

Extracurricular musical creative activity of primary school pupils attending mountain schools in the Carpathian region

Iryna Lypa, Ph.D

Candidate of Pedagogical Sciences, Associate Professor
Precarpathian National University named after Vasyl Stefanyk
Ivano-Frankivsk, Ukraine
irena.lypa@gmail.com

The essence of the declared idea of general music education for pupils based on Ukrainian national culture lies in the relation to music art as to an integral part of the spiritual life of people, appealing to folk music in the light of its connections with spiritual, material and practical world of a human being. To implement such an idea, it is necessary to put ethno-regional material widely into music educational practice at comprehensive secondary school. It is both an important component of ethnic and cultural environment of the child and the background for musical creative development. However, due to the music program for grades 1-4 it is expected to use only 10% of ethno-regional material at the lesson⁴. Therefore, the problem of organizing extracurricular musical creative activity for pupils based on ethnic culture of an appropriate region in Ukraine, especially a Carpathian one, is a burning question.

It is believed that a well-organized extracurricular musical creative activity of pupils in the form of games, the creation of positive microclimate and skillful leadership of a teacher optimize musical creative development of primary school pupils attending mountain schools.

Musical creative development of children occurs when they are engaged in different musical activities – cognitive, performing, elementary composing. According to L. Masol, "pupil's creativity can be detected at the level of music perception (creative thinking), and at the level of performance (interpretative attitude while singing, playing instruments, rhythmical intoning), and at the level of experimenting with musical material and creating their own artistic images (e.g. elements of music language, its composition laws)"^{2, p.11}. In the system of children's musical education, improvisation is the most common in usage – vocal and instrumental, rhythmic, motor plastic, theatrical.

More kinds of improvisation were offered at one time by such prominent musicians and teachers as B. Asafyev and B. Yavorsky. Of a particular interest in present conditions are B. Asafyev's proposed ways of forming children's musical creativity, particularly searching and finding expressive intonations and rhythms, ability to combine material, improvisation, creating tunes for poems, making several variants with their further analysis, harmonic support or melody embellishing, illustrating a fairy tale by music, adjusting instrumental improvisation to the vocal one .¹, p. 90-94 .

B. Yavorsky contributed a lot to the theory and practice of musical creative development of pupils. In his opinion, the formation of musical creativity of the child occurs at the following stages: the accumulation of impressions; the spontaneous expression of creativity in visual, sensory-motor and linguistic manifestations; motor, linguistic, musical improvisations; drawing illustrations; creation of one's own songs (musical, expressive, plastic, literary) that reflect some artistic or life experiences, including songs, poems, prose miniatures, drawings; musical creativity – creating songs, simple plays⁵

B. Yavorsky's theses are important for our research stating that the main incentives for children's creativity must be the outworld: the sounds of nature, poetry or prose, rhythms and dance movements, musical experiences (these theses are based on theoretical positions of L. Vyhotsky as for syncretism of children's creativity based on a holistic perception and its dependence on life experiences). Even S. Rusova was convinced that the eyes of the child "should take delight in favorite national colors and ornaments, children's imagination should be nourished on the food made of national stories, fairy tales, legends, and people should sing national songs for hearing. Family life, the life of child care institutions and children environment must be "decorated" with native fairy tale and ethnographic material. This altogether should "bind" children to their native blackthorn, ... should help to understand themselves as the part of the people they belong to ..."³, p.72-73 .

The dominance of ethnic and cultural elements in various forms of creative activity causes the necessity of the development of original creative tasks. In the context of our research, great interest is given to different systems of creative tasks, offered by contemporary musicians and teachers to develop children's creative musical activity (N. Vyshnyakova, I. Hadalova, S. Didenko, O. Ponomarenko); to develop creative abilities (V. Babiy, L. Dmytrieva, V. Shulgina); to be aware of the synthesis of arts in the creative process (N. Anischenko, O. Lobova, V. Ragozina). The analysis of the content of such creative tasks suggests about the strengthening of folk element in the form of common folk-song samples. However, a little-known ethnographic musical and poetic material is insufficiently used in school practice along with works of regional (or close to the region) poets, writers, musicians, public figures, who are the part of ethnic and cultural environment where the child grows.

A thematic content of the program for extracurricular music creative classes, developed by us, on the one hand, naturally derives from the thematic structure of the music lessons program and, on the other hand, it is associated with close to the child life and musical impressions, ethnic culture of the Carpathian region. The poetic character of the themes for classes opens the opportunities for using different musical creative tasks. The themes offered (the structure of the program provides the studying of one theme in each term of primary school) have figurative content and arrange conditions for diverse musical creative activity. The performance of musical creative tasks has to direct to the presenting of theme images.

The main theme images of "What Does the Music of the Carpathians Talk About" (Grade 1, term I) are the images of love to God, Ukraine, parents, house and native land, close and familiar to children. Therefore, it is necessary to adopt such musical creative tasks that would help the child to express this feeling in different improvisations: poetry recitation with intonation and gestures; creation of rhythmic accompaniment to singing or recitation (clapping hands, stamping feet); guessing (choosing appropriate words missing in a poem or a song); collective creation of a story; making one's own name, the name of parents and other relatives melodious;

singing songs with the expression of emotions and appropriate gestures, creating of drawings to poems and songs. It is reasonable to combine reproductive and creative tasks for the pupils of the first form, because their improvisation skills have not been formed yet.

Artistically shaped theme "I Am in the World of Music in Carpathian Nature" (Grade 1, term II) makes up the "sound" embodiment of images of mountainous region nature. To develop this theme we offer the following musical creative tasks: to create a rhythmic response to a rhythmic question; to answer the riddle and to clap its rhythmic pattern; to create a melodic response to a melodic question; to create a melodic response with the text to a melodic question with the text; to complete a song, a melody, a poem, a fairy tale; to use percussion instruments while playing music questions and answers; to make illustrations to poems, fairy tales, short stories and to imagine music to them; to select rhythmic movements to transfer the content and nature of the songs.

The content of the theme "Carpathian Land in Songs, Dances and Marches" (Grade 2, term I) introduces students to the world of a song, a dance and a march as the major genres of music. During the presentation of the theme it is sufficient to use such musical creative tasks: to create words in a given rhythm; to give a rhythmic answer to the question in the rhythm of a lullaby, a dance and a march; to read thematic poems with pauses during which it is necessary to knock or clap appropriate invented rhythm; to make up a melody to folk poetry texts; to create expressive phrases in the nature of a lullaby, a dance and a march; to give a melodic response to a melodic question which is characteristic of a lullaby, a dance and a march; to create rhythmic accompaniment to a song, a dance and a march using percussion musical instruments; to stage a song; to transfer the music nature of a song, a dance and a march in rhythmic movements; to use the elements of "free" conducting while singing, dancing and marching; to invent the movements to musical works of different genres; to create one's own poetic lyrics of a song, a dance and a march and then to make up a melody to them.

The content of the theme "How Carpathian Music Speaks" (Grade 2, term II) deepens the students' conception of the connection between music and life, helps to understand expressive and figurative possibilities of music, to understand the role of musical expression in the creation of musical images, to feel the beauty of the Ukrainian Carpathians. While presenting this theme such musical creative tasks should be used: to create rhythmic dialogues; to create rhythmic dialogues with the text; to create one's own poetic texts; to render one's impressions about a particular season in short tunes; to refer to the melodic intonations while expressing different feelings: joy, sorrow, delight; to offer several options for the endings of musical phrases; to create melodic dialogues; to create melodic dialogues with the text; to create tunes to old Ukrainian folk poetic texts devoted for children; to create " Birds' rehashing " using typical intonations; to make up a musical story "What I saw and heard in the woods" and to illustrate it; to create instrumental accompaniment to the short story (e.g. natural phenomena) using percussion instruments; to hold a game "I am a composer"; to stage a fairy tale, to create melodic dialogues of actors, make paper, clay or other miniature sets for it; to pantomime various musical phrases, fluently reproduce the direction and character of the melodies of songs; to make a story about the calendar ceremonial songs, related traditions and customs of the people from highlands; to make a composition with autumn leaves, branches, fruit.

The content of the theme "When Hutsuls Play – the Carpathians Cheer" (Grade 3, term I) deepens the students' knowledge of musical instruments in the Carpathian region, showing their abilities to render the nature of music, determines certain peculiarities of folk instrumental music as an important part of folk music. While presenting this theme it is sufficient to use such musical creative tasks: to create small poetic and melodic texts about various folk instruments that are common in the Ukrainian Carpathians; for rhythmic accompaniment to choose the instrument that reflects the mood best of all; to create rhythmic instrumental accompaniment to folk songs; to make up instrumental rhythmic dialogues; to perform a march rhythm on a drum

while marching; to make up a story, a fairy tale about musical instruments in the Carpathian region, to simulate the game on these instruments; to create the basic noise instruments.

The content of the theme "Kolomyika is Sweet to My Heart" (Grade 3, term II) shows genre features of kolomyikas as Ukrainian folk dance songs, determines their relation to the life of people from highlands, emphasizes their moral and aesthetic nature. While presenting this theme such musical creative tasks should be used: to create a poetic text which is based on kolomyika's rhythm; to complete a poetic text in kolomyika rhythm and to create a melody for it; to offer several options of the poetic text to kolomyika tune; to create simple kolomyikas for children based on the words suggested by the teacher; to create rhythmic instrumental accompaniment to kolomyikas; to render the nature of kolomyikas in dance movements; to create the simplest dance to a kolomyika; to write down kolomyikas' lyrics heard from parents, friends and relatives; to make up a fairy tale about kolomyika and to arrange it artistically (you can use hutsul embroidery ornaments), to create melodic dialogues of its actors.

The content of the theme "From the Carpathian Mountains Sounds of Freedom Are Coming" (Grade 4, term I) is of a national, patriotic focus and aims at promoting the development of civic position of pupils. While presenting this theme it is sufficient to use such musical creative tasks: to create small poetic texts involving heroic and patriotic themes (the struggle of the people from highlands for freedom), to compose a melody to them; to create an imaginary musical portrait of a hero (game: "I am a composer"); to come up with a melody for a given text; to create rhythmic instrumental accompaniment to songs; to accompany singing with plastic movements; to create your own script to concert performance, to select poems and songs to the subject; to make up a fairy tale about the Carpathian heroes and to illustrate it artistically.

The content of the theme "The Carpathians in the Music Corolla of Ukraine" (Grade 4, term II) is aimed at the understanding of folk music identity of the Carpathian region and, at the same time, the understanding of mutual influence process and enrichment of musical culture of other regions in Ukraine. While presenting this theme such musical creative tasks should be

used: to read a poetic text, to take turns at knocking the rhythm and its rhythmic recitation; to make a table of moods and feelings which pieces of music cause while hearing; to come up with a melody for a given text; to come up with a song for a given text; to create rhythmic instrumental accompaniment to the music of different genres; to conduct diverse musical works; to perform songs with rhythmic movements; to create your own dance; make the program of a concert performance of children to the chosen topic; to render your impression from music using drawings; to make a mini-presentation of musical life in the Carpathian region.

Therefore, a thematic structure of extracurricular creative activities and the system of musical creative tasks for primary school pupils attending mountain schools, developed by us, opens up great opportunities to teachers for creative variation of forms as for organizing and holding classes, types of improvisation, selection of musical, literary and art materials for improvisation according to themes, methods of influence at the creative activity of younger pupils, which promotes musical creativity of children and optimize the creative process at secondary schools of the Carpathian region.

NOTES

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3. Rusova S New methods. preschool / S. Rusova.- Prague:, 1927.- 122s.
4. Hlebnikova L.A Musical Art. Grade 1: summaries of lessons / L.O. Hlebnikova, T.A. Nazemnova, L.O.Dorohan N.I. Mishchenko. - H: publishing house "Morning", 2012, 192p., II. (interactive lesson).
5. Shulgina V.D. Ukrainian musical pedagogy: a textbook /V.D.Shulgina .- K., Dhaka, 2005. - 271s.