

*K. Mahalis,
Master Student,
I. Samoylyukevych,
PhD (Education), Professor,
Zhytomyr Ivan Franko State University*

THE DEVELOPMENT OF MUSICAL ABILITIES IN PRIMARY SCHOOL CHILDREN BY MEANS OF UKRAINIAN FOLK SONGS

Ukraine needs the revival of singing traditions as it is an independent country with a rich historical song heritage. However, with each generation, the traditions of family singing of Ukrainian folk songs are increasingly declining. As a result, children who go caroling at Christmas do not sing, they prefer poems. In this respect, Vasyl Sukhomlynsky's opinion is very interesting. In his work "I Give My Heart to Children", the scholar argues about the positive impact of Ukrainian folk songs on students [**Ошибка! Источник ссылки не найден.**]. Poetic lines of folk songs help to bring up children's emotional sensitivity and aesthetic attitude to nature. The primary school age is favorable for pedagogical influence, so it is important not to miss the period development of artistic taste. This article analyzes the concept of abilities in the scientific literature, and musical abilities in general, their classification and structure. Techniques for the development of musical abilities in primary school children by means of Ukrainian folk song creativity have been developed.

There are two main points of view on the nature and essence of the concept of abilities. Proponents of the theory of hereditary abilities (K. Helvetius, D. Diderot, J. Locke, F. Galton) believe that natural abilities are inherited from parents as well as physical differences. Proponents of the theory of acquired abilities (O. Kovalev, K. Platonov, L. Vygotsky, S. Rubinstein, B. Teplov) are convinced that abilities are mental properties that are not innate and arise in the relevant activities, training, and education. As for musical abilities, B. Teplov defined that musical abilities are individual psychological properties of a person that determine the perception, performance, writing of music, and the ability to learn in the field of music [**Ошибка! Источник ссылки не найден.**]. Carl Seashore, a pioneer in the field of musical ability testing, believed that they were not all related. You can hear rhythm well, but that doesn't mean you can hear harmony well. Therefore, every aspect of musical ability needs to be developed [**Ошибка! Источник ссылки не найден.**].

C. Seashore, B. Teplov, F. Hecker, T. Tsygen, K. Tarasova, and others worked on the structure of musical abilities. Having studied different approaches to the structure of musical abilities, we distinguish the following classification, which we will rely on in this study:

1. Purity of intonation - ability to accurately reproduce the pitch sounds by voice;
2. Musical memory - the ability to recognize and play music material;

3. Musical hearing - the ability to distinguish by the ear the accuracy of reproduction of melodies;

4. Musical-rhythmic sensations - the ability to actively feel expressiveness of musical rhythm;

5. Fret sensation - ability to distinguish fret functions of sounds melodies, their stability and instability;

6. Musicality - the ability of an individual to emotionally experience music.

To develop pure intonation, children who do not intone with the class can be given a percussion instrument and the task to play the rhythm of a folk song while listening carefully to the melody to play the rhythm correctly. The music teacher should pay attention to vocal breathing, the position of the larynx and the mouth while singing, sound attack, sound science, because stooping, breathing with raised shoulders or shortness of breath sound impair the quality of sound production. To develop musical memory, students can be asked to differentiate a familiar song from a new one played by the teacher. To memorize major and minor triads, we use musical greetings in C major at the beginning of the lesson and musical farewells in C minor at the end of the lesson. To ear training, we suggest studying songs that begin at a certain interval. For example: unison – “Oy syvaya zozulen'ka” (“Oh, gray cuckoo”); minor, major second – “Pry dolyni kushch kalyny” (“At the valley there is a bush of viburnum”); minor third – “Nese Halya vodu” (“Galya is carrying water”), “Shchedryk” (“The Carol of the Bells”); major third – “Od Kyyeva do Luben” (“From Kyiv to Luben”); perfect fourth – “Oy na hori ta y zhentsi zhnut” (“Oh, on the mountain the reapers are reaping”), “Diva syna porodyla” (“The Virgin gave birth to a son”); perfect fifth – “Oy syvaya ta i zozulen'ka” (“Oh gray that cuckoo”), “Zasvit vstaly kozachen'ky” (“Cossacks got up at dawn”); minor sixth – “Oy syvay zozulen'ka” (“Oh, gray cuckoo”), “Tsvite teren” (“Thorns bloom”); major sixth – “U lisi, lisi temnomu” (“In the forest, the forest is dark”), “Oy chornaya sy chorna” (“Oh, you're black and black”); minor seventh – “Oy, chy ye chy nema, pan hospodar doma” (“Oh whether or not there is a host at home”); perfect octave – “Yikhav, yikhav, kozak mistom” (“Rode, rode Cossack through the city”) [**Ошибка! Источник ссылки не найден.**]. To develop musical-rhythmic sensations, we suggest involving children in playing ‘a noise orchestra’ game; stepping to the music, playing a rhythmic pattern with slapping it in the palm or stamping; involvement in conducting various types of round dances; performance of household and plot dances (elements). To develop fret sensation, we use tasks and games to determine the musical fret (major, minor); exercises to distinguish musical genres (songs, dances, marches). As an example of the development of a fret sensation, we suggest singing in major the song “Kotyku siren'kyy” (“Gray cat”), which is usually sung in minor. We can sing this song in any other fret, for example in Hutsul (increased 4th and 6th scale degree). In our opinion, performing songs in different frets will also help to develop in children the sharpness of a fret sensation. To develop musicality, we include videos of songs that are extremely melodic, lyrical, or fun and artistic. This will help strengthen the emotional response to music, awareness of folk music and love for Ukrainian song. We also suggest analyzing the heroes of folk songs, their positive

and negative qualities so that children could better understand the image of the character and be able to convey it to the viewer.

Conclusion: Music teachers should contribute to keeping the musical traditions of Ukrainian people who formed musical abilities in the family circle and developed them in society. Based on the study and analysis of the concept of abilities in scientific literature, and musical abilities in general, their classification and structure, we have developed techniques for the development of musical abilities in primary school children by means of Ukrainian folk songs.

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