

Equally important is the continuous professional development of vocal teachers. In the rapidly changing world of music and pedagogy, it is essential for teachers to stay up-to-date with current trends and teaching methods. Participation in seminars, conferences and masterclasses gives teachers the opportunity to update their knowledge of new approaches to vocal training, to learn about innovative methods of work and to share their experience with colleagues. It also helps them to maintain their motivation and inspiration, which ultimately has a positive effect on their students.

Modern technology also plays an important role in teaching. Teachers need to master new tools and resources to enhance the learning process. The use of digital learning platforms, online courses and videos can greatly enrich the vocal training process, making it more accessible and interesting for students.

The integration of psychological and pedagogical training into vocal training of future music teachers is a necessary condition for the formation of qualified specialists. It allows not only to develop students' professional skills, but also prepares them for real conditions of work with children. As a result, such teachers become not only carriers of knowledge about vocal art, but also inspirational mentors capable of creating a positive atmosphere for the learning and development of their students.

Conclusion. Thus, the development of vocal skills in future music teachers requires a comprehensive approach, which includes individualisation of training, application of modern pedagogical technologies, integration of theory and practice, as well as psychological and pedagogical training of students. These aspects contribute to the formation of highly qualified specialists capable of successfully realising themselves in the field of music education and inspiring the new generation of musicians.

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FEATURES OF ORCHESTRAL MUSIC-MAKING STUDENTS OF PRIMARY SCHOOL AGE

The profession of a performing musician in the modern world is not mass in the context of social order. The complexity of training a performing musician of any specialization, as a rule, is in high demand on the international art market. The coverage of all these processes is very wide and requires specification of the period of mastering the initial basics of the profession. Therefore, we will focus on the period of primary school age.

For pedagogical analysis, the perspective of pedagogical work with children turns out to be difficult, which turns out to be at the level of choosing a profession and a complex complex of subordination to the desires of the child and his professional potential. It is the age of younger schoolchildren that correlates with the factors of choice and the willingness to master the professional skills of a performing musician on a particular musical instrument.

Primary school age correlates with the period of childhood. In modern science, the statement is typical that a person's life is built according to a certain model of age division of a biography of the type: "childhood-maturity-old age". At the same time, in modern sociology, the system of age periods is more difficult to determine. So childhood is divided into early, preschool and school. There are many gradations of youth, not always defined as the transition from childhood to maturity. For pedagogy, the life cycle of a person, respectively, is divided into three periods or stages of establishing harmonious relationships between a person and the culture of a society: mastery of culture, participation in joint cultural creation and cultural transformation and the transfer of cultural heritage to those who are replacing generations in the relay race. The periodization of childhood is more often associated with research in the field of developmental psychology, pedagogy, sociology, cultural studies, and other sciences and has various forms. This study used the periodization of childhood based on the stages of the general educational process.

The purpose of the article is to study the peculiarities of orchestral music-making of primary school pupils.

The main part. Primary school age is a period of mastering the basic standards of primary education and is closely related to the socialization of children. Primary school age covers the period of a child's life from 7 to 10-11 years. In our time, the position has been established, according to which the primary school age (from 6-7 to 10 years) coincides with the period of study in primary school. This age period in musical pedagogy is more suitable for the development of all elements of musicality. Therefore, the methodology for the development of performing breathing is a particular direction in the development of general musical development.

The younger school age is different in that the child remains a child – he is characterized by gullibility, naivety, recognition of the authority of an adult, but there are features that make him more adult – he has a different logic of thinking. Therefore, gaming technologies used in the educational process are changing and being replaced by collaborative forms of learning. The game becomes part of education, and not leisure and communication process of interaction with the teacher. In collective forms (which are playing with an accompanist, playing in an ensemble, playing in an orchestra).

Teaching becomes the leading activity of the younger student, which significantly changes the motives of his behavior, giving way to play activities. However, game moments are recognized by modern teachers as effective and effective in teaching practices of a professional direction at all stages. In collective performance, it is important to have an atmosphere of goodwill, humor, competitiveness, and encouragement.

Features of teaching music to younger students are also determined by their social characteristics. The social characteristics of children at primary school age suggest the following:

- leading activity – educational,
- understanding the social significance of assessing others,
- the formation of verbal and logical thinking,
- aspiration and encouragement,
- change of reference group,
- strengthening the internal position
- the emergence of new patterns of behavior,
- expansion of social communication.

These principles should be taken into account in the development and diagnosis of special abilities.

In the system of additional education, the development of musical abilities in children participating in a musical group is determined by the general musical education system in general and the specifics of musical activity, as a leisure activity, in particular.

Participation as a subject of collective creativity of each member of the considered age in the orchestra is the most important starting platform and environment for the development of general musical and auditory competencies, which determine the development of all creative and musical abilities.

Performing activity is a communication environment in which musical abilities are formed and developed – pitch, intonation, timbre, harmonic and dynamic hearing, musical thinking, a sense of composition, metro-rhythmic abilities, musical memory, figurative-sound representations and much more. Collective performance also contributes to the processes of socialization, develops intellectual

thinking. Playing in a team develops the ability to create in harmony, develops a sense of inclusion in co-collective creativity.

The development of students' orchestral and musical skills involves the formation of creative abilities in a musical group, and vice versa – the creative potential of a child's ability to be creative in general, contributes to the development of general musicality.

Let's consider the experience of E. Smelova on the method of teaching younger students to play wind instruments. A distinctive feature of the program lies, first of all, in the digital method of teaching the children's flute, which allows the child to start playing music on the children's flute from the first lesson and gives him the opportunity to achieve significant results in a short time. Children, gradually acquiring performing experience, more easily pass to the study of musical notation and to the system of musical notation (through sounds to a musical sign, and not vice versa). It should be noted that the technique of playing the "flute of E. Smelova" is designed for teaching children in a class-orchestra, which, first of all, combines individual and collective forms of education [1, p.173].

Cooperation and communication on works of musical art (at the level of emotional joint performance) contribute to the enrichment of a common culture, develop taste, etc. Undoubtedly, collective music-making meets the needs of younger students in artistic self-expression, realizes their creative abilities, promotes the use of game forms of education, develops enthusiasm and interest in collective performing activities.

Collective music making in additional education. The system of additional education acts as a sphere of creative disclosure of personality, where music lessons acquire the character of purposeful systematic work. E.M. Akishina notes that in institutions of additional education for children, in contrast to basic education, students voluntarily choose both a leader and a community of peers, which makes it possible for children "to independently show interest in the implementation of creative plans" [2, p. 50].

Organization of social and cultural projects (music festivals and competitions). Holding festivals of visual and musical creativity of children is one of the effective forms of socialization of the younger generation, the formation of their individual creative potential, in which pedagogical invariant technologies are implemented.

In the studies of E.F. Komandysenko and E.B. Zhurova notes, that the project activity of the Children's Art School acquires a socio-cultural orientation based on structural components: educational, educational, developing, communicative and creative. [3, p.161]

In the context of organizing sociocultural projects, musical art is given a unique opportunity to enrich the cultural and historical experience of children, which determines different ways of sociocultural relationships in real life. This circumstance makes it possible to develop communication skills in joint musical activities, which in the future will help children find common interests by interacting with peers and the teacher. Such conditions are also important for the development of emotional and cognitive activity, which affects the active involvement in the creative process, the development of empathic abilities of schoolchildren, the ability to empathize, sympathize and understand others.

Therefore, there is a need within the framework of the pedagogical process to develop the listener's ability to play, since the meaning of his playing activity is the understanding of a piece of music. This problem within the framework of the educational process is solved by the teacher, who acts as an instigator, organizer, leader, corrector of the game.

The teacher must teach the student to use his life and musical experience in the process of perceiving music and develop his mobility of perception. The goal of the teacher's efforts should be to develop the student's ability to independently imagine and create his own musical image (according to his subjective vision of the world) and consciously construct play relationships with the work, composer, performer.

The use of gaming activities in a music lesson includes two areas of action: introduction of games, game methods and techniques into the learning process; developing the ability of students to enter into play contact with music in the process of musical perception.

Since the second direction is a specific feature of musical education, it promises a serious scientific perspective. In our time, the position has been established according to which the primary school age coincides with the period of study in primary school. This age period in musical pedagogy is more suitable for the development of all elements of musicality. Therefore, the methodology for the development of performing breathing is a particular direction of mastering the general musical development.

The leading activity of a younger student is learning, which significantly changes the motives of his behavior, giving way to play. However, game moments are recognized by modern teachers as effective and efficient in teaching practices of a professional direction at all stages. In collective performance, the atmosphere of benevolence, humor, competition, and encouragement turns out to be important.

It is known that the technique of collective performance in the professional activity of musicians of brass musicians is the foundation of musical mastery, since it is the orchestral activity that turns out to be the leading one for brass musicians. The influence of the technique of collective performance has an extremely strong effect on the quality side of the performance. Loudness, duration, evenness and some other sound qualities directly depend on the skill of playing in a team. But one cannot talk about the role of collective performance in isolation from other elements of mastering the playing of wind instruments. Hearing, a sense of rhythm, understanding the importance of sound consistency are integral elements of playing any wind instrument. These abilities are especially effectively formed in the systems of collective music-making.

Conclusion. Thus, the younger school age differs in that the child remains a child – he is characterized by gullibility, naivety, recognition of the authority of an adult, but there are features that make him more adult – he has a different logic of thinking. The leading activity of a younger student is learning, which significantly changes the motives of his behavior, yielding to play, which changes the attitude of other people and peers to him, changing his social status. Requirements for him from others are associated with responsibilities at home, performance of labor functions, the obligation to study. His circle of significant persons and social relations is expanding. A school teacher as a representative of society, a bearer of social models can be used as a model of behavior.

At the heart of the implementation of musical and artistic programs for teaching young schoolchildren to play wind instruments of the social and pedagogical orientation of the additional education system are personality-activity and personality-oriented approaches. They are aimed at the formation of personal competencies of the participants, the individual development of each of them. This can be provided by complex forms of work with children in the emotional, communication and social, intellectual and cognitive, motivational and need spheres.

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POP MUSIC AS A TOOL FOR DEVELOPING CREATIVE ABILITIES OF COLLEGE STUDENTS

Pop music occupies a significant place in contemporary culture and is an important element of youth identity. In a rapidly changing musical landscape, it attracts the attention of college students, offering them unique opportunities for self-expression and creative development. The study of pop music not only promotes the mastery of vocal and instrumental skills, but also shapes students' ability to think critically and creatively in various aspects of their lives.

In the process of learning to sing, students are exposed to a variety of genres and styles, which helps to broaden their musical horizons. This interaction with different musical forms helps to develop their individual style and artistry. In addition, working in groups and participating in music projects and competitions builds team spirit and co-operation skills, which is an important aspect of the creative process.

Pop music becomes not only a means of entertainment, but also a powerful tool for the development of creative abilities of college students. As part of the educational process, it helps to build self-confidence, improve communication skills and deepen understanding of cultural contexts.