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**METHODS OF DEVELOPING MUSICAL MEMORY
OF PRIMARY SCHOOL STUDENTS**

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***Abstract:** The full spiritual development of the individual is ensured in the process of involving him in the values of musical art, the development of the ability to understand, perceive and interpret it. Musical memory is considered as a general mental cognitive process, one of the leading components of musical abilities and effective musical performance. It is necessary to start the process of developing musical memory since the first steps of learning to play an instrument, because the early school age is regarded as a period of child's active creativity and a sensitive period of musical memory development. The methodology of developing the musical memory of primary school students involved taking into account the appropriate methods at each of its stages. Thus, the leading methods of the motivational and stimulating stage were brainstorming, creating a problem situation, creating a situation of interest; at the information and developmental stage, methods of conscious analysis and memorization of a musical work, activation of visual associations, activation of musical and auditory associations were chosen; at the creative and performing stage, methods of actualizing creative and performing activity of students (game methods of teaching, performance of creative tasks, creation of presentations to memorized works) were employed.*

***Keywords:** musical memory, primary school students, art schools, methods of developing musical memory*

INTRODUCTION

Among the key issues addressed by modern society today, the problem of forming a creative, competent, capable of independent and non-standard thinking personality is a priority. The key to the effectiveness of this process is the formation of such cognitive processes as attention, imagination, thinking, memory, etc., which are the basis of any activity and competence. A special role in the formation of modern youth belongs to art schools, because it is here where since an early age the child has the opportunity to join the world of music, immerse themselves in it and learn to understand and experience music, and later make it part of their life. Full-fledged education of a child in an art school presupposes high-quality mastery of a musical instrument, musical and performing activity. The process of mastering music performance is extremely complex and requires a student to have high and full concentration, a high level of thinking and memory development, which determines the success of their performance.

MATERIALS AND METHODS

A number of scientific studies of Blonsky, Halperin, Ebbinghaus, Kulahina, Leontiev, Luria, Rubinstein et al are devoted to the general aspects of memory development. Scientific works are focused on the research of the problems of musical memory, in which the following issues are considered: the essence and structure of musical memory (Alekseev, Shchapov et al.); peculiarities of the process of memorizing a musical work (Hoffman, McKinnon, Petrushin); problems of formation of motor activity in the process of piano training (Bochkarev, Neuhaus, Ginzburg et al), biological properties of working auditory memory of personality (Dymnikov); development of musical memory of primary school students in the process of general music education (Rozhko).

RESULTS

The problem of studying various aspects of memory is not new, as noted in many studies in various fields from psychology to microelectronics. Defining

memory as an important mental function and unifying link in its organization, scientists interpret the concept of "memory" as a previous human experience based on the preservation, accumulation and reproduction of the necessary information (Goncharenko, 2017); as an individual feature of a person, characterized by the speed and volume of memorization, the duration of information storage and its accuracy, longevity (strength) and readiness to reproduce (Bodnar, 2014).

According to scientists, musical memory functions and is studied according to the laws and categories of general memory (McKinnon, 1967) and is considered: as a person's ability to memorize, store and reproduce-perform musical material as musical information (Bochkarev, 2008); as a synthesis of auditory, visual, logical and motor memory with a decisive role of the auditory component in this complex (Rozhko, 2018).

It is necessary to start the process of developing musical memory in primary school students since the first steps of studying in art schools, as this age is a sensitive period for its development. In our research, we define the concept of "musical memory" as the ability to memorize, store, recognize and play music. Determination of the levels of musical memory development in primary school students was carried out according to the following criteria: *volume* (determined by the number of musical units required for full memorization of musical material by the student); *memorization speed* (implies the number of repetitions required for error-free reproduction of music); *accuracy of reproduction* (characterized by the number of accurately reproduced on the piano units of musical material); *duration of preservation* (student's ability to fully reproduce the quality of musical material, despite significant periods of time passed since its study); *logic of memorization* (skills of analytical thinking, ability to analyze, synthesize, compare musical material, mastery of ways of memorizing music).

In the process of elaborating the methodology for the development of musical memory of junior art schools students, the methods of conversation, demonstration, story-explanations, creative tasks, analysis and interpretation of piano works were

introduced. The methods of developing the musical memory of art school students included three interrelated stages: motivational and stimulating, information and developmental, creative and performing.

Thus, at the first stage of developing musical memory of primary school students, the focus was on stimulating a positive attitude to the acquisition of knowledge, skills and abilities in playing the piano. The introduction of such methods as brainstorming, creating a problem situation, creating a situation of interest, etc., encourages the child to active mental activity in the learning process, promotes their orientation in problematic situations, allow to use in practice the knowledge gained. At this stage of the experimental work, we involved children in attending concerts at the Philharmonic and watching concert performances of participants of famous piano competitions, their peers, in order to discuss the artistic image of the work, ability (or inability) to convey its content to the audience, level of performance and stage behavior. We should emphasize the positive result of such work, as such statements of students as "I also want to play on the big stage", "Now I am going to spend a lot of time studying piano", "I can also do the same" showed an increase in motivation to learn piano, stimulated mental activity, the ability to think, analyze, quickly navigate in problematic situations and reproduce in practice the knowledge gained. The students were also invited to watch films about the work of prominent composers and educational cartoons on the YouTube platform with their subsequent discussion.

At the second, *information and developmental stage* of developing musical memory of primary school students of art schools, the methods of conscious analysis and memorization of a musical work, activation of visual associations, activation of musical and auditory images were used. Thus, the introduction of the methods of conscious analysis and memorization of a musical work involved conscious, full memorization of the piano work by the student, which is not possible without understanding its emotional and figurative content, features of form and structure, means of musical expressiveness, due to which the analytical and synthesizing activity of children is intensified and the process of memorizing a musical work becomes

effective. Herewith, the quality of selecting artistic and musical material was also considered, which should interest students, be accessible in content and not be too technically complex. The method of activating visual associations helps to connect auditory perceptions with visual (McKinnon, 1967) and is to direct students' attention to the image of the musical text while listening to music. Effective at this stage of the work was the introduction of game tasks (puzzles, riddles, crossword puzzles). For example, during the game "Music Graph", the students had to guess the melody with the help of a graphic drawing presented by the teacher, while activating visual memory and inner hearing. In the process of performing the task, the issues of melody movement (smoothly or abruptly) were considered, the tonal plan, means of musical expressiveness, artistic image of the work and features of its dramatic nature were characterized. Activation of musical and auditory associations, which were identified by B. Teplov as the basis of musical abilities, is a key factor in the development of musical thinking of the individual. Musical and auditory associations are closely related to motility, which in the process of piano learning makes the participation of motor moments especially important (Teplov, 1985). The use of such tasks as playing by ear, solfeging and transporting the melodies of the studied works, melody subtexts, rhythmic exercises and games, reading music and ensemble playing significantly increases the efficiency memorizing a musical work by primary school students.

The final, *creative and performing* stage provided for the actualization of creative and performing activities of junior art schools students. Performing activity is leading in the process of studying in art schools and is a qualitative indicator of the development of individual's emotional sphere (ability of associative thinking, understanding and experiencing the artistic content of works) and their intellectual development (knowledge of music). At this stage, the students were involved in festivals-competitions and concert performances at the school with further discussion of their own performances and the performances of other participants. The use of musical and didactic games "Guess the melody", "Repeat the melody", "What has changed?", "Musical riddles" contributed to the effective

development of each of the defined criteria of musical memory and aroused great interest among students in experimental work. The content of the game "Fairytale Forest" provided for the compilation of one's own work (stories, fairy tales, poems, songs, musical improvisations) to the piano works proposed by the teacher. The following works were chosen as musical material for this task: Skoryk's "Simple Melody", Rowley's "Game", Tchaikovsky's "Doll's Illness", Zakharov's "Lonely Lantern", Khotuntsov's "Two Parrots".

The purpose of one of the creative tasks was to present a work that is studied in the piano class. The task was to perform the work by heart, prepare a conversation with the teacher, select illustrations or video material and present it to the audience. In order to activate all types of sensory system of primary school students, the Microsoft Power Point software was used, thanks to which presentations to memorized works were created.

CONCLUSION

Comparing the results of experimental work on the development of musical memory at the initial and final stages of the study, it was concluded that the high level of development of musical memory in primary school students increased by 1.9%, the average level increased by 16.6%, the low level of musical memory development in primary school students decreased by 18.5%, which is a confirmation of the effectiveness of the proposed research methodology. The study does not fully cover all aspects of the chosen problem. Issues of developing the musical memory of middle and high school art students require further study.

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