

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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WU YAN

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

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

to perform acting tasks. Mastering stability, it is necessary to strictly observe all the rules of technique of movement of legs, body, arms, head, which are accepted by the school of classical dance. Stability in one way or another is practiced in all dance disciplines. Especially in the classical dance class it is subjected to a particularly painstaking workout, which begins with the study of leg positions; here students are first instilled with the ability to stand firmly and correctly on turned legs [4].

Leg curvature is a prerequisite for the performance technique of classical dance [5]. It contributes to a freer and more plastically complete movement of the legs, increases the support area, and therefore increases stability. The area of support will be more significant if the turn-out legs take the position of the first position. The tuck begins to be developed literally from the very first stage of training, and is perfected over several years. Vyorotnoe, or supinated, position of the legs during the dance provides the artist with the opportunity to freely perform the movements of classical dance and creates the conditions for such an interpretation of the choreographic pattern, which meets the laws of artistic perception, the laws of beauty. In the case of a combination of natural and worked out in the classroom leg curvature with a light step turns the dance into a truly captivating spectacle. Leg curvature allows you to improve technique, helps to develop such a quality as artistry.

Stretching is the ability of our body to have a wider range of motion in all directions [6]. The higher the leg rises, the lighter it seems to us. And along with the lightness of the leg, we get a feeling of lightness of the whole body. This effect we get as a result of proper stretching and simultaneous strengthening of the body. The benefits of stretching in:

- reducing muscle tension;
- increased range of motion in the joints;
- helps avoid injury;
- increases muscle strength;
- improving coordination of movement;
- increased blood circulation in various parts of the body;
- improving the body's energy production processes;
- increase muscle fatigue threshold and endurance;
- increased efficiency in daily activities, sports and other physical activities;
- mental relaxation;
- feeling of lightness in the whole body;
- correcting posture.

The posture of a dancer is formed in a special mode and therefore somewhat different from the "normal" (correct) human posture. The correct or physiological posture of a person is assessed in a complex: the structure of the body in conjunction with the structure of the neck, head, legs. The basis of posture is the spine and its connections with the pelvic girdle.

The jump is an important part of the dance. It gives it the necessary qualities: lightness, airiness and flight. It is important for the performer to have the quality denoted in ballet by the word *ballon* – the ability to jump high and elastically upwards, and to keep the pose pattern during the jump. Jumping is one of the necessary professional requirements for a dancer [7]. The height of the jump depends on the strength of muscles, the coordination of all parts of the body and, in particular, flexor and extensor joints: hip, knee, ankle, foot and fingers, their mobility. When jumping, the working muscles are shortly contracted to the maximum, with two main forces: the force of repulsion from the support and the force of gravity of the body. Accordingly, the height of the jump is directly dependent on them. In this case, it is necessary that the individual links of the body at the moment of its separation from the support were in relation to each other in a state of immobility [1, p. 63].

Choreography is the art of musical theater. To creatively inspire and virtuoso "dance" the content of music means to possess one of the main elements of acting [8, p. 5]. A real dancer needs not only to be able to listen to music and permeate its content, but also to love it, understand, feel, get carried away by it.

Therefore, the lessons should pay special attention not only to the development of rhythmic, but also to the emotional-action connection between music and dance.

Having mastered all technical skills, the dancer feels confident both in class and on stage. Movements acquire ease, plasticity, breadth and freedom. Described skills are the base, which must be possessed by the performer, because for the director he is the "material" from which the composition

of the dance will be created. Therefore, it is very important that this dancer was able to fulfill all choreographic tasks. The ability of the dancer directly affect the perception of the audience dance number, the overall picture on stage, the composition of the dance, the ability to apply canons, roll call. Teachers consider it a priority to equip students with virtuoso technique, which is often to the detriment of the development of artistry and expressiveness.

Pupils, having technical skills and sufficiently well mastering the performing technique, only after several years of work in the creative team acquire the skills of a dancing actor, freedom and expressiveness of movements.

Regularly conducted training sessions are a prerequisite for the creative success of the team. Without these classes, limited only to work on the repertoire, it is impossible to achieve high dance technique, expressive performance. The aim and task of training work is to master dance skills, dance technique. One of the tasks of educational and training work - the correct positioning of the body, legs, arms and head. Also the development and strengthening of the joint and ligament apparatus, development of strength and agility, development of muscle elasticity – mastering dance technique [9, p. 23].

During training sessions it is necessary to pay great attention to work on the body, head and hands, to achieve expressiveness and plasticity of performance, to develop coordination of all parts of the body and master the technique of dance, which is one of the main means of acting expression. One of the tasks of the dance group is to study and master modern dances. In any of the dances movements of the head, body and especially hands convey the character, internal state of the dancer. Therefore, serious attention should be paid to work on the expressiveness of movements and mainly on the production and movement of hands, over the gesture. Gesture should be, first of all, free, wide, natural. It should be divided into three moments: the origin of the gesture (its beginning), the highest point of development (culmination) and the end. Sometimes the highest point of movement can also be the end of the gesture, but in all cases it should be accurate enough to trace all its phases, especially the beginning and the end.

In order for a dancer's stage gesture to be expressive, it is necessary to develop the motor apparatus of the hands. This can be achieved to a large extent by means of classical dance. However, we are not talking about borrowing from the choreographic art of those or other dance or mime gestures, and the development of expressiveness of the hands with the help of dance exercises.

In choreography, training and developmental exercises are classified according to different features: by the method of exercise, by the purpose and by the nature of movement. Classification of physical exercises is understood as a certain system of their distribution into groups – depending on the existing features. According to the theory, several groups of exercises are distinguished: exercises for the development of coordination, exercises for posture, exercises for the development of stability, exercises for the development of eversion, exercises for the development of ballooning, exercises for the development of musical hearing.

The application of exercises requires a peculiar environment – an atmosphere of comfort, friendliness, liberation, in which the student will have the opportunity to work. Optimally organized pedagogical communication and the creative position of the teacher will influence the creation of an emotional and positive tone of communication: providing a choice of tasks, encouraging interesting and original ways of performing tasks, positive emotional and evaluative judgments, empathy for the results of activity, respect for the student's personality, interest in his/her fate, optimistic attitude, observance of the principle of freedom, etc. The motivation is a particularly important and specific component of learning activity.

Motivation is a particularly important and specific component of learning activity, through the realization and by means of which it is possible to form the learning activity of adolescents in general. Through motivation, pedagogical goals are more quickly transformed into mental goals of students; through the content a certain attitude of students is formed, their value significance for personal, including intellectual development of the child is realized. Formation of motivation to learning is a complex task, the solution of which determines the effectiveness of students' learning activities. It is established that motivation to learning activity is manifested both to the content of educational material and to the organization of cognitive activity. The general meaning of the development of learning motivation is to transfer students from the levels of negative and indifferent attitude to learning, to mature forms of positive attitude to learning effective, conscious, responsible [2, p. 36].

So, it is important to pay attention to the physiological, natural, psychological capabilities of the student. Select exercises depending on the innate or acquired features. Game process give the

opportunity to achieve results, overcoming technical barriers in choreography. Regular classes serve as a means of developing dance skills. Pupils repeatedly repeating the same dance exercises, movements, combinations of movements from lesson to lesson, achieve a basic level of dance technique. The goals of such training, give the opportunity to discover "movements" in all details and nuances, and then the movements of the performer becomes natural, free, "native". This indicates the achievement of high technicality of performance, and its main characteristic – ease, naturalness and plastic freedom.

Thus, the comprehension of dance technique reveals its fundamentally important purpose: dance technique is not only a means of creating an image, but also a means of revealing the performer's individuality and creative capabilities. The performer realizes the idea of the director, mastering the stage space, making this idea visible to the audience, for the sake of whom the production is performed, whose perception provides contact and gives meaning to the spectacle. That is why the dancer's performance technique, his creative capabilities are very important in the creation of the work. Without emotions, acting, manner of performance, style and a good technical base dance composition is not seen, and the audience will not see what the director is trying to convey. The main elements of the stage action of a choreographic work are the dance pattern and movements. Due to them the content is revealed, the drawing and movement in the composition realize the compositional action. Any arrangement of performers on stage and their joint dance actions represent a unified whole in a specific space and time. The organic connection of all components creates a unified artistic picture.

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XU HAN

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

PEDAGOGICAL FOUNDATIONS OF THE CONTENT AND IMPLEMENTATION OF THE MUSIC EDUCATION PROGRAM FOR SCHOOLCHILDREN IN CHINA

Introduction. The "General High School Music Curriculum Standards (Experiment)" promulgated by the Ministry of Education of my country is an important part of the music education reform in general high schools in my country. "General High School Music Curriculum Standards" strive to meet the requirements of quality education, reflect the training goals of general high school education, establish the basic curriculum concept with music aesthetics as the core, and build a curriculum that meets the needs of social development and reflects the combination of times, basics and selectivity The general high school music curriculum lays the foundation for the lifelong development of each high school student's music cultural literacy.

The main part. The basic concept of the course is divided into four parts: 1. To cultivate interest and hobbies with music aesthetics as the core. 2. Facing all students, pay attention to personality development. 3. Attach importance to music practice and enhance creativity. 4. Promote