



Topical issues of general and musical pedagogy

monograph edited

by Prof. Oleh Mikhailychenko

AV Akademikerverlag – 2020

Content

Cherkashyna Olesya, Mozgalova Nataliia, Shcholokova Olga, Baranovskaya Iryna Formation and development of professional bases of music education in the Podolsk region in Ukraine.....	6
Martyniuk Tetiana The phenomenon of Borys Hmyria personality in Ukrainian scientific thought and memoirs of contemporaries	17
Martyniuk Anatolii Lviv conducting school of the second half of the XIX - early XX century as a phenomenon of Ukrainian musical culture.....	28
Smyrnova Tetiana The technology of creative development of the personality of the choir conductor.....	43
Shchepakin Vasiliy The Czech component in the musical culture of Kharkov in the second half of the XIX - early XX century	55
Mikhailychenko Oleh The development of mass music education and education of children and youth in the former USSR.....	68
Makovsky Denys Methodological foundations of experimental work on the formation of the ability to understand music in art lessons in elementary School	78
Aliksiichuk Olena Methodological features of theatrical performance at the lessons of "Art" in high school.....	89
Gusarchuk Tatiana Spiritual concert of the second half of the 18 th century: multifaceted study in the course of the history of Ukrainian music	100
Antoshko Maryna Music in the Development of Chinese Theater Life.....	112
Guseynova Larysa, Koval Olena, Dvornyk Yuriy Theoretical foundations of the formation of poly-artistic competences of choreography teachers	126
Kopytsia Marianna Methodological measurements of musical epistology	135
Mayba Olga, Sika Yuriy Structural analysis of conductor-choral culture in professional training of students.....	150

optimal program of music for secondary school. At the same time, the Institute of Art Education of the USSR Academy of Pedagogical Sciences and a specially created laboratory of the Research Institute of Schools of the Ministry of Education of the Russian Federation under the leadership of the famous composer and teacher Dmitry Kabalevsky (1904-1987) began to develop such a program.

For almost 10 years, scientists and teachers-practitioners conducted research experimental work, the results of which allowed to create two music programs for secondary school. Both programs fairly fully reflected the content and basic methodological provisions of teaching music at school. The main goal was to solve the problems of aesthetic and moral education of schoolchildren, instilling skills of various types of aesthetic activities, healthy aesthetic taste, involvement in artistic creativity, trying to live "according to the laws of beauty".⁹³

These programs were to some extent embodied in the practice of the Ukrainian secondary school, although this was denied by the pedagogical community because of their deep Russian-nationalist content.

Denys Makovsky

**METHODOLOGICAL FOUNDATIONS
OF EXPERIMENTAL WORK ON THE FORMATION OF THE
ABILITY TO UNDERSTAND MUSIC IN ART LESSONS IN
ELEMENTARY SCHOOL**

The article considers methods and techniques of experimental work on formation of ability to understand music at art lessons in conditions of primary school. The essence of methods used during pedagogical experiment of the mentioned phenomenon is revealed. It is proved that application of the mentioned methods and techniques provides efficiency of formation of ability to understand music among pupils of primary school at art lessons, has theoretical and practical importance in the theory and technique of musical training.

Keywords: pedagogical experiment, method, technique, primary school pupils.

Modern renewal of the education system provides the formation of a creative, capable of self-realization, responsible for their own development and for society, personality, in particular, makes it necessary to develop the creative abilities of students. Therefore, the issue of enriching the intellectual

⁹³ Апраксина О.А. Методика музыкального воспитания в школе: Учеб. пособие для студентов пед. ин-тов по спец. №2119 «Музыка и пение». Москва: Просвещение. 1983. 224 с.

and cultural potential of the young generation has acquired special significance in the conditions of strengthening the Ukrainian statehood.

This leads to the need to improve and introduce innovative technologies and the implementation of new forms, methods, techniques to develop students' ability to understand art in the modern educational environment. General art education harmoniously combines education, upbringing and development of personality; it should form students' aspiration and ability for artistic and creative self-realization, prepare them for active participation in socio-cultural life, for further artistic self-education of spiritual self-improvement. Art education is a mediator between socially significant cultural values and personal values of a person, which determine its worldview orientations, determine artistic interests and needs, aesthetic tastes and ideals.

In these conditions, school education in Ukraine is oriented towards general cultural values that provide for the ability to understand art, to form aesthetic tastes and to express thoughts and feelings through art ("Concept of the New Ukrainian School", 2016); integration with cultural development (Law of Ukraine "On education", 2017); awareness of national identity and the ability to respect the cultural expression of others ("Concept of national-patriotic education", 2015).⁹⁴

Modern primary school is focused on overcoming the isolated teaching of academic subjects and the creation of fundamentally new curricula, where the educational process is expedient to focus on development-productive integrative approach. The role of integrative link in primary school is played by a teacher himself, because he or she teaches all academic disciplines. Therefore, the importance of knowledge about the implementation of integration of learning content in primary school lessons for the teacher is undeniable. The improvement of the primary education system in the present context has helped to revive the methodological phenomenon of integration of learning. In Ukraine, the principle of integration is proclaimed the basic principle of educational reform in the context of the "New Ukrainian School"; alongside the principles of humanization and differentiation. The means of humanizing education is its humanization, i.e. the reorientation of education from the substantive principle of teaching the basics of science to the study of a holistic picture of

⁹⁴ Нова українська школа: поради для вчителя / Під заг. ред. Бібік Н.М. – К.: ТОВ «Видавничий дім «Плєяди». 2017. 206 с. С.5.

the world and, above all, of the world of culture, art and the human world as a whole. In other words, the modern education system is aimed at forming a highly educated and intellectually developed person with understanding of the depth of connections between phenomena and processes that form a holistic picture of the world.

The introduction of new forms, methods and techniques into the primary education system imposes such requirements on the future specialist that encourage him/her to demonstrate different types of competences. For example, in order to conduct active game technologies at a high professional level, a teacher needs technological competences that include special communicative, interactive, perceptual and game knowledge, skills and psychological readiness for activity.

The trend of attention to the issues of the essence of innovations in education are the scientific works of V. Zagviazytsky, M. Clarin, V. Slastionin, V. Slobodchikov, A. Khutorsky, O. Jusufbekov; consideration of this problem was carried out by modern teachers V. Davydov, I. Lerner, V. Onyshchuk, V. Palamarchuk, A. Savchenko and others; various aspects of the introduction of educational technologies (V. Bepalko, A. Verbytsky, N. Maslova, M. Mahmutov, V. Okon, A. Padalka, A. Pehota, G. Selevko, S. Sysoieva), the results of methodological research in the field of primary art education (A. Konovets, K. Yegorushkina, S. Ivanisheva, O. Ivanova-Komarshchuk, O. Komar, A. Lynenko, L. Masol, V. Naumenko, A. Shevchuk).

The use of active methods and forms of learning to reflect the capabilities of future professionals in the professional life of a primary school context. Introduction of intensive and interactive technologies into the educational process: discussions, brainstorming, debates, role and business games, trainings, presentations and self-presentations, master classes and creative workshops. According to I.Lerner's definition, the method of teaching is "a system of actions of a teacher, who organizes practical and cognitive activities of a pupil, steadily leads to the assimilation of the educational content".⁹⁵

It is proved that the experiment is aimed at search of new methods and techniques of training; check of expediency of educational material, correspondence to age peculiarities of students; approbation of certain

⁹⁵ Лернер И. Современная дидактика: теория – практике / Под ред. И. Лернера, И. Журавлева. – Москва. 1994. 182 с. С.57.

system of exercises; definition of additional educational means (visibility, didactic material).⁹⁶

The analysis of theoretical material and the study of the state of the investigated problem in initial practice allowed to define and plan experimental work. We assumed that improving the level of formation of the ability to understand music in the conditions of primary school will be effective if we use new forms, methods and techniques at art lessons, provided their harmonious and appropriate combination and systematization of this work.

We have conducted pilot work to develop the ability of primary school students to understand music at art classes. At the final stage of the study, we made a primary diagnosis of the level of development of skills to analyze the artworks of primary schoolchildren. The initial diagnosis was carried out using a system of tasks and criteria developed by us to determine the level of formation of students' skills to analyze works of art and using the method of observation. In this regard, at the forming stage, we developed and implemented an experimental program.

Developing the forming experiment, we relied on theoretical conclusions, achievements of scientific theory and achievements of modern musical pedagogy on the problem of understanding music among primary school students at art classes (V.Verkhovynets, N.Vetlugina, E.Jacques-Dalcroze, K.Orff, O. Smoliak, A.Shevchuk). Consideration was given to the age characteristics of primary school pupils, pedagogical principles that affect the development of personality, as well as the results of diagnosis of the initial level of understanding of music in the conditions of primary school.

The general purpose of experimental work on formation of ability to understand music in art lessons in conditions of primary school was to estimate efficiency of introduction of methodical system of the specified phenomenon.

We conducted a pedagogical experiment in the unity of three stages: incentive and training, cognitive and development, and action-oriented.

The first stage of our experimental work on developing the ability to understand music in art lessons in primary school conditions was dedicated to pedagogical stimulation of interest, needs and positive

⁹⁶ Масол Л. М. Методика навчання мистецтва у початковій школі / Л. М.Масол, О. В.Гайдамака, Е. В.Белкіна, І. В.Руденко. Харків. 2006. 256 с. С.10.

emotional attitude among primary school students on developing the ability to understand music in art lessons through the emotional perception of musical works. On the basis of the explanation of the essence and purpose, and the development of motivational aspirations of primary school pupils to understand music, at this stage the children were generally informed about the appropriate forms, methods, means and techniques.

To the first stage we have included a method of activating the interest in understanding musical art, which should prepare students for the musical learning process, perhaps using didactic poems and fairy tales. Acting as a new information-emotional source and placing attractiveness and accessibility, fairy tale and poetic form of presentation will diversify the learning process, making it interesting, accessible and attractive to pupils.

The method of persuasion by means of music implies direct communication with music, which can evoke in pupils emotional response, aesthetic experiences and thus achieve the desired pedagogical effect. Conversations, questionnaires, demonstrations of illustrations of works evoke different feelings among primary school students, enrich their impression, and increase their motivation to understand music in art class. We used the method of persuasion by means of music during conversations with elements of dialogue summarizing the teacher's stories; answering the teacher's and children's questions; reporting additional material by the teacher; and examining visual material. Using this method you can deepen the perception of music, make it more figurative, meaningful. A pupil should understand what the music is about, feel what experiences it causes and pass on his or her impression to others. It is known that musical art is a "language of feelings". It excites, creates a certain mood and thus evokes appropriate thoughts, makes you think. That is why it is so important to strengthen children's feelings with an explanation, a word. It should be kept in mind that everyone understands music in their own way. The method of persuasion promotes the development of noble feelings, good taste, and correct understanding of music by primary school students at art classes.⁹⁷

We used the associative method to develop the artistic-image thinking of a pupil at the incentive and preparatory stage of experimental work on forming the ability to understand music in the conditions of primary school. Outstanding music teachers N. Perelman and S. Savshynsky used this method in their practical work. In the opinion of outstanding teachers, this

⁹⁷ Михайличенко О.В. Загальні методи музичного навчання // Теоретичні питання культури, освіти та виховання: Зб. наук. пр. Вип.27. К.: Видав. центр КНЛУ. 2004. С. 49-53.

method should go through a thorough analysis of its text, through understanding the regularities of the musical language, form structure, stylistics and other parameters that characterize this work of creating an emotionally enriched attitude to attentive listening, introducing students into an emotionally-imaging atmosphere that will respond to the figurative content of music, to evoke in students associations adequate to music and will promote emotional and figurative perception of music. This method is highly effective at different stages and stages of work with musical material. The results of the associative method should provide the emotional mood, capable of information saturation of the introductory conversation, stories, messages, designed to interest students, to arouse their interest, positive emotions, positive attitude to the musical work, to cause the need to feel more deeply the character of the musical image. The associative method involves the application of techniques: "Achieving the effect of surprise", "Awakening the emotional memory".

With the help of a method of encouraging students to perceive and think imaginatively while listening to a piece of music, the musical thinking of younger students is guided in the right direction according to the goals and objectives of each particular lesson. That is, this method involves the teacher posing questions and tasks that will guide primary schoolchildren to feel and understand their own listening experience, revealing the artistic content of a musical work, its understanding and emotional experience. The content of the questions and tasks depends on the level of development of musical abilities and provide music sensible perception of a piece of music. The method of inducing students to perceive and think imaginatively while listening to a piece of music helps students focus their listening attention arbitrarily on a wide range of sound palettes in the unity of an emotional experience of the musical image and the analysis of the means of musical expression that embody it. The success of the results of this method will be demonstrated through: adequate student responses to the music they have listened to; the task of choosing a drawing with the dominant musical instrument; and the choice of illustrations that reflect the content of the program musical work. The method of inducing students to perceive and think imaginatively while listening to a piece of music helps students focus their listening attention arbitrarily on a wide range of sound palettes in the unity of an emotional experience of the musical image and the analysis of the means of musical expression that embody it. The success of the results of this method will be demonstrated through: adequate student responses to the music they have listened to; the task of choosing a drawing with the

dominant musical instrument; and the choice of illustrations that reflect the content of the program musical work. We define "figurative perception" as the actualization of internal auditory processes aimed at making schoolchildren aware of the inner emotional state and their own feelings, the emotional experience of those feelings expressed by the music. We define the concept of "figurative thinking" as understanding of the artistic content of a musical work, comprehension of musical impressions and orientation to the independent interpretation of the artistic world of a musical work (direction of thinking on the intonation-like features of the work, on the development of the main intonations, methods of development of a musical work).

In the second stage of cognitive and developmental experimental work on the formation of the ability to understand music in art lessons in the primary school environment used methods that provided in-depth knowledge appropriate skills in the musical learning process.

Effective in work with primary school pupils is the method of sketchy learning of musical works. This method is aimed at accelerating the learning process, which should include various genre and style samples. Experience gained in the familiarization with artistic works of different structure, has cognitive value and lays the foundation of musical-theoretical knowledge. Receiving information through their own practical actions, the student not only learns to think, analyze and synthesize, generalize and compare, draw conclusions and other (i.e. in such a process all the mechanisms of thinking are involved), but also acquired knowledge and skills are recorded in his/her memory. It should be noted that sketchy learning helps pupils to orientate themselves in various intonation moments, to comprehend and understand the genre of musical examples.⁹⁸

The analysis of pedagogical research makes it possible to assert that the use of the game method is a multifunctional pedagogical method. In the conditions of primary school usage of the game method, children learn better and remember the educational material more easily. The use of a game should help to ensure that students have a sustainable interest, a desire to be actively involved, and a sustainable orientation to the solution of a problem. The use of the game method takes place against the background of an emotional rise, the duration of which remains until the end of the game. An example of didactic-game exercises can be: "Moon", "Steps", "Musical

⁹⁸ Основи викладання мистецьких дисциплін / За ред. О. П. Рудницької. Київ : Музична Україна. 1998. 184 с. С.76.

Traffic Light", "Live Gamma", "Musical Dialogue", "Who is the Most Attentive", "Rhythmic Relay", "Recognize the Voice" and others. In the forming experiment, the content of games was theatricalized by expressive mimicry and gestures of schoolchildren. Playing of folk songs took place in groups of 4-5 people. Each member of the group composed only one phrase, a tone, an instrumental accompaniment or a dance movement. For this and other creative tasks the texts and plots of Ukrainian folk songs were used: "Podolyanochka", " Halia po sadu hodyla" ("Halia walked in the garden"), "Vyidy, vyidy, sonechko" ("Come out, come out, sunshine") and others.

The staging method has been effective in developing interest in interpretation activities. A. Shevchuk in his research proves that dance exercises, which are accompanied by music, rhythmic score or song, develop musical hearing in children, enhance the positive emotional impact through their characteristic movements. Therefore, the goal of the staging method is to teach children to convey, through their voice and movements, not only the nature of the music, its dynamics and tempo, but also the content of the musical work, since different movement actions are closely related to the emotional manifestations of children [9, p.97]. An example of the use of the staging method is the creative task " Animals that sing". The class is divided into three choral parts - elephants, hares, mice. According to the characteristic features of animals, elephants sing forte (loudly), hares - piano (quietly), mice - pianissimo (very quietly). The "Animals" repeat each phrase of the song one by one, in a different sequence: the children must join their chorus in the right dynamic aspect at the right time. The task promotes the development of creative activity of schoolchildren in general and the formation of musical skills and abilities.

The greatest room for self-realization of a pupil in training corresponds to interactive methods. We agree with the researcher O.Komar that the essence of interactive learning is that the musical learning process takes place under the condition of constant active interaction of all students [1, P.47-49]. It is based on cooperation, mutual learning of teacher-pupil, pupil-pupil. The teacher and pupils are equal, corresponding subjects of learning. We consider an interactive method focused on the realization of cognitive interests and needs of the individual, so special attention is paid to the organization of musical learning process of effective communication, in which participants are more mobile, open and active. For example, every thought is important; don't be afraid to speak out; we are all partners; we discuss what has been said, not the person; think about it, formulate it, express it; speak distinctly, clearly, beautifully; listen to it, express it, listen

to it; give only reasonable proof; be able to agree and disagree; every role is important. Interactive method of musical learning process provides a number of mandatory interesting rules. It is appropriate to use such interactive exercises as "Mystery Houses", "Microphone", "Brainstorming", "Magic Microphone".

In the third stage, in the practical experimental work to develop the ability to understand music in art lessons in the conditions of primary school they used methods by which they influence the peculiarities of musical and creative performance of primary school pupils and improve the level of musical knowledge, skills and abilities.

The introduction of the ability to understand music in the primary school environment by encouraging beginners to self-monitor their own musical and creative activities is aimed at achieving the purity of intonation, rhythmic, dynamic, tonal coherence of the performance of all participants during the performance of songs, songs-imitations, the use of singing "chain", alternating singing aloud and "to themselves", playing the rhythmic drawing of the melody, performing songs in a relative system, and so on. In this direction, it is appropriate to use the technique "Use of color cards" in the form of a game. Pupils raise one of three cards - red, yellow or green - according to the music sound or singing they heard. Accurate reproduction of the sound is evaluated by lifting the green card. If the singer does not repeat the sound, singing or music phrase exactly, the red card is raised. The yellow card is raised by the student when he does not know if the musical pattern has been recreated correctly or not.

Introduction of this method is caused by necessity of formation of ability to understand musical art, ability to apply the received knowledge and skills during musical and creative activity. The need to achieve synchronization of the creative product of students in the created musical and rhythmic accompaniment and search for musical movements with the sound of a musical work encourages students to include a certain set of qualities that depend on the content of creative tasks. In order to achieve a better result in the use of self-control in primary school pupils, it will predetermine the activation of the formation of the ability to understand music in art lessons.⁹⁹

At the last stage of the experimental work on forming the ability to understand music in art lessons in the conditions of primary school we used

⁹⁹ Лобова О.В. Про музику – гармонією ритм: дидактичні вірші у підручниках "Музика". Початкова школа. 2007. № 9. С.28 – 32.

the improvisation method. This method involves encouraging the pupil to be creative and activate his/her creative abilities. It is known that improvisation is an attempt to convey own feelings and experiences by artistic means, to find a form of artistic embodiment.¹⁰⁰

Improvisation is creativity without preliminary preparation, unpredictable development of a creative plan. Forming a child's emotional interest in musical improvisation in students involved identifying leading methods of educational influence. Creative tasks were designed with a "hint" in mind, which stimulated primary school-age children to engage in partial creative activity. For example, the teacher began to improvise a simple melody, allowing children to finish it. With such a live instrument, you can perform your own simple melodies, as well as play notes. Options are considered where the teacher helps by playing these sounds on the instrument, or where the role of a single key is played by a group of students. In Musical Talk, children often play for characters from fairy tales they know and love, improvising the melodies in the character of the fairytale character. Improvisation in a certain genre and pre-making of melodies, as the experience shows, is more difficult for children. The melodization of poetic texts is based on the content of the text, its emotional mood. Great importance is given to elementary, independent attempts by children to find a tone to a known melody. Creating tones actively develops the skills of polyphonic singing, harmonious hearing of schoolchildren. One of the main motivations for using the improvisational method is the creation of a problem situation in class, maximizing the creative thinking of children. In the field of music this is the recognition of musical genres by their characteristic features, the recognition of the melody in a different timbre sound, the independent determination of the structure of the melody's composition, finding the right performing colors that match the performing plan. Thus, this method can be a part of an art lesson aimed at revealing the musical and creative potential of a child.

The method of the analysis and evaluation of musical works in the process of performing activity assumes mastering of musical abilities and skills which should be applied in the process of musical and creative performance. The implementation of the method means encouraging students to analyze and evaluate certain elements while singing and playing a musical instrument. Collective evaluation of musical works has

¹⁰⁰ Савченко О. Я. Дидактика початкової школи: підручник / О. Я.Савченко. Київ. 2002. 368 с. С.189

encouraged students to express their feelings and thoughts. Comparison of the variants of statements of various opinions has prompted to search for the most accurate, bright, figurative characteristics of musical works, caused the need to motivate, to argue their own judgment, to defend their point of view, and therefore - to deeply understand the perceived, to develop independence, initiative and creativity. In joint activities under the guidance of the teacher, primary school pupils not only processed individual information, but also formed new concepts; they experienced this process as a subjective discovery of knowledge unknown to them as a personal value, the importance of which determines the development of the need for new skills and knowledge.

It is expedient to apply the methods "Selection of the best musical sample" and "Pupils' comments on the quality of musical performance", thereby causing the activity and emotionality of primary school students, the ability to understand works of musical art that require evaluation. For this purpose, primary school pupils are encouraged to perform certain tasks: 1) on the singing activity: knowledge of the melodic and literary text, clearness of diction, achievements of purity of intonation (if the soloist sings), achievements of unison (in ensemble performance), achievements of rhythmic coherence at singing and simultaneous performance of accompaniment on a musical instrument, expressiveness of artistic performance; 2) during playing the elementary musical instruments: accuracy in reproduction of rhythmic drawing, achievements of rhythmic ensemble with other participants of performance, rhythmic coherence the simultaneous end of playing at the end of a piece of music.

Conclusions. After the research we have been convinced that the effectiveness of the formation of the ability to understand music in the conditions of primary school will be high if new forms, methods and techniques are introduced.

Thus, the application of these methods and techniques ensures the effectiveness of the formation of the ability of primary school students to understand music in art classes, has theoretical and practical importance in the theory and methods of music education.

We see the prospects for further research in the development of the organization of musical art understanding, taking into account different age stages of development, effective means and methods of forming the ability to understand music, pedagogical analysis of dynamics, the influence of regional cultural traditions.