate with it, and work with visual models of difficult-to-explain processes).

Educational and methodical aspect means providing educational and methodical support of the subject. ELT can be used in preparation for a lesson, directly in the classroom (when explaining new material, to consolidate the acquired knowledge, in the process of knowledge control), to organize independent study of additional material by students, etc.

Organizational aspect means the use of class-lesson, group-project, and individual models of learning in extra-curricular activities.

Control and evaluation aspect means the implementation of various types of control using ELT.

It should be noted that the use of ICT in the educational process significantly affects the forms and methods of presentation of educational material, the nature of interaction between the student and the teacher, and, accordingly, the methodology of classes in general. However, information and communication technologies do not replace traditional approaches to learning but significantly increase their effectiveness. The main thing for a teacher is to find the appropriate place of ICT in the educational process, i.e. to go from pedagogical tasks to information technologies for solving them where they are more effective than conventional pedagogical technologies.

Peculiarities of conducting a lesson using ICT:

- adaptability: "adjusting" the computer to the individual characteristics of the student;
- manageability: the teacher can correct the learning process at any time;

- interactivity and dialogical nature of training: ELTs have the ability to "respond" to the actions of the student and teacher, "enter" a dialogue with them, which is the main feature of the computer training methodology;
- optimal combination of individual and group forms of work;
- maintaining the student's state of psychological comfort when communicating with the computer.

Questions for self-monitoring:

1. How do you understand the meaning of the term “Information and communication competence of a teacher”?
2. What are ICTs used for? Analyze the standard scheme for creating training programs.
3. What features of conducting a lesson using ICT can you name?

Laboratory lesson No.2. Training software, their requirements, types of educational programs

Purpose: to get acquainted with the essence and features of training software.

Basic theoretical information

Computers in education are focused on different purposes of use. Therefore, different types of programs should be prepared for participation in the educational process.

In a broad sense, the term “software” includes programs that allow computerize the organization of the educational process, or used for the preparation of educational materials, for example, tool programs. A tool program is a program designed for teachers to develop their own author's courses. They allow teachers create computer didactic materials or make necessary changes to the materials by themselves, without the help of a specialist-programmer. Such programs are used both to support various types of work and as independent learning tools. However, subject teachers are mainly interested in software kits that provide the study of a particular subject (“educational software, educational course”) or field specific programs designed to study individual topics, phenomena, teach individual skills, and so on.

According to these criteria, all training programs are divided into four main types:

1. Training and reinforcement programs for training individual skills; such programs are most easily integrated into the learning process.
2. “Tutor” programs that include material and types of tasks that serve as an excellent addition to classroom training, allow individualize training, save time for working in the classroom transferring the training block to independent work.
3. Modeling programs give a possibility to simulate various processes, stimulate mental activity, and promote the development of logical thinking.
4. Educational games.

Talking about training programs, we mean software specifically designed for use in training, regardless of the subject, the amount of material studied, the structure and other indicators of both technical and methodological plans. The existence of a task system distinguishes computer textbooks and training programs from a variety of applications used in training (for example, text editors, spreadsheets, etc.). Training programs and computer tutorials are the main part in the software of a particular discipline.

The advantage of computer programs for educational purposes is well-illustrated, mobile, and variable educational material. Programs should help a teacher control and regulate the individual learning process, take into account different levels of students'

readiness, focus more on the material, increase the share of independent work, and achieve a more conscious attitude of students to their own educational activities.

Programs themselves should not dominate in the learning process. It is important to subordinate these programs and their forms of application to pedagogical goals, material features, and specific learning conditions. Thus we can formulate the requirements for the software used in educational practice.

The standard scheme for constructing learning programs:

1. The presentation of the material. Text, graphic illustrations, and sound can be used. When explaining the material, a set of examples and tasks can be offered.
2. Training. A student is offered a more or less wide range of tasks or questions on a specific topic. Depending on the correctness of their execution, a student is transferred to the next or previous program situation. Sometimes a student is given the opportunity to choose a range of questions for training.
3. Control. The student receives a series of tasks, the results of which are assessed.
4. Some programs additionally contain a "zero" stage, at which the student is tested or diagnosed in order to determine the level of his knowledge and capabilities in order to correctly choose the trajectory of the program.

Another example of a computer program for educational purposes is a computer or computerized textbook. A computerized textbook is a set of software and hardware tools as well as educational and methodological publications united by a common idea and theme, which aims to intensify the educational process on the base of personal computers in training sessions under the guidance of a teacher, as well as in the students' individual work.

General characteristics of a computerized textbook:

1. It should be written for a high level of complexity, focused on strong students, but providing with the possibility of switching from a high level of training to a lower one.
2. It should represent (what is most appropriate) the author's tool training system.
3. It must contain text and computer parts.
4. It must use lots of visual aids.
5. It should serve as a means of implementing game forms and teaching methods.
6. It should be a means of automation and intensification of pedagogical work in the development of academic disciplines, preparation for classes and selection of educational material, the formation of didactic materials (videograms, reference notes, various handouts, etc.)

According to the way of the material presentation, a computerized textbook differs from a traditional one: both the full text of the textbook and its reference summary can be stored in the computer's memory. The computer part of the textbook should include the material that cannot be shown on the blackboard, on slides, on posters, or it is difficult for some reason.

Advantages of a computerized textbook.

- the main principles formulated in the text part of the textbook get a colorful, memorable implementation on the screen and serve to facilitate the memorization of these provisions;
- in the computer part of the textbook, input control of the student's learning is carried out, and tasks are ranked according to their degree of complexity;
- the computerized textbook is developed on the basis of a flexible algorithm of interaction "teacher-textbook", which assumes the possibility of changing both the volume of the studied material and the sequence of its study;

- due to the presence of animated illustrations, the illusion of the presence of a “live” teacher is created; there appears a moment of participation in the learning process, which also facilitates the assimilation of the material;
- a variety of tasks allows to individualize the learning process;

The practice of using a computerized textbook is still small, which makes it impossible to evaluate all its advantages, but it is obvious that the creation of a computerized textbook is one of the most interesting and promising tasks of pedagogy and it has more and more supporters every year.

Questions for self-monitoring:

1. How do you understand the meaning of the term “software”?
2. List the four main types of training programs. Give examples of the training programs you know.
3. Analyze the standard scheme for creating training programs.
4. Which characteristics of a computerized textbook do you like best?

Making conclusions on laboratory work, self-assessment of educational activities.

- Answer questions for self- monitoring.
- Write down the conclusions about the work done in the report.
- Give a self-assessment of your learning activities during the class.

Laboratory №3. Multimedia technologies in education. The concept of a multimedia presentation, goals and objectives of its creation. Introduction to Microsoft PowerPoint.

Main theoretical information

Modern society is called information society because it has open access to all sources and also because of daily increase in amount of information. The education sector is no exception: the combination of new developments with proven technologies gives an increased rate of return. Direct work with various types of information is the key to the development of optimal thinking and worldview for existence in modern conditions.

It has long been known that people are divided into several types by the method of perception of information: visually, by hearing or by practical application. But there are other more subtle facets of personalities that are not taken into account when creating equal conditions, and in fact the inclinations and speed of processing incoming information are different for everyone.

The use of multimedia technologies owes its effectiveness to the comprehensive impact on human perception systems. Interactive multimedia systems simultaneously transmit sound, video, animation, graphics, and texts.

Terms “presentation” and “multimedia presentation”

A presentation is a coherent sequence of slides made in a single style and stored in a single file. Multimedia is an interactive information technology that combines text, graphics, sound, and video. Multimedia documents differ from regular documents as they can contain sound and music objects, animated graphics, and video fragments in addition to traditional text and image data. A multimedia presentation is a combination of computer animation, graphics, video, music, and sound sequences that are organized into a single framework. As a rule, a multimedia presentation has a plot, scenario, and structure that is organized for easy perception of information.

A dynamic visual and sound series allows you to convey any information in a visual, easily perceived form. A distinctive feature of a multimedia presentation is its interactivity, i.e. the ability to interact with a multimedia image created for the user by modern computer tools.

Goals and objectives of a multimedia presentation

Presentation **goals**: visual representation of the author's idea, which should be as comfortable as possible for the perception of a specific audience, encouraging interaction with the objects and/or the author of the presentation; demonstration of the speaker's achievements in various fields of activity using modern information technologies.

Objectives of the presentation:

Educational objectives:

- the development of new training material;
- consolidating the studied material;
- providing knowledge quality control;
- expanding your horizons and meeting your educational needs

Developing objectives:

- formation of cognitive interest, development of educational and professional motivation;
- creating conditions for attracting attention and facilitating the perception of educational and other information;
- development of intelligent operations;
- formation of special competencies that provide an opportunity to work with information technologies;
- development of special competencies;
- improving the skills of working with modern computer technologies;
- implementation of creative activities;

Pedagogical objectives:

- education of the culture of pedagogical and educational work;
- development of aesthetic sense;
- development of value attitude to the results of creative activity.

The results of using the method of computer presentations in studying are to improvement of the learning management system at various stages of the lesson and development of students' learning motivation. Along with this, important indicators of improving the quality of the educational process in the context of using multimedia presentations is increase in the information culture of students and provision their readiness to integrate into the modern information space.

Microsoft PowerPoint

The Microsoft Office for Windows package includes the MS PowerPoint application for creating and editing custom presentations. Presentation processing techniques are closely related to text document editing techniques.

In the process of creating a presentation, you can prove yourself as an author (screenwriter), as a director, as an artist, and even as a performer. Strictly speaking, in comparison with other programs, PowerPoint makes strict requirements for the creative abilities of the author, to his artistic taste.

Microsoft PowerPoint is a program designed for creating, editing, and viewing presentations. The app offers a wide range of tools for working with multimedia files and hypertext. Working with the program is as simple as possible: most actions can be performed by simply dragging and dropping.

Microsoft PowerPoint supports importing files from other applications in the Microsoft Office Suite. The app provides the ability to collaborate on a project using OneDrive cloud storage and individually define access levels for each participant.

Key features of Microsoft PowerPoint:

- Detailed presentation creation step-by-step instructions;
- Speaker mode lets you see which slide will be shown next, as well as add personal notes for each slide;
- Navigator mode switches images in any order, regardless of their location in the presentation;
- Animated video transition effects;
- A large number of pre-installed presentation templates;
- Preview of the prepared material;
- Handwriting formulas;
- Recording the screen from the program menu;
- Timeline;
- Ability to set up your own workspace;
- Data loss protection option;
- Ability to set a password for a presentation.

Auto-save is configured for a specified period of time, both locally and in the cloud. The slide show is available in both windowed and full-screen mode. In addition, the app provides a tool for analyzing data display and syncing with email, contacts, and calendar.

Questions for self-monitoring:

1. How do you understand the definition "multimedia technologies"?
2. Define the goals and objectives of a multimedia presentation.
3. Analyze the main features of Microsoft PowerPoint.
4. Do you have an experience in creating multimedia presentations?

Formulation of conclusions on laboratory, self-assessment of educational activities.

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A dynamic visual and sound series allows you to convey any information in a visual, easily perceived form. A distinctive feature of a multimedia presentation is its interactivity, i.e. the ability to interact with a multimedia image created for the user by modern computer tools.

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- development of special competencies;
- improving the skills of working with modern computer technologies;
- implementation of creative activities;

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The Microsoft Office for Windows package includes the MS PowerPoint application for creating and editing custom presentations. Presentation processing techniques are closely related to text document editing techniques.

In the process of creating a presentation, you can prove yourself as an author (screenwriter), as a director, as an artist, and even as a performer. Strictly speaking, in comparison with other programs, PowerPoint makes strict requirements for the creative abilities of the author, to his artistic taste.

Microsoft PowerPoint is a program designed for creating, editing, and viewing presentations. The app offers a wide range of tools for working with multimedia files and hypertext. Working with the program is as simple as possible: most actions can be performed by simply dragging and dropping.

Microsoft PowerPoint supports importing files from other applications in the Microsoft Office Suite. The app provides the ability to collaborate on a project using OneDrive cloud storage and individually define access levels for each participant.

Key features of Microsoft PowerPoint:

- Detailed presentation creation step-by-step instructions;
- Speaker mode lets you see which slide will be shown next, as well as add personal notes for each slide;
- Navigator mode switches images in any order, regardless of their location in the presentation;
- Animated video transition effects;
- A large number of pre-installed presentation templates;
- Preview of the prepared material;
- Handwriting formulas;
- Recording the screen from the program menu;
- Timeline;
- Ability to set up your own workspace;
- Data loss protection option;
- Ability to set a password for a presentation.

Auto-save is configured for a specified period of time, both locally and in the cloud. The slide show is available in both windowed and full-screen mode. In addition, the app provides a tool for analyzing data display and syncing with email, contacts, and calendar.

Questions for self-monitoring:

1. How do you understand the definition "multimedia technologies"?
2. Define the goals and objectives of a multimedia presentation.
3. Analyze the main features of Microsoft PowerPoint.
4. Do you have an experience in creating multimedia presentations?

Formulation of conclusions on laboratory, self-assessment of educational activities.

- Answer questions for self-monitoring.
- Write down the conclusions about the work done in the report.
- Give a self-assessment of your learning activities during the class

Laboratory №5. Title slide. The concept of slide layout. Creating a slide with a specific layout. Title and subtitle of the slide. Slides with lists: create numbered, bulleted lists.

Why do presentations need a title slide?

A presentation is a visual representation of the material you have studied. As a rule, it contains a minimum of text and a maximum of graphic material (images, tables, graphs, diagrams). The title page is where the introduction of a work begins. And the presentation is no exception. The title slide of the presentation should set the appropriate tone.

Content of the title slide

The General scheme of filling in the first slide of the presentation will look like this:

1. Name of the educational institution.
2. Topic of the master's thesis.
3. The name and surname of the master's student.

4. The name and surname of the teacher, position.
5. City, year of completion.

Sometimes it is allowed to exclude items 1 and 5 from the presentation title page, but items 2, 3 and 4 must always be present!

Title slide design

All the listed data cannot be reported on the title slide. There are certain rules for placing data.

The name of the University is placed at the top of the slide with the alignment "in the center". The font size is 18-20. It usually takes 2-3 lines.

The subject is placed in the center of the page. It is typed in a larger font (32-42 PT). You can type in capital letters or use creative text formatting features (WordArt).

The city and year of completion are separated by commas at the bottom of the slide. Center alignment, font 18-20 pt.

What mistakes should be avoided when designing the title slide?

1. Grammatical errors in the name. Make sure to check the slide for spelling errors and descriptions. They can ruin the entire impression of your presentation.

2. Annoying design. Try to choose neutral colors for the presentation design and especially for the first slide.

3. Unreadable text. Your text should be easy to read at first glance, so don't use sophisticated fonts that are hard to read, or designs with double or blurred letters for the title slide. Make sure that the text doesn't blend into the background.

4. Distracting elements. These can be images or design elements. Make sure that there are not too many of them. For some presentations (for example, for a master's thesis), images are not appropriate at all, and the design must be selected with a minimum number of elements.

Simple slides creation

The concept of slide layout

The slide layout provides alignment and determines the position of text and objects on the slide. PowerPoint offers a set of auto-packages that define the layout of slides. Each slide has a layout in the form of frames for the slide title and for text and other objects. To change the text in the frame on a slide, click the frame and start typing.

Slides creation with a specific markup. Slide title

The rest of the slides are created according to the layouts of the title slide. To create a slide, select the pattern with a specific layout that is most suitable for placing information.

Slides with lists

Convert text to a bulleted or numbered list.

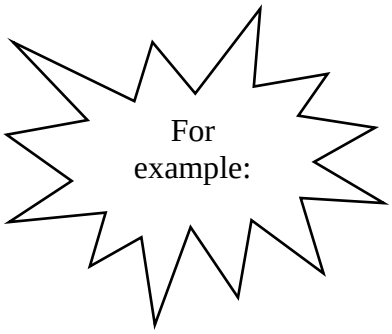
1. Select the text or empty frame that you want to convert to a list.
2. Do one of the following:
3. To add bullets, click the Bullets button.
4. To add numbering, click the Numbering button.

Note. You can also start typing a numbered list using the keyboard. Press the BACKSPACE key to delete the marker at the beginning of the line. Then enter a number (1), the letter A or a, or a Roman numeral (I or i) with a dot or closing bracket. Enter the text that should follow the letter or number, and then press ENTER to go to the next line. The numbering will continue automatically.

Task:

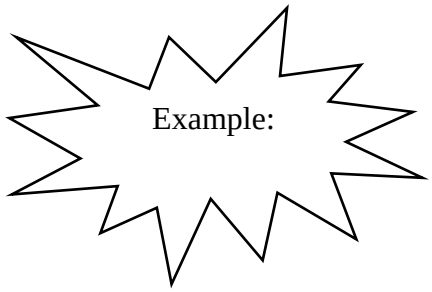
1. Create a title slide for your master's thesis presentation.

2. The topic of your master's thesis has not yet been formulated. Make a suggestion what you would like to explore.



- The formation of the audience's culture of primary school pupils at music lessons
- Realization of the creative potential of primary school pupils in the process of creating collections of musical fairy tales
- Development of vocal and choral skills of primary school pupils at music lessons
- Creating of an information and educational environment at music lessons: problems and prospects

3. On the second slide, in a bulleted or numbered list of three items, list the most important, in your opinion, points in the proposed topic.



Topic: Realization of the creative potential of primary school pupils in the process of creating collections of musical fairy tales

- creative potential
- primary school pupils
- musical fairy tales

Laboratory lesson №7. Music and computer technologies: problems and opportunities.

Computerization of education is an objective process today, one of the ways to solve the urgent problem of intensifying learning, which arises as a result of the increasing demands of society to increase the amount of educational information necessary for assimilation.

During its half-century history, music and computer technologies have developed rapidly due to the objective process of emergence, improvement and penetration of computer technologies in all spheres of human activity, including music and music-pedagogical education. Today, the interpretation of the concept of «music and computer technologies» is ambiguous. Among its several meanings, the following should be noted:

- the sphere and the system of professional and additional education (including departments of children's music and art schools);
- master's degree program that combines classical music education and innovative computer technologies;
- innovative computer technologies for the creation, processing and reproduction of musical material with the use of electronic resources.

The specificity of music and computer technologies in all the above values is determined by a new integrated type of music and computer activity, which is a set of actions for creating, processing and reproducing musical and artistic material in digital format using electronic resources. The structure of music and computer activities consists in the integration of creative music and information and computer activities.

Actions within the framework of musical and computer activities provide: recording, editing and printing the scores; digitizing of sounds; harmonization and arrangement of the

finished melody; composing melodies; recording parts of acoustic instruments and voice accompaniment in digital format with their storage and processing; software synthesis of new sounds.

The result of musical and computer activity is an electronic product in the form of a created musical composition, a computer arrangement of a musical work, etc. The implementation of this activity involves professional training, the formation of musical and computer knowledge, skills and abilities. Music and computer activities are implemented today in institutions of music and music-pedagogical education.

It should be noted that in the field of computer science, music and computer technologies represent a special applied part of research, and in sound engineering they are a new tool for creating sound images and acoustic measurements. Pedagogy considers music and computer technologies as an important part of musical education, which should be included in the learning process in order to educate versatile specialists: teachers, musicians and sound engineers, whose activities depend on the continuity of cultural heritage, science and pedagogical traditions.

Focusing on the possibilities of music and computer technologies aimed at creating, processing and reproducing musical material using electronic resources, the following main areas of application of these technologies should be noted:

- composing music in which the computer provides unlimited timbre, rhythm, pitch, and other features that are not available in other conditions;
- search for new means of expression, experimenting with the sonorous side of musical fabric, constructing sound matter;
- performing activity in which the performer manages the process of playing music previously recorded on a computer;
- printed music, recording and reproduction of musical text for editorial, educational and performing purposes;
- use of a music software product when creating textbooks for various types of educational activities;
- composing songs and soundtracks online with outstanding musicians from different countries.

These capabilities of music and computer technologies, implemented in educational and creative (composing, arranging) practices, are now provided by modern music and computer programs.

So, for composing music using a computer, the following programs are used:

- *Cakewalk by BandLab(Sonar Platinum)*, which allows you to compose and record songs using various tools of VST synthesizers and VST plug-ins;
- *Band in a box program*, which is characterized by a large number of different musical styles (for example, jazz, rock and roll, Blues, tango, etc.), which contribute to the rapid creation of compositions; in addition, there are applications for developing musical hearing and improving knowledge of the theory of harmony and harmonization;
- *Studio One program* that allows you to record music online;
- *Logic (Mac OS) program* that offers a large number of high-quality synthesizers and VST plug-ins, as well as a professional compact interface.

Performing activities, in which the performer manages the process of playing music previously recorded on a computer, are implemented using programs such as:

- *PCDJ Dex program*: along with all the standard functions (mixer, effects, equalizers, etc.) offers two more – a built-in video mixer and karaoke support;

- *Ableton Live program* is designed for «live» performance of dance rhythms: a very user-friendly interface that allows you to quickly synchronize a large number of tracks in real time when DJs work on the dance floor;
- *Serato DJ program* has been leading digital vinyl DJing for many years, with full support for various controllers and a vinyl emulation system.

Note writing activity, recording and replication of musical text for editorial, educational and performing purposes can be carried out using the following programs:
- *Sibelius program:* you can print out the score and individual parts, edit scores for replication, and emulate the sound of orchestral instruments using the sound library;
- *AutoPlay program* allows creating interactive multimedia tutorials, multimedia anthologies, video lessons of playing musical instruments, etc.

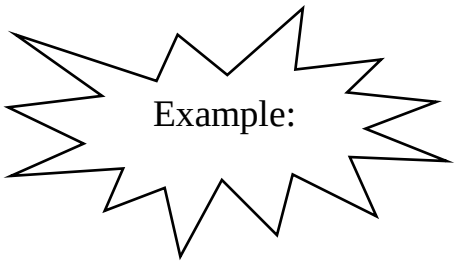
So, a computer has firmly entered into musical and musical and pedagogical education, arming the teacher-musician with a modern means of developing musical abilities, teaching music and creativity, providing the future composer and performer with a universal musical instrument.

Today, there is an obvious urgent need to use music and computer technologies in general, music professional and additional education, not only as a means of learning, but also as an object of study. In this regard, further research is needed in the field of theory and practice of music and computer education. The study and creation of an integral model of music education using music and computer technologies, modeling of new types of musical activities related to music and computer technologies is especially important.

It should be emphasized that no matter how the further «relationship» between the computer and music pedagogy, the computer and musical creativity develops, the situation will always be the same: a person will ask questions – the computer will solve them, a musician will create – the computer will embody his idea.

TASK:

Develop 7 test tasks based on the material of this laboratory lesson. The test task assumes three answers: one – correct, two – incorrect. The correct answer should be highlighted in bold.



What software allows you to record music online?

Band in a box
Studio One
Logic (Mac OS)

Laboratory lesson № 8. Theoretical basis of designing information and educational environment in music lessons

The process of learning is a functioning didactic system. It involves all the components of pedagogical system. Each of them can be considered as an object of research. In this case, the components are learning tools. All components in the integral pedagogical process are interconnected. Their effectiveness, both separately and in the system, increases if the process is organized on the basis of a theory or concept. We adhere to the concept: learning, as a functional didactic system, is a system of organizing the educational activities of students. This conceptual approach applies to the entire learning process, including each of its components. The teaching tools are interconnected with all the components of the didactic system (Figure 1).

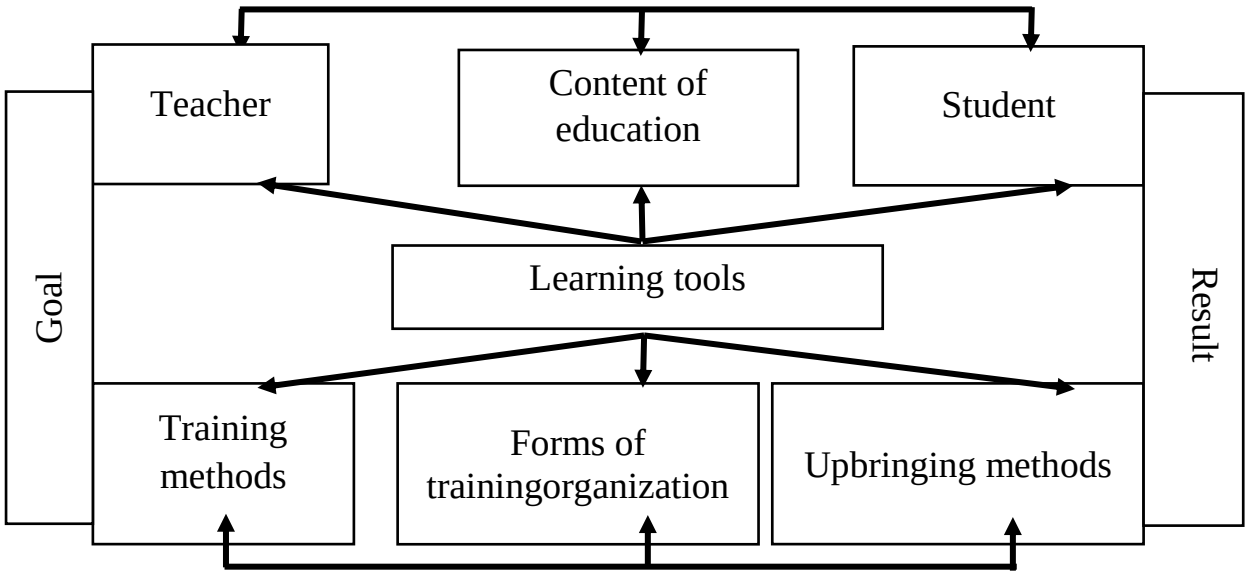


Figure 1 – Learning tools as components of a didactic system

In order to be involved in a functioning didactic system, teaching tools must first of all be interconnected with the components of the didactic basis, i.e. with the teacher and his activities, with the student and his activities, with the content of education. This is implemented through the involvement of components of pedagogical communication (pedagogical superstructure), which, in addition to teaching tools, include forms of organization of training, methods of teaching and upbringing. The direction of the functioning of the didactic system is set by the goal and corrected by the result, which allows us to call them system-oriented components.

However, the use of computers in training should not close the training of specialists in the real subject sphere, i.e. it is unacceptable to replace real physical phenomena only with a model representation of them on a computer screen. Requirements for the ability, knowledge, skills in the field of computer science should be modified depending on the type of university, the nature of the specialty training.

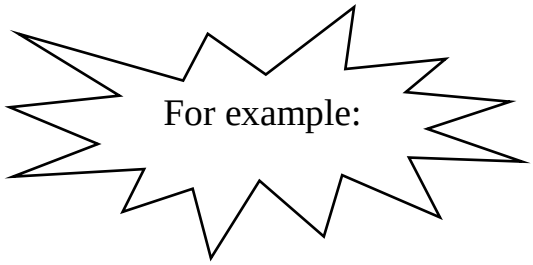
Among the various factors and relationships that accompany the introduction of computer technology in the sphere of education, the central one is undoubtedly the “human-computer” relationship. The globality and multi-aspect nature of this problem make us conduct research on all multilateral human-computer relations in terms of a specific worldview, philosophical paradigm, philosophical and methodological concept. At the same

time, the capabilities of computers should not be overestimated. For all its artificial-intellectual capabilities, transformations and achievements, any computer is just a means of increasing the efficiency of intellectual human activity. And this means, first of all, information, focused on information service of human needs. How to make this service the most productive in the field of education is ultimately the main question of the entire multidimensional and multi-factor problem of informatization of the education sector.

Computer training is really effective, it contributes to the implementation of the well-known didactic principles of the organization of the educational process, fills the activities of teachers with fundamentally new content, allowing them to focus on their main – teaching, educational and developmental functions.

The introduction of a computer in music education is primarily associated with the creation of electronic methodological resources. The problem is to maintain the necessary balance of musical texts and sounding music in the new training tools, on the one hand, with verbal texts on the other hand. A significant share of the "musical substance" reflects the specifics of the educational process in a musical educational institution of any level. In contrast to computer methodological resources in other specialties, where verbal texts can significantly prevail over others.

Today, music education is going through a stage of accumulation of experience in the computerization of the process of learning music. The main task is to give the teacher practical recommendations on the creation of electronic methodological resources, on the introduction of a computer. Even now it is necessary to prepare electronic support of classes, even for a start in the traditional form.



- Summary of the theoretical explanation with the facts and rules.
- Editing music for sound or video viewing.
- Scan sheet music pages for illustrations explaining theory or history.
- List of tasks for independent work.
- Dictation on CD, forms with questions for quizzes, templates for control surveys or text sets on paper maps.

In the most general terms, the computer's capabilities in equipping musical disciplines can be conditionally defined by the following positions:

- providing visibility in the provision of training materials;
- support for the control of knowledge and skills, organically creating an environment for coaching;
- organization of various forms of creative activity.

Education is not just about transmitting information and appealing to intelligence. This is, first of all, interaction with the feelings of a person, his worldview and perception of the world.

The computer, like other information-intensive media, should perform purely auxiliary functions of providing as much objective educational information as possible, which should help the teacher and the student, without deviating from the goals and values of education, its

higher cultural functions, to obtain the system of arguments that contributes to the achievement of these goals. Therefore, any educational computer programs must necessarily be checked for their proper pedagogical expediency, pass a kind of examination, taking into account those value criteria that should be the subject of personal and creative education.

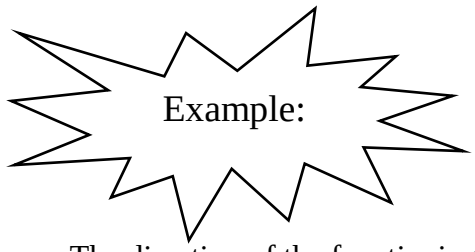
Music pedagogy is currently discovering new areas of research (Table 1).

Table 1 – Information technology research

	Title	Content
1.	Research related to information technology in music	the use of multimedia in projects; questions of computer analysis of musical works; information approach to the content of the music.
2.	Research on the direct implementation of information technologies in music education	practical development of computer music, music editors; the use of musical and computer technologies and electric musical instruments in the modern educational process
3.	Study of problems related to the information culture of a music teacher	optimal software for professional activities; information technologies in self-education of a musician

TASK:

Develop 7 test tasks based on the material of this laboratory lesson. The test task assumes three answers: one-correct, two-incorrect. the correct answer should be highlighted in bold.



The direction of the functioning of the didactic system is set ... and corrected ...
by the goal and result
tasks and hypothesis
hypothesis and result

Laboratory lesson №9. Theoretical foundations of designing information and educational environment in music lessons

Designing and modeling the educational environment requires awareness and consideration of its specific principles.

Safety. A certain subject and spatial organization of the educational environment allows minimizing the child's feeling of uncertainty and fear. He gets the opportunity to freely navigate, move and perform the necessary actions, using the available rules and means of protection

Plenitude of culturally significant objects. The educational environment constantly provides the child with contact with various media (gives certain information about the world around him), which significantly stimulates his cognitive activity, involuntary and voluntary attention, activity.

Availability for polysense perception. The educational environment stimulates and provides an opportunity to widely attach information from different sensory organs, both in the perception of individual objects and the relations existing between them.

Semantic ordering. All types of relationships in the educational environment are organized in accordance with a certain system of rules, the understanding and implementation of which significantly increases the efficiency of the child's life.

Immersion in the system of social relations. The organization of the educational environment provides the child with an event community, stimulates his active interaction and cooperation with other people.

Developing character. The educational environment assumes the presence of a system of well-thought-out obstacles that the child is able to overcome independently or with the help of others.

Focus on the protection and development of real and potential cognitive opportunities. The organization of the educational environment puts the child before the need to work in the zone of actual and immediate development.

These general and specific principles serve as the main guidelines in the design and modeling of both a holistic educational environment and local environments that provide solutions to operational tasks of teaching and educating children in a modern school.

One of the important conditions for designing an educational environment should be not only the proper motivation of participants in the educational process, but also the necessary level of competence – general pedagogical and psychological. General pedagogical competence includes subject, didactic, educational competence and training. The psychological competence of the teacher is becoming more and more popular every year.

A modern teacher is not only a specialist who knows his subject deeply, but also a designer, engineer of the educational environment. According to the words of L. S. Vygotsky, “a teacher has to sculpt, carve, shred and cut the elements of the environment, to combine them in a variety of ways, so that they carry out the task that he set for himself”.

Thus, in the center of the learning process with the use of information and communication technologies we have independent cognitive activity of students and their independent work on the formation of the necessary skills, abilities and professional competencies. Despite this, the success and quality of education using ICT to a large extent depends on the efficiency of the organization IEE (Information and educational environment) and methodological quality of the materials used, as well as leadership skills of teachers, modeling it in a manner consistent with the pedagogical aims of education.

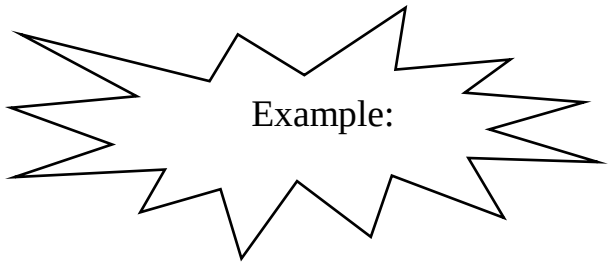
Understanding the environment as the immediate environment of the subject, in interaction with which he forms and manifests his best qualities, we are faced with the task of creating such an environment that would develop the student's personality, create culturally appropriate conditions for his self-realization, self-expression, and search for the best self in the process of determining his own trajectory of mastering knowledge.

In personality-centered training, an important element is the personality of a student, his previous experience, intellectual properties, internal attitudes, etc. Knowledge serves only as a means that allows you to expand his personal experience, develop a person. Thus, the relationship between the environment and personal development is understood as a diverse, contradictory and “spatial-volumetric in nature” relationship of the individual with what surrounds him. Supporting the statement of the philosopher V. S. Bybler that the basis for creating the environment is interaction, the position of the personality-oriented approach of phenomena, based on the humanistic ideas of modern philosophy, we can state that the environment is a voluntary association of participants capable of displaying creative individuality in interaction, for joint solution of certain problems.

Thus, it is a well-organized environment that will allow the student to receive a good education, presenting him with a fairly free choice of an individual educational trajectory.

TASK:

Develop 7 test tasks based on the material of this laboratory lesson. The test task assumes three answers: one-correct, two-incorrect. The correct answer should be highlighted in bold.



The free orientation of the student in the educational environment and the ability to perform the necessary actions guarantees the principle …

safety
plenitude of culturally significant objects
availability for polysense perception

Dear master's students! The rules for formatting a text document are very important. After all, it is necessary not only to write a master's thesis, but also to format it correctly. Page layout, font size, line spacing affects the amount of text. In the process of completing assignments, pay attention not only to the content of the answer, but also to its format.

Laboratory work №10. Rules for the format of citations and literature.

References to the literature used should be made to the document as a whole. At the same time, in the text of the thesis, the ordinal number of the source is given in square brackets in accordance with the list of sources used (bibliographic list). If necessary, indicate the number of the page, section and application. For example: [23, p. 45].

The list of used sources (bibliographic list) contains bibliographic descriptions of materials to which the master's student referred when writing the work.

Let’s consider the example of a bibliographic description of material published on the Internet.

Representatives of 56 ethnic groups officially live in China. The largest group is the Han people, who make up over 90% of the country's population.

The peoples of China, their unique customs, colorful holidays and clothes will be remembered by you and will leave the most vivid impressions of your trip. Come and experience the special charm of the villages and traditional life of China's national minorities [1].

Bibliographic list:

1. Culture of China / People of China and the National Composition of China [Electronic resource]. - Access mode: https://www.chinahighlights.ru/culture/chinese-ethnic-groups.htm. - Date of access: 30.12.2020.

The bibliographic description of the material is carried out according to the following algorithm:

1. Material name / Website name
2. [Electronic resource] - these words in square brackets must be mandatory
3. The access mode is copied in the address bar.
4. Date of access - the day when you visited the specified site and read the material.

> Pay special attention to periods, dashes, colons, and spaces. Use the "cross-reference" option.

THE TASK:

Prepare a bibliographic description of the material published on the Internet on the topic of the proposed dissertation research.

Laboratory lesson 11. Rules for formatting bibliographic list.

The bibliographic list is an obligatory component of any scientific work (published or unpublished): monographs, dissertations, articles, course or diploma projects.

The bibliographic list shows the source base of scientific research, it reflects the independent creative work done by the author in collecting and analyzing material, allows documentary confirmation and justification of the reliability and accuracy of the provisions, facts, statistical data, citations and other information borrowed from various sources in the text of the work.

A well-written list is an indicator of scientific ethics and the culture of scientific work. Therefore, the issues of compiling and formatting a bibliographic list in scientific work should be given the most serious attention.

The content of the bibliographic list is determined by the author of the work, based on the goal and objectives of its implementation. The bibliographic list includes bibliographic records of documents cited, referred to and studied by the author. Particular attention is paid to the reflection of documents of the last 3 - 5 years as an indicator of the author's awareness of the current state of the study of the topic he is considering. The bibliographic list includes bibliographic records for all documents, regardless of their medium (printed materials: books, articles from magazines, collections, chapters from books; electronic documents, including Internet resources; audiovisual, archival documents, etc.).

Punctuation in a bibliographic record performs two functions - ordinary grammatical punctuation marks and prescribed ones, that is, marks that have an identifying character for areas and elements of a bibliographic description. Prescribed punctuation precedes or encloses elements and areas. Its use is not related to the norms of the language. **To separate areas and elements clearer, as well as to distinguish between prescribed and grammatical punctuation, spaces are used in one printed character before and after the prescribed character. Exceptions are period and comma - spaces are left only after them.**

The prescribed punctuation is punctuation and mathematical symbols:

Punctuation and Mathematical Symbols		Meaning
. –	dot, dach	each description area is separated from the next
;	semicolon	in the liability statement separates the primary liability information (initials and surnames of authors) and subsequent liability statements (initials and surnames of editors and translators)
:	colon	separates title and title information; in the output area, the place of publication is separated from the name of the publisher
[ ]	square brackets	are used if the necessary information is borrowed from the back of the title page or was formulated by the author based on the analysis of the document
//	two forward slashes	separate a constituent part of the document (article, chapter, etc.) from the source in which it was published
…	ellipses	is used to reduce the size of a bibliographic record, omitting part of its element. This mainly concerns the compilation of bibliographic records for dissertations and dissertation abstracts, where the words "for a scientific degree" are replaced by dots

Example:

1. Zhu, Jing Continuity of the principles of the Russian piano school in the musical pedagogy of China: author's abstract. ... cand. of ped. sciences: 13.00.01 / Jing Zhu; scientific supervisor. E.S. Polyakov; BSPU named after M. Tank. − Minsk, 2019. − 31 p.

2. Mikheeva, E.V. Information technology in professional activity: a textbook for students. Secondary Vocational Education Institute / E.V. Mikheeva, O.T. Titov. − 3rd ed., ster. − M.: Publishing Center "Academy", 2019. − 416 p.

THE TASK:

Find 5 literature sources on the proposed topic of the master's thesis. Make a bibliography. Use the "create a numbered list" option.

Example:

1. Shuplyak, S.P. Pilgrimages in the spiritual and socio-political life of Western European society (IV-XIII centuries): abstract of thesis ... Cand. of Historical Sciences: 07.00.03 / S.P. Shuplyak; scientific supervisor V.A. Fedosik; BSU. − Minsk, 2011. − 146 p.

Laboratory lesson №12. Working with graphic objects in MS Word: rules for placing illustrations in a text document

When formating a page with illustrations, you should adhere to the following rules:

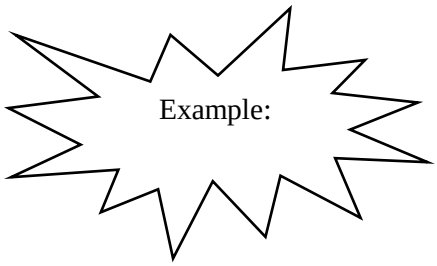
1. For a more compact arrangement of pictures, use the "around the frame" position.

2. Do not place a picture with text flowing from all sides. This complicates the perception of the text, as the lines begin on one side of the picture and end on the other. It is better to move the picture to the right or left border of the text.

3. It is necessary to ensure that the outer border of the picture coincides with the border of the right or left margin.

4. If the picture takes up more than ¾ of the text width, then it is better to choose the position of the text above and below. In this case, you can set the position for the picture "in the text" and put it on a separate line (in an empty paragraph).

5. Figures should be proportionate to the information that is depicted on them. The more information elements in the picture, the larger it should be.



Understanding the environment as the immediate environment of the subject, in interaction with which he forms and manifests his best qualities, we are faced with the task of creating such an environment that would develop the student's personality, create culturally appropriate conditions for his self-realization, self-expression, and search for the best self in the process of determining his own trajectory of mastering knowledge.

V. S. Bybler

In personality-centered training, an important element is the personality of a student, his previous experience, intellectual properties, internal attitudes, etc. Knowledge serves only as a means that allows you to expand his personal experience, develop a person. Thus, the relationship between the environment and personal development is understood as a diverse, contradictory and “spatial-volumetric in nature” relationship of the individual with what surrounds him.

Supporting the statement of the philosopher V. S. Bybler that the basis for creating the environment is interaction, the position of the personality-oriented approach of phenomena, based on the humanistic ideas of modern philosophy, we can state that the environment is a voluntary association of participants capable of displaying creative individuality in interaction, for joint solution of certain problems.

Thus, it is a well-organized environment that will allow the student to receive a good education, presenting him with a fairly free choice of an individual educational trajectory.

TASK:

Choose a fragment of any lab and place the picture in it, observing the rules. Mind the example above.

Laboratory lesson №13. Working with graphic objects in MS Word: construction of a graph.

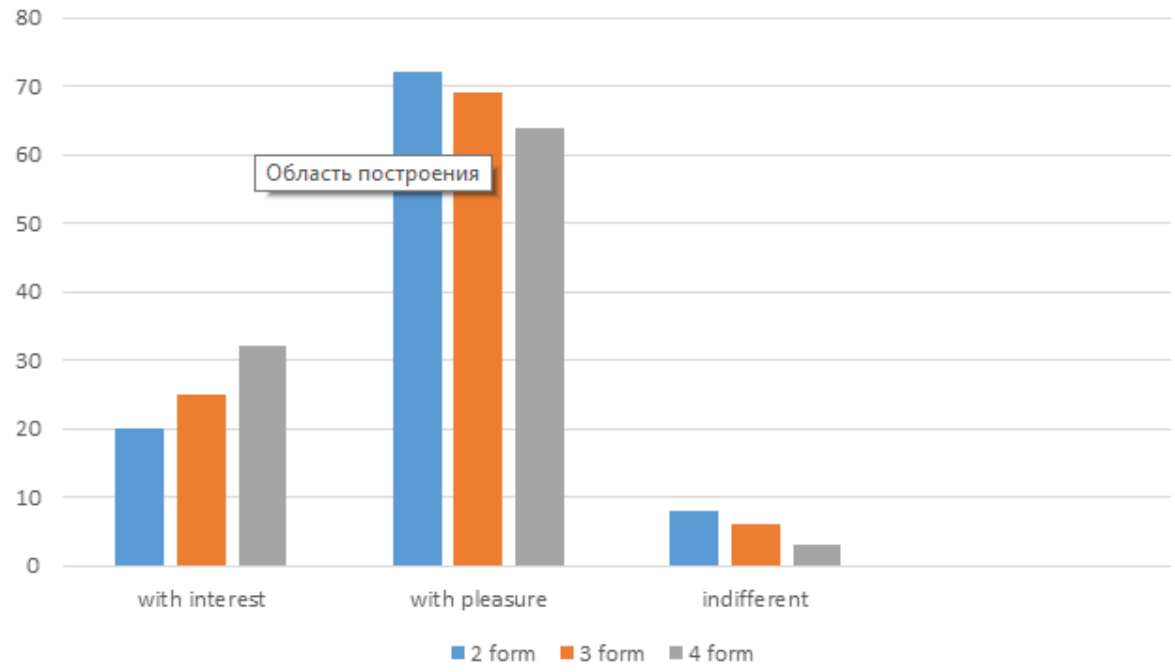
During the experiment, you studied, for example, with what mood students of 2-4 grades attend a music lesson. The results can be presented in a form of a **histogram**.

To do this, go to the INSERT tab. Select the DIAGRAM option. In the window that appears, choose the type of chart you want to insert. And click OK.

In the appeared table window, enter the following data:

	2 form	**3 form**	**4 form**
with interest	20	25	32
with pleasure	72	69	64
indifferent	8	6	4

Close the window. Then the following histogram will appear.



In the text of the thesis, the histogram is signed as follows:

Figure 1 – Mood while attending a music lesson

The figure number has two digits. The first digit corresponds to the chapter number, the second to the serial number of the figure. Then the sign "–" is put and the name of the picture is written. The name does not end with a period. Mandatory center alignment.

You can use a pie chart to represent the result for any one group. For example, suppose you want to take a closer look at the mood of grade 2 students when they attend a music lesson.

In the text of the thesis, this is formatted as follows.

Let us consider in more detail the mood of grade 2 students when attending a music lesson (Fig. 1).

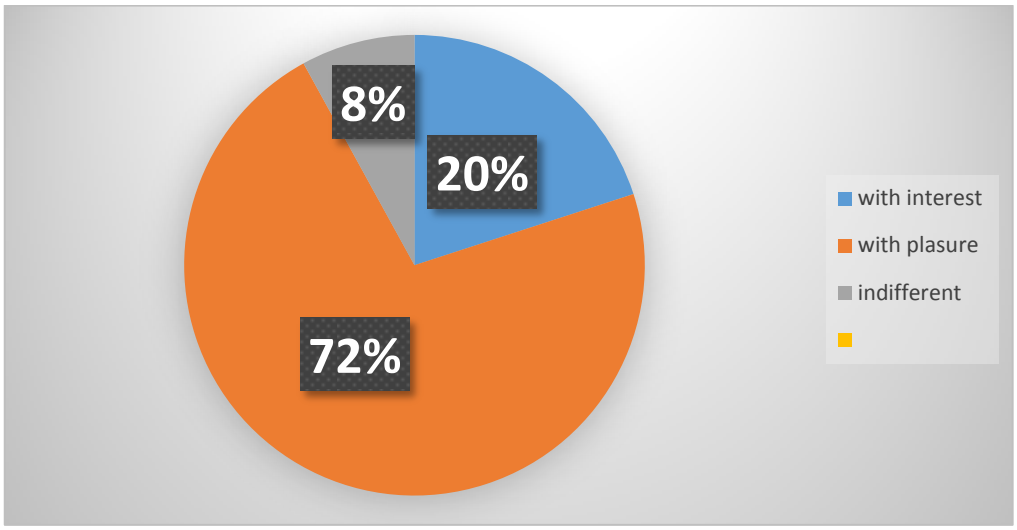


Figure 1.2 – The mood of grade 2 student while attending a music lesson

THE TASK:

1. Create a **histogram** using the following indicators.

Vocal performance skills are assessed on a ten-point scale. There are three levels: below average (1-5 points), average (6-8 points), above average (9-10 points). According to the results of the exam, 1 student received grade 5, grade 6 - 2 students, grade 7 - 5 students, grade 8 - 4 students, grade 9 - 6 students, grade 10 - 1 student.

2. Choose a level which you like and create a **pie chart**.

Laboratory lesson №14. Working with graphic objects in MS Word: creating a vector image

The Word processor environment uses a button to create vector graphics. It's situated in the group ‘Illustrations’ on the tab ‘Insert’.

The drop-down menu that appears after clicking the "Shapes" button contains a set of graphic primitives grouped into separate categories: "Lines", "Rectangles", "Basic Shapes", "Curly Arrows", "Shapes for Equations", "Block Diagram" , "Stars and Ribbons", "Callouts".

Almost all autoshapes have a border and an inner area (except for a line and an arrow). The border can be closed (for majority of autoshapes) or open (lines, arcs, curves, and some others). For the inner area, you can set the fill color, type and color of the pattern yourself, or you can use ready-made styles.

With the Shape Styles command group, you can:

- select a ready-made style from the list of available styles;
- set the fill type yourself (the "Shape Fill" command) and borders (the "Shape Outline" command);
- replace the autoshape with another autoshape keeping the formatting parameters (the "Start modifying nodes" command).

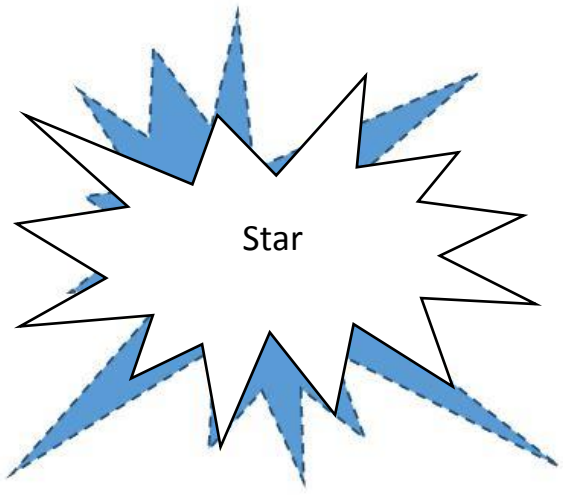
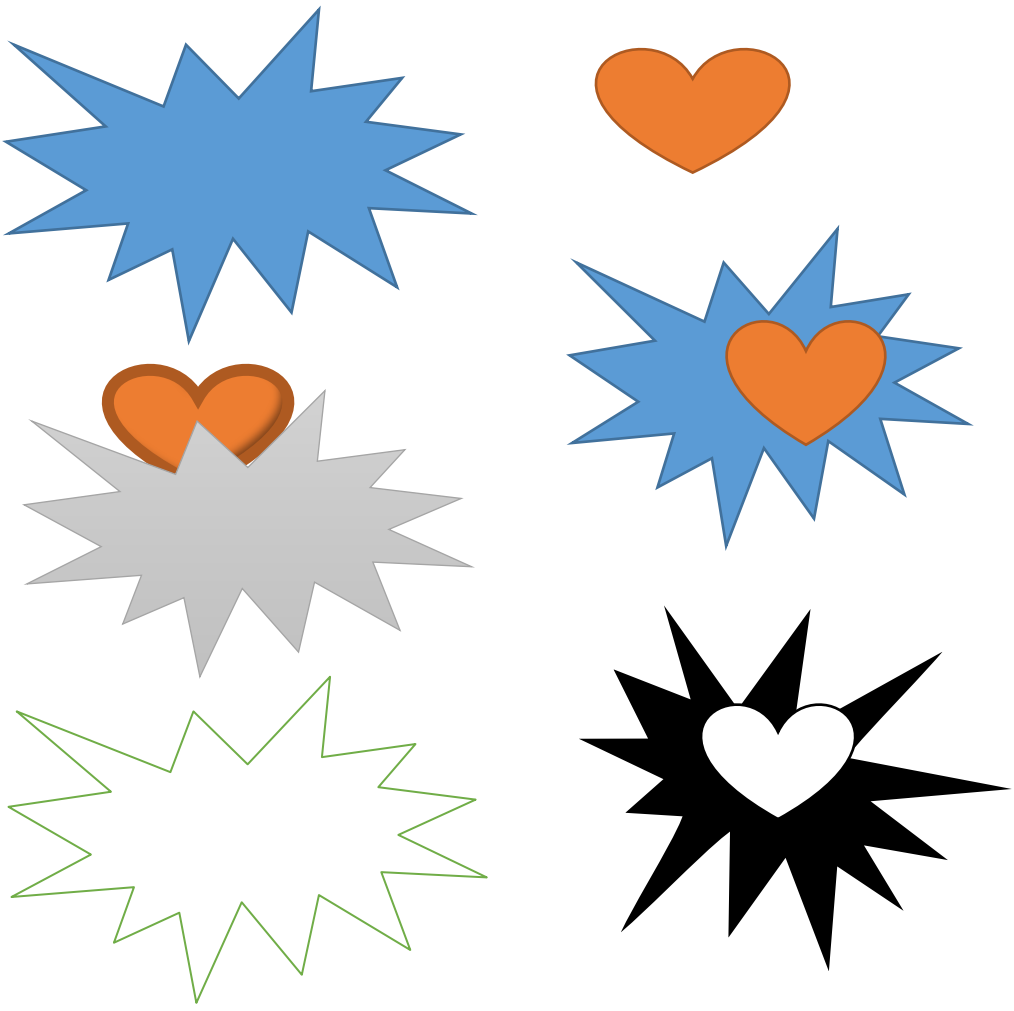


Figure 1. – Autoshape content

Common options for graphic objects

When you select graphic objects by pressing the right mouse button, the "Group" tab appears. It allows you to adjust the order of the objects relative to each other.



As long as the objects do not obscure each other, the order is not important. However, if you want to partially cover one shape with another, you can change the order of the objects

with the "Bring to Front" or "Send to Back" commands so that the desired shape is in the foreground or background.

The task:

Select any three shapes and create 3 drawings from them, using different features of working with graphic objects and grouping rules.

Laboratory lesson 15. Working with graphic objects in MS Word: creating a vector image.

You can create any diagram from vector objects yourselves, the sets of them are presented on the Insert tab in the Shapes group.

The figure shows a sample of the circuit to be created (Fig. 1).

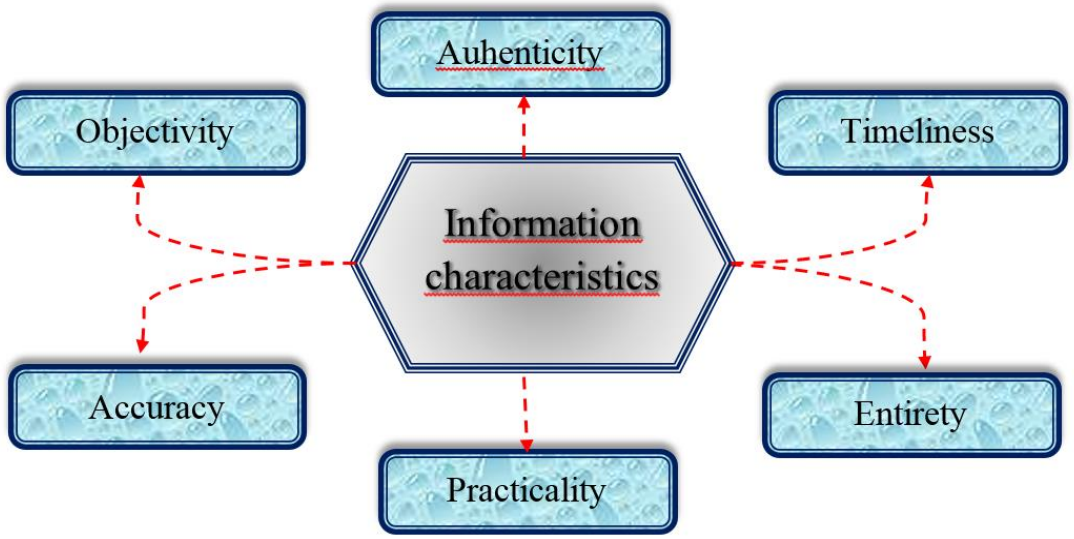
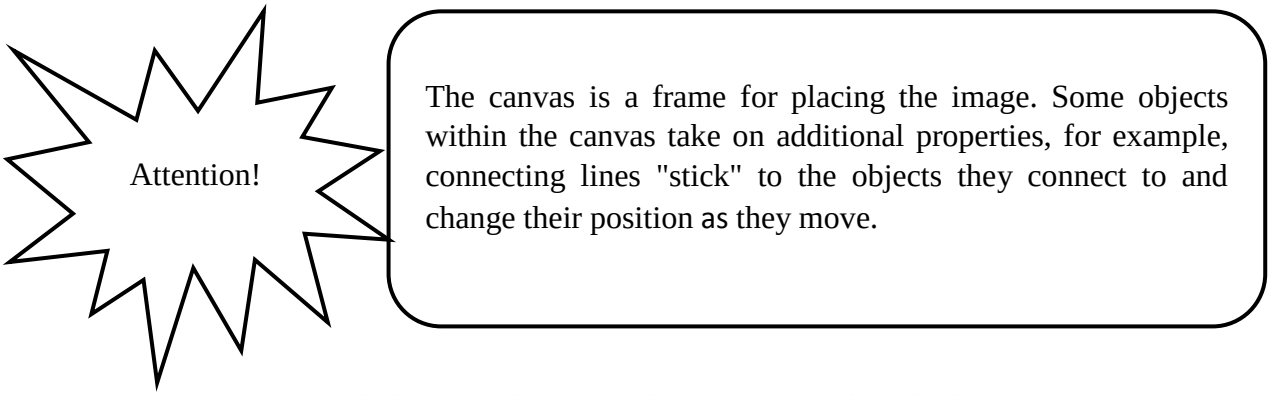


Figure 1 – Information characteristics

How to do that:

1. Open a new document.
2. Connect the "Canvas": tab "Insert", group "Illustrations", open "Shapes", select the command "New Canvas" (at the end of the menu).



3. Draw the central object: in the Basic Shapes group, select the hexagon.
4. Assign the following properties to it using the commands in the Shape Styles group:

- fill gradient (the "Shape fill" button);
- blue frame, three-contour (button "Shape contour").

5. Draw a Rounded Rectangle shape.
6. Assign the following properties to it:

- fill texture;
- the frame is blue, double-contour;
- shadow.

7. Use the Ctrl key to create 5 more copies of the customized shape and place them as on the example above.
8. Connect the objects in the schematic using the Rounded Line with Arrow tool. To do this, select the required type of arrows in the shapes menu, move the cursor to the middle of one shape and, with the mouse, hold down the key, draw a line to another shape.
9. Verify that each connector “sticks” to the object. To do this, select the line and make sure the ends are marked with red markers. If necessary, grab the end and attach it to the middle of the shape.
10. Select all connecting lines using the Shift key and set the following properties for the entire group:

- thickness 1.5;
- color red;
- dotted line.

11. Move the objects of the scheme, referring to the example and observing the connecting lines.
12. Using the "Add Text" command of the context menu, add labels to the shapes.
13. Add the WordArt to the center of the composition.
14. Group the schematic objects.
15. Save the document with the name Figure 1. Add your last name to the name.

The task:

Create a scheme as shown in Figure 1.

Laboratory lesson 16. Rules for formatting the text of a master's thesis.

A master's thesis is a qualifying paper carried out by a master's student based on his scientific research conducted under the guidance of an academic supervisor. The paper should reflect the personal contribution of the undergraduate to the problem under study and testify to the author's ability to conduct independent research or development, using the theoretical knowledge and practical skills obtained in the learning process.

The purpose of writing a master's work is to show the ability and professional preparedness of a master's student to conduct scientific research in accordance with the chosen specialty, which serves as the basis for awarding him the academic degree "master".

To achieve the goal set in the master's thesis, the master student must: conduct a theoretical study to substantiate the scientific idea and the essence of the phenomenon or process being studied; substantiate the methodology, analyze the phenomenon or process under study, identify trends and patterns of its development on the basis of specific data; develop specific proposals for the improvement and development of the studied phenomenon or process.

Dear Master’s Degree students! Throughout our training, we tried to learn how to format text documents properly. Today I give only some of the rules for the format of master's theses:

1. The text of the work should be printed, observing the following margins: right - 10 mm, top, left and bottom - 20 mm.
2. Paragraphs in the text begin with an indent of 15 mm.
3. It is allowed to use computer capabilities to focus attention on certain terms, formulas, theorems, using fonts of different typefaces.
4. The quality of the printed text and the design of illustrations, tables, printouts must meet the requirement of their clear reproduction.
5. The pages of the work should be numbered with Arabic numerals, observing continuous numbering throughout the text. The page number is placed in the center of the bottom of the sheet without a full stop at the end.

This is where our cooperation in the educational discipline "Information technologies in professional activities" ends. There is an exam ahead. You will need to do the test.

The assessment of your knowledge in the educational discipline "Information technologies in professional activities" will be the arithmetic mean based on the results of the test and all laboratory works.

Happy New Year!
I wish you good health, prosperity, great success in your studies and scientific activities!

VII. METHODOLOGY AND METHODS OF SCIENTIFIC RESEARCH

EXPLANATORY NOTE

The innovative orientation of society development actualizes the cognitive-transformative function of future specialists who have master's degree. It is fundamentally important that the future master's student has not only the right, but also the obligation to create, to search, to conduct experimental-research work. At the same time, analysis of the Master's theses and dissertations made by them revealed multiple difficulties in understanding the structure of scientific knowledge, logic of research organization, application of scientific research methods, use of computer for statistical data processing etc. The proposed training discipline "Methodology and Methods of Scientific Research" is designed to enrich future masters with procedural knowledge and competencies in the field of scientific research. The research culture serves as a concept for organizing a scientist's research activity and as a source of course content and pedagogical process organization. This discipline is included in the state component of higher education at the second level and is included in Module 1.1. "Philosophical and Methodological Problems of Education".

The aim of teaching is to create conditions for development of a complete system of meta-knowledge and modes of activity in the sphere of scientific research, as well as social and personal qualities of a researcher.

Objectives of the discipline:

to enrich and deepen the knowledge of undergraduates concerning the methodology of scientific cognition;

to reveal the essence of the logical structure and principles of scientific research;

to show the significance of scientific methods in research at the level of methodology and technique of their application;

to form in undergraduates the personal qualities, providing the effectiveness of the research in compliance with the scientist's ethics;

to develop undergraduates' competences: to conduct the scientific search, to create an innovation, to implement it in reality and to reflect the results.

The content of the study discipline was selected using the following criteria: fundamentality, competence, relevance, cultural and sociological generalization. The object of study is not only the known methods of scientific knowledge, but also methodological innovations in the development of methods of cognitive and transformative activity

Requirements to the level of assimilation Master must have the following competences:

MC-1. Be able to apply methods of scientific knowledge (analysis, comparison, systematization, abstraction, modeling, data validation, decision-making, etc.) in independent research activities, generate and implement innovative ideas.

SPC-1. To be able to implement the results of research and innovation activities in the educational process.

As a result of the study of the discipline the graduate student should:

know:

-laws of scientific progress;

-structure and functions of scientific knowledge;

-ideals of cognitive activity;

-methods and techniques of scientific research;

-criteria for assessing the quality of scientific research;

requirements for the master's thesis; - requirements for the master's thesis

to be able to:

- formulate scientific problems;
- draw up and translate the results of research;
- solve problems on the basis of application of scientific methods,
- organize and conduct all stages of scientific research;
- carry out the transformation of reality on the basis of scientific knowledge;
- to develop diagnostic tools for examination and evaluation.

-to master

-implementation of the pedagogical design of individual educational routes;

-Develop and realize own (author's) methodical methods of teaching and education considering pupils with special educational needs;

- systematization, generalization and use of the domestic and foreign experience in organization of joint and individual educational and upbringing activity of students;

- By conducting the analysis of a contingent of students, specification and modification of planning of educational and upbringing process.

The aim of educational and methodical complex - to increase the efficiency and quality of students' learning "Methodology and methods of scientific research".

The development and use of the electronic educational-methodical complex is aimed at solving the following problems

- Optimize the organization of the study of the discipline "Methodology and methods of scientific research" considering modern world and national trends in education.

1. THEORETICAL SECTION

Content of lecture course

Module 1: Philosophical and methodological foundations of scientific research

Lecture 1. Conceptual framework of scientific research methodology

Issues under consideration: The content of the basic concepts of the topic. The essence and functions of pedagogical research methodology. Levels of pedagogical research methodology.

The science develops only when it is replenished with new facts, knowledge. Their accumulation and interpretation require scientifically grounded understanding of research procedure and methods. Scientific validity is carried out by methodology.

Methodology is the doctrine of the principles, forms and methods of scientific and cognitive activity. Methodology of science gives a characteristic of research components - its object, subject of analysis, research tasks, a set of research tools required for their solution, forms the idea of the sequence of movement in the process of solving research tasks. Consequently, methodology in pedagogy is considered as a set of theoretical provisions on pedagogical cognition and transformation of reality.

Scientific research differs from spontaneous-empirical research by the means of cognition, the nature of goal-setting, requirements for the accuracy of conceptual and terminological apparatus.

Research in pedagogy is a process and result of scientific activity aimed at obtaining socially significant new knowledge about the patterns, structure, mechanism of training and education, theory and history of pedagogy, methods of organization of educational work, its content, principles, methods, forms of organization.

The main criteria for the quality of pedagogical research in education are: relevance, novelty, theoretical and practical significance. The extent to which the research meets these criteria determines its relevance and quality level.

Scientific pedagogical research follows a certain logic. Logic (Greek logikos - built on reasoning) - sequence (algorithm) of activities. The logic of pedagogical research is a sequence of research activities, an orderly and reasonable algorithm of research activities. Based on the logic of these activities, the researcher organises the research work.

Thus, methodology provides a rationale for the principles of construction, methods and forms of scientific-cognitive activity. The logic of pedagogical research determines the algorithm of research actions, and methods are the ways of solving research tasks, the tools by which the cognition of pedagogical reality is carried out.

The objects of pedagogical research are pedagogical systems, phenomena, processes (upbringing, education, development, formation of personality, collective); the subject of pedagogical research is a set of elements, connections, relations in a particular area of pedagogical object, in which the problem that requires solutions is highlighted.

To carry out scientific research, tools are needed. These tools are research methods.

In pedagogy, along with the concept of methodology, there is also the concept of methodology. The external similarity and commonality of the semantic meaning of the basis of activity often leads to some confusion, confusion of these concepts. A number of dictionaries indicate as one of the lexical meanings of the word methodology that it is "the same as methodology".

This is unacceptable in relation to pedagogy. Methodology is usually understood as a set of methods, techniques of doing something in practice or concretisation of a single method, whereas methodology is the scientific basis for an activity.

The structure of methodological knowledge can be divided into two parts: descriptive (descriptive) and prescriptive (normative). Descriptive methodology describes scientific approaches, concepts, principles, ways and means of action. Prescriptive methodology describes the content of the activity, the sequence of the main stages and individual actions, and contains the prescriptions and norms of the activity.

When studying methodology in the course of theoretical pedagogy, one should remember that the meaning of the concept of pedagogical methodology includes two aspects: methodology of pedagogical science (scientific-pedagogical research) and methodology of pedagogical activity (practical activity of a teacher: teacher, educator).

The methodology of pedagogical science is a set of principles of building research activities in the field of pedagogical sciences, optimizing the ways and means of organizing pedagogical research. enriching science with new knowledge and expanding the scope of its application

The existence of its own methodology is a condition for the development of any science, because the "engine" of this development is precisely the research.

The methodology of pedagogical activity can be defined as a set of principles of building pedagogical activity, optimization of ways and means of its implementation.

Methodologies of pedagogical science and pedagogical activity are inextricably linked with each other by the commonality of the subjects and phenomena they cover.

The task of teacher-researcher is not only to explain ("what is?") the pedagogical phenomenon, but also to change it, transform it according to his own ideals, meanings, values. Methodological knowledge is divided into the following levels: philosophical, general scientific, specific scientific, technological

Literature:

1. Kraevsky V.V. Methodology of pedagogy: a new stage: textbook for universities / V.V. Kraevsky, E.V. Berezhnova. – M.: Academy, 2006.

2. Pedagogy: textbook / ed. P.I. Pidkasistogo. -M., 1996

3. Novikov A.M. Methodology of scientific research: teaching aid / A.M. Novikov, D. A. Novikov. - M .: Kn.dom "LIBROKOM", 2013.

4.Theoretical and methodological foundations of pedagogical research: educational method. complex for students, undergraduates and graduate students ped. specialist. / V. I. Turkovsky; [aut.-stat. V. I. Turkovsky]; Ministry of Education of the Republic of Belarus, Vitebsk State University named after P. M. Masherov. - Vitebsk: Publishing house of the UO "VSU named after P. M. Masherov", 2007. - 242 p.

Lecture 2. System of methods and forms of scientific research

Issues to be considered: The technological level of methodology. The system of psychological and pedagogical research methods.

Pedagogical research methods - ways of studying pedagogical phenomena, obtaining new information about them in order to establish regular relations and relationships and build scientific theories the method of pedagogical research is aimed at fulfilling a certain scientific task and is implemented in a set of techniques and procedures.

Principles of selecting research methods:

use of diverse, complementary methods of

long-term observation; repeated verification of research results in compliance with static (sociological) norms;

- compliance of research methods with the essence of the phenomenon under study, as well as with the capabilities of the students and the researcher himself/herself;

- Inadmissibility of using research methods that are contrary to moral norms or that may be harmful to the participants in the study.

As noted in lecture 5, one of the links between pedagogy and other sciences is the use of research methods that are used in these sciences. Thus, pedagogy uses the following research methods:

- Sociological (questionnaires, interviewing, expert surveys, rating, etc.);

Socio-psychological (sociometrics, testing, training, etc.)

- mathematical methods (ranking, scaling, indexing, correlation, etc.).

Most researchers divide pedagogical research methods into theoreticaland empirical (practical) methods; a separate group of methods for operationalisation and interpretation of results is distinguished.

Theoretical methods serve to interpret, analyse and summarise theoretical provisions and empirical data. They allow to clarify and systematize scientific facts, explain and predict phenomena, increase the reliability of the obtained results, establish relationships between the concepts, move from the abstract to the concrete.

Empirical methods are designed to create, collect and organize empirical material (facts of pedagogical content, products of educational activities, etc.) in natural or specially modified conditions. Both theoretical and empirical methods are usually used in combination with methods of processing data obtained during the study, necessary to establish quantitative relationships between the phenomena under study.

Let us describe the methods of pedagogical research.

Analysis - mental dissection of the object, highlighting its parts, features, properties, relationships and relations; synthesis - mental connection of previously disparate separate elements, parts, features into a whole. Analysis and synthesis are the basic methods, the other general theoretical methods are derived from them. Comparison - identifying similarities and differences between objects, phenomena, and facts being compared; abstraction - singling out and extracting any one side, feature, and attribute of an object, and distracting it from its other sides, features, and attributes; instantiation - application of generalised knowledge to a specific case based on an analysis of that particular case, highlighting such features that correspond to a certain rule, concept, or law; generalisation - grouping of objects or

phenomena according to similarities inherent in all the objects; generalisation - grouping of objects and phenomena according to similarities and features.

The main concrete pedagogical method is the theoretical analysis of pedagogical sources.

Having defined the field of research and its problem, the scientist prepares a bibliography - a list of sources selected for the study, which must be completed correctly in accordance with bibliographic requirements. When working with literature, the researcher annotates - a brief, concise summary of the main content of the source; citation - a verbatim record of expressions, factual or -numerical data contained in the source (the citation should have a properly formatted footnote). The main ideas of a literary source can be listed in the form of abstracts - short quotations or concise extracts from the source. Other methods are also applied, such as outlining - a more detailed presentation of the source's main ideas, highlighting its main points (brief outline, quotation, definition of one's own attitude towards the author's conclusions, etc.); abstracts - a more detailed presentation of the source's ideas, highlighting its

abstracts - a concise, but more expanded presentation of the main content of one or more sources on a common topic as compared to an abstract.

The development of specific pedagogical methods is: the method of sign retrospection, metasemantic analysis of basic concepts, "virtual" expertise, the method of axiomatisation, analogy, modification, copying, modelling, eidetic reduction.

When studying the problem, it is advisable to analyse the past, to identify patterns not only with a cognitive, but also with a didactic purpose on the basis of the method of sign retrospection.

Metasemantic analysis of the main concepts implies their fixation and study in the system of concepts of the problem under study. To determine the composition of the system of concepts it is advisable to use the method of content analysis of various knowledge sources: monographs, articles, other written works, as well as materials of lectures, speeches, reports, interviews, etc. A structural analysis of definitions is carried out to determine the main content of the selected concepts: identification of the closest generic concept within the scope of which the concept to be defined is located, and identification of its distinctive essential features.

In the presence of different opposing points of view on the problem, it is valuable to use the method of "virtual" expertise to identify a priority position based on the extracted knowledge of those experts who have been selected as "virtual" experts.

The axiomatisation method is the construction of theories on the basis of axioms - assertions whose truth proof is not required.

The method of analogy assumes the existence of a prototype. In making an inference by analogy, knowledge obtained from looking at a model is transferred to another, less studied, less visible object.

The modification method implies transformation of a known concept and its adjustment to specific conditions and circumstances. In this case, it is necessary to find out what the limits of its application are, compare it with the specific conditions and carry out the appropriate adaptation.

The replication method is mainly carried out through public speeches and the use of some materials. One of the the most important condition for applying the copying method is its proper documentation.

A productive theoretical method is the method of modelling - the study of processes or phenomena by means of their real or ideal substitute objects (models) using diagrams, drawings, brief verbal descriptions, matrices, symbols, mathematical formulas, etc.

The method of eidetic reduction defines the way to the natural setting of man to connect with humanity by "dissolving in the social consciousness", freeing the phenomenon and its essence from all judgements and evaluations so that the essence becomes cognisable.

Empirical methods are used to study the actual pedagogical process and pedagogical experience.

One of the main ones is observation - organised purposeful perception and fixation of pedagogical phenomena. The purpose of observation is to accumulate facts and form initial ideas about a certain pedagogical phenomenon. It may be included (the observer himself is a direct participant in the process of education or training) and not included (mediated, observation "from the side"). The objects of observation may be: activities of a group of students or an individual student in the process of teaching or education; relations of students among themselves or with the teacher; actions of children in a specific situation; activities of the teacher in the classroom, etc. The stages of observation include: a) defining the purpose and tasks of observation ("Why to observe?"); b) choosing the object, the subject of observation ("What to observe?"); c) choosing the method of observation ("How to observe?"); d) choosing methods of recording the observed ("How to record?"); e) processing and interpreting the information obtained ("What is the result?").

Widespread are the methods of written or oral questioning: questionnaires, interviews, interviewing. They are used to study attitudes, motives, intentions, opinions, value judgments of students, teachers, parents and other participants in the pedagogical process.

Thus, a questionnaire is a written survey of a large number of people with the help of questionnaires (questionnaires). Questionnaires can be open-ended (assume an answer to a question), closed-ended (choose an answer from a number of suggested answers) and mixed.

Interviewing is a dialogue between the researcher and the subject according to a pre-determined plan.

Interviewing is a type of interview. Interviews are conducted with questions prepared in advance, and the answers to these questions are written down.

Specific material about the processes and phenomena of interest to the researcher can be gathered by analysing documentation and the results of various activities of students

The study of school records provides objective data on the organization of the pedagogical process in the school, and the study (analysis, evaluation) of written, graphic, control, creative and other products of students' activities provides information on the level of learning and upbringing of students, on the work of the teacher, helps to identify the various interests of children, features of their thinking, judgments, assessments, the level of formation of learning skills, etc.

The methods of questioning and analysis of the products of students' activities are closely related to additional methods: generalization of independent characteristics, writing essays.

Studying and generalizing best teaching practices is aimed at analyzing the state of practice, elements of the new and effective in the activities of teaching staff and the educational sphere.

Testing, which allows using specially designed tasks (tasks, questionnaires) to objectively measure the studied characteristics of the pedagogical process, is one of the main methods of control and evaluation. In its most general form, a test is an objective and standardised measurement of knowledge, abilities, skills, level of development, and personal characteristics of the test taker.

Self-assessment, as one of the main methods of control and evaluation, involves an individual assessing his or her achievements, personal qualities, actions and deeds according to certain parameters. In this case, a grading scale in points or other quantitative indicators is also established.

Expert judgement as one of the main methods for assessing knowledge and attitudes of teachers, school principals and others. This is a method of assessing knowledge, skills or attributes. These assessments are made by experts (competent judges): pedagogical scientists, psychologists, experience according to the proposed assessment scan

The method of pedagogical counseling complements the methods of monitoring and evaluation; it implies a collective discussion of the results of studying students according to a certain programme and unified attributes, as well as a collective development of ways and means of overcoming the deficiencies detected.

Rating reflects a numerical or ordinal indicator of the level of evaluation of the performance of an individual, a system, or a pedagogical phenomenon, which is determined on the basis of a system of special methodologies.

The main empirical method of pedagogical research focused on the implementation of results is a pedagogical experiment (from Latin experiment - trial, experience). The pedagogical experiment involves deliberate theoretically grounded changes in the educational process, carried out in order to study the cause-effect relations in the pedagogical phenomena. The pedagogical experiment uses a set of theoretical and empirical methods.

There are different types of experiments in pedagogical research, depending on the way they are conducted. According to the conditions of organisation, a distinction is made between natural experimentation (in conditions of the usual educational process) and laboratory experimentation (creating artificial conditions to test, for example, a particular teaching method, when individual students are isolated from the rest).

In terms of its ultimate purpose, a pedagogical experiment may be an ascertaining experiment, which establishes only the actual state of affairs in the pedagogical process, or a transformative experiment, where a deliberate organisation of the experiment is undertaken to determine the conditions (methods, forms and content of education) for the development of the individual pupil or the children's group. A transformative experiment requires the presence of experimental and control groups.

The purpose of the pilot experiment is to check the level of sophistication and the quality of the methodology of the experiment. For this purpose, the experiment is first carried out in a reduced version. Afterwards, if necessary, the individual parts of the experiment are adjusted, and then the experiment is carried out in full.

The control experiment is organised to check the validity of the results obtained during the conducting of the ascertaining and transforming experiment, as well as the laboratory experiment. This involves duplicating an experiment that has already taken place (repeat experiment) or replacing an experimental group with a control group, and vice versa (cross-experiment).

The following stages of the experiment are distinguished:

- Theoretical (setting the problem, defining the purpose, object and subject of the research, its objectives and hypotheses);
- methodological (development of research methodology and its plan, programme, methods of processing of the received results);
- The experiment itself - carrying out a series of experiments (creating experimental situations, observation, control of experience and measurement of reactions of subjects);
- Analytical - quantitative and qualitative analysis, interpretation of the findings, formation of conclusions and practical recommendations.

Experiential learning involves teaching the developed methodology to an individual group, class, school or series of schools, etc., followed by an analysis of its procedural and performance effectiveness.

Methods for operationalizing and evaluating results include mathematical, statistical, graphical and other quantitative methods related to pedagogical measurement. Pedagogical

measurement involves attributing numbers to pedagogical objects or events according to certain rules. The procedure of bringing concepts to measurement is called operationalisation of concepts.

Registering is a method of identifying whether each member of the group has a particular quality and generally counting the number of people who have it or do not have it (for example, the number of active and passive learners in a class).

Ranking (a ranking method) involves arranging the collected data in a certain sequence (usually in descending or ascending order of any indicators) and, accordingly, determining the place in this sequence of each of the studied (for example, making a list of the most preferred classmates).

Scaling is the introduction of numerical indicators in assessing individual aspects of pedagogical phenomena. For this purpose, subjects are asked questions to which they have to choose one of of the indicated grades. For example, in the question about activities in one's free time one should choose one of the evaluation answers: I am fond of them, I do them regularly, I do them irregularly, I do not do them at all.

Statistical methods are used for quantitative processing of mass material. For example, to determine the average values of the obtained indicators one may use the arithmetic mean (for example, to determine the number of errors in test works of control and experimental groups); median - an indicator of the middle of the series (for example, if there are twelve students in a group, the median will be the grade of the sixth student in the list, in which all students are distributed by the rank of their grades); calculating the degree of dispersion around these values - dispersion, coefficient of variation, etc. The method of element-by-element and operational analysis involves identifying essential features, operations to be mastered by students and comparing them to actual mastering results.

Using mathematical statistics methods requires the teacher-researcher to make a preliminary assessment of which criterion is more appropriate for a given type of outcome distribution. Otherwise the methods of mathematical statistics will not be applied correctly.

All methods of pedagogical research are used in combination, refining and complementing each other.

Literature

1. Novikov A.M. Methodology of Scientific Research: Textbook / A.M. Novikov, D.A. Novikov. - Moscow: Book House LIBROCOM, 2013.

2.Theoretical and methodological bases of pedagogical research : educational-methodical complex for students, masters and post-graduates of pedagogical specialties / V.I. Turkovsky ; [author-compiler V.I. Turkovsky]; Ministry of Education of Belarus, EE "Vitebsk State University. P. M. Masherov". - Vitebsk : Publishing house of EE "EEU named after P. M. Masherov", 2007. - 242 c

Lecture 3. Presenting and evaluating the results of scientific work

Issues to be considered: Forms of presenting research results (qualification and research). Types of presentation of research results (oral presentation, publications, computer versions).

Presentation of research results: requirements for the structure, content and accompaniment. Features of geometrical and graphical forms of presentation of results.

Research paper can be presented in various forms.

Report. A report is a document containing a presentation of the results of research activities, published in the press or read in an audience. The report shall reflect novelty and

practical relevance of the topic, disclose its main content, and justify the conclusions and suggestions of the speaker. All these should be noted in the abstract, which is usually published in the collection of results of the event (conference, seminar, etc.).

Literature review. A literature review is a summary of what is known about the phenomenon in question from various sources. It identifies the different strands of research being conducted by different researchers.

Review. A review is a critical examination and evaluation of a scholarly work. A review may also be considered a review of a scientific work or a work of fiction before they are published, defended. A review may be published as an article in a newspaper or journal. The main functions of a review are informative and evaluative.

Scientific article. A scientific article is a literary genre. A scientific article should identify the problem, noting the known attempts to solve it. Based on this, in the structure of the scientific article it is advisable to allocate:

- description of the problem and its relevance to theory and practice;
- brief information about the research methodology;
- An analysis of the research results and a summary of the research findings;
- conclusions and suggestions for future research;
- references to cited literature.

Science report. A scientific report is a document containing a detailed description of the methodology and progress of the research, its results and conclusions obtained in the course of scientific research or experimental activities. The purpose of the scientific report is to give a comprehensive description of the work performed upon its completion or for a certain period of time.

Structure of the scientific report:

1. Summary of the plan and programme o value and practical relevance.
2. The significance of the work carried out, its research value and practical relevance.
3. Characteristics of the research methods used.
4. Description of the results of the study.
5. Conclusion, summarizing the results of the study and noting unresolved issues.

Conclusions and suggestions for future research activities. Abstract. It is a concise summary of the main information from the primary source on the basis of its semantic processing. The abstract is written to provide an in-depth study of the material.

Literature

1. Novikov A.M. Methodology of Scientific Research: Textbook / A.M. Novikov, D.A. Novikov. - Moscow: Book House LIBROCOM, 2013.
2. Theoretical and methodological bases of pedagogical research : educational-methodical complex for students, masters and post-graduates of pedagogical specialties / V.I. Turkovsky ; [author-compiler V.I. Turkovsky]; Ministry of Education of Belarus, EE "Vitebsk State University. P. M. Masherov". - Vitebsk : Publishing house of EE "EEU named after P. M. Masherov", 2007. - 242 p

Lecture 4. Scientific knowledge, its principles, laws of scientific knowledge, levels of knowledge

Issues covered: Concepts of knowledge in the history of philosophy and methodology of science. General concept of science. Aims and objectives of science. The structure of science. Scientific knowledge, its principles. Laws of obtaining scientific knowledge. Forms of

scientific knowledge (problems, scientific facts, hypotheses, theories, ideas, principles, categories, laws). Levels of scientific cognition (empirical and theoretical).

The cognitive process is not unified. It goes through some stages. Problem - search situation - hypothesis - observation (experiment) - justification of hypothesis - reliable (factual) knowledge. There are two things at the origin of the scientific search: 1) observation of the world around us; 2) a baseline of knowledge. The former is the basis for the empirical level, the latter for the theoretical level.

The empirical level is knowledge obtained in the form of a set of statements about abstract empirical objects. What are they? There are three kinds of objects: 1) things in themselves (objects); 2) their representation (representations) in sense data (sense objects); 3) empirical (abstract) objects.

These objects are passed through scientific thinking, its "filters": a) cognitive and practical attitude; b) operational capabilities of thinking (reasoning); c) language requirements; d) accumulated stockthe main methods of obtaining information are observation and experimentation.

The structure of the empirical level:

1) Single empirical statements (recording the results of single observations);

2) Facts - inductive generalisations of observation data, i.e. general statements of a statistical or universal nature.

3) Laws - a special kind of relationship between events that is characterised by constancy.

Theoretical level. The task of theory is to explain reality. The result of the activity of reason is reflected here. The means of cognition is idealisation, the aim of which is to construct a special type of objects ("ideal objects"). The set of such objects forms the basis of the theoretical level of scientific knowledge.

A scientific theory is a logically organised set of statements about a certain class of ideal objects, their properties and relations. Ideal objects are obtained by abstracting from some particular properties of real objects. Creation of ideal objects is controlled by thinking. Here, besides idealisation, a number of other methods are used - mental experiment, mathematical hypothesis, theoretical modelling, and mathematisation.

The result of the development of the theoretical level is theoretical knowledge. This is a set of statements about ideal objects, organised into a logically connected system.

Two kinds of theories: 1) fundamental; 2) describing a particular area of reality, based on fundamental theories.

Metatheoretical level. Based on general scientific knowledge (metamathematics, metalogics). 2 elements: a) particular-scientific and general-scientific picture of the world; b) particular-scientific and general-scientific epistemological, methodological, logical, axiological principles.

Philosophical foundations of science. Middle level between philosophy and science.

Differentiation and unity of levels of scientific knowledge.

There are three levels of knowledge: empirical, theoretical, metatheoretical. Each of them is layered internally. The empirical is between sensory knowledge and theoretical knowledge, the theoretical is between empirical and metatheoretical, and the metatheoretical is between empirical and philosophical knowledge. These levels are both independent and interrelated. They are not reducible to one another. The question of "primordiality" of one of the levels cannot be raised. The connection between the levels is ensured by translating the terms of one level into the conceptual apparatus of the other.

The main structural elements of scientific research.

Scientific research carried out in the field of applied sciences goes through a number of stages, which constitute the structure of scientific research. Scientific research has seven main stages.

1. Problem Formulation. The stage consists not only in finding the problem to be researched, but also in a precise, clear formulation of the research problem. It is important to formulate the research problem correctly, as this will have a significant impact on the successful outcome of the research.

2.The formulation and justification of the hypothesis. In most cases, the development of a working hypothesis is based on a clear statement of the research objective and a critical analysis of the background information gathered, and the hypothesis may have several options, from which the most feasible one is chosen without discarding the other options. In order to clarify the hypothesis, preliminary experiments are sometimes carried out in order to study the object under study in more depth.

3. theoretical research. In applied technical research theoretical research consists in analysis and synthesis of laws and their application to the researched object as well as in search for new, yet unknown, laws using the apparatus of mathematics, theoretical mechanics and other disciplines.

The aim of theoretical research is to generalise the observed phenomena and the connections between them as fully as possible, and to obtain more consequences from the accepted working hypothesis.

4. Experimental research. Experiment is the most difficult and time-consuming stage of scientific research. The purpose of the experiment varies and depends on the nature of the scientific study and the sequence in which it is conducted.

5. Analysis and comparison of results. The consequence of comparing the results of experimental and theoretical research is the confirmation of the working hypothesis and the formulation of the consequences arising from it, or the need to refine the hypothesis.

6. Final conclusions. This stage is used to summarise the results of the study, i.e. the results obtained are formulated and their consistency with the set task is checked. For purely theoretical research this stage is the final one. For the majority of works in engineering it is another stage.

7. The development of results is a stage of preparation for the industrial implementation of the results, the development of technological or design principles of implementation, which often does not fit into the framework of pure engineering 'fine-tuning' and requires the indispensable participation of the authors of the research.

Literature

1. Novikov A.M. Methodology of Scientific Research: Textbook / A.M. Novikov, D.A. Novikov. - Moscow: Book House LIBROCOM, 2013.

2.Theoretical and methodological bases of pedagogical research: educational-methodical complex for students, masters and post-graduates of pedagogical specialties / V.I. Turkovsky ; [author-compiler V.I. Turkovsky]; Ministry of Education of Belarus, EE "Vitebsk State University. P. M. Masherov". - Vitebsk: Publishing house of EE "EEU named after P. M. Masherov", 2007. - 242 p

Module 2. "The Methodological Structure of Scientific Research".
Lecture 1 The main structural components of scientific research

Issues under consideration. Scientific research as a special form of cognitive process. Types of scientific research. Components of the scientific apparatus of research. The essence of scientific method. Structure and functions of basic research strategy. General rules and

methods of scientific search, creation of innovation, its implementation and reflection. The main and additional factors that define the effectiveness of the research process. Resource support for research. Specifics of Master's thesis as scientific research.

The structure of a scholarly work. Any scholarly work can be roughly divided into three parts: an introduction, a keynote and a conclusion. Most works are structured as follows: 1) title page; 2) table of contents; 3) introduction; 4) main part; 5) conclusion; 6) list of references. Some papers have the seventh element of the appendix, which includes tables, graphs and other additional materials.

The title page is the first page of the manuscript, which indicates the supratitle data, information about the author, title, sub-title data, information about the supervisor, place and year of the work.

The table of contents describes the content of the work by indicating the chapters, paragraphs and other sections of the manuscript and the pages from which they begin. It should be placed at the beginning of the work after the title page. The titles of chapters and paragraphs should exactly repeat the corresponding titles in the text.

The introduction is intended to introduce the problems and issues raised in the work. It defines the relevance, novelty, scientific and practical significance of the topic, shows the degree of its development, i.e. it justifies the choice of the topic of scientific research. It also formulates goals and objectives, which were set by the author, describes the methods and practical base of research, indicate the object and subject of the study, the theoretical and practical value of the results obtained.

Each study has a "Conclusion" epilogue of the work, its final part. It is intended to show that the aim of the study has been achieved, and that the hypothesis has been proven. There are different kinds of "Conclusion":

- Summary (this is a brief description of the work done, carried out as a list of what has been done and conclusions by chapter);
- Conclusions (new judgements or, more precisely, inferences drawn from theoretical or empirical material);
- the conclusion itself (this is a comprehensive form of concluding the study, including both summaries and conclusions).

The list of used sources includes those literary sources that have been read on the topic, used in writing the work and mentioned in the text or in the footnotes.

The appendices include extracts from individual regulations, copies of original documents, excerpts from reports, summaries, Sample questionnaires, tables, charts and other auxiliary or supplementary materials that overburden the main body of the work and increase its volume. Annexes shall not be considered when calculating the volume of work. Certain requirements are imposed on the design of an appendix.

Methods of writing. Citation Techniques.

Citation is called:

- borrowing a fragment of the author's text, when the quotation is necessarily highlighted by quotation marks;
- Borrowing formulas, provisions, illustrations, tables and other elements;
- under-worded, translated or paraphrased reproduction of a text fragment;
- an analysis of the content of other publications in the text of the work.

Graphic way of presenting illustrated material. Formatting of bibliographic apparatus.

Graphic way of presenting illustrated material.

Graphs, diagrams and charts are used as illustrative material in scientific works.

All graphs, charts, diagrams, drawings and other illustrations contained in the scientific work should be numbered. Numbering can be by chapter or through (through the entire work). If the paper contains one illustration, it is not numbered.

In the text make references to graphs, charts, etc. At the point where the reader needs to refer to them, make a reference in the form of an expression such as "The diagram in Fig. 2 clearly shows ..." or "(Fig. 3)".

Each illustration is accompanied by a figure caption, which includes: serial number, title, explication (interpretation), which is constructed in the following way: the elements of a diagram, figure, chart designated by numbers or other symbols, the latter move beyond the illustration and provide explanatory text.

Formatting of bibliographic apparatus.

In scientific papers are used the following ways of constructing bibliographic lists: by the alphabetical order of the names of authors or titles, by subject, by type of publication, by the nature of content, lists of mixed construction.

It is better to number the bibliographic descriptions of the sources in order. Numbering facilitates the examination of the relationship of bibliographic records with the main text. In the main text, the numbers are in square brackets, and the numbers in them show under which number the desired source follows in the list of references.

Literature

1. Valeev G.Kh. Methodology of scientific activity in the sphere of socio-humanitarian knowledge / G.Kh. Valeev. - Moscow: Nauka, 2005.

2. Vinogradova N.A. Writing an essay, report, graduate qualification work / N.A. Vinogradova, L.V. Borikova. -2008.

Lecture 2. The Problem of Novelty of Scientific Research

Considered issues. Novelty of empirical research: identification of new unstudied areas of social relations; identification of new problems; obtaining new (not previously recorded) facts; introduction of new facts into scientific circulation; processing of known facts by new methods; identification of new types of correlation between facts; formulation of previously unknown empirical patterns; development of new methods and techniques of empirical research.

Scientific novelty of the work consists primarily in the discovery of new laws, patterns, dependencies, properties, phenomena, research methods, new technologies, their justification, etc. Even if there is at least partially new in the formulation of such scientific provisions, we can talk about the scientific novelty of the work.

Elements of novelty of research can consist in the simplest forms: for the first time set and considered the problem or a new formulation of a known problem; creation on the basis of known provisions of a new generalization with developments of applied nature; new formulation of known problems or problems; new results of theory and experiment, their consequences; new or improved criteria, indicators; formulation of the term, etc.

Novelty can also be associated with old ideas, theories, concepts, methods, if there is their deepening, specification, additional argumentation, showing the possible use in new conditions, in other areas of knowledge and practice.

The criterion of novelty characterizes the substantive side of the result, new theoretical provisions not previously known in science and practice. There are theoretical novelty (concept, hypothesis, terminology, etc.) and practical novelty (rule, recommendations, requirements, means, etc.). The level of novelty characterizes the place of the received knowledge in a number of known and their continuity.

The criterion of theoretical significance characterizes the value side of the result, shows the impact of research results on existing concepts, approaches, ideas, theoretical ideas in the field of education and training, determines the author's contribution to the development of pedagogical science.

However, when stating scientific novelty, it should be borne in mind that it must be proved, i.e. theoretically substantiated, and even better also confirmed practically and experimentally.

Theoretical novelty of research includes the formulation of the concept of research, modeling the process or phenomenon, the structure of personality or team, identifying characteristics and trends in the development of the process or phenomenon, the definition of indicators (trainability, educability, motives of behavior), which determine the performance and conditions that contribute to the development of personality. In the theoretical novelty includes the formulation of features and trends in the development of a process or phenomenon as a result of the search.

Three levels of novelty of theoretical knowledge are distinguished.

The first level consists of new interpretations of individual forms of theoretical knowledge: concept, scientific definition, principle, scientific regularity.

The second level of novelty forms the original solutions of individual problems of science.

The third level of novelty - the highest form of novelty of theoretical knowledge - implies the creation of a new theory.

Thus, the novelty of theoretical research can be expressed in a variety of forms. Meanwhile, an objective characteristic of the novelty of a work is invariably of considerable scientific interest. The issue of novelty is particularly relevant when defending PhD theses and dissertations, when there is an urgent need to clearly distinguish between genuinely scientific and creative work and work characterized by a compilative presentation of the issue or insufficiently high level of theoretical synthesis of the material under study.

Literature

1. Valeev G.Kh. Methodology of scientific activity in the sphere of socio-humanitarian knowledge / G.Kh. Valeev. - Moscow: Nauka, 2005

Lecture 3. Format and Requirements for Writing a Master's Thesis

Issues covered. Master's thesis as a research work. Selection of the topic and justification of its relevance. Determination of the object and subject of the Master's thesis. Setting the goal and objectives, the definition of its scientific novelty. Hypothesis of scientific research and methods used in the process of work. Schedule of preparation of the thesis. Areas of responsibility of the student, the student's supervisor, the head of the program and the master's department. Format of defense and preparation of materials for the defense (presentation, handouts, report).

The Master's Thesis is an essential means of mastering the theoretical and applied aspects of pedagogical science and acts as an element of the graduate's methodological culture. Its successful defense is considered as the main mandatory type of state final certification of graduates, serves as a confirmation of the qualification characteristics of the master, is evidence of his readiness to work in the areas of fundamental and applied pedagogical research.

The goal and tasks set and solved in it must be relevant and performed at the modern level of science and technology development within the chosen direction. The results obtained in the master's thesis should indicate the presence of sufficient initial skills of independent

scientific work in the chosen field of professional activity. The defense of the Master's thesis and obtaining the Master's degree is not the final goal, but a step in the development of a specialist.

Master's thesis can be an independent scientific research, as well as a training and research work, which is based on an independent scientific problem or clarification of already known developments or solutions. The sign of successful performance of the thesis is the competitor's possession of the methodology of scientific research: to conduct a scientific search; to analyze the state of the issue on the investigated problem; to set the goal and formulate tasks in the form of specific pedagogical tasks; methodologically competent use of scientific literature and methods of theoretical and empirical research; to analyze research results and draw conclusions; to formulate results of scientific novelty and practical importance of the results.

The thesis author must show his qualification: to present logically

logically present the results obtained; argue for the correctness of the used methods, reliability and validity of the main provisions and conclusions; defend his/her position in discussions and at the public defense; prove the correctness of the possible solutions; show his/her scientific erudition and professional competencies; see the prospects for further development of the work.

Master's program ends with the defense of the dissertation. Master's thesis is a qualification scientific work performed on the basis of theoretical knowledge and practical skills acquired by a student during the whole period of study at the university independent research work performed during his Master's degree program and practical training.

Performance of the master's thesis is the final stage of training of the student in a magistracy and has the purpose:

-systematization, consolidation and expansion of theoretical and practical knowledge in the corresponding direction of education and formation of skills of application of this knowledge in solving specific scientific and industrial problems;

-Development of the skills of independent work and mastering the methods of theoretical, experimental and practical scientific research;

-Acquisition of experience of systematization of the received results of researches, formulation of new conclusions and positions on the basis of the results of the executed work;

-gaining experience in public defense of the work performed.

Relevance of the topic of dissertation research means that the goals and objectives set in the dissertation on the chosen topic require an early solution for practice or the relevant branch of science.

The problem of dissertation research should logically follow from the established contradiction with the precise isolation of what is relevant to science, translated into the plane of science and formulated in the language of science. This is explained by the scheme below.

1. analysis of the situation on the topic of the dissertation
2. The contradiction of the known and the unknown
3. The problem to be solved in the thesis
4. relevance of the thesis

The relevance of the research should not cause doubts in specialists and be obvious. The obviousness lies in the fact that the specialist is really aware of the presence of the problem on the topic of work in the investigated area of knowledge of this branch of science. For example, it is impossible: to explain something at this level of theory development; to measure with the required accuracy; experimental data do not correspond to the understanding of the process; it is very expensive to produce this product; the quality is significantly behind the existing technology; reserves are not used; there is a need for automation, etc.

When justifying the relevance, a holistic view of the development of a particular branch of science and the direction that represents this branch of science is required. Integrity is achieved by systematizing the object of research, making classifications that characterize the direction of scientific research.

It should be noted that sometimes the topic of the dissertation may seem irrelevant at first glance due to the lack of its proper justification. The relevance of the thesis should be clearly shown and implies its connection to important scientific and applied tasks. In a concise statement, it is shown what tasks are faced by theory and practice in the aspect of the chosen research topic under specific conditions; what has been done by predecessors (in a general, abstract statement) and what is to be done in the present dissertation research.

At this stage of the research of the topic a contradiction is formulated - an important logical form of development. A contradiction may consist in different understandings and explanations of the physics of the process, in points of view about the dependence or non-dependence of some values on some factors. In a less "strict" sense, contradiction is manifested as an inconsistency, an inconsistency between some opposites, but necessarily concerning one object of research. This is expressed, above all, in the necessity of a scientific approach under changing conditions to practical problems in complex systems of various kinds, the solution of which has not been obtained so far by anyone.

On the basis of the identified contradiction the problem of the thesis research is formulated. The problem in the scientific sense is an objectively arising in the course of cognition development issue or set of issues, the solution of which has practical or theoretical interest. It acts as a realization, ascertaining the insufficiency of the level of knowledge achieved by a given moment, which is a consequence of new facts, connections, laws, detection of logical flaws in existing theories, or a consequence of new requests of practice, which require going beyond the already obtained knowledge.

The relevance of the thesis topic is justified in the scientific and applied meanings.

Relevance in the scientific aspect means that:

-developments on the topic are required to explain new facts;

-Clarification, development and resolution of the dissertation problem is possible and development of the dissertation problem is possible and urgently needed in modern conditions;

-theoretical provisions of the dissertation will allow to remove the existing

the theoretical provisions of the thesis will allow to remove the existing disagreements in the understanding of the process or phenomenon;

-Hypotheses and regularities, put forward in the dissertation work, allow to generalize previously known and received by the applicant empirical data, to predict the course of phenomena and processes.

The relevance of the topic in the applied aspect means that:

-applied research tasks require the development of questions on this topic;

-There is an urgent need to solve the problems of the dissertation for the needs of society, practice and production;

-the dissertation on the given theme significantly increases the quality of developments of creative and scientific teams in a particular branch of knowledge;

-new knowledge obtained in the dissertation work contributes to the qualification of the personnel or may become part of the educational process

The new knowledge and skills acquired in a dissertation work contribute to the professional development of the staff or can be included in the curricula

the new knowledge acquired in a dissertation work contributes to the professional development of the personnel or can enter the educational programs of students.

The topic of the dissertation becomes interesting, relevant, and may contain significant elements of novelty, if the applicant manages to meet a number of requirements:

-include the latest results of research in related areas of other sciences adjacent to the branch of scientific research, since important new discoveries are often identified at the junctures of the sciences;

-to create new research methods or development principles, technological or methodological techniques, new constructions, schemes, structures, applicable to a specific field of practical application; methodological research can also serve as a basis for a thesis work, if conducted at a sufficiently high theoretical level, economically justified, have applied significance;

-to reconsider old discoveries, developments, techniques, methods of device from new theoretical positions, views, involving new essential factors identified by the author. In the history of science and technology there are many remarkable examples when the revision of old scientific achievements from a new angle gave exceptional results.

Literature:

1. Valeev G.Kh. Methodology of scientific activity in the sphere of socio-humanitarian knowledge / G.Kh. Valeev. - Moscow: Nauka, 2005.

2. Vinogradova N.A. Writing an essay, report, graduate qualification work / N.A. Vinogradova, L.V. Borikova. - 6th ed. - Moscow: Academy, 2008.

2. PRACTICAL SECTION

Seminar 1.Topic 1: Conceptual apparatus of scientific research methodology

Basic concepts: science, scientific knowledge, theory, facts, scientific cognition, methodology, levels of methodology, methodology of pedagogy, directions of methodology of scientific research, types of scientific research, functional role of methodological knowledge.

Questions for self-preparation and self-check

1. Science and its role in modern society.
2. Definition of the essence of knowledge and cognition.
3. The process of scientific research.
4. Methodology of scientific research.
5. Methodology of pedagogy: definition, tasks, levels and functions.
6. Sources and conditions of research search.

Practical tasks

Task 1. Expand the content of the concept's "science", "method", "methodology", "methodology"(in a broad and narrow sense), "research".

Task 2. Describe the criteria of scientific knowledge:

a) Truth of scientific knowledge;

b) Intersubjectivity of knowledge;

c) Consistency and validity of scientific knowledge.

Seminar 2.Scientific knowledge, its principles, laws of obtaining scientific knowledge, levels of knowledge. Topic 2. Scientific knowledge, its principles, laws of obtaining scientific knowledge, levels of knowledge

Basic concepts: Principles of scientific study. Inconsistency of the research process. Approaches to educational research. Research ability.

Self-study and self-test questions

1. The concept of knowledge in the history of philosophy and methodology of science.

2. General concept of science. The goals and objectives of science. The structure of science.

3. Scientific knowledge, its principles. The laws of obtaining scientific knowledge.

4. Forms of scientific knowledge (problems, scientific facts, hypotheses, theories, ideas, principles, categories, laws).

5. Levels of scientific knowledge (empirical and theoretical).

Practical tasks

Task 1. To develop a program of pedagogical research (topic of master's thesis).

Is it always necessary to define the research problem, to understand it? What is the ratio between the problem and the research objectives

Task 2. What approaches are implemented in modern pedagogical research?

Seminar 3.Topic 3 System of methods and forms of scientific research

Topic 3 System of methods and forms of scientific research (2 hours)

Basic concepts: Empirical research. Observation. Comparison. Measurement. Conversation. Abstraction. Analysis. Synthesis. Induction. Deduction.

Self-study and self-test questions

1. Why are the processes of observation and conversation considered by many researchers as art?

2. How to determine the degree of acceptability and optimality of the choice of methods of empirical research?

3. On what methods of empirical and theoretical research can the modeling process be based?

4. What obstacles can you face when using empirical research methods and how will you overcome them?

Practical tasks

Exercise 1.

Make a list of specific methods of empirical research that you plan to use in your research activities and provide a short definition for them.

Task 2. Make up questionnaires of various types in order to collect information necessary for solving a specific scientific problem.

Seminar 4.Topic 4 Presentation and evaluation of the results of scientific activities

Topic 4 *Presentation and evaluation of the results of scientific activities*

Basic concepts: Empirical research. Observation. Comparison. Measurement. Conversation. Abstraction Analysis. Synthesis. Induction. Deduction.

Self-study and self-test questions

1. Statistical methods of scientific research

2. Graphic research methods.

Practical tasks

Exercise 1.

Describe the statistical methods in scientific research according to the following algorithm: general characteristics, advantages and disadvantages.

Task 2.

Describe the methods of psychological diagnostics in scientific research according to the following algorithm: general characteristics, advantages and disadvantages, application method.

Seminar 5.Topic 5. The main structural components of scientific research

Topic 5. The main structural components of scientific research

Basic concepts: scientific product, oral report and its types, visual technique

Questions for self-preparation and self-check

1. Oral report as a form of bringing the main provisions of scientific research to the audience.
2. Advantages and disadvantages of an oral scientific report.
3. Main recommendations for the structure of an oral scientific report.
4. Types of oral scientific report
5. Use of technical means and visual techniques to accompany an oral scientific report.

Practical tasks

Task 1. Write down two or three examples of references (footnotes) in

the main text of the scientific work to normative acts, sources of scientific and

educational literature prepared by one author and the author's team, statistical data, materials, sources placed in electronic databases and the information and telecommunications network "INTERNET".

Task 2 . Make a list of references that includes the following structural units: 1) legislative, regulatory and other official documents, 2) monographs, textbooks and manuals,3) scientific articles, 4) dissertations and abstracts, 5) publications in periodicals, 6) sources in foreign languages, 7) electronic resources. The list must contain at least 30 sources.

Task 3. Designate the specific features of an oral presentation in the form of: 1) academic performance, 2) conversation, 3) discussion, 4) formulation of the problem, 5) analytical review. What kind of report do you think is the most advantageous in terms of completeness of the transmitted information and arousing interest among audience members?

Seminar 6. Topic 6. The main structural components of scientific research

Topic 6. The main structural components of scientific research

Basic concepts: Empirical research. Scientific problem. Method of scientific research. Theoretical research. Hypothesis.

Self-study and self-test questions

1. What are the requirements for a master's thesis?
2. What is the content of the main elements of the dissertation research writing process?
3. What is the essence of the object and subject of research?
4. What are the main criteria that a dissertation research must meet?
5. What criteria should the scientific novelty of the dissertation research meet?

Practical tasks

Assignment 1. Form a glossary on the main concepts and categories of your scientific research.

Seminar 7. Topic 7. The problem of scientific research novelty.

The problem of scientific research novelty. (2 hours).

Thesis = dissertation

Basic concepts: structure of the master's thesis, categorical apparatus of the dissertation, architecture of the dissertation, literary style of the dissertation, scientific school, personalities, scientific apparatus of the dissertation, problem field of the dissertation, state standard, public defense procedure

Questions for self-preparation and self-testing

1. What is the structure and logic of scientific dissertation research?
2. The architecture of the dissertation is...?

Practical tasks

1. Suggest the categorical apparatus of the dissertation on the topic of your research.

Seminar 8.Topic 8. The problem of scientific research novelty
The problem of scientific research novelty (2 hours).

Basic concepts: structure of the master's thesis, categorical apparatus of the dissertation, architecture of the dissertation, literary style of the dissertation, scientific school, personalities, scientific apparatus of the dissertation, problem field of the dissertation, state standard, public defense procedure

Questions for self-preparation and self-testing

1. Basic requirements for scientific ethics of citation.
2. Style and features of the dissertation language.
3. What are the features of the master's, candidate's and doctoral dissertation: the main requirements for the content and registration (design).

Practical tasks

1. What are the features of the master's thesis: the main requirements for content and registration (design).

Seminar 9. Topic 9. Format and requirements
for writing a master's thesis as a type of scientific research
Format and requirements for writing a master's thesis
as a type of scientific research

Basic concepts: types of scientific research (fundamental, applied, branch, cross-sectoral, analytical, complex ones). The relevance of scientific research. The object and subject of the study. Aims and objectives. Methods of scientific research. Theoretical basis and empirical basis, regulatory framework, scientific novelty, theoretical and practical significance, the validity of the research, approbation and implementation of the results.

Issues for preparation and reflexion

1. Types of scientific research.
2. Stages of scientific research.
3. The logic of scientific research.
4. Determination of the relevance of the scientific research subject and its scientific background.
5. The main elements of scientific research.
6. Scientific novelty and significance of scientific research, its ***ctical assignment***

Task 1. Make up a written plan of actions to be carried out at each stage of the scientific research.

Task 2. Make up the outline of the scientific research. Identify the aim of the study, the list of objectives that will be solved in the course of the study, specify the components that will form a theoretical and empirical basis, regulatory framework.

Task 3. Enumerate the ways to verify the results of scientific research

Questions and tasks for independent work:
Level I (recognition)

1. Name and describe the methodological approaches?
2. Name and describe the components of the scientific research apparatus?

3. Describe the specific method (content analysis, experiment)?
4. Justification of the choice of research methods on the selected research topic?
5. Content analysis of periodicals (Internet sites) on the research problem?
6. Analysis of the basic concept of the research topic?

Level II (playback)

1. Explain, using an example of one approach, its possibilities in psychological and pedagogical research
2. Explain, using the example of the proposed topic, the goal, object, subject of research?
3. Describe the procedure for applying the method using the example of a specific study (content analysis, experiment
4. Develop a scientific apparatus on the proposed research topic (problem, goal, object, subject, hypothesis, tasks).
5. To reveal one of the methodological approaches and the possibilities of its application in psychological and pedagogical research
6. Completing the table "Methodological approaches"

Level III (applications)

1.Explain, using the example of the proposed topic and methodological approach, the aspect of the study that will be considered?
2. Analyze the scientific apparatus in the proposed author's abstract of the dissertation research and suggest possible options for changing it within the framework of the topic under consideration
3. Uncover the results of your content analysis
4. Prepare an essay on one of the questions of the topic.
5. Preparation of a bibliographic list on the research topic, its design in accordance with the requirements

3. SECTION OF KNOWLEDGE CONTROL

SAMPLE LIST OF QUESTIONS FOR CREDIT

1.Science as a special way of human activity and a component of culture.
2.World science and features of the development of science in the Republic of Belarus.
3.The structure and characteristics of scientific knowledge.
4.Characteristics of the ideals of cognitive activity.
5.Regularities and methodological guidelines for the development of scientific knowledge.
6. Types of products of scientific research: discoveries, inventions, rationalizations.
7. Models of the development of scientific knowledge.
8. Methodological support of scientific research based on the laws of the development of scientific knowledge.
9. Scientific research, its characteristics and principles of organization.
10. The structure and functions of the basic research strategy.
11.Components of the scientific research apparatus.
12. Factors of the effectiveness of the implementation of the research process.
13. The logical structure of scientific research and the methodology of its organization.
14. Value guidelines of science. The ethical responsibility of the researcher.
15. Ethics of scientific research. Code of Scientific Ethics.

16. Theoretical significance, practical significance and novelty of the research.
17. Relevance of research, essential characteristics and levels.
18. Criteria for assessing the quality of scientific research.
19. Technology of humanitarian expertise.
20. Requirements for a master's thesis.
21. Expert assessment and application of plagiarism control systems.
22. Theoretical research methods and methods of their application.
23. Requirements for scientific justification. Sources of scientific substantiation and the technique of their integration.
24. Requirements for an analytical review of the literature.
25. Empirical research methods and methods of their application.
26. Methods of quantitative (statistical) and qualitative assessment of research results. Methodology for their application.
27. Basic concepts of mathematical statistics. Application of parametric and nonparametric criteria in the study.
28. Methods and forms of interpretation of research results and methods of their application.
29. Methods and forms of presentation of research results and methods of their application.
30. Innovation in the development of research methods.

Test questions

1. Pedagogical research is

1) systematic research work on testing innovations with precise recording of the initial and final results, with variability of the facts that affect the result, with deliberate creating a development situation;

2) a complicated and purposeful process and the result of scientific activity aimed at acquiring socially significant knowledge on the laws, structure, mechanisms of teaching and upbringing, the theory and history of pedagogy, its methods;

3) the process and methods of determining the degree of development of personal qualities, difficulties in learning, development, communication, career development, as well as the effectiveness of the functioning and development of psychological systems, technologies, methods, pedagogical projects.

2. There are 3 levels of pedagogical research:

1) empirical, theoretical, methodological ones.

2) empirical, methodological, and practical ones;

3) procedural, theoretical, methodological ones;

4) theoretical, practical, methodological ones.

3. The level of pedagogical research associated with the collection of factual material, and based on the data of observation and experiment is called the … one.

1) empirical;

2) theoretical;

3) methodological.

4. The level of pedagogical research, at which the main laws are put forward and formulated, the conceptual apparatus is improved, is calledthe … one.

1) empirical;

2) theoretical;

3) methodological.

5. The level of research associated with the study of pedagogical theories themselves, the development of ways to build them, is called the … one.

1) empirical;

2) theoretical;

3) methodological.

6. The concept is

1) a set of generalized ideas that form a science or its section;

2) the system of initial theoretical ideas, approaches, the main point, which serves as the basis for theresearcher's inquiry;

3) the objective of a scientific nature that requires scientific research

7. The way of achieving socially significant aims based on considering objective laws is called.

1) the principle;

2) the system;

3) the position;

4) the criterion

8. The consideration of all the facts related to the studied phenomena and their correct interpretation, the analysis of all the received materials is called

1) evidentiality;

2) validity;

3) objectivity.

4) scientific character.

9. Overall coverage of the components and connections of the pedagogical system, the comprehension of the nature and mechanisms of these connections and relationships is called

1) the principle of conceptual unity;

2) the principle of scientific character;

3) the principle of a systematic approach.

4) the principle of objectivity.

10. The study of the genesis and structure of an object or pedagogical phenomenon is called

1) the principle of the unity of the logical and historical;

2) the principle of correlation of the existing and the due;

3) the principle of the natural change in the objects under study considered;

4) the principle of conceptual unity.

11. The natural change of the pedagogical system and its elements in the course of the life of the object under study is called

1) the principle of conceptual unity;

2) the principle of the unity of the logical and the historical;

3) the principle of the natural change in the objects under study considered;

4) the principle of scientific character.

12. The comparison of the studied phenomena with the norm or ideal, the correlation with the current state of theory and practice is called

1) the principle of validity;

2) the principle of the correlation of the existing and the due;

3) the principle of the natural changes in the objects under study considered;

4) the principle of conceptual unity

13. The unity and logical consistency of the chosen approaches and the evaluation of the findings is called

1) the principle of conceptual unity;

2) the principle of scientific character;
3) the principle of a systematic approach.
4) the principle of objectivity.

14. The analysis of the variety of factors' influences, the establishment of subordination between the links of the studied process is called

1) the principle of objectivity;
2) the principle of the unity of the logical and the historical;
3) the principle of identifying the main factors;
4) the principle of a systematic approach.

15. Forecasting the occurrence of negative trends in the object under study and the desire to avoid them is called

1) the principle of unity of research and practical work;
2) the principle of the natural change in the objects under study considered;
3) the principle of a systematic approach.
4) the principle of objectivity.

16. The validity, reasonableness of the initial positions of each the study stage, the adequacy of the methods and the impartiality of the conclusions is called

1) the principle of conceptual unity;
2) the principle of evidentiality;
3) the principle of scientific character;
4) the principle of the unity of the logical and the historical.

17. The criterion of the pedagogical research effectiveness, which indicates the relevance and necessity of solving the problem at the present time, is called

1) the criterion of novelty;
2) the criterion of relevance;
3) the criterion of practical significance.

18. The criterion of the pedagogical research effectiveness, which reflects the contribution to the theory of pedagogy, is called

1) the criterion of novelty;
2) the criterion of relevance;
3) the criterion of practical significance.

19. The criterion of the pedagogical research effectiveness, which determines the impact of the results obtained on the pedagogical process, is called

1) the criterion of novelty;
2) the criterion of relevance;
3) the criterion of practical significance.
4) the criterion of hypothetical dependence

20. Research, the aim of which is the development of scientific concepts, hypotheses, theories, is called the … one.

1) fundamental;
2) applied;
3) development;
4) manufacturing.

21. The study, the aim of which is the development of the methodological proposal, the identification of objective laws, is calledthe … one.

1) fundamental;
2) applied;
3) development;
4) manufacturing.

22. The study, the aim of which is to improve the pedagogical system, is calledthe … one.

1) fundamental;
2) applied;
3) development;
4) manufacturing.

23. The need to separate the experimental and control groups during the experiment is determined, first of all, by

1) the principle of the correlation of the existing and the due;
2) the principle of unity of research and practical educational work;
3) the principle of the natural change in the objects under study considered;
4) the principle of validity.

24. In case, when comparing the levels of two test groups' development, one of them turns out to be weaker, then for the formative stage of the study, it is necessary to choose

1) a weaker group;
2) a stronger group.
3) a group that will be more comfortable;
4) the choice doesn't matter

25. A psychological and pedagogical experiment is

1) a method for achieving socially significant goals based on considering objective laws;
2) the process and methods determining the degree of development of personal qualities, difficulties in learning, development, communication;
3) the research method, which consists in creating a research situation through active intervention and making it possible to study the phenomenon;
4) the experience based on pedagogical innovations and allowing to get results that meet modern requirements.

26. An experiment that takes place in real conditions for the test people is called.

1) the laboratory experiment;
2) the experiment of nature;
3) the psychological and pedagogical experiment;
4) the full-scale experiment.

27. The stage of the experiment, the aim of which is to identify changes influenced by the use of new forms and methods of work, is called

1) summative;
2) formative;
3) control.
4) primary

28. The research objectives reflect:

1) the research problem
2) the structure, the essence of the study;
3) the logic of the research;
4) the final result of the study;

29. The set of connections and relations elements in a specific area of pedagogical activity, in which a problem that requires a solution is found, is called

1) the object of the study;
2) the subject of the study;
3) the research method;
4) the hypothesis of research.

30. A certain set of properties and relations that exists independently of the researcher, but is reflected by him, is called

1) the object of the study;
2) the subject of the study;
3) the research method;
4) the hypothesis of the research.

31. The final result of the study is expressed

1) in the hypothesis of the study:
2) in the research objectives;
3) in the aim of the study;
4) in the subject of the study

32. The study should have at least

1) 2 objectives;
2) 3 objectives;
3) 4 objectives;
4) 5 objectives.

33. The problem of research is

1) a phenomenon or reliably recorded connections between phenomena and events, the trueness of their cognition can be scientifically proved;
2) specific knowledge about ignorance, an idea of the key objectives to be solved, about the essential questions that need to be answered;
3) a set of connections and relations elements in a specific field of pedagogical activity;
4) the system of initial theoretical positions, views on something, the main idea, which serves as the basis for the research enquiry.

34. What is the methodology?

1) the method of achieving the result, the organization of activities, a reasonable regulatory method;
2) the definite implementation of the methods, the developed method of organizing the interaction of the research subject and the object on the basis of a specific material and procedure;
3) the process of developing new scientific knowledge;
4) a system of principles and methods of organizing and constructing theoretical and practical activities, considering the structure of scientific research and forming requirements.

35. What are the requirements of the methodology?

1) analysis, generalization, validity;
2) explanation, analysis;
3) control over all the conditions of the studied processes, analysis, reproducibility of the study results;
4) validity, reproducibility of research results, control over all conditions of the studied processes

36. What types of questionnaires differ in the method of distribution?

1) individual and group ones;
2) indirect and direct ones;
3) press, mail and distribution ones;
4) full-design and selective ones.

37. What cannot be an element of sociological research?

1) the object;
2) the subject;
3) the aim;
4) the hypothesis.

38. A public message, a detailed presentation of the subject matter, most often designed for specialists in this field is …

1) abstract of the report;
2) scholarly paper;
3) research project report;
4) scientific article.

39. What is a monograph?

1) a report on the researcher's actions;
2) a summary of the author's scientific work;
3) a provision summarizing an idea or idea of the report;
4) a scientific work that covers one topic, a problem.

40. What are the three main functions of the research program?

1) methodological, diagnostic and projection ones;
2) methodological, methodic and organizational ones;
3) methodological, organizational and informational ones;
4) methodic, methodological and projection ones.

41. What is science?

1) a system of principles and methods of organizing and constructing theoretical and practical activities;
2) the highest form of human knowledge, the system of developing knowledge;
3) the study, comprehension, critical review of the existing practice;
4) the system of concepts on the phenomena and laws of nature development.

42. What is not included in the methodological part of the program?

1) the description of the problem relevance;
2) determining the sample size;
3) specifying the goal and objectives;
4) identification of the object and subject of the study.

43.What is the most important part of the content and execution of scientific work?

1) the title page;
2) the contents;
3) the introduction;
4) the chapters of the main part.

44. What is the most important criterion for the novelty of scientific work?

1) the novelty of the use
2) the novelty of the results
3) the novelty of the methodology
4) the novelty of the question statement

45. What is the role of illustrations in an oral presentation?

1) to distract the audience's attention from the speaker's excitement and tension
2) to inspire the audience with respect for the author's erudition and his ability to demonstrate his ideas not only orally, but also visually
3) to entertain the audience so that they do not nod off
4) to give a clear and convincing expression of the most important results

46. Do the norms and rules of the dissertation execution reduce the creative potential of the researcher

1) they do not reduce, but allow all the creative potential to be directed to meaningful novelty
2) they reduce, but at the same time you need to spend less effort on inventing means of expressing your results

3) they do not reduce; an inventive person can express their creativity even in variations on the theme of the norm

4) they reduce, it is better to do everything yourself and in a new way

47. What are the requirements for a scientific text?

1) fascination, clarity of style

2) consistency, clarity, argumentativeness

3) beauty, entertainment, historicity

4) consistency, polemical character, attractiveness

48. The initial stage of the development of a scientific problem is:

1) determining the aim of the study

2) development of the research program

3) problem identification

4) identification of the problem situation

49. The cognition that is carried out in a logical way is called the … one.

1) intuitive

2) reproductive

3) discursive

4) heuristic

50. A summary of the primary documents or their parts with the main factual information and conclusions is called

1) taking notes;

2) summarizing;

3) bibliography;

4) justification of the research topic

4. AUXILIARY SECTION

CONTENT OF EDUCATIONAL MATERIAL

	No. Topic name
	Module 1. Philosophical and methodological foundations of scientific research
1.	Conceptual apparatus of scientific research methodology
2.	Scientific knowledge, its principles, laws of obtaining scientific knowledge, levels of knowledge
3.	System of methods and forms of scientific research
4.	Presentation and evaluation of the results of scientific activities
	Module 2. "Methodological structure of scientific research"
1.	The main structural components of scientific research
2.	The problem of scientific research novelty
3.	Format and requirements for writing a master's thesis as a type of scientific research

Module 1. Philosophical and methodological foundations of scientific research

Topic 1. Conceptual apparatus of scientific research methodology

The role and place of the discipline "Methodology of scientific research" in the training programs for masters. Research Competence Master. The essence of the concept of "scientific research". Distinctive features of scientific research. Types of scientific research. Research components. Definitions of research methodology. Basic principles of scientific research methodology. Methodology as Algorithmization of Research Activity. Specificity of applied research methodology.

Topic 2. Scientific knowledge, its principles, laws of obtaining scientific knowledge, levels of knowledge

The concept of knowledge in the history of philosophy and methodology of science. General concept of science. Goals and objectives of science. The structure of science. Scientific knowledge, its principles. The laws of obtaining scientific knowledge. Forms of scientific knowledge (problems, scientific facts, hypotheses, theories, ideas, principles, categories, laws). The levels of scientific knowledge (empirical and theoretical).

Topic 3. System of methods and forms of scientific research

Technological level of methodology. The system of methods of psychological and pedagogical research. Research components and their characteristics. The content of the research stages is their relationship.

Methods and techniques of psychological and pedagogical research. General characteristics of the methods of empirical psychological and pedagogical research. Application of statistical methods and means of formalization in psychological and pedagogical research. Study and use of best practices. Complex pedagogical experiment.

Topic 4. Presentation and evaluation of the results of a scientific activity

Forms of presentation of research results (qualification and research). Types of presentation of scientific results (oral presentation, publications, computer versions).

Presentation of research results: requirements for structure, content and maintenance. Features of geometric and graphical forms of presentation of results.

Registration and procedure for defending a master's thesis

Module 2. "Methodological structure of scientific research

Topic 1. The main structural components of scientific research

Scientific research as a special form of the cognition process. Types of scientific research. Components of the scientific research apparatus. Principles as regulators of scientific research. The essence of the scientific method. The structure and function of the basic research strategy. General rules and methods for carrying out scientific research, creating an innovation, its implementation and reflection. The main and additional factors that determine the effectiveness of the research process. Resource support of the research. Specificity of the master's thesis as a scientific research.

Topic 2. The problem of scientific research novelty

The novelty of empirical research: identification of new unexplored areas of social relations; identifying new problems; obtaining new (not previously recorded) facts; introduction of new facts into scientific circulation; processing of known facts by new methods; identification of new types of correlation between facts; formulation of previously unknown empirical patterns; development of new methods and techniques for the implementation of empirical research. The novelty of theoretical research: the novelty of the introduced concepts, or the interpretation of the existing conceptual apparatus; the novelty of the posed theoretical problem; the novelty of the hypothesis; the novelty of theoretical provisions within the current paradigm; reasoned novelty of the inter-paradigm theory; development of new methods and techniques for carrying out theoretical research.

***Topic 3. The format and requirements for writing a master's thesis as a type of scientific researched*and I**

Master's thesis as a research work. Choosing a topic and justifying its relevance. Definition of the object and subject of the master's thesis. Setting goals and objectives, determining its scientific novelty. Research hypothesis and methods used in the work process. Thesis preparation schedule. Areas of responsibility of the student, student supervisor, program manager and graduate department. Dissertation preparation plan. Types of student's research work as stages in the preparation of a master's thesis. The role and importance of research practice for the preparation of a master's thesis. Choosing a place for research practice. Organization and content of research practice. Composition of the master's thesis, heading of the text, language and style of the thesis. Contents of individual chapters, features of the preparation of the introduction and conclusion. Presentation of certain types of illustrative material. General rules for the presentation of tables, figures, formulas, writing symbols and the design of explications. References in the text and the design of borrowings. Appearance of applications and notes. Bibliographic list design. Features of the bibliographic description of an electronic resource. Checking the text of the master's thesis for originality in the anti-plagiarism system. Pre-defense and requirements for admission of work to pre-defense. The format of the defense and the preparation of materials for the defense (presentation, handout, report). Appearance of applications and notes. Bibliographic list design. Features of the bibliographic description of an electronic resource. Checking the text of the master's thesis for originality in the anti-plagiarism system. Pre-defense and requirements for admission of work to pre-defense. The format of the defense and the preparation of materials for the defense (presentation, handout, report). Appearance of applications and notes. Bibliographic list design. Features of the bibliographic description of an electronic resource. Checking the text of the master's thesis for originality in the anti-plagiarism system. Pre-defense and requirements for admission of work to pre-defense. The format of the defense and the preparation of materials for the defense (presentation, handout, report).

EDUCATIONAL-METHODOLOGICAL MAP OF THE EDUCATIONAL DISCIPLINE

Section number, topic	Section title, topics	Number of classroom hours					Number of hours of self-guided work	Knowledge control form
		Lectures	Practical classes	Seminar classes	Laboratory classes	Other		
1	2	3	4	5	6	7	8	9
Module 1. Philosophical and methodological foundations of scientific research								
1	Conceptual apparatus of scientific research methodology	2	2					Dictation
2	Scientific knowledge, its principles, laws of obtaining scientific knowledge, levels of knowledge	2	2					Group discussion
3	System of methods and forms of scientific research	4	2					Group discussion
4	Presentation and evaluation of the results of scientific activities	4	2					Expert examination of copyright products in the Antiplagiarism system
Module 2. "Methodological structure of scientific research"								
1	The main structural components of scientific research	2	4					Group discussion
2	The problem of scientific research novelty	2	4					Group discussion
3	Format and requirements for writing a master's thesis as a type of scientific research	2	2					Creation of a code of ethics for a master student
		18	**18**					

Full-time education

Extramural studies

Section number, topic	Section title, topics	Number of classroom hours					of CPD	Knowledge control form
		Lectures	Practical classes	Seminar classes	Laboratory classes	Other		
1	2	3	4	5	6	7	8	9
Module 1. Philosophical and methodological foundations of scientific research								
1	Conceptual apparatus of	1	2					Dicatation

	scientific research methodology							
2	Scientific knowledge, its principles, laws of obtaining scientific knowledge, levels of knowledge	1	1					Group discussion
3	System of methods and forms of scientific research	1	1					Group discussion
4	Presentation and evaluation of the results of scientific activities	1	1					Expert examination of copyright products in the Antiplagiarism system
Module 2. "Methodological structure of scientific research"								
1	The main structural components of scientific research	0.5	1					Group discussion
2	The problem of scientific research novelty	0.5	1					Group discussion
3	Format and requirements for writing a master's thesis as a type of scientific research	1	1					Creation of a code of ethics for a master student
		6	**8**					

No. p / p	List of benefits
1	2
1	Methodological instructions for students and teachers of the course, located in the moodle system

b) Methodological materials that reveal the methodology of using computers in the educational process

1	Options for multimedia lectures.
2	Use of electronic publications in the classroom (lecturing using slide presentations, graphic objects, video and audio materials, including via the Internet).
3	Organization of interaction with students via e-mail
4	Library electronic resources.

4.2 Requirements for the content of tasks to be credited

A student who has independently completed the tasks of practical, seminar classes is admitted to the test.

In case of missing seminars, practical and other types of training sessions for valid and disrespectful reasons, the student independently performs and submits for verification in writing general or individual tasks determined by the teacher.

Computer testing in the Moodle software shell: The test base consists of 50 tasks. For testing, students are offered 30 test tasks with a time limit of 30 minutes. Various types of questions are used: multiple choice, true or false, short answer, matching. Testing covers the program material of the entire course. The test results are considered valid if the student has at least 70 percent of the correct answers.

Requirements:

Complete interactive lectures of the course (with a score of at least 6 points for each lecture);

Complete tasks

Answer verbally the questions to be tested

List of Recommended Diagnostic Tools

The main means of diagnosing the assimilation of knowledge and mastering the necessary skills and abilities in the discipline are:

1) control questions and tasks;
2) didactic tests;
3) speeches with reports and messages, presentations;
4) essay;

CONTROL QUESTIONS AND TASKS FOR MODULE I

1. What is Science?
2. What do the concepts "science", "pedagogical science" and "research methodology" include?
3. What are the ways of cognition of pedagogical and psychological phenomena?
4. What are the hallmarks of scientific research?
5. How to choose a problem and topic of scientific research?
6. What is the "object" and "subject" of scientific research?
7. How to define the goals and form the tasks of scientific research?
8. What are the methods of scientific research?
9. What is the relevance of the research based on?
10. What is “scientific novelty” and “practical significance” of research”?
11. What are the requirements for the methodology of scientific thinking?
12. To reveal on the example of one methodological approach its possibilities in solving the problems of psychological and pedagogical research

CONTROL QUESTIONS AND TASKS FOR MODULE II

1. How to make a thematic selection of literature for scientific research?
2. What are the main techniques for working with literary sources?
3. How are references to literary sources when writing scientific works?
4. What are the types of scientific and methodological works and the forms of their presentation?
5. What are the requirements for the methodology of scientific thinking?
6. What are the criteria for the quality of scientific and methodological work?
7. How is the implementation and publication of research results carried out?
8. What is the role of methods of mathematical statistics in pedagogical research?
9. How to organize and conduct a pedagogical experiment?
10. What are the basic requirements for the preparation of questionnaires?
11. Submit content analysis periodical press (Internet sites) on the research problem...
12. Provide an analysis of the basic concept of the research topic

Questions and tasks for independent work:

Level I (recognition)

1. Name and describe the methodological approaches?
2. Name and describe the components of the scientific research apparatus?
3. Describe the specific method (content analysis, experiment)
4. Justification of the choice of research methods on the selected research topic
5. Content analysis of periodicals (Internet sites) on the research problem.
6 Analysis of the basic concept of the research topic

Level II (playback)

1.Explain, using an example of one approach, its possibilities in psychological and pedagogical research

2. Explain, using the example of the proposed topic, the goal, object, subject of research?

3. Describe the procedure for applying the method using the example of a specific study (content analysis, experiment

4. Develop a scientific apparatus on the proposed research topic (problem, goal, object, subject, hypothesis, tasks).

5. To reveal one of the methodological approaches and the possibilities of its application in psychological and pedagogical research

6. Completing the table "Methodological approaches"

Level III (applications)

1.Explain, using the example of the proposed topic and methodological approach, the aspect of the study that will be considered?

2. Analyze the scientific apparatus in the proposed author's abstract of the dissertation research and suggest possible options for changing it within the framework of the topic under consideration

3. Uncover the results of your content analysis

4. Prepare an essay on one of the questions of the topic.

5. Preparation of a bibliographic list on the research topic, its design in accordance with the requirements

SAMPLE LIST OF QUESTIONS FOR CREDIT

1. Science as a special way of human activity and a component of culture.
2. World science and features of the development of science in the Republic of Belarus.
3. The structure and characteristics of scientific knowledge.
4. Characteristics of the ideals of cognitive activity.
5. Regularities and methodological guidelines for the development of scientific knowledge.
6. Types of products of scientific research: discoveries, inventions, rationalizations.
7. Models of the development of scientific knowledge.
8. Methodological support of scientific research based on the laws of the development of scientific knowledge.
9. Scientific research, its characteristics and principles of organization.
10. The structure and functions of the basic research strategy.
11.Components of the scientific research apparatus.
12. Factors of the effectiveness of the implementation of the research process.
13. The logical structure of scientific research and the methodology of its organization.
14. Value guidelines of science. The ethical responsibility of the researcher.
15. Ethics of scientific research. Code of Scientific Ethics.
16. Theoretical significance, practical significance and novelty of the research.

17. Relevance of research, essential characteristics and levels.
18. Criteria for assessing the quality of scientific research.
19. Technology of humanitarian expertise.
20. Requirements for a master's thesis.
21. Expert assessment and application of plagiarism control systems.
22. Theoretical research methods and methods of their application.
23. Requirements for scientific justification. Sources of scientific substantiation and the technique of their integration.
24. Requirements for an analytical review of the literature.
25. Empirical research methods and methods of their application.
26. Methods of quantitative (statistical) and qualitative assessment of research results. Methodology for their application.
27. Basic concepts of mathematical statistics. Application of parametric and nonparametric criteria in the study.
28. Methods and forms of interpretation of research results and methods of their application.
29. Methods and forms of presentation of research results and methods of their application.
30. Innovation in the development of research methods.

Approximate topics of essays (as part of independent work)

1. The concept of scientific research methodology.
2. Functions of the methodology of science.
3. Relevance of scientific research.
4. Object and subject of scientific research.
5. Formulation of the purpose of scientific research.
6. Objectives of scientific research.
7. Criteria for research novelty.
8. Concepts of method, principle, method of cognition.
9. Philosophical and general scientific principles and methods of scientific knowledge.
10. General scientific approaches in scientific research.
11. General scientific methods of cognition.
12. Methods of empirical research.
13. Methods of theoretical research.
14. The concept of a scientific fact.
15. Concept and requirements for a scientific hypothesis.
16. Scientific proof and refutation.
17. Concept and types of theories.
18. Justification of the relevance of the study.
19. Object and subject of research.
20. Formulation of the research problem.
21. Indicators of research novelty.

4.3 Modular-rating system of training by discipline

General characteristics of modules

Modules 1-2 cover the entire content of the curriculum.

During the semester, to the final form of control, the student must get a positive result on each of the topics presented. The report of students by sections is carried out throughout the semester as they master the theoretical and practical material. When assessing educational

achievements in each section, the student's activity in the classroom, the degree of independence in completing tasks and the level of competence formation are considered.

When setting the current marks, the following can be considered:

checking the implementation of practical tasks on the topic;

thematic testing;

analysis of scientific and methodological literature, selection of additional literature on the topics studied;

development and protection a multimedia presentation on a specific topic.

The credit is carried out within the framework of the schedule of credits and exams for the faculty. The credit for the course is carried out orally on the basis of a list of questions. It is allowed to conduct according to the results of intermediate control of knowledge in the semester (computer testing, rating system, interactive lectures).

A positive result is the assimilation of the content of each of the sections (or its constituent components) by 70 percent or more

Diagnostic tools:

To diagnose competencies, to identify the educational achievements of students in the process of passing the discipline, an intermediate and final assessment is provided.

The main means of diagnosing the assimilation of knowledge and mastering the necessary skills and abilities in the discipline is to check tasks of various types (reproductive, reconstructive, variable) performed within the hours allocated for practical work.

In the process of intermediate diagnostics of knowledge in the discipline, it is envisaged to write abstracts, essays; development of presentations; testing.

The final assessment of competencies provides for a test.

The student's answer on the test and exam is graded on one of the following grades, which are awarded according to the following criteria.

Criteria for assessing the results of educational activities of students

10 points - (EXCELLENT):

- systematized, deep and complete knowledge in all sections of the curriculum, as well as on the main issues that go beyond its limits;
- accurate use of scientific terminology (including in a foreign language), stylistically competent, logically correct presentation of answers to questions;
- impeccable possession of the instrumentation of the academic discipline, the ability to use it effectively in the formulation and solution of scientific and professional problems;
- a pronounced ability to independently and creatively solve complex problems in a non-standard situation;
- complete and deep assimilation of the basic and additional literature recommended by the curriculum of the discipline;
- the ability to navigate theories, concepts and directions in the studied discipline and give them a critical assessment, use the scientific achievements of other disciplines;
- creative independent work in practical, laboratory classes, active participation in group discussions, a high level of culture for performing tasks.

9 points - (EXCELLENT):

- systematized, deep and complete knowledge of all sections of the curriculum;
- accurate use of scientific terminology (including in a foreign language), stylistically competent, logically correct presentation of answers to questions;
- possession of the instrumentation of the academic discipline, the ability to use it effectively in the formulation and solution of scientific and professional problems;

- the ability to independently and creatively solve complex problems in a non-standard situation within the framework of the curriculum, full assimilation of the basic and additional literature recommended by the curriculum of the discipline;
- the ability to navigate the main theories, concepts and directions in the studied discipline and give them a critical assessment;
- independent work in practical, laboratory classes, creative participation in group discussions, a high level of culture for performing tasks.

8 points - (ALMOST EXCELLENT):

- systematized, deep and complete knowledge on all the questions posed within the scope of the curriculum;
- use of scientific terminology, stylistically competent, logically correct presentation of answers to questions, the ability to draw well-grounded conclusions;
- possession of the instrumentation of the academic discipline (methods of complex analysis, information technology technology), the ability to use it in the formulation and solution of scientific and professional problems; the ability to independently solve complex problems within the curriculum;
- assimilation of basic and additional literature recommended by the curriculum of the discipline;
- the ability to navigate the main theories, concepts and directions in the discipline being studied and give them a critical assessment from the standpoint of state ideology (in the disciplines of the social and humanitarian cycle);
- active independent work in practical, laboratory classes, systematic participation in group discussions, a high level of culture for performing tasks.

7 points - (VERY GOOD):

- systematized, deep and complete knowledge of all sections of the curriculum;
- use of scientific terminology (including in a foreign language), linguistically and logically correct presentation of answers to questions, the ability to draw well-grounded conclusions;
- possession of the instrumentation of the academic discipline, the ability to use it in the formulation and solution of scientific and professional problems;
- assimilation of basic and additional literature recommended by the curriculum of the discipline;
- the ability to navigate the main theories, concepts and directions in the studied discipline and give them a critical assessment;
- independent work in practical, laboratory classes, participation in group discussions, a high level of culture for performing tasks.

6 points - (GOOD):

- sufficiently complete and systematized knowledge within the scope of the curriculum;
- use of the necessary scientific terminology, stylistically competent, logically correct presentation of answers to questions, the ability to draw well-grounded conclusions;
- possession of the instrumentation of the academic discipline, the ability to use it in solving educational and professional problems; the ability to independently apply standard solutions within the curriculum;
- assimilation of the basic literature recommended by the curriculum of the discipline;
- the ability to navigate in basic theories, concepts and directions in the studied discipline and give them a comparative assessment; active independent work in practical, laboratory classes, periodic participation in group discussions, a high level of culture for performing tasks.

5 points - (ALMOST GOOD):

- sufficient knowledge in the scope of the curriculum;
- the use of scientific terminology, stylistically competent, logically correct presentation of the answer to questions, the ability to draw conclusions;
- possession of the instrumentation of the academic discipline, the ability to use it in solving educational and professional problems;
- the ability to independently apply standard solutions within the curriculum;
- assimilation of the basic literature recommended by the curriculum of the discipline;
- the ability to navigate in basic theories, concepts and directions in the studied discipline and give them a comparative assessment;
- independent work in practical, laboratory classes, participation in group discussions, a high level of culture for performing tasks.

4 points - (SATISFACTORY), READY:

- a sufficient amount of knowledge within the educational standard;
- assimilation of the basic literature recommended by the curriculum of the discipline;
- use of scientific terminology, stylistic and logical presentation of answers to questions, the ability to draw conclusions without significant errors;
- possession of the instrumentation of the academic discipline, the ability to use it in solving standard (typical) problems;
- ability to solve standard (typical) problems under the guidance of a teacher;
- the ability to navigate the main theories, concepts and directions in the studied discipline and assess them;
- work under the guidance of a teacher in practical, laboratory classes, an acceptable level of culture for performing tasks.

3 points - (UNSATISFACTORY), UNRESENTED:

- insufficiently complete amount of knowledge within the framework of the educational standard;
- knowledge of a part of the main literature recommended by the curriculum of the discipline;
- use of scientific terminology, presentation of answers to questions with significant linguistic and logical errors;
- poor knowledge of the instrumentation of the academic discipline, incompetence in solving standard (typical) problems;
- inability to navigate the main theories, concepts and directions of the discipline being studied;
- passivity in practical and laboratory classes, a low level of culture for performing tasks.

2 points - (UNSATISFACTORY):

- fragmentary knowledge within the educational standard;
- knowledge of individual literary sources recommended by the curriculum of the discipline;
- inability to use the scientific terminology of the discipline, the presence of gross stylistic and logical errors in the answer;
- passivity in practical and laboratory classes, a low level of culture for performing tasks.

1 point - (UNSATISFACTORY):

- lack of knowledge and competencies within the educational standard or refusal to answer.

Criteria for evaluating annotation (maximum score –10):

No.	Evaluation criterion	Maximum score	Minimum score
1.	Accuracy of transfer in the annotation of the main problems contained in the text.	**5**	**0**
2.	Compliance with the structure of the informative annotation.	**1**	**0**
3.	Linguistic correctness (lexical, grammatical and syntactic).	**1**	**0**
4.	Compliance with the style, structure and format of the annotation.	**1**	**0**
5.	Correct use of special terminological vocabulary in the annotation.	**1**	**0**
6.	Accuracy of writing annotations, compliance with the design requirements	**1**	**0**

Criteria for evaluating the abstract of the primary source:

Score "10" - the outline is meaningful, fully consistent with the plan; in the presence of all the main provisions, conclusions; the brevity of the presentation is well traced, the ability to express the thoughts of the original source in your own words; the design of the abstract fully complies with the requirements; the text is written correctly; the abstract was delivered on time.

Score "9" - the outline is meaningful, fully consistent with the plan; in the presence of almost all the main provisions, conclusions; the laconism of the presentation, the ability to express the thoughts of the original source in your own words, is quite well traced; the design of the abstract fully complies with the requirements; the text is written correctly; the abstract was delivered on time.

Rating "8" - the synopsis is substantial enough, corresponds to the plan; in the presence of the main provisions, conclusions; the brevity of the presentation is traced, the ability to express the thoughts of the original source in your own words; the design of the abstract meets the requirements; the text is written quite competently; the abstract was delivered on time.

Score "7" - the synopsis is substantial enough, corresponds to the plan; in the presence of the main provisions, conclusions; the brevity of the presentation is traced, the ability to express the thoughts of the primary source in your own words; the design of the abstract meets the requirements; the text is written quite competently; the abstract was submitted with a slight delay.

Score "6" - the summary is not meaningful enough, does not always correspond to the plan; the main provisions are insufficiently stated; the text of the synopsis lacks independence in presenting the thoughts of the primary source; the design of the abstract does not always meet the requirements; there are grammatical errors in the text; the abstract was submitted with a delay.

Score "5" - the summary is not meaningful enough, does not always correspond to the plan; the main provisions are insufficiently stated; the text of the synopsis lacks independence in presenting the thoughts of the primary source; the design of the abstract does not always meet the requirements; there are grammatical errors in the text; the abstract was submitted with a significant delay.

Score "4" - the summary is not meaningful enough, does not correspond to the plan; the main provisions are insufficiently stated; the text of the synopsis lacks independence in presenting the thoughts of the primary source; the design of the abstract does not meet the

requirements; there are grammatical errors in the text; the abstract was submitted with a significant delay.

Score "3" - the content of the synopsis does not correspond to the plan; lack of basic provisions; the design of the abstract does not meet the requirements; the text is written illiterately.

Score "2" - the content of the synopsis does not correspond to the plan; lack of basic provisions; the design of the abstract does not meet the requirements; the text is written illiterately.

Score "1" - the abstract was submitted in violation of all established rules and terms.

Evaluation criteria for speeches on issues submitted for discussion in practical classes

Score 10 points - the assessment is given with a full, detailed answer, the systematic nature of knowledge is traced, additional material is involved, reinforcement of the material with examples, the basic concepts of the section being studied are actively used.

Score 9 points - the assessment is made according to the above criteria; one or two insignificant errors are allowed.

Score 8 points - the assessment is made with an insufficiently systematic presentation of the material, inaccuracies are made, examples are given with difficulty, there is no connection with the surrounding life.

Score 7 points - the assessment is given in case of insufficient assimilation of basic concepts, a low level of independence in the study of the material, mistakes were made in the answer, there is no logic in the presentation of the material.

Score 6 points - the assessment is given in the absence of the logic of the presentation of the material, the impossibility of giving examples, gross mistakes were made.

Score 5 points - the material is presented in half, the general phrases of the respondent, in the absence of logic, only adhere to the topic.

Score 4 points - partial presentation of the material with the help of a teacher.

GUIDELINES FOR TEST MAKING

TEST- trial task, research, test. To compile tests, it is necessary to find information from various sources (Internet, encyclopedias, practical manuals, educational literature), study it and select tasks that reflect the main points on a given topic.

Tests are created individually.

The work should be presented on A4 paper in a printed (computer) or handwritten version.

Completed work must be completed by the specified deadline.

Forms of test items

1. - tasks of a closed form, in which the correct answer is selected from a given set of answers to the text of the task;

2. - tasks of an open form, requiring when performing an independent formulation of an answer;

3. - a task for correspondence, the implementation of which is associated with the establishment of a correspondence between the elements of two sets;

4. - tasks na establishment of the correct sequence, in which it is required to indicate the order of actions or processes listed in the task.

Requirements for compiling a test:

1. Strict compliance with the sources of information used by students (compliance with the content and volume of information received by them).
2. Simplicity (the task should require the subject to solve only one question).
3. The unambiguity of the assignment (the wording of the question should comprehensively explain the task set before the test subject, and the language and terms, methods and indexing of designations, graphic images and illustrations of the assignment and answers to it must be unconditionally and unambiguously understood by all students).
4. A detailed question (task) and laconic answers are preferable.
5. Identity of all answers in form, content, volume, number of positions presented.
6. The optimal number of answer options is five.
7. The grammatical and logical correspondence of the answers to the question (task).
8. Absurd, obviously wrong answers are completely unacceptable.
9. The teaching function of the test increases if it is necessary to mark an incorrect or negative answer, as well as in the case when all the answers are correct, but one is preferable according to one criterion or another.

Evaluation criteria:

"8-10" is displayed if: the content of the test corresponds to the given topic, all requirements for its design are met;

"4-7" is displayed if: the basic requirements for the design of the test are met, but there are some shortcomings, for example: the questions (tasks) are inaccurate and incorrectly drawn up, there are omissions in the design;

"1-3" is displayed if: the questions or tasks of the test do not correspond to the set topic, a significant lack of understanding of the problem is revealed;

- the test is not presented by the student.

Methodical recommendations for presentation design

COMPUTER PRESENTATION It is most convenient to prepare in MS PowerPoint. A presentation as a document is a sequence of successive slides - that is, electronic pages that occupy the entire monitor screen (without the presence of program panels). Most often, the presentation of the presentation is projected on a large screen, less often it is distributed to the audience as printed material. The number of slides is adequate to the content and duration of the presentation (for example, it is recommended to use no more than 10 slides for a 5-minute presentation).

Presentation is created individually.

The work can be presented either in electronic form or printed on A4 paper (on one sheet - two slides).

Completed work must be completed by the specified deadline.

The work should contain full name and surname. student, the name of the discipline, the topic of the presentation, full name. teacher.

The following slides can be prepared using two different strategies for preparing them:

1 strategy: the keynote of the speech and keywords are put on the slides in order to use them as a plan for the speech. In this case, the following requirements are imposed on the slides:

- the amount of text on a slide - no more than 7 lines;
- A bulleted / numbered list contains no more than 7 elements;
- there are no punctuation marks at the end of lines in bulleted and numbered lists;
- significant information is highlighted using color, style, animation effects.

Oit is necessary to carefully check the text for errors and typos. The main mistake in choosing this strategy is that the presenters replace their speech with reading the text from the slides.

2 strategy: factual material (tables, graphs, photographs, etc.) is placed on the slides, which is an appropriate and sufficient means of visibility, helps in revealing the core idea of the speech. In this case, the following requirements are imposed on the slides:

– the selected means of information visualization (tables, diagrams, graphs, etc.) correspond to the content;

– illustrations of good quality (high resolution) were used, with a clear image (as a rule, no one present is interested in reading the text on your slides and peering into small illustrations);

The maximum amount of graphic information on one slide is 2 figures (photographs, diagrams, etc.) with text comments (no more than 2 lines to each). The most important information should be centered on the screen.

Presentation design

If possible, all slides in your presentation should use the same design template, size - for titles - at least 24 points, for information - for information - at least 18 points.

IN It is not customary for presentations to hyphenate words.

the layout of the slides should not distract from its content. Sound effects during presentation are undesirable. The best colors are contrasting background and text colors (white background - black text; dark blue background - light yellow text, etc.). Low contrast slides will look dull and lackluster, especially in light classrooms.

Lit is best not to mix different types of fonts in the same presentation. It is recommended not to abuse capital letters (they read worse).

For better orientation in your presentation as you speak, it is best to number the slides. It is desirable that the slides have margins of at least 1 cm on each side.

auxiliary information (control buttons) should not prevail over basic information (text, illustrations).

You can use built-in animation effects only when you cannot do without it (for example, sequential appearance of diagram elements).

The charts are prepared using the chart wizard of the MS Excel spreadsheet processor. Data and labels should not overlap and merge with the graphical elements of the chart.

The ablative information is inserted into the materials as a table of a word processor MS Word or a table processor MS Excel. When inserting a table as an object and proportionally changing its size, the actual displayed font size must be at least 18. Tables and diagrams are placed on a light or white background.

To display the presentation file, you must save it in the PowerPoint Demo format (File - Save As - File Type - PowerPoint Demo). In this case, the presentation automatically opens in full-screen display mode (slideshow) and the listeners are relieved of both the view of the PowerPoint working window and the loss of time at the beginning of the presentation.

Evaluation criteria:

10 POINTS- the presentation includes at least 12 frames of the main part. The presentation fully and deeply discloses the content (content) of the presented topic, the structure of the presentation is clearly defined, there are no factual (substantive), spelling and stylistic errors. A list of sources is presented, drawn up in accordance with generally accepted requirements. Color and font solutions, the arrangement of texts and diagrams in the frames correspond to the requirements for the implementation of the principle of clarity in teaching.

9 POINTS- the presentation includes at least 12 frames of the main part. The presentation fully and deeply discloses the content (content) of the topic presented, the structure of the presentation is clearly defined, there are no factual (substantive) errors, but there are minor spelling and stylistic errors (no more than three). A list of sources is presented, drawn up in accordance with generally accepted requirements. Color and font solutions, the arrangement of texts and diagrams in the frames correspond to the requirements for the implementation of the principle of clarity in teaching.

8 POINTS- the presentation includes at least 12 frames of the main part. The presentation fully discloses the content (content) of the topic presented; the structure of the presentation is clearly defined; there are minor factual (substantive) errors and spelling and stylistic errors (no more than three). A list of sources is presented, drawn up in accordance with generally accepted requirements. Color and font solutions, the arrangement of texts and diagrams in frames do not fully comply with the requirements for implementing the principle of visibility in teaching.

7 POINTS- the presentation includes less than 12 frames of the main part. The presentation does not fully disclose the content (content) of the topic presented; the structure of the presentation is clearly defined; there are minor factual (substantive) errors and spelling and stylistic errors (no more than three). A list of sources is provided, but the design does not meet generally accepted requirements. Color and font solutions, the arrangement of texts and diagrams in frames do not fully comply with the requirements for implementing the principle of visibility in teaching.

6 POINTS- the presentation includes less than 12 frames of the main part. The presentation does not disclose the content (content) of the topic presented; the structure of the resource is not clearly defined; contains factual (substantive) errors and spelling and stylistic errors. A list of sources is provided, but the design does not meet generally accepted requirements. Color and font solutions, the arrangement of texts and diagrams in frames do not meet the requirements for implementing the principle of clarity in teaching.

5 POINTS- the presentation includes less than 9 frames of the main part. The presentation does not disclose the content (content) of the topic presented; the structure of the resource is not clearly defined; contains factual (substantive) errors and spelling and stylistic errors. The list of sources is insufficient in terms of volume, but the design does not correspond to generally accepted requirements. Color and font solutions, the arrangement of texts and diagrams in frames do not meet the requirements for implementing the principle of clarity in teaching.

4 POINTS- the presentation includes less than 9 frames of the main part. The presentation does not disclose the content (content) of the topic presented; the structure of the resource is not clearly defined; contains factual (substantive) errors and spelling and stylistic errors. The presentation does not provide a list of sources, but the design does not meet generally accepted requirements. Color, font solutions, arrangement of texts and diagrams in frames do not meet the requirements for implementing the principle of clarity in teaching.

3 POINTS- the presentation includes less than 9 frames of the main part. The presentation does not disclose the content (content) of the topic presented; the structure of the resource is not clearly defined; contains factual (substantive) errors and spelling and stylistic errors. The presentation does not provide a list of sources, but the design does not meet generally accepted requirements. Color, font solutions, arrangement of texts and diagrams in frames do not meet the requirements for implementing the principle of clarity in teaching.

2 POINTS- the presentation includes less than 7 frames of the main part. The presentation does not disclose the content (content) of the topic presented; the structure of the resource is not defined; contains factual (substantive) errors and spelling and stylistic errors. The presentation does not include a list of sources, the design does not correspond to

generally accepted requirements. Color and font solutions, the arrangement of texts and diagrams in frames do not meet the requirements for implementing the principle of clarity in teaching.

1 POINT- the presentation includes less than 5 frames of the main part. The presentation does not disclose the content (content) of the topic presented; the structure of the resource is not defined; contains factual (substantive) errors and spelling and stylistic errors. The presentation does not include a list of sources, the design does not correspond to generally accepted requirements. Color and font solutions, the arrangement of texts and diagrams in frames do not meet the requirements for implementing the principle of clarity in teaching.

Recommendations for the design and writing of the abstract

abstract (from Lat. refero - I inform you) - a summary in writing of the content of the original source (scientific papers, literature on the topic).

In addition to the thoughts presented in the literature, the abstract assumes the inclusion of the student's own thoughts, his value judgments and personal opinions.

Abstract structure:

1. Title page, which indicates:

at the top of the sheet - the name of the subject, the name of the department;

in the middle of the leaf- the topic of the abstract, the discipline for which the abstract was carried out, full name. student, faculty, course, group;

at the bottom of the sheet - city, year

2. Plan (content) of the abstract, listed by points (introduction, degree of elaboration of the problem, title of chapters, conclusion (conclusions), list of used literature).

3. Introduction, which reflects the relevance of the research topic, goals and objectives, methods (analysis and generalization of literary sources) used in the preparation of the abstract (up to 2 pages).

4. The main content of the abstract (7-10 pages), which is structured into chapters with titles that correspond to the logic of presentation.

In this part, the following should be presented: the main stages of pedagogical activity; the main provisions of the pedagogical theory and their application in practice, as well as the analysis of one of the works (articles, chapters, methodological developments, etc.) of the teacher.

Important! When using quotations (literal recording of the text of the primary source), a reference to the literature must be indicated (source number in the list of references, page number).

5. Conclusion, which formulates general conclusions about the significance of the activities of a particular teacher, scientist (1 page)

6. List of used literary sources in alphabetical order (at least 3 sources, including the work of the teacher).

7. Appendix (if necessary), which may include graphs, tables, pictures, photographs, etc.

Educational publication

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