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**THE MUTUAL INFLUENCE OF MUSIC AND SPEECH ON THE
AFFECTIVE (EMOTIONAL) SPHERE OF STUDENTS**

***Annotation:** To date, a number of Russian and foreign scientific and methodological studies have appeared on various aspects of the problem of using music in teaching foreign languages. Let us analyze the system of “end-to-end” learning of foreign languages with the help of music through the prism of four age groups of students: children of preschool and primary school age; students in grades 5-7; students of adolescence and early adolescence (grades 8-11); trainees - students and trainees - adults.*

***Key words:** double bass, philharmonic society, high skill, school of playing the double bass, the first double bass players, professional musician.*

Let us dwell in more detail on the analysis of special methods of teaching foreign languages on a musical basis (or with the widespread involvement of music), keeping in mind the "end-to-end" course of teaching foreign languages from kindergarten to courses for adults. And the first in this series is a propaedeutic course on teaching English to children of 5 years old on a musical basis, developed by N.N. Achkasova, who scientifically substantiated the legitimacy of using children's opera and musical fairy tales as the basis of a course on foreign language for preschool children (and younger schoolchildren).

“Combined synthetically, all types of art in the opera are in strict sequence and ultimately are aimed at a comprehensive disclosure of the content,” notes N. Achkasova. ... music acts continuously, actively interfering in the speech of the heroes "[Achkasova, 1997: p. 27]. As the basis of the course on foreign language for kids, the author proposes children's opera as an art that is inherently complex, thereby providing an indicative basis for primary education AND I.

All the components of the opera are used here as reference points: poses, gestures, plastic movements, facial expressions, scenery - everything is united by music. "Playing the opera," writes N. Achkasova, "the children are entrusted with the transmission of the image in singing and through movement, which then unites and coexists." [Achkasova, 1997: p.29].

The author managed to develop a special course for children based on music, which fits into the integral system of language education and can become the basis for creating a base of communicative competence, including the ability to comprehensively use linguistic, sociolinguistic, discursive, strategic, socio-cultural and social aspects at an elementary level. At the same time, music plays a huge role in the formation of every aspect of communicative competence:

- at the linguistic level: a musical phrase by its nature is superimposed on a speech phrase and this enhances the effectiveness of the perception of the phrase, its intonation and grammatical aspects;

- at the sociolinguistic level: due to the proximity of intonations in the vocative (which is the opera) with speech intonations, the effectiveness of using the perceived phrase in accordance with the situation increases, that is, the samples "sit down" in the consciousness in a socially significant way;

- at the discursive level: music provides a correct and unmistakable definition of the context;

- at the level of strategic competence: music itself is an extra clue. To remember the desired phrase or word, it is enough to remember the music (melody);

- at the socio-cultural level: music provides an easy "entry" into new material, provides a background for the socio-cultural context of the language being studied; - in the social aspect of communicative competence: music creates the necessary emotional atmosphere for children to make contact, interaction, verbal communication.

We especially note the conclusion of N. Achkasova that "laying the foundations of communicative competence, focusing on communicative-speech, socio-cultural development in children of 5 years old is possible if the course is based on music, and music is not an additional aspect in teaching English children 5 years old, and - fundamental "[Achkasova. 1997: p.5].

In the mainstream of our research, the author's conclusion is especially valuable that through the universal language of music (opera and musical fairy tales), a child gets the opportunity not only to gain initial knowledge of FL, but also to begin familiarizing himself with the culture of other countries, peoples, races; to touch the world source of native and foreign language human community.

Thus, one of the first "building blocks" in the creation of a language education system can be the use of children's opera as a musical performance for children and for children in a foreign language. Turning to the age group of adolescent students of interest to us, in order to ensure the continuity of learning within a holistic system, we, in turn, can postulate the legitimacy and effectiveness of the use of the youth form of opera (namely, rock opera and musical) in the work on foreign language with teenagers and students younger adolescence.

In order to develop a linguodidactic manual for teaching monologue speech in FL with the help of music, we will find out what are the functions of music in the youth subculture and, on this basis, determine the functions of youth rhythmic music in the FL lesson with adolescent students. These include:

- the function of the tool of cognition. Teenagers of youth groupings use music, joining and comprehending the inner world of its creators, and through it
- better understanding themselves and the society in which they live;

- function of support of activities. Music helps to create a mood, without it a full rest is impossible. It undoubtedly also has educational functions, shaping the intellectual, volitional and moral qualities of adolescents, awakens and

stimulates creative forces in them, contributes to the socialization of the individual;

- the function of a participant and organizer of social communication.

Music helps in symbolizing basic concepts, develops their artistic and sound images and emblems, conveys emotional and spiritual experience, helps in organizing various social actions, ceremonies and rituals, which ultimately contributes to closer communication and rapprochement of adolescents;

- the function of the formation of value orientations. "Music, in its own way, forms the value orientations of the youth subculture, the attitude to the world, ie. performs an aesthetic function "[Rodionov, 2000: p. 135].

As for the subject of our research, we will use the classification of R.G. Noncheva, considering the four main functions of music in a foreign language lesson:

1. Ritual music (used to tune in to educational activities before the start of a training session, by certain types of work).

2. Background music (to accompany certain activities: writing, active activities).

3. Stimulating music (to control the functional state of students: their activation, relaxation, maintenance of performance).

4. Music for pauses (contributes to the creation of a certain microclimate before, after and during classes) [Noncheva, 1983: p. 74].

The outlined theoretical provisions on the possibility of using rhythmic youth music in teaching adolescents a foreign language in line with the humanistic methodology - "learning in collaboration" - allowed us to develop special linguodidactic materials, which received the code name "Musical Teenagerese" - "Musical Book for Teenagers Learning English" ...

By the term "Musical Teenagerese" we mean a musical language that is close and understandable in the youth subculture. We use this term by analogy with the terms "motherese" (a heartfelt language that adults use when

communicating with babies) and “loverese” (the language of love relationships) [Achkasova, 1997: p. 58].

The purpose of the developed methodological guidelines is to create a polysensory environment at the FL lesson by activating different groups of subsensory stimuli in conditions of using rhythmic music.

The objectives of Musical Teenagerese are:

1. Integration of learning FL and music based on the synchronization of cognitive (intellectual) and affective (emotional) spheres of adolescents to be trained;

2. Improving the communicative competence of students in grades 8-9 in the field of foreign language monologue speech with the help of linguistic and dactically organized musical materials;

3. Expansion of the linguocultural competence of adolescent students in the mainstream of the dialogue of cultures;

4. The use of youth rhythmic music as one of the health-preserving technologies.

Since the music in a foreign language lesson does not sound by itself, but is of an educational and methodological nature and appears at a certain segment of the lesson, we introduce the special term "thematic musical splash screen". By "thematic music screensaver" we mean a characteristic piece of musical accompaniment used both for better assimilation of a given educational topic of a foreign language monologue speech, and for increasing the comfort of the educational process, protecting the psyche of adolescents from overload and creating a psychologically comfortable atmosphere for a foreign language lesson, which promotes activation reserve capabilities of adolescent trainees.

List of used literatures

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