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**The Role of Musical-rhythmic Movements of Children of Pre-school Age  
in the Process of Vocal-choral Activity**

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**Abstract**

The article focuses on the role of musical-rhythmic movements of children of pre-school age in the vocal-choral activity process. It was found out that musical-rhythmic movements in vocal-choral art are aimed at attracting children to universal cultural values, contributing to the development of artistic taste and emotional manifestations of the child, the education of positive forms of behavior and communication. Musical-rhythmic movements are one of the means of musical education and training in pre-school educational institutions. The basic tasks and pedagogical principles for the learning of musical-rhythmic movements of preschool children in the process of vocal-choral activity, which contribute to the synthesis of results, are determined. Thus, the development of the activities of preschoolers, the perception of the musical form of vocal and choral work, the comparison of contrasting and similar musical constructs, tune coloring, features of the rhythmic pattern, dynamics, tempo - everything can be reflected in musical-rhythmic movements.

**Keywords:** Musical-rhythmic movements, Children of pre-school age, Vocal-choral activity.

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## **Introduction**

In modern conditions, much attention is paid to musical and aesthetic education in the system of home pre-school education. There is an urgent problem of modern society – the decline of the spiritual values of the individual, the loss of moral guidance. Therefore, musical education needs countering the spiritual poverty, the revival of vocal-choral activities of pre-school children. The great importance in musical education and training is listening to music, vocal choral singing, and playing children's musical instruments. In our time, when human life has become a measure of success, recognition and achievement of specific goals, ensuring the comprehensive development of pre-school children by means of musical and rhythmic achievements play an important role in vocal and choral activities.

## **Literature Review**

The role of musical-rhythmic movements of children of pre-school age in the process of vocal-choral activity was highlighted in the scientific literature. To the spirituality questions of the individual are devoted works by: S. Anisimov (1998), L. Vygotsky (1987), M. Chepiga, S. Chepiga, (2006), and others; general pedagogical and psychological aspects of this phenomenon are disclosed in the writings of L. Bozhovich (2001), M. Grebenyuk (2005), I. Zyazyun (2003), O. Rostovsky (2001), B. Teplov (1985), and others; the problem of vocal-choral education of elementary school students is highlighted in the scientific works of I. Gadalova (1994), V. Griban (2005), E. Pecherska (2001), and others; the rhythm for children of pre-school age is outlined in the scientific works of V. Sozansky (2009), M. Kartushina (2013); the use of playing, musical-rhythmic exercises, communicative dances, games, and etudes based on folklore has been highlighted in the program of musical-rhythmic education of A. Burenina “Rhythmic Mosaic” (2006), and others.

## **Conceptual Framework**

Musical-rhythmic movements in vocal and choral art are aimed at attracting children to universal cultural values, contributing to the development of artistic taste and emotional manifestations of the child, the education of positive forms of behavior and communication. Musical-rhythmic movements are one of the means of musical education and training in pre-school educational institutions, because the healthy way of life of children is the result of a single scientifically based complex of pedagogical and socio-psychological preventive measures. In combination of musical-rhythmic movements with vocal and choral activities, pre-school age children are provided with clear ideas about the relationship in time, space and movement. Moving in accordance with music, the child at the same time perceives high-pitched sound parts of the movement, is, the melody in connection with all expressive means. Consequently, perceiving the expressiveness of musical-ritual movements,

the attitude forms towards the vocal and choral composition, interest and musical abilities develop in a complex manner.

The analysis of historical, pedagogical, art history literature shows that the study of the use of musical-rhythmic movements in pre-school age in the process of vocal-choral activity has not become the subject of a special study until this time. This study helps to close this gap in the literature.

### **Background**

It is known that there were huge opportunities for the upbringing of the soul and body from ancient times in pedagogy, laid in the ancient Greek Academy of Plato. The philosopher considered: "It is difficult to imagine a better method of education than one that which is open and proven by the experience of centuries; it can be expressed in two positions: gymnastics for the body and music for the soul ... Due to it education should be considered as the most important in music: thanks to it, Rhythm and Harmony are deeply embedded in the soul, master it, fill it with beauty and make a person thinking... He will get drunk and admire the beauty, will perceive it with joy, saturates with it and reconcile it with his own life" (Sozansky, 2009). Therefore, musical education was of a great importance, and combined not only in harmony, but also with poetry, dance, philosophy, and creativity. These ideas are important for the musical upbringing of pre-school children for the "law of beauty", to the realization of the formula of Plato: "From beautiful images we will turn to beautiful thoughts, from beautiful thoughts - to beautiful life and from good life to absolute beauty" (Sozansky, 2009).

Musical-rhythmic movements, as the main activity, develop attention, freedom, memory, mobility and flexibility of mental processes, musicality and emotionality, creative imagination, ability to improvise in movement. The experience of the work of the Swiss musician and teacher Emile Jaques Dalcroze, who developed the system of musical and rhythmic upbringing of children at the beginning of the 20th century, tells us that musical and rhythmic movements are the universal means for the formation of musical skills of preschoolers. In his opinion, "from the first years of the child's life it would be worth to develop" muscle feeling, which, in turn, contributes to "the active and successful work of the brain" (Sozansky, 2009). It is also important to organize a process of musical lessons with preschoolers, that should "bring joy to children, otherwise it will lose half of its value" (Sozansky, 2009).

Music and movement are steps towards spiritual values that have a beneficial effect on the health of the child. Musical-rhythmic movements help to achieve certain emotions, to remove mental fatigue, give a psychotherapeutic effect. In our information age, children and adults are enthralled with computer games, the Internet, television, etc., have little time to take active rest. M. Amosov noted, "health – is the maximum power of organs and systems while maintaining the qualitative physiological

limits of their functions” (quoted in Griban, 2005, p.12). According to field researches, music affects physiological processes. Even, it is able to accelerate or slow down the rate of breathing and heartbeat. In this way, “pulse deceleration leads to rest and enjoyment, its acceleration - to fatigue and dissatisfaction” (Chepiga & Chepiga, 2006, p.216). In addition, movements stimulate the contraction of the arteries, which affects the work of the muscles. “The result of this process is an increasing of the vitality and efficiency of work. A human body is always in need of movement. Also, it is an essential condition for the proper development of children” (Grebenyuk, 2005, p.5).

It is known that musical-rhythmic development of pre-school children effectively takes place in the process of practical activity. Therefore, one of the main directions of pedagogical work with pre-school children is the development of musical-rhythmic movements in vocal-choral activities and the provision of pedagogical conditions for the formation of musical education. The musical image of the vocal and choral work is transmitted by various flexible means, which require the free possession of the body and subtle musical hearing, rich imagination and fantasy, a deeper understanding of the content of music. From simple to complex, from children's songs to symphonic works of classical composers preschoolers are being attracted to a beautiful world.

It is appropriate to emphasize that the upbringing of preschoolers' by vocal and choral activity through musical-rhythmic movements is the most accurate, most desirable direction for the development of the spiritual world of each child and is associated with their general development and is carried out in the context of the problem of the coherent personality formation. The purpose of musical leaders is to bring up with the help of vocal means – the art of the love to beauty, to influence the feelings and thinking of the child, its character and will, to promote conscious perception of reality. Vocal and choral activities with musical-rhythmic movements create a comprehensive influence on the development of children: aesthetic, moral, mental, physical.

According to the classification of T. Rotherers, the basic functions of vocal-choral art, namely: rhythmic, educational, cognitive, emotional and background. They are aimed at the “organization of vocal and choral activities and the synchronization of musical-rhythmic movements, stimulation of emotional recovery, interest in musical exercises, creating a positive emotional background and improving children's ability to work” (Pecherska, 2001, p.6). Different types of vocal-choral works cause preschoolers emotional experience, give rise to certain mood. Under their influence, musical-rhythmic movements acquire the corresponding character. For example, the solemn sound of the vocal and choral work delights, invigorates, which manifests itself in a tense posture, accurate, underlined actions of the hands and feet. On the contrary, the calm, smooth natures of the vocal and choral work make musical-rhythmic movements freer, softer, and rounder. Musical-rhythmic movements force

preschoolers to survive figurative content, which carries vocal and choral singing. And it positively affects the quality of the performance of the corresponding musical-rhythmic movements.

### **Discussion**

An important form of musical-rhythmic development of pre-school children is the initial knowledge and skills in choreography. The choreographic movements can be understood only in certain content combinations that belong to the figurative and thematic development of vocal and choral work. It should be noted that not all preschoolers have the same basic elements of musical-rhythmic movements to freely transfer vocal choral music to choreography. A child listens to music and has certain emotional experience. But not everyone can express it. Therefore, at first, preschoolers need to learn simple musical rhythmic movements, and then learn how to control their body. Subsequently, the formed movement will help the child to perceive and transmit vocal and choral image through the perception of musical rhythm.

At music classes, first of all, it is necessary to give preschoolers an opportunity to feel the nature of vocal and choral work. Then help preschoolers move and obey the musical rhythm. The purpose of each musical lesson should be to work on the harmonious development of musical-rhythmic movements. Accordingly, it is necessary to use certain physical exercises to form musical-motor culture, necessary skills and abilities, conscious attitude to their movements, interest in musical-rhythmic activity. The development of musical-motor skills and abilities takes place simultaneously with the development of language. Therefore, the main task of musical education of preschoolers is the formation of musical-rhythmic skills, the mastering of the elementary language of the movements of familiarization with some techniques of the composition of the dance. The achievement of positive results in musical-rhythmic education, of course, depends on the overall physical development of the child, which is promoted by the organization and systematic musical activities.

The main means of the formation of vocal-choral activity is shown to children with an extremely diverse language of movements. For classes it is relevant to use dance elements of modern, folk dance and pantomime available to preschoolers. The significance of these musical movements is clear and familiar to children from their own life experience. They can be used in dance to transfer the relationship of characters. These musical-rhythmic movements form a system of expressive means of choreography and allow creating a variety of dance compositions.

A game form has a great importance in musical education of preschoolers. Musical-rhythmic movements and games are the most important directions of preschoolers' life. In this way, children of pre-school age pass the character of music, acquire the initial rhythmic knowledge and skills. Based on this account, it is possible to enrich and use innovative methods and techniques.

In this regard, this study identifies the main tasks that contribute to the synthesis of the results.

1. The ability to perceive vocal and choral composition, that is, to feel its character, to understand the meaning; development of special musical abilities: musical ear (melodic, harmonic, timbre), sense of rhythm, musical memory; musical horizons and cognitive interest in the art of sounds.

2. To generate motor skills and abilities: dexterity, precision, coordination of movements, flexibility and plasticity; upbringing endurance, development of force; formation of the correct posture; development of ability to navigate in space; enrichment of motor experience of vocal and choral activity.

3. The ability to develop a creative imagination and fantasy, improvisation.

4. Development of the emotional sphere: perception, attention, will, thinking; training of mobility of nervous processes.

5. Upbringing the ability to empathize with other people and animals; forming a sense of tact and cultural habits in the process of group communication with children and adults.

Proceeding from the above, we have identified the pedagogical principles by which the realization of the tasks is set for the musical-rhythmic upbringing of children by means of vocal-choral activity, namely:

- the age-old possibilities of pre-school children;
- the integration into work based on musical-rhythmic movements with vocal-choral activity of preschoolers;
- the personality-oriented and humanistic approaches to children, taking into account their individual preferences, inclinations, interests, individual work with each child in the process of collective employment with children;
- creativity – a careful attitude to musical-rhythmic movements in the process of vocal-choral activity;
- partnership – a group of children and musical director, while conducting music lessons, become a single entity.
- positive assessment – the vocal and choral activity of preschoolers and musical leader contributes to the high evaluation of activity, emotional impact, good mood and the desire for further participation in the joint creativity;
- the ability to use traditional and innovative technologies that help to build musical classes more interesting, increase the activity of children of pre-school age.

Consequently, musical-rhythmic movements contribute to the memory and perception of vocal and choral art. With the purpose of forming musical-rhythmic movements of pre-school children, vocal-choral activities can only be effective on the basis of the use of highly artistic musical material. Vocal and choral activity can activate the child's imagination, direct and encourage using creative movements.

Thus, due to the activity of the musical-rhythmic movements of pre-school-age children in the vocal-choral activity, the corresponding musical-rhythmic development of the child takes place. In addition, the role of musical-rhythmic movements in vocal-choral activities contribute to the formation of common values of the individual.

At the same time, it can be argued that musical-rhythmic movements develop musical abilities, in particular its main components – emotional response, hearing, and rhythm. The child learns to perceive music, to move depending on its character that is embodied by certain means of musical expression. The emotional content of music - the changes in tempo, rhythm and intensity of sound contributes to the figurative and musical development of preschoolers. Thanks to the musical movements, vocal and choral singing becomes clear and easier to learn for preschoolers. But for the formation of musical-rhythmic skills, it is necessary to consider that the motions that are consistent with the character of music and the means of its expressiveness are more effective.

It is researched that the motor activity of the children of pre-school age increases due to vocal-choral activity. The more active the choral activity is, the wider the worldview becomes, the special life position of children of pre-school age is formed. Thus, the formation of the child's personality is the most important pedagogical task and the purpose of vocal-choral education in pre-school educational institutions.

### **Conclusions**

In order to teach the preschoolers to perform musical and rhythmic exercises correctly, one should constantly draw attention to the character of the musical form of vocal and choral work, to emphasize the bright means of musical expression. Such explanations activate children's perception of music, and the unity of music, words and actions forms the skills and ability to move in accordance with the nature of music. All this makes musical-rhythmic movements more productive.

Thus, the role of musical-rhythmic movements of pre-school children in vocal and choral activities is not limited by the nature of vocal-choral work. The development of activity of preschoolers, the perception of the musical image of the vocal and choral composition, the comparison of contrasting and similar musical constructs, tune coloring, features of the rhythmic pattern, dynamics,

tempo – all this can be reflected in musical-rhythmic movements. In this interaction, the musical-rhythmic movement plays a leading role in the process of vocal-choral activity.

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