

reduce the performance requirements for the children, there are roles, language, can be on stage, can perform, for the students who perform on stage, stepping on the stage is a step of growth, small accumulation, is a big step forward, and for the audience watching the students, Their expectations of the performers, by the performers exaggerated performance amused the belly laugh, in the relaxed participation and appreciation, the children experience the fun of music class, this stress-free experience is very precious to them [3].

Conclusion. As Bruner said, "When we teach a subject, we do not want students to become a small library of the subject, but to participate in the process of acquiring knowledge. Learning is a process, not a result" [4, p. 78]. The effective teaching process of teachers and the effective learning process of students will have many benefits for students, and will help students achieve their learning goals. It will increase students' participation in the classroom, improve the quality of teacher feedback to students, and so on. For first-grade students entering primary school, teachers' effective classroom teaching strategies can not only enable students to learn something, but also enable them to obtain aesthetic experience happily and effectively improve their own music literacy. Moreover, teachers should combine the teaching practice, understand the age characteristics of students, and use a variety of teaching methods to create efficient classrooms for students.

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ELEMENTARY MUSIC-MAKING AS A MEANS OF DEVELOPING THE CREATIVE ACTIVITY OF YOUNGER STUDENTS IN MUSIC LESSONS

Introduction. Music lessons not only help students to develop musical abilities, but also foster creativity, imagination and social skills. One of the key aspects of music lessons is elementary music-making, which is a special activity aimed at developing children's creative abilities, musical thinking and emotional sphere. In the process of elementary music-making, pupils learn to express their thoughts and feelings through music, using various means of musical expression. It involves the participation of every child, regardless of his or her abilities. Even if a child does not have a clear voice, he or she can play musical instruments, recite poems or perform rhythmic movements.

The purpose of this article is to develop the creative activity of primary school students in the process of elementary music-making at music lessons.

Main part. One of the main tasks of secondary education is the formation of a cultured, harmoniously developed personality. Along with this, the question arises: what should be done to make this development more effective? The answer to this question follows by itself – both education and upbringing of the child should be carried out with reliance on his life experience, in close connection with the surrounding picturesque nature.

This goal can be achieved by solving the following tasks:

- to bring up an attitude to music – to form musical needs, interests, tastes, i.e. an active position in the world of music;
- to form a system of key and private knowledge for independent orientation in the world of music;
- to form a positive emotional and conscious attitude to music on the basis of consistent mastering of musical speech in active types of musical activity, and on the basis of its perception;

– to form musical-performing skills and skills, to form an active and practical attitude to music in the process of its performance;

– develop special musical abilities and general abilities of schoolchildren.

Realizing these tasks, it is necessary first of all to instill in children a love for music, to form an interest in it, as only a positive attitude to music can give tangible results. It is necessary to enthuse children with music. This requires that each lesson was creative. The forms of activity should be varied enough to arouse the constant interest of children.

First of all, children need to instill a love for music, to form an interest in it. Only a positive attitude to music can give tangible results. Children need to be fascinated by music. To do this, it is necessary that each lesson should be creative. The forms of activity should be varied to arouse the constant interest of children.

L.S. Vygotsky wrote about the development of children's creativity: "...the value of children's creativity should be seen not in the result, not in the product of creativity, but in the process itself" [1]

According to the German pedagogue and composer K. Orff "...children's own creativity, even the simplest, their own children's findings, even the most modest, their own children's thought, even the most naive – that is what creates an atmosphere of joy, forms personality, fosters humanity, stimulates the development of creative abilities" [2].

In this regard, it should be noted that the search for the study of creative giftedness should be directed to the adaptation of the system of traditional musical education to innovative technologies and principles of creative music pedagogy. In considering the issue of innovative technologies for the development of children's giftedness, we are interested in "elementary music-making". Understanding of the essence and meaning of the researched concept is connected with the need for emotional – motor self – expression of personality. For music pedagogy it is important that music-making is not the perception (listening) of music, but a practical activity, in the process of which the child learns to find ways to harmonize his inner world with the help of music, movement and words.

Carl Orff was convinced that children need their own special music, specially designed for music-making at the initial stage. It should be accessible to experience at a child's age and correspond to the child's psyche. Based on the ideas of J. Dalcroze, K. Orff searched for synthetic forms of music-making: a combination of singing and movement, rhythmic reading of poems and playing musical instruments.

We define music-making in the context of Orff pedagogy as a process of active group interaction with music, where participants simultaneously act as improvisers on musical instruments and authors of the performance of composed music through movement and words. Creative music-making is a process of improvisational communication of participants with programming of differentiated result. The organization of the process of elementary music-making with children of primary school age includes the principle of syncretism, the use of which makes it possible to combine several types of activity (logorhythmics, singing, movement, playing musical instruments) in a syncretic activity, the most adequate to the harmonious development of the child.

The basis of elementary music-making is rhythm. Psychologists have noticed that rhythmic feeling is primary, initial and elementary, so it is the basic property of musicality. The sense of rhythm is formed in children in ontogenesis first in relation to other components of musicality.

Rhythmic exercises are the basis for every lesson, helping to feel the rhythm in a natural way. The idea behind these exercises is that children should not feel uncomfortable performing any piece of music in future musical activities. Often it is necessary to observe how children do not play rhythmically, speed up the tempo of the piece. Playing xylophone, metallophone maracas or other elementary instruments should be as natural as breathing, steps, clapping, jumping.

Rhythm unites all components of syncretic activity, which include speech games. The application of the possibility of speech in elementary music-making consists in children mastering the whole complex of expressive means of music. The development of speech contributes to the fact that the child begins to experiment with words, sounds, rhythm, composing simple rhymes. The basis of speech games is the word with its rhythm and emotional content. In speech exercises, the perception of the verse takes place through three modalities: sight, hearing, feeling. A child does several things well at the same time: performs game movements with sticks, fingers or hands; recites the text, using different intonations of the voice; listens to his speech, distinguishing different timbres of the voice;

coordinates his movements; organizes his actions with the actions of his play partner, while developing communicative skills.

Instrumental accompaniment of speech exercises gives opportunities for music-making on instruments. Improvisation with sounding gestures, with elementary movements is preparatory work before playing musical instruments. Children's interest in Orff instruments is aroused not only by the look and sound of the instruments, but also by the fact that they themselves can extract sounds from them. In the first stage of introduction to musical instruments, children explore the object and the different ways in which sound can be produced.

After the child gets acquainted with musical instruments and their structure, he or she invents his or her own methods of playing and making sounds on "his or her" instrument and makes a discovery for himself or herself. After such a process of experimental and research work, the child is not tormented by the question: "What's inside?", and he or she enjoys playing, composing his or her own rhythmic pattern, "his or her" music.

In the process of music-making on musical instruments, each participant is given the opportunity to become a master, a leader, a conductor and to show his or her own version, his or her own model of performance. The technique of free improvisational playing evokes the joy of communicating with each other through sounds rather than language. Children are also introduced to different musical genres and styles. They study traditional and folk music as well as contemporary music, which allows them to understand the diversity of the musical world and find their own preferences.

And most importantly, in the process of elementary music-making, children learn to perceive and appreciate music. They learn to listen to and analyze musical works, to understand their emotional content. Elementary music-making not only develops children's musical skills, but also fosters their aesthetic perception and listening culture.

The next component of syncretic activity is motor improvisations, which constitute the meaning of elementary music-making. Carl Orff expresses the idea of the integrity of music and movement in the ability to find the appropriate form of movement to the music and, at the same time, to choose the appropriate music for elementary movements. It is not by chance that teachers are interested in the possibilities of motor self – expression.

Another component of elementary music-making is choral singing. Elementary school students learn to sing simple songs, master vocal and choral technique and express feelings through intonation. Elementary musicianship helps students not only develop musical skills, but also builds self – esteem, self – confidence, group work, listening to others and cooperating with them. Children learn to perform in front of an audience, which develops their self – confidence, self – expression and communication skills.

The question of the quality of children's creative music-making is ambiguous. The development of diagnostic principles on the basis of creative music-making is an actual and important task of modern music pedagogy. Practice shows that when determining the benchmark for the performance of diagnostic tasks, music pedagogues emphasize the diagnosis of individual development, considering it necessary to determine the dynamics of the child's personal development in comparison with themselves. The result depends on individual interpretation.

Obviously, it is impossible to create an objective diagnosis of the results of creative development based on fully verified data, because it is impossible to measure the creative growth of personality. T.E. Tyutyunnikova believes that diagnostics should become a means of obtaining data on the success or non – success of activity. Practice shows that the success of the process of music-making lies in the fact that it was possible not to manipulate children, not to resort to coercion, not to mushat [3].

Elementary music-making is flexible and dynamic. The teacher can adjust the level of difficulty according to the tasks and abilities of the children.

Conclusion. Elementary music-making plays an important role in the development of elementary school children. It helps them to develop musical skills, creativity, social skills and academic achievement. Music lessons in junior high school should include elementary music-making so that children can fully develop and enjoy music.

And most importantly, in the process of elementary music-making, children learn to perceive and appreciate music. They learn to listen to and analyze musical works, analyze them into their constituent elements and understand their emotional content. Thus, elementary music-making not only develops children's musical skills, but also fosters their aesthetic perception and listening culture. In

general, elementary music-making is a special activity that plays an important role in the development of younger pupils. It allows them to discover their creative potential, learn to listen to and create music, and develop their musical hearing and aesthetic perception. In this way, children can find in music a source of inspiration and joy throughout their lives.

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DEVELOPMENT OF TECHNICAL SKILLS AS A MEANS OF FORMING PERFORMANCE CULTURE IN A DANCE GROUP

Introduction. The art of choreography has a long history of development. It is based on the irrepressible human desire for rhythmic movement, the need to express emotions by means of plasticity, combining music and movement in harmony. Choreography as an art form, contributes to the development of the student's personality, which in other subjects will not fully disclose: active creative thinking, imagination, the ability to consider the phenomenon of life from different perspectives, aesthetic taste, fosters sublime feelings. The peculiarity of choreography, unlike other arts, is its significant influence on the physical development of the pupil.

The main part. Technical skills are special knowledge and skills necessary to perform choreographic elements such as coordination, stability (aplomb), eversion, stretching, flexibility, balloon, posture, musical hearing, i.e. skills in the use of methods, techniques and equipment. Possession of technical skills implies knowledge and ability to correctly apply a set of exercises and other means for the development of performing culture.

Movement coordination is the practice of motor skills. In choreography it is necessary for obtaining results [1, p. 4]. With the help of movement coordination dance elements and combinations are easily learned. Conditions affecting the coordination of movements from the ability to:

- accurately determine spatial and temporal tasks, the ability to calculate muscular effort - this is the work of the brain;
- to hold static loads is the work of the muscles;
- to perform motor tasks without excessive tension rather has to do with motor skills, but with a large variety of exercises to develop coordination decreases reaction time, accuracy of movements.

Table 1. – Technical Skills Analysis.

Technical skills	Skills
Stability	the ability to act technically perfect, confidently, without losing
Turnabout	balance in the dance.
Movement coordination	free and plastically complete movement of the legs, increased
Jump	support area.
Posture	precise definition of spatial and temporal tasks, ability to calculate muscular efforts;
Musical hearing	fulfillment of motor tasks without excessive tension.

The ability of a dancer to move confidently and accurately on stage without losing balance is commonly referred to as aplomb [2, p. 34]. In literal translation this concept means plumb position, plumb, in dance - stability, which allows the dancer to act not only technically perfect, but also artistically appropriate, musically [3, p. 64]. Insufficient stability can interrupt, distort the imagery and content of the stage action, bring in an element of randomness, unprofessionalism. If the dancer does not possess sufficient stability, the real creative process will be inaccessible to him, he will not be able