

- интерактивность (активное взаимодействие с материалом через игры, упражнения и обратную связь в реальном времени);
- персонализация (адаптация к индивидуальному темпу и стилю обучения пользователя);
- доступность (доступ к музыкальным ресурсам в любое время и в любом месте);
- мобильность (обучение в удобном для пользователя формате, вне зависимости от наличия традиционных инструментов или классов).

Таким образом, мобильные приложения играют важную роль в активизации процесса обучения игре на фортепиано, обеспечивают доступность, индивидуализацию обучения, применяя алгоритмы машинного обучения, которые помогают адаптировать образовательные пути в зависимости от прогресса ученика и возможность мониторинга прогресса, что в свою очередь ведет к улучшению результатов обучения.

Некоторые приложения имеют встроенные функции для общения с другими учащимися и преподавателями, что содействует обмену опытом и улучшает мотивацию. Использование игровых элементов в образовательных приложениях способствует повышению интереса учащихся. Элементы геймификации, такие как достижения, очки и уровни, стимулируют пользователей продолжать обучение.

Несмотря на множество преимуществ, мобильные приложения имеют и некоторые ограничения. Например, они могут не обеспечивать достаточной обратной связи от опытного преподавателя, а также могут быть непригодны для обучения сложным музыкальным навыкам, требующим физического взаимодействия с инструментом. Кроме того, некоторые приложения могут быть недостаточно качественными или не соответствовать требованиям музыкальной педагогики.

Вместе с тем, важно помнить, что приложения не должны полностью заменять традиционные методы обучения, а служить дополнением, которое делает процесс более увлекательным и эффективным.

Заключение. Мобильные приложения представляют собой ценный инструмент для музыкального образования, предлагающий новые возможности для обучения, практики и создания музыки. Несмотря на некоторые ограничения, они обладают огромным потенциалом для того, чтобы сделать музыкальное образование более доступным, увлекательным и эффективным для всех.

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SPECIFICITY OF FORMING STUDENTS' AESTHETIC TASTE IN VOCAL CLASSES

Wang Rongyu, Li Xinmiao,

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

Scientific supervisor – Malashenko Ya.N., senior lecturer

Ключевые слова. Эстетика, эстетический вкус, студенты, вокал, занятие вокалом.

Keywords. Aesthetics, aesthetic taste, students, vocals, vocal lessons.

Modern society is going through a period of fundamental transformation, when education, knowledge and intelligence are becoming decisive resources for the development of a new economy and society as a whole. In this regard, the idea of turning education into the most important factor in ensuring the growing competitiveness of the 21st century is currently being put forward as a defining direction for the country's education system.

The organization of the educational space is aimed at developing the creative and intellectual interests and abilities of students, their physical development and adaptation to life in society.

Modern trends in the humanization of education and the growing need of society for a creative personality determine the relevance of the problem of forming the aesthetic culture of the individual, his ability to perceive, appreciate and increase material and spiritual values, which in their content and direction affirm the ideas of goodness and beauty.

The object of this study is the process of forming students' aesthetic taste.

The subject of the study is vocal activity as a means of forming students' aesthetic taste.

The purpose of the study is to determine the significance of the process of vocal activity in forming students' aesthetic taste.

Material and methods. The article is based on the works of modern Belarusian scientists (B.O. Goleshevich, S.A. Kartashev, V.A. Saleev, Yu.S. Sused-Velichinskaya). Among the general scientific methods used in the work: theoretical (study and analysis of psychological, pedagogical, musical literature), empirical (comparison, observation).

Results and their discussion. An important component of aesthetic culture is aesthetic taste, therefore, the successful solution of the issues of its formation is of great importance for personal development, strengthening the role of aesthetic values as bearers of cultural traditions, and therefore affects the formation of the aesthetic environment.

From the point of view of modern pedagogical theory and practice, the issues of forming students' aesthetic tastes are relevant and are connected with the subsequent search for ways that would affirm spiritual values in the lives of students, enrich their content and functional activity. Esthetic tastes are essentially integrating properties of a person, which combine emotional and intellectual forces. They are expressed by evaluative and creative activity, that is, a personal reflection of the beautiful in reality and art [1].

In vocal classes at higher education institutions, much attention is paid to the aesthetic education of students. The results of the analysis of scientific research allow us to assert that aesthetic taste in its development and functioning depends on external factors - the social environment, the values of artistic culture, the practice of mastering the surrounding reality with the laws of beauty. At the same time, the development and formation of aesthetic taste is influenced by internal processes associated with such psychological manifestations as feelings, thinking, human activity [2].

The results of scientific research by scientists, analysis of literature convince us that aesthetic taste belongs to complex phenomena in its structure and therefore requires a systematic approach to understanding its essence and development features. It is a synthesis of components that form a system capable of self-realization, manifestation of an adequate response to external and internal factors of influence.

Formation of aesthetic taste of students at any age is a multifaceted process, the basis of which is the following areas:

1. Life and activity of the student in the family. Here the foundations of aesthetic tastes, feelings are formed, which are influenced by the organization of life in the house, clothing, relationships in the family, the assessment of the beauty of objects, phenomena by elders, direct participation in aesthetic activities, etc.

2. Educational and upbringing activities of an institution of higher and additional education. Involves engaging students in mastering the content of academic disciplines (language, literature, history, natural sciences, music, fine arts).

3. Educational work aimed at enriching the students' aesthetic experience, taking into account their artistic and aesthetic interests and preferences.

Aesthetic taste integrates the most important manifestations of value attitude and therefore is at the level of emotionality, intellectual and practical activity of the individual. This allows us to identify the following components of students' aesthetic taste: emotional, intellectual and activity. It should be noted that the personality of the teacher is of great importance in the formation of students' aesthetic taste: behavior, clothing, posture, movements, facial expressions, voice and tone. All this should be a model for students. Indicators of the formation of students' aesthetic taste are the transformation of their appearance, manner of behavior and communication, as well as the type of their teaching aids and notebooks.

Undoubtedly, academic classes are the leading form of training and education of students. During the educational process, the foundations of their understanding of beauty in art and the surrounding reality, an aesthetic attitude to life are laid. On this basis, the formation of students' aesthetic taste occurs.

Aesthetic education harmonizes and develops all the spiritual abilities of a person, necessary in various areas of creativity. It is closely connected with moral education, since beauty acts as a kind of regulator of human relationships. Thanks to beauty, a person often intuitively reaches out to good.

Aesthetic taste is a kind of sense of proportion, the ability to find the necessary sufficiency in a personal attitude to the world of culture and values. The presence of aesthetic taste is manifested as proportionality of the internal and external, harmony of spirit, social behavior, social realization of the individual

The formation of aesthetic taste, organized in aesthetic classes, performs a number of important pedagogical functions:

- to carry out the formation of an aesthetic attitude to art and reality,
- to promote the spiritual enrichment of the individual,
- to regulate the influence of the media.

Proper interaction between a teacher and a student contributes to the development and maintenance of students' interest in learning, the education of students, the expansion of their horizons, the development of their creative abilities, aesthetic taste, imagination, memory and attention, the formation of their independence, organization, accuracy and precision in completing assigned tasks and much more.

Conclusion. The formation of students' aesthetic taste is a long-term process. Aesthetic taste is interconnected with aesthetic ideals, aesthetic perception, aesthetic needs and aesthetic evaluation, which are formed in the educational process and in continuous human activity. Aesthetic taste cannot be called stable and unchanging. Aesthetic taste is a process that develops over time. Provided that aesthetic taste is a necessary basis for the development of an attitude to beauty, the process of its formation, in turn, has the effect of enriching the individual's aesthetic sense. Based on this, the relationship between the categories of aesthetic taste and aesthetic consciousness is revealed. Aesthetic taste implies a process of long-term, systematic and purposeful development of all categories of aesthetic consciousness, which contributes to the formation of individual development in the educational process.

Formation of students' aesthetic taste is a long process, which is most effective when the components of the educational process are educational and additional activities. The specifics of forming aesthetic taste depend on the age characteristics of students. The teacher needs to adjust the critical assessment of students' perception of aesthetic values.

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THE ESSENCE OF THE CONCEPT OF "RHYTHM" IN MUSIC PEDAGOGY

Wang Panpa,

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

Scientific supervisor – Malashenko Ya.N., senior lecturer

Ключевые слова. Ритм, метр, музыкальный ритм, музыкально-ритмическое движение, педагогика.

Keywords. Rhythm, meter, musical rhythm, musical-rhythmic movements, pedagogy.

The sense of musical rhythm is a complex ability that includes perception, understanding, performance, and creation of the rhythmic side of musical images. It is often mistakenly believed that the sense of rhythm is necessary only in certain professional activities - musicians, dancers,