

ELEMENTARY MUSIC-MAKING AS A SPECIAL ACTIVITY OF PRIMARY SCHOOL STUDENTS IN MUSIC LESSONS

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One of the main tasks of education is the formation of a cultural, 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 the training and education of the student must be carried out based on his life experience, in close connection with the picturesque nature surrounding him.

The goal of musical education and training is the formation of the musical culture of the primary school student as an important and integral part of his entire spiritual culture.

Material and methods. The article is based on Orff's didactic ideas, developed in creative collaboration with G. Ketman, which were embodied in an innovative approach to musical education of children, known as "Orff-Schulwerk". 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. The set goal can be achieved by solving the following tasks:

1. to cultivate an attitude towards music – to form musical needs, interests, tastes, that is, an active position in the world of music;
2. to form a system of key and specific knowledge for independent orientation in the world of music;
3. to form a positive emotional and conscious attitude towards music based on the consistent mastery of musical speech in active types of musical activity, and on the basis of its perception;
4. to form musical-performing skills and abilities, to form an active-practical attitude towards music in the process of its performance;
5. to develop special musical abilities and general abilities of primary school students [1].

In implementing these tasks, it is necessary first of all to instill in children a love for music, to form an interest in it, since only a positive attitude towards music can give tangible results. It is necessary to captivate them with music. For this, it is necessary that each lesson be creative. The forms of activity should be sufficiently diverse to arouse constant interest in the child.

In this regard, it should be noted that the search for research into creative giftedness should be directed at adapting the system of traditional musical education to innovative technologies and principles of creative musical pedagogy.

In considering the issue of innovative technologies for developing giftedness in primary school students, we are interested in "elementary music-making". Understanding the essence and meaning of the concept under study is associated with the need for emotional and motor self-expression of the individual. For music pedagogy, it is important that music-making is not the perception (listening) to music, but a practical activity in which a student, with the help of music, movement and words, learns to find ways to harmonize his inner world. Carl Orff was convinced that children need their own special music, specifically designed for music-making. It should be accessible to experience and correspond to the psyche. Based on the ideas of J. Dalcroze, K. Orff looks for synthetic forms of music-making: a combination of singing and movement, rhythmic reading of poetry and playing musical instruments. According to K. Orff, elementary music is not music in itself: it is associated with movement, dance and words; you need to create it yourself, you need to join it not as a listener, but as a participant [2].

In the context of Orff pedagogy, we define music-making 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 a differentiated result. The organization of the process of elementary music-making with primary school students includes the principle of syncretism, the use of which makes it possible to combine several types of activity (logorhythmics, singing, movement, playing musical instruments) into a syncretic activity that is most adequate to harmonious development.

The basis of elementary music-making is rhythm. Psychologists have noted that the rhythmic sense is primary, original and elementary, therefore it is the main property of musicality. The sense of rhythm is formed in ontogenesis first in relation to other components of musicality. Let's consider the origins of this component.

Rhythmic beginning. Rhythmic exercises are the basis of each lesson, they help to naturally feel the rhythm in oneself. The idea of these exercises is that in further musical activity students do not experience discomfort when performing any works.

Rhythm unites all components of syncretic activity, which include speech games. The use of speech in elementary music-making consists of mastering the entire complex of expressive means of music. The basis of speech games is the word with its rhythm and emotional content. In speech exercises, the perception of poetry occurs through three modalities: sight, hearing, sensations.

Instrumental accompaniment of speech exercises provides opportunities for playing instruments. Improvisation with sounding gestures, with elementary movements is preparatory work before playing musical instruments.

In the process of playing music on musical instruments, each junior school student is given the opportunity to become a presenter, a leader, a conductor and to show their own version, their own model of performance. The technique of free improvisational play evokes the joy of communicating with each other through sounds, not language.

The next component of syncretic activity is motor improvisation, which is 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 music and, at the same time, to select the appropriate music for elementary movements. [2].

We consider the issue of the quality of creative music-making to be controversial. The development of diagnostic principles based on creative music-making is a relevant and important task of modern music pedagogy. Practice shows that when determining the standard for completing diagnostic tasks, music teachers focus on the diagnostics of individual development, considering it necessary to determine the dynamics of the child's personal development in comparison with himself. The result depends on individual interpretation. Obviously, it is impossible to create an objective diagnostics of the results of creative development based on fully verified data, since it is impossible to measure the creative growth of an individual. T.E. Tyutyunnikova believes that diagnostics should become a means of obtaining data on the success or failure of an activity. Practice shows that the success of the music-making process lies in the fact that it was possible not to manipulate, not to resort to coercion, not to drill [3].

Conclusion. In order to achieve success in developing children's artistic and imaginative thinking, it is necessary to organize musical activities in various forms: choral singing, listening to music, playing musical instruments, rhythm, musical composition (improvisation). Moreover, elements of creativity are an integral part of any performing activity. The main principle of developing the content of musical education and upbringing should be reliance on the unity of the emotional and rational in the process of influencing various types of art. It is necessary to proceed from the integrity of the perception of life phenomena, art, therefore it is important to involve various associations, both musical and non-musical. The most effective way to introduce primary school students to musical art is considered to be their direct inclusion in the process of artistic and imaginative thinking. Therefore, the main problem of all pedagogical activity was the search for ways to form and develop the child's emotional sphere. Musical activity not only forms artistic tastes and contributes to the development of the emotional sphere of the individual, but also influences actions, forming an aesthetic attitude to reality.

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2. Carl Orff's System of Children's Music Education / Edited by L.A. Barenboim – Leningrad: "Muzyka" Publishing House, 1970. – 160 p.

3. Tyutyunnikova, T.E. Music Lessons. Carl Orff's Teaching System / T.E. Tyutyunnikova. – M.: AST, 2000. – 94 p.