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HUO JIANGCHAO, K. SUDNIK

People's Republic of China – Republic of Belarus, Vitebsk, VSU named after P.M. Masherov

THE FORMS OF WORK OF A TEACHER WITH THE PURPOSE OF DEVELOPMENT OF STUDENTS' CHORAL SINGING SKILLS

Music is an auditory art form that allows us to experience beauty through listening. It conveys thoughts and emotions through sound and is the most straightforward, simple, and popular form of art in people's lives. Choral singing, as a form of musical performance, cultivates students' sense of teamwork and allows people to experience the rich harmonies created by multiple voices. In order to improve the overall choral skills of elementary school students, teachers need to learn and master the working methods aimed at developing students' choral abilities.

The purpose of study: to explore effective forms of work of a teacher to cultivate choral skills in music classes.

Forms of collective singing: teachers arrange students to participate in collective singing, allowing them to sing together in a choir or chorus, usually in the main melody part. Through collective singing, students can learn to express themselves on stage. Choral performances usually require students to stand together, presenting a unified image to the audience. Teachers can choreograph collective body movements such as gestures and dance steps to enhance the attractiveness of the stage performance. Such performance experiences can help students overcome stage fright, improve their confidence, and stage performance abilities. In addition, collective singing provides students with opportunities to showcase themselves. They can participate in school concerts, community performances, or other public performance activities to demonstrate their choral achievements to the audience. These performance opportunities not only allow students to experience the charm of music but also gain recognition and encouragement from the audience, inspiring their love for choral singing and pursuit. Teachers can arrange suitable repertoire and choreography, guide students to work together, create beautiful and harmonious choral sounds, and provide appropriate performance opportunities, allowing them to enjoy choral singing in musical expression and make progress gradually.

Form of sectional practice: teachers can organize students to practice according to different vocal parts, such as high voice, middle voice, low voice, etc. This form of practice can be conducted in different classrooms or areas so that students of the same vocal part can concentrate better, master the techniques and musical expression of their own parts, and sing their parts more stably in the choir. Sectional practice helps students deepen their understanding of the vocal part they are responsible for and familiarize themselves with the pitch, intervals, and melodic lines within it. By practicing with classmates in the same vocal part, students can listen and coordinate with each other, forming a closer vocal section team. They can work together to solve specific technical challenges of the vocal part and explore how to blend their voices with other parts. In sectional practice, teachers can also provide targeted guidance and feedback for each vocal part. By focusing on the characteristics and difficulties of each part, teachers help students overcome technical challenges, improve the accuracy and expressiveness of their singing. Teachers can also evaluate students' performance in various vocal parts by quantifying singing indicators such as pitch accuracy, clarity of sound, and tonal matching, and provide individual guidance to help them make continuous progress. Sectional practice is also crucial for developing students' musical ears and auditory skills. When practicing with classmates in the same vocal part, students can hear their own part more clearly and learn to create harmonic relationships with other parts. This helps cultivate students' ability to recognize pitch and perceive harmonies, enabling them to better understand and perform complex choral works.

Form of group practice: teachers can use group practice to combine students from different vocal parts, such as two students per part, and form multiple groups of six students each. This arrangement requires each student to be very familiar with their own vocal part and be able to focus on their own part without being influenced by students from different vocal parts, thus quickly assessing the mastery of the sheet music by each student [1, p.120]. This form of group practice helps improve students' independent mastery of their own vocal parts. Each student needs to take responsibility for their own vocal part in the group, familiarize themselves with and accurately sing their own vocal line. They need to listen carefully to the melodic line of their own part, ensuring harmony and consistency with other classmates. This places high demands on students' skills and musical understanding while also providing an opportunity to assess individual abilities. The form of group practice also encourages students to help and cooperate with each other. In the group, students can communicate and discuss with each other, jointly solve technical challenges in singing. They can improve their singing by sharing experiences, providing feedback, and supporting each other. This collaborative and supportive atmosphere is crucial for developing students' teamwork and collaboration skills. Additionally, the form of group practice presents a challenge to students' internal auditory perception. Each student needs to focus on the intonation, rhythm, and timbre of their own vocal part while remaining aware of the other parts in the choir. They need to maintain internal auditory perception in the choral setting to ensure that their singing is coordinated with the other vocal parts. This provides valuable experience for students' music perception and ear training, helping improve their musical perception and ear training. This practice form can cultivate students' independent abilities, teamwork awareness, and musical expression skills.

Form of regular choir rehearsals: usually, teachers organize choirs or choral groups and are responsible for guiding students in achieving vocal unity in various aspects. Teachers need to focus on students' vocal techniques, including pronunciation, intonation, and rhythmic accuracy, to ensure the overall singing effect of the choir. During rehearsals, it is important to guide students through the vocal techniques of each phrase in the choral repertoire, enabling the choir to achieve consistent pronunciation. This includes clarity of diction, consistency of articulation, and natural fluency of voice. Through practice and correction, teachers help students master the correct vocal techniques so that they can accurately convey the lyrics and express the emotions of the music. Teachers also guide students in achieving precise intonation. They help students develop a sense of pitch accuracy, understand the intervals and harmonies within the choral works, and sing in tune with other voices. Teachers may use piano accompaniment or other reference pitches to assist students in developing a strong sense of pitch and tonal matching. Rhythmic accuracy is another important aspect of choir rehearsals. Teachers work with students to ensure that they have a solid understanding of the rhythm and can accurately execute rhythmic patterns in the choral music. This involves counting and subdividing beats, maintaining a steady tempo, and coordinating rhythm with other voices in the choir. In addition to technical aspects, regular choir rehearsals focus on musical expression and interpretation. Teachers guide students in understanding the dynamics, phrasing, and overall musical structure of the choral works. They help students convey the intended emotions and musical ideas through their singing, creating a compelling and expressive choral performance [1, p.63]. Regular choir rehearsals also provide opportunities for students to develop their listening skills and ensemble awareness. They learn to listen attentively to other voices in the choir, blend their voices with others, and create a unified choral sound. Teachers encourage students to actively engage in the rehearsal process, ask questions, and provide feedback to further improve the choir's performance. Through regular rehearsals, students gain a deeper understanding of the choral repertoire, enhance their vocal skills, develop musical sensitivity, and build a strong sense of teamwork within the choir.

Form of individual vocal coaching: individual vocal coaching focuses on the specific needs and challenges of each student's voice. Teachers work closely with individual students to address technical issues, improve vocal quality, and develop their unique singing style. In individual vocal coaching sessions, teachers assess each student's vocal range, timbre, breath control, and resonance. They provide personalized exercises and vocal warm-ups to help students develop a solid vocal foundation and overcome any vocal limitations. Teachers guide students in proper vocal technique, including posture, breath support, and vocal placement, to produce a healthy and resonant sound. They also work on expanding vocal range, improving vocal agility, and developing expressive nuances in singing. Individual vocal coaching allows teachers to give focused attention to each student's vocal

development and tailor the instruction to their specific needs. Teachers can address issues such as pitch accuracy, vocal projection, vocal health, and stylistic interpretation. They provide feedback and guidance on pronunciation, articulation, and phrasing to enhance the student's overall performance. Individual vocal coaching also offers an opportunity for students to work on solo repertoire or prepare for auditions and performances. Teachers help students select appropriate songs, develop interpretive skills, and refine their vocal presentation. They support students in building confidence, stage presence, and effective communication through their singing. Individual vocal coaching sessions are valuable for students to receive personalized instruction, address vocal challenges, and explore their vocal potential to the fullest.

Forms of choir competitions: choir competitions are an effective way to stimulate students' competitive spirit and improve their choral skills. Teachers can organize internal choir competitions or choose to participate in external choir competitions, providing students with a platform to showcase their talent and hard work. Through choir competitions, students can demonstrate their choral skills in a challenging and competitive environment. This stimulates their competitive awareness and motivation, driving them to continually strive for improvement. During the competition, students experience the pressure and pursuit of excellence on stage, which helps them develop confidence and the ability to handle stress. Additionally, choir competitions provide teachers with an opportunity to assess students' performances. Teachers can observe students' techniques, pitch accuracy, expressiveness, and teamwork during the competition. They can provide targeted feedback and guidance based on the evaluation results to help students improve and enhance their choral skills. This assessment and feedback are crucial for students' growth and progress, while also encouraging them to continuously pursue excellence in the field of choral music. When evaluating student performances, teachers can consider various aspects, including technical accuracy, musical expression, artistic interpretation, and overall effectiveness. They can develop scoring criteria or evaluation sheets to assess students based on different indicators. Such evaluation and feedback help students understand their strengths and areas for improvement, inspiring them to continue learning and growing. Through competitions, students can showcase their talent and hard work. This process of competition and evaluation motivates students to continuously strive for improvement, enhance their choral skills, and derive joy from their growth and achievements.

Forms of choir training camps: the organization of choir training camps aims to address the issues of limited rehearsal time and incomplete retention of knowledge during regular choir rehearsals. It provides students with an intensive training and practice opportunity for choral skills under professional guidance. Teachers can organize short-term summer camps or weekend training camps, allowing students to undergo concentrated choir training to prepare for choir performances or competitions. In regular choir rehearsals, time is limited, and students can only complete limited practice and learning within a week. However, some complex choral pieces or techniques require prolonged and repetitive practice to master. This results in certain knowledge points not being fully remembered or mastered by students. To address this issue, choir training camps offer a concentrated learning opportunity where students can receive more training and guidance in a relatively short period, deepening their understanding and mastery of techniques and repertoire. This intensive training helps students better understand and master choral skills, improve their pitch accuracy, expressiveness, and teamwork. Additionally, the training camps arrange preparation for choir performances or competitions, allowing students to apply their learned skills to actual performances, enhancing their stage performance abilities and self-confidence. Participating in choir training camps also fosters communication and collaboration among students. Students come from different schools or areas and learn, rehearse, and perform together, sharing their experiences and talents. Such interaction and collaboration foster the cultivation of teamwork, helping students better understand the importance of cooperation and fostering friendships and long-lasting collaborations.

Forms of choir seminars and workshops: choir seminars and workshops are a format that schools can adopt, inviting professional choir conductors or artists to conduct activities on campus, providing students with opportunities to interact and learn from professionals, further enhancing their choral skills and artistic level. Usually led by a professional choir conductor or director, they share their experience, techniques, and knowledge with students. In such seminars, students can learn new choral techniques, vocal training methods, and artistic expression skills. The professional guidance provides individual instruction tailored to students' needs and levels, answering their questions,

helping them overcome difficulties, and improving their choral skills. Additionally, choir workshops provide a more practical and interactive format. Artists or professional choirs visit the school and engage in collective rehearsals and performance preparations with students. They share their artistic ideas and performance experiences, guiding students on how to convey emotions and express the essence of music through choral singing. Such workshops provide students with an opportunity to collaborate with professionals. The forms of choir seminars and workshops can ignite students' enthusiasm for choral arts, helping them better understand and appreciate choral music [1, p.8].

In conclusion, it is crucial to define the working methods and formats aimed at developing students' choral skills for effective teaching. Doing so ensures that teachers have clear guidance and teaching strategies while providing diverse learning opportunities and platforms to promote students' overall development and ignite their passion for learning and artistic pursuits.

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LUO CHANGYUE

Republic of Belarus, Vitebsk, VSU named after P.M. Mashеров

DEVELOPMENT OF STUDENTS' COGNITIVE INTEREST THROUGH PLAY AT MUSIC LESSONS

Introduction. In theory of cognitive development, children's cognitive development is in stages. Therefore, teaching strategies and priorities are different for children at different stages because children's cognitive structures are different at different stages. "The characteristics of students' stages of cognitive development constrain teaching and learning to be adapted to students' cognitive development." In response to the variability that exists in different stages of children's cognitive structure, the strategies for developing children's musical abilities at each stage have to be different, so the musical abilities that we focus on at each stage are also different. We focus on enhancing the corresponding musical ability at the stage that is most appropriate for the development of a certain ability in children. This will make the development of children's musical talent twice as effective, stimulate children's interest in music, and add motivation to children's learning.

The main part. For the development of the same musical ability in different stages, the measures for each stage are different. For example, the first three stages in this paper all mention the development of music perception, but the focus of these three stages is different: the development of children's music perception in the sensorimotor stage relies mainly on the external environment to stimulate the development of children's external auditory sense; the focus of the children in the preoperational and concrete operations stages is on the development of inner auditory sense, but the inner rhythm, inner pitch, and inner melodic sense of children in the preoperational stage begin to emerge, the However, children's inner rhythm, inner pitch and inner melody begin to appear in the preoperational stage, while children's inner harmonic hearing can only be established in the concrete operation stage.

Stages of children's cognitive development are not stepped; they are characterized by a certain degree of crossover and overlap. The same is true for the development of children's musical abilities, and the abilities developed in the two stages before and after will also intersect with each other. There are musical abilities to focus on in each stage, but other musical abilities will also develop at the same time, only the changes in the musical abilities that are not focused on are obvious.

Children's cognitive development is a dynamic process, and each stage of cognition is built on top of the previous stage's cognition, and the cognitive structure of the previous stage will be generalized to the cognitive structure of the next stage and become part of the next stage's cognition, so that the development of cognitive structure is also a process of successive construction, and develops gradually in accordance with the order. For musical ability, children's cognition of the