

spaces that the special flavor of the journey is formed. Let us note the extreme cases of travel perception among travelers: one extreme is a fixation of only road difficulties, the other is a description of new countries and cities without a road component [2; 3].

Conclusion. At present, literary geography occupies an important place in the structure of geographical sciences, all research in this area is creativity, both in geography and local history, and in literary studies of the native land.

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THE IMPORTANCE OF SELF-EDUCATION FOR THE VOCAL TEACHER

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The issue of quality in education also affects the content of music education, which must be monitored by monitoring procedures, and affects the music teaching process, which ensures that students follow an optimum learning path.

Music education requires the re-evaluation of the goals, methods and forms of teaching and education. The urgency of the search for innovative technologies in the field of music education, which would ensure the development of each teacher's personality and the quality of his or her music teaching, is obvious.

Self-education is a purposeful cognitive work on acquisition, deepening and improvement of systematic knowledge in any field.

The innovation process is a complex activity of creation, development, use and dissemination of innovation, consists in the formation and development of the content and organization of the new.

Pop singing has a special place in modern music, this kind of art arouses great interest among primary-school children and teenagers. One of the most important tasks of this discipline is not only to teach the students pro-professional creative skills, but also to develop their creative abilities and abilities to perceive music in all its variety of forms and genres.

Improving the quality of teaching and education depends directly on the level of training of teachers. This level should be constantly improved, and the teacher's self-education plays an important role. Obviously, it is impossible to solve the problem of developing a creative personality using traditional teaching methods. The solution to this problem depends not only on the content of education, but also on the teaching and learning technologies used.

Therefore, nowadays, there is a need for self-education and self-development for the teacher-vocalist in order to maintain the level of professionalism.

The aim of the study is to identify the importance of self-education for the pedagogue-vocalist, on the example of existing innovative technologies.

Material and methods. The article is based on scientific literary sources. The following research methods were used: analysis, synthesis and systematization.

Results and discussion. On average every five years a lot of new knowledge and technologies lose their relevance. Therefore, to maintain and improve the professional skills of a teacher he/she should regularly improve his/her qualification in educational institutions, courses, seminars or conferences.

Let us consider the ways and forms of professional development of the teacher, as well as the ways of implementing the process. A teacher who is faced with the task of choosing a direction for self-education can be guided by his/her experience, interests and level of professional skills. The vector should be directed towards achieving new results. A teacher can carry out self-education in one of the following directions:

- professional - in the discipline he teaches;
- psycho-pedagogical (psychological);
- methodological;
- information and communication technologies;
- aesthetic.

There are the following activities for self-education:

- studying pedagogical and methodological literature;
- participation in seminars, conferences, discussions, meetings, exchange of experience with colleagues;
- systematic attendance of professional development courses;
- mastering educational technologies;
- participation in professional competitions.

Forms of self-education include:

- individual independent work on improvement of professional and methodological level according to the plan of self-education;
- participation in the work of methodological associations;
- obtaining a second higher education or a second profession;
- dissemination of own experience: in publications, reports, master classes.

Pop singing as a kind of vocal art, was formed from the fusion of folk and academic singing. Despite the substantial differences from academic singing, pop singing is based on the same physiological principles of the vocal apparatus. The main features typical for the pop singing manner: closeness to the speech phonetics, dense sound in the chest register, the absence of a pronounced covering of "tops". For self-training of physiological principles in the work of the vocal apparatus exercises from academic and pop singing techniques have been developed, which started to be used in pop vocal classes and are innovative for this direction. These include:

- eastern breathing practices;
- respiratory gymnastics by A.N. Strelnikova;
- phonopedic method of voice development by V.V. Emelyanov;
- methods of vocal coach Seth Riggs;
- methods of pedagogue-vocalist I. Tsukanova [1].

The process of singing involves not only sound, but just as importantly, the meaningful word. Vocal in this case can be seen as a kind of technological process of artistic singing. The performer must have a command of vocal technique, that is, certain knowledge and special techniques. This technique enables the performer to control his voice freely.

Pop vocal has a variety of individual performing mannerisms and genre diversity. Therefore, the basis for the development and application of innovative technologies consists of:

- 1 technology of developing learning;
- 2 technology of individualization of learning;
- 3 personally-oriented technology.

Conclusion. Thus, the professionalism of a teacher is to continuously improve his knowledge. Self-education of the teacher promotes: to increase the quality of teaching of a subject, discipline; professional and career growth; implementation of new pedagogical technologies in educational process; creation of image of the modern teacher-innovator; conformity to requirements of society and the state; development of pedagogical creativity.

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TEACHER-STUDENT INTERACTION IN BRASS LESSONS

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The educator should strive to include learners in the process of active participation in the pedagogical process. This is determined not only by the teacher's skill and experience, but also by a number of objective factors that require a considerable period of time. It is also necessary to constantly and persistently shape the student's need for acquiring knowledge, skills, and interest in the content of the learning activity.

The aim of research consists in consideration of features of interaction of the teacher and the student during training on wind instruments.

Material and methods. Scientific literature sources served as the material of the article. The following research methods were used: analysis, generalization, systematization.

Results and discussion. Interaction of a teacher and a student is especially important in the initial period of training, when the student is open, first of all, to emotional perception of the world and a teacher has to deal with issues of instrumental technology: staging an embouchure and breath, learning fingering, development of a steady sound production. A student who is not physically strong can quickly become fatigued. In such a case the individual skill of the teacher is decisive. The teacher shall prepare the student that the first stage of learning is the most difficult and uninteresting, and the form of the lesson shall be chosen so that the difficult and uninteresting theoretical and methodological information is exciting, uncomplicated and memorable for the student [1].

The teacher needs to manage the pupil's pace of progression and development; therefore, the pieces studied should be challenging enough to mobilise the pupil's will, attention and intellect to overcome manageable difficulties. Prolonged study of a single material, without the inclusion of new technical and artistic challenges, reduces the interest and emotionality of the piece. For the beginner, this principle of repetition of material in large quantities is detrimental, because the muscles of the student quickly tire, and the student makes a lot of technical mistakes, fixing them by repeating them.

At the same time, observing the didactic principle of accessibility and consistency in teaching requires the teacher to be careful to ensure that the pupil is given only a manageable number of tasks. Otherwise the child may experience considerable mental and physical stress and, as a consequence, negative emotions may arise.

In order to maintain the pupil's interest in the lessons, the teacher should look for new individual forms of work, revise the teaching repertoire and adjust the pre-planned individual