

THE METHOD OF EXPERIMENTAL RESEARCH OF THE MASTERING OF CLASSICAL MUSIC BY ADOLESCENTS

***Annotation.** The practical significance of the study lies in the fact that the developed and scientifically grounded forms and methods of developing the musical culture of schoolchildren make it possible to increase the effectiveness of the pedagogical process not only in music lessons, but also in literature lessons, as well as history and fine arts.*

***Key words:** aesthetic-modeling, musical activity, music perception, musical cognition, activity-heuristic.*

The dissertation material can be useful in developing programs of varying degrees of complexity and for different categories of students. The reliability of the dissertation results is ensured by the adequacy of the research methodology for the tasks set in it and its sufficient representativeness, a thoughtful analysis of creative assignments, questionnaires, assessment of schoolchildren's educational work and other empirical material. The main provisions for the defense.

1) The formation of the musical culture of adolescents will develop more successfully when adolescents mutually master in music lessons special musical material based on "popular classics" and classical music of the 17th - 19th centuries.

2) The use of special teaching methods (the method of "musical story", the method of "differentiation and integration of musical material", the method of "emotional drama", the method of "collective reflection" in conjunction with the traditional methods of developing the musical culture of adolescents) contributes to the development of the musical culture of adolescents.

Approbation of the research results was carried out in the course of experimental work at school No. 1929, publication of scientific and methodological articles in collections of scientific works of MGOPU (1999-2002) in the process of discussing dissertation work at the Department of Musical Instruments of MGOPU, in the author's speeches at scientific conferences and in concerts.

Stages of work. The experimental work was carried out in 2 stages. The first stage is the ascertaining experiment. It is devoted to the analysis of the level of interests of modern adolescents, the specifics of their orientation, assessment of the state of their general musical culture. The purpose of the ascertaining experiment is to reveal the initial level of interests of schoolchildren and to find out the factors influencing their development. The second stage is defining. It is devoted to determining the level of interests of modern adolescents, the specifics of their orientation, assessing the state of their general musical culture after experimental work carried out under the conditions of the educational process in the period 1998-2000.

The results of the study provide a basis for further improvement of the musical education of adolescents, musical culture, artistic taste, and a critical attitude towards various musical phenomena.

School, as a reflection of the social environment, is a sphere of active influence on the spiritual world of the child, which puts the teacher in front of the need to systematically and purposefully deal with issues of spiritual development in any lesson, especially in music lessons. However, the purposefulness of the formation of the spiritual world of the student's personality by means of music should not become synonymous with violence. Modern pedagogy and psychology assert that every personality is valuable in itself and has its own individuality, uniqueness. Taking into account the above, the school should form a personality not only as a bearer of spiritual culture, but also as an active transformer of it. The pedagogical concepts of recent years emphasize the

need to take into account in the educational process not so much the age characteristics of the student (although this is also necessary), as individual ones. The emergence at the turn of the century of an alternative “personality-oriented pedagogy” (D.A. Belukhin), existing alongside the traditional one, testifies to the relevance of this concept. This is paid attention to the scientific works of such researchers as V.I.Andreev, M.V. Klyarin, V.P. Lebedeva, V.A.Orlov, V.I. Panov and others. music made by such scientists as E.B. Abdulln, Yu.B. Aliev, O.A. Apraksina, L.G. Archazhnikova and others.

The problem of teaching music at school, including classical, has always been acute for teachers. Despite the general tendencies, each teacher solved it mostly individually. A prominent figure in musical education N.M. Kovin believes. In order for music education to be complete, you need:

- 1) development of the ability to perceive music and experience the emotions it arouses as intensely as possible;
- 2) the development of the abilities and skills necessary both for this and for the reproduction of musical works in one form or another;
- 3) assimilation of the knowledge necessary for this.

These three sides of musical education are inextricably intertwined. The performance or predominance of any of them makes music education itself incomplete, one-sided. The program provides for an equal impact on all three sides in the continuation of the entire educational course of the school. Only depending on the psychological characteristics of a particular age of students, different forms and volumes of this influence are recommended. So, for example, listening to music (developing the ability to perceive it) must certainly take place at all hearings, in all classes of the school. It is elementary at the first stage, expands to the second, where, in connection with it, for a deeper use of it, musical abilities and skills are developed, and elementary knowledge is given, and, finally, it should go most fully and intensively at the third stage (I-IV

grades), where developed abilities, acquired technical skills and abilities help its influence.

The same gradualness can be traced in relation to other parties. For example, at the first stage, elementary knowledge (tempo, dynamics) is communicated to the second - the amount of this knowledge increases, musical literacy is mastered as an auxiliary means for musical development. And at the third stage - this knowledge is expanded and systematized. With this view of music education, it is clear what the program understands by the word music. This is not only playing on musical instruments, but all musical art, all sides and types of it. Here and singing - cool and choral, and acquaintance with musical works, performance of music, etc. Everything from the field of music, what is possible for the school, what can be organized - everything should be used by teachers so that the music education received by the students is as complete and comprehensive as possible. Students will listen to music outside of school and in the classroom, in the classroom and outside the classroom. Attending opera performances, concerts, lectures on music exclusively for students, gives them the opportunity to get acquainted with works that are unthinkable to perform at school. But in the setting of a performance, a concert in a large hall, in a crowded society, there is too much distraction. The impressions they receive will then be too general and incomplete. They will be deeper, more distinct from listening to music within the walls of the school in a familiar environment, among their comrades.

The famous pedagogue and psychologist P.P. Blonsky approaches this problem differently at a conference in Sverdlovsk in 1991. We must go not from music and the student, but from the student with his experiences, moods and natural creativity, to singing and through singing to music. So, for example, from the text of a song, we must go to the creation of its melody. At the same time, everywhere the beginning is free simple singing, and then the equally natural singing of a general melody. This is how the musical form appears in

direct living connection with the collective expression in the sounds of feelings evoked by the lyrics of the song. The connection between word and feeling on the one hand, and the quality of tone, rhythm and tonality, the development of melody, expression, and forms of musical expression, on the other, is gradually mastered. The problem of musical expression, in turn, naturally leads to the purely technical problem of "structure", i.e. to control a musical instrument (and voice) and to understand the musical notation system. For example, in singing, at first in Russia we are faced with "monotonous" singing and with the need to develop various tones, for example, pure high sounds. Hence, the transition to the sound school and the notation system to a simple melody and recording of the musical movement of this motive in the sense of the range and duration, intervals and metric grouping of rhythm is quite natural. Further, the transition to "someone else's song", i.e. reading a piece of music and performing it. This part of the program can be structured like this:

- 1) listening to exemplary works;
- 2) mastering them by ear;
- 3) sight execution and aesthetic analysis. Music follows singing. Further accompaniment, instrumental music, orchestra.

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