

характерними ознаками, і впізнавання мелодії в різному тембровому звучанні, і знаходження потрібних виконавських фарб.

Таким чином, вокальна імпровізація як вид творчості може бути частиною музичного заняття тільки в тому випадку, якщо і у всіх інших ланках вона спрямована на розкриття творчого потенціалу дитини. У імпровізаціях дитина емоційно, безпосередньо застосовує все те, що засвоїла у процесі навчання. У свою чергу навчання збагачується творчими проявами дітей, набуває розвиваючий характер.

Таким чином, в результаті аналізу наукової літератури, ми дійшли висновку, що на думку сучасних вчених, які досліджують проблеми дошкільної освіти, розкриттю внутрішніх якостей особистості та самореалізації її творчого потенціалу найбільшою мірою сприяє вокальне виконавство. Необхідною умовою виникнення дитячої творчості є накопичення вражень від сприйняття мистецтва, яке є зразком для творчості, його джерелом. Для музичної творчості необхідна комфортна психологічна обстановка і наявність вільного часу. Умови успішного розвитку творчих здібностей - тепла дружня атмосфера в сім'ї і дитячому колективі. Важливо постійно стимулювати дитину до музичної творчості проявляти співчуття до його невдач. Методи навчання повинні знаходитися у відповідності з поставленими цілями навчання.

У ході співу та імпровізації на кожному занятті діти набувають конкретні навички сприйняття і виконання музики; творчі завдання у всіх видах музичної роботи з дітьми розвивають їх музично-творчі здібності, ініціативу і самостійність. Включення до виконання, слухання, дитячої імпровізаційної творчості забезпечують багатогранний підхід до виховно-освітнього музичного процесу. Музично-творчий розвиток дитини відбувається в різних формах роботи на основі їх взаємозв'язку. Педагогу необхідно знайти такий стиль спілкування з дітьми, який не погасив би їх живого, емоційного відгуку на музику. Вірний шлях до цього - доброзичлива, творча атмосфера занять, вмілий вплив педагога на емоції і почуття дитини, тактовна оцінка результатів її діяльності.

**У висновках** доцільно зазначити, що дошкільне дитинство, на наш погляд, є сприятливим періодом для розвитку музичних творчих здібностей, так як в цьому віці діти надзвичайно допитливі, у них є величезне бажання пізнавати навколишній світ. Заохочуючи допитливість, повідомляючи дітям знання, залучаючи їх до вокального виконавства, ми тим самим будемо сприяти розширенню дитячого досвіду. А накопичення досвіду і знань - це необхідна передумова для майбутньої музичної творчої діяльності. Перспективи подальших наукових розвідок у даному напрямку полягають у розробці нових методів і технологій дошкільного музичного навчання.

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УДК: 378

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### **MUSICALLY GIFTED CHILDREN'S DYNAMICS ДИНАМИКА ДЕТСКОЙ МУЗЫКАЛЬНОЙ ОДАРЁННОСТИ**

*The strategic educational problem of modern education becomes acutely transparent when we deal with children of great artistic talent. Music and art are the domains in which the manifestation of natural talent that is above the average level can become obvious if certain*

*conditions are complied with. Gifted children need special attention with a view to value adequately their creative potential.*

**Keywords:** *gifted children, abilities, efficient strategies, development of capacities.*

*Одной из важнейших воспитательных проблем в современном обществе выступает стратегия воспитания детей одарённых/сверх одарённых в искусстве. В музыкальном искусстве проявление природных задатков или того или иного уровня их развития, возможно, как правило, в том случае, если ребёнок/учащийся попадает в определённые условия благоприятные для развития тех или иных задатков/способностей. Одним из таких условий является адекватное и раннее выявление индивидуального потенциала ребёнка.*

**Ключевые слова:** *одарённые дети, способности, эффективные стратегии, развитие способностей.*

It is known the fact that one of the main objectives of the educational process is the pupils' detection with abilities in different domains.

Generally, the specialty literature defines the *musical endowment* in terms of musical competence. Reviewing the scientific research done in this domain, we notice two trends somehow contradictory: with some exceptions the studies are either two specialized or two general. On the one hand, there is a series of isolated studies concerning the musical disciplines that are very specialized (for ex. motive skills at the solo pianists), on the other hand many works treat the musical endowment as a general trait without trying to make a clear distinction between the different forms of musical manifestation: composition, vocal performance, instrumental performance etc. The variety of musical activities makes difficult the deceleration of some defining characteristics of the musical talent. It is difficult, but not impossible. As we shall see there is a set of special standards essential to the musical talent, a common core without which we cannot talk about musicality in general.

Regardless of the type of culture (western vs. eastern), the musical perception or the influence of musical stimuli begins to exert even before birth. The data presented by Blum in a recent study show the obvious positive effects of listening to music before birth on the further perceptual and motive development. The musicality is formed and manifested at early stages even in very limited conditions, for example in children whose parents are deaf. Surprisingly, since the earliest ages children's musical behavior is very similar to that of adults, the development of musical abilities and skills is relatively fast that is more than the basic functioning of auditory organs.

No doubt that early auditory stimulation, musical experience from childhood is indispensable for getting superior performances in the musical field. If we take into account the fact that the number of connections is more important than that of neurons in cortex development and the fact that these connections are formed as a result of sensory stimulation, it is easy to understand the mechanism behind this phenomenon. Rich auditory stimulation at early ages can facilitate the formation of neuronal networks involved in the processing of musical information. If the formed connections are richer and more diverse, the processing can cover a broader range of information, respectively more complex forms of organization of this information that are essential in the musical production.

The gifted children or better said the ones very receptive at the specific stimuli of the musical field, starting from the age of two, respond to music through movement and manage to capture small musical sequences. At about three years old, they begin to sing with increasing accuracy respecting from the beginning only the melodic contour, recognizing then gradually the correct pitch of tones. Also the spontaneous and improvised singing is gradually replaced by the recognition and imitation of some songs more familiar to the child at this age. From this moment the development of abilities and musical skills gains in complexity, quality, but in essence doesn't change too much. Concerning singing, this aptitude or at least its initial form appears relatively early, even in parallel with language learning. But it is not singing in the true sense of the word: the child vocalizes, sings spontaneously yet without any tendency of organization, thus in a recognizable form.

The stages of development of vocal interpretation include the play, the imitation of some short melodic and rhythmic sequences in which is preserved only the melodic contour in an initial phase. Regarding the correct pitch of the sounds, namely the chanting accuracy, the child is yet far from the full exploitation of his potential. At the age of two the interpretation still boils down to repeating some melodic phrases accompanied more by enthusiasm than technique. Gradually the performed musical phrases become longer, step by step the child goes to their combination. The complexity of interpreted musical sequences grows in time. The age or more exactly the period of life in which the correct recognition of sound pitch appears varies relatively more. In musically gifted children this aptitude can develop even at the age of three. But these cases are extremely rare, the development of correct recognition (and especially reproduction) of pitch appears at earlier ages than three.

About the age of five and six the vocal interpretation begins to respect the structure and tones (the pitch of tones), reaching to incorporate the majority of characteristics specific to adult interpretation. The organization follows patterns similar to those used and applied by adults even if the vocal range is yet restricted and sums up only at the possibility to interpret a couple of short and distinct songs. Later the child manages to maintain a constant rhythm. Concerning age highlights, the musically gifted children show signs of their potential and lively interest for music at about five years old, period in which the majority of the gifted ones begin the musical education. Regarding the musical creation, it is interesting the spontaneity with which children, starting with the age of six, play experimenting with sounds, try to compose music, improvise. They are venturing in the exploration of the musical field, trying to play different musical instruments or instruments that don't have this use (pseudo instruments), transforming and combining the sounds and songs, creating rhythms through gesticulations, movements of the body etc. Vanda Weidenbach draws attention that we have to accept the idea according to which all the people have a potential for musical performance. In this approach the musical skills are not only the result of "genetic luck", but on the contrary their acquisition is realized through a long and intense implication in different musical experiences. Thus, the success in the musical field must be analyzed as well from the perspective of factors that influence learning. The author synthesizes the factors that proved to be very significant in determining the musical success through their positive influence on learning and commitment to the musical field: *early exposure to musical experiences; environment; cultural factors; motivation; encouragement and support; confidence; efficient teaching (positive and encouraging); efficient strategies of exercising; efficient strategies of learning (music); influence of those of the same age; study of a musical instrument; opportunity for musical performance.*

The same author (V. Weidenbach) draws attention that in the dispute regarding the innate or acquired character of the musical talent there are more data which suggest that the musical aptitudes are formed in a normal process of enlightenment in the first years of life. The best example in this sense is the "absolute pitch" about which it was thought for a long time that it has an innate origin, not being influenced through experience or more exactly without a determining influence. But recent data prove that it can be acquired through a learning process. At the same time the absolute pitch doesn't seem to be such an efficient predictor regarding the musical performance as it was rumored for a long time in the specialty literature.

In Sloboda's conception *the superior musical performance* has two big components: a technical component and an expressive one. *The technical component* refers to the mechanic aspects of the musical production- speed of execution, control of duration and intensity of sounds, timing of movements etc. *The expressive component* refers to the variations introduced by the performer in the performance parameters (rhythm, timbre, intensity, etc.) and which are destined to influence the cognitive and aesthetic aspects of the musical production. The technical and expressive skills are relatively separable in the sense that it is possible that an interpreter performs perfectly a song technically, but without expressive force and vice-versa. The interaction between the two components, their reciprocal influence becomes evident if we think, for example, that the realization of some parameters of expressiveness is not possible without mastering an instrument from a technical point of view.

Regarding the development of the *musical talent*, Sosniak describes three phases. In the *first phase* the play prevails, the child discovers the pleasure of musical activities, accompanied by parents'

encouragement and possibly the teacher of music's encouragement. For now the perseverance, exploration of the domain lacks, the acquirement of specific knowledge not being systematic. At the same time objective criteria for measuring performance are not looked for at this moment, the appearance of concerns in this sense already indicates the following stage. *The second phase*- that is installed at about the age of ten-thirteen is characterized by precision and growing discipline. The aim is continuous perfection of interpretation technique, enrichment of skills which allows the getting of a bigger precision in this field of musical activity. More attention is given to technical details, the child spends more time exercising, and he learns to "tolerate" the repetitions. *The last phase* is that of individualization, personalization of performance. It is the period of commitment to a musical career, discovery of the vocation of a musician. This is reflected in the pronounced growth of the time given to the field and through a critical attitude towards own performance.

The musical consultant Lloyd Schmidt says that musical endowment can be conceived and identified on the basis of three dimensions: a) performance skills; b) creative ability; c) musical-perceptive skills.

The best based model of musical talent is offered by Joanne Haroutounian. Following the elements of Renzulli's model, the author circumscribes the musical talent by three basic categories: (a) musical aptitudes and abilities; (b) creative performance; (c) commitment. These categories have been elaborated on the basis of specialty literature, content analysis of existing and used rating scales as well as on the basis of some interviews with experts in the field and teachers of music. These three categories are defined through some essential components which are detailed below.

#### ***Music aptitudes and abilities:***

*Tonal memory*— basic music aptitude, it refers to the mental update of musical sequences and rhythms, the capacity to "think musically". It is an indispensable component for example in the comparison and discrimination of sounds; the subjects with deficits in this regard are not capable to compare successfully two sounds because they cannot maintain the auditory representation of sounds activated in memory enough time in order to make the comparison. As a result these people have serious difficulties in learning songs and melodies because they don't manage to maintain actively the tonal pattern of melodies.

*Rhythmic sense*— it refers to the capacity to sustain a steady pace with accuracy, to play rhythmic sequences of different lengths, but it is not limited only to this. The rhythm being a basic musical attribute, the capacity to answer fluently with ease to different rhythms, modifications in rhythm and tempo is also important. The musical performance requires planning of the produced musical sequences and the rhythmic structure constitutes a support in this process. The rhythmic nuances also represent the element around which the expressiveness of performance is outlined.

*Perceptive listening* — assumes the perception of fine differences in the pitch of tones, rhythm and melody. Discrimination also means the comparison of two rhythmic, tonal and melodic sequences, followed then by taking a decision of the type "identical/different" or this thing is not possible without the formation of some structures mentally.

*Contextual discrimination*— understanding of musical production can't be separated of the musical context. Contextual discrimination means the capacity to identify patterns, melodies even instruments in the entire musical process, in a broader context.

*Performance*— finally, besides representation, discrimination and mental structuring of the musical information, a basic component is the performance, effective interpretation. The author includes in this dimension the person's capacity to play, sing a melody with accuracy and natural ease. It is worth mentioning that although this component is in most cases the most evident and most "palpable", it cannot be conceived without the components listed above.

#### ***Creative interpretation:***

*Experimenting with sounds*— at earlier ages it takes the form of a play with sounds, later the child goes to the manipulation, transformation and expansion of musical ideas. This thing assumes harmonic fluency and flexibility.

*Aesthetic sensitivity*— it refers to the capacity to realize changes in the atmosphere, the dynamic and color side of music.

*Expressiveness*— it refers to the manifestation of expressive involvement in the musical activity or reaction to music.

### ***Commitment:***

*Perseverance* – manifestation of superior concentration as well as interior motivation for music. A fundamental condition in acquiring expertise in the musical field perseverance, commitment refers to the person's interest for all the musical activities, full immersion in this field, and maintenance of a certain level of motivation indispensable for long, systematic and deliberate training, sometimes for decades.

*Readiness to refine ideas*– the young musician is critical and self-critical, he has high aspirations. (Due to age characteristics this component can be included in the model or more likely can be taken into consideration only in subjects who reached the formal stage of thinking.)

It is known the fact that the musically gifted pupils have certain individual features which all the participants of the educational process should know, but especially the teacher of music. Among these **features** we point out:

- These pupils are very active and always concerned with solving problems connected to the field as a rule. They tend to work more than the others, giving much attention to the things and phenomena which not always correlate directly with the object of study. At first sight it seems that these pupils don't pay striking attention to all school disciplines. They need special attention and support from the teacher for continuous development of aptitudes.

- They persistently achieve their desired aims and through this, of course, „harm” the teacher because these pupils seek to penetrate in the essence of things and to remain fully satisfied by the taken actions.

- These pupils tend to be appreciated and acquiesced.
- Due to the aptitudes that they have, they progress more than the others in their independent work. These aspects are particularly visible in the work with the additional literature, in the activities of artistic creation.
- The pupils from this category are apt to penetrate in the essence of things, they are critical and self-critical.
- Any phenomenon causes lots of questions to which they insist to get explicit and final answers.
- Those classes which are modelled for the application of the problematized methods are interesting for them while their classmates are satisfied with learning the ready facts communicated by the teacher.
- These pupils are available to acquire knowledge independently.
- Unlike their classmates the musically gifted pupils ingeniously analyze, overlap, discriminate the studied facts, especially those that are directly related to the musical art.
- The majority of these pupils propose themselves major goals which are unrealizable for their peers.

Together with the individual features characteristic to gifted children, we can also point out the following personality traits which demand to be taken into consideration by the teacher in the process of gifted pupils' teaching, in the support/encouragement of artistic and cognitive speeches:

- special interest for the thinking activity;
- skills over his age;
- tendency to independently find answer to any question that appears during learning;
- desire to make discoveries, to create, to invent;
- manifestation of interest for various information and knowledge from different domains;
- manifestation of exceptional memory;
- presence of an extraordinary imagination;
- major tendency for games, for innovation exercise;
- high capacity to expose their own judgement/thinking;
- manifestation of special patience for the activity that is done (learning, creation, game etc.);
- tendency and readiness to actively participate in extracurricular activities;
- multiple interest for the study of different literature sources (encyclopedias, dictionaries etc.);
- interest for research;
- manifestation of a rather developed feeling for truth;

- high tendency for experimenting/innovation and risk to undertake various actions in the knowledge field;
- presence of sense of humour;
- manifestation of high responsibility for undertaken actions;
- manifestation of an increased productivity, tendency to anticipate the knowledge processes designated by school programmes.

Summarizing the above said, we will note that the pupils with musical aptitudes (musically gifted) represent a specific category which puts forward for teacher of music demands connected with: objective and precocious diagnostic of the development level of musical aptitudes, their correlation with individual features; competent elaboration and application of pedagogical strategies, especially oriented towards the continuous development of capacities.

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УДК 37.016: 784.

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## **ФОРМУВАННЯ ОСНОВ СПІВАЦЬКОЇ КУЛЬТУРИ МОЛОДШИХ ШКОЛЯРІВ У РОБОТІ НАД МУЗИЧНИМ ОБРАЗОМ ТВОРУ**

*У статті розглядається змістовна сутність поняття “основи співацької культури” стосовно дітей молодшого шкільного віку та розкриваються її основні складники. Головним засобом формування основ співацької культури молодших школярів є робота над музичним образом твору, який втілює в собі загальнолюдські цінності і несе яскраво виражену естетичну спрямованість.*

**Ключові слова:** *основиспівацько їкультури, молодший шкільний вік, робота над музичним образом твору.*

*В статье рассматривается содержательная сущность понятия основы певческой культуры относительно детей младшего школьного возраста и раскрываются ее основные составляющие. Главным средством формирования основ певческой культуры младших школьников является работа над музыкальным образом произведения, который воплощает в себе общечеловеческие ценности и несет ярко выраженную эстетическую направленность.*

**Ключевые слова:** *основы певческой культуры, младший школьный возраст, работа над музыкальным образом произведения.*

*The article considers the substantive essence of the concept of culture with respect to the basics of singing children of primary school age and reveal its basic means of forming foundations sostavlyayuschie.Glavnym singing culture of younger students is working on a musical image of a product that embodies the universal values and carries a distinct aesthetic orientation.*

**Keywords:** *fundamentals of choral arts, elementary school age, working on a musical image of a product.*

**Постановка проблеми.** Складовою частиною духовної культури особистості школяра виступає музична культура, у структурі якої значне місце належить співацькій культурі. Виховання співацької культури дуже актуальне й значуще, тому що дає змогу розвивати в