

**THE USE OF DIFFERENT GENRES OF YOUTH MUSIC IN
TEACHING MONOLOGUE SPEECH TO ADOLESCENT STUDENTS**

Annotation. Disputes often arise in the musical environment: what to focus on in musical education - on the emotional sphere in comprehending a work of art or on its scientific and theoretical knowledge, as a more professional one. We often, not believing, decide in advance what is available and what is inaccessible to children, impoverishing the possibilities of their development.

Key words: radio and television, children's choir, cultures of technology, training of leaders of children's choirs, musical and pedagogical aspect.

In what place is the word (concept), and in what place is the emotion of sensation? In practice, more often than not, we mix everything up and pass it off one after the other. Naturally, in the development of a child, first a sensory sensation, then an emotion, and only then a thought designated by a word (concept).

Stanislavsky wrote: "Thought, before becoming thought, was a feeling." "Music is perceived by the whole being, and not by the mind," wrote B. Asafiev. Before going to class, you must try to expand your spiritual space. Creativity is already a deviation from the norm. Who will the children follow? Probably, for those with whom it is interesting, and from whom you do not want to leave. "Without mastering large-scale compositions, one cannot speak of the successful development of children's musical culture," says M. Krasilnikova. On the one hand, the highest achievements of the world musical art have been embodied in major musical genres, the principles and methods of the actual musical understanding of reality have been concentrated. On the other hand, working with a piece of music concentrates on thematicism: singing the theme - melody

before listening is seen as preparation for a holistic perception of the piece. All this programs the style of communication with music as if from a “bird's eye view”.

Practice shows that children, brought up on songs, simple song forms and fragments of large pieces of music, studied from the point of view of small forms, snatch individual melodies, themes, song turns from the through logic of the development of musical thought. They are not guided in the stages of the development of musical thought - its introduction, presentation, development, generalization. It is not surprising that a wrong attitude leads students to reject major pieces of music as incomprehensible and lacking in content. Many years of experience in communicating with small musical forms, verbalization of the musical and pedagogical process lead to the fact that any song is perceived by children as a more meaningful artistic phenomenon than a symphony, concert, sonata, etc. Comprehension of large pieces of music, especially often instrumental ones, is a process as exciting as it is difficult, requiring a high culture of auditory attention. Only by listening attentively to each sound, comparing each moment of sounding with the previous and subsequent ones, one can understand the content of the “musical history”.

Obviously, for the full development of the musical culture of schoolchildren, it is necessary to increase the total number of completely studied major musical works, to take up work in elementary school. And the main thing is to create a methodology aimed at developing the perception of large pieces of music as integral phenomena, providing for both the creative nature of this process and the activity of various types of musical activities of schoolchildren.

Experimental activities should be very different from traditional ones. The first lessons in working with a large form should be especially important. It is necessary to show the availability of these works to first graders, interest in them. And most importantly, in these lessons it is necessary to overcome the bar

of creative, emotional and personal immersion in music, below which in the future children will not allow teachers to fall.

The origin and development of large musical forms has historically been due to a significant evolution of the musical thinking of society. And therefore, the problem of introducing large pieces of music into the content of classes is the problem of the development of different facets of the musical thinking of younger schoolchildren. In both mass and professional music education, the content of classes is built in accordance with the principle "from simple to complex", and the increase in the complexity of the material is directly related to the increase in the number of topics and the overall scale of the work. When preparing a composer and performer, such an interpretation of this didactic principle is obvious: it is easier to compose and perform a small one-theme piece than a large multi-theme piece. However, when preparing the listener, when the pedagogical process is based on the development of the musical thinking of schoolchildren, adjustments must be made to the implementation of the principle "from simple to complex".

Even L.N. Tolstoy pointed out that the teaching method only fulfills its role when it corresponds to the nature of children and creates favorable conditions for their learning. He noted that it is not a particular method of teaching that is important, but the spirit of teaching, which is expressed in the nature of the relationship between the student and the teacher. It is a favorable teaching spirit, a special contact, a trusting relationship between schoolchildren and a teacher, an atmosphere of co-creation, empathy that contribute to the development of cognitive interests that can be created in a lesson thanks to publicly available classics.

Of particular interest for our research is the music program for grades 1-8 (edited by Y.B. Aliev et al., 1993). This program is based on the idea of educating the senses through music. This is done based on the development of students' need for creative communication with music in all types of musical

activity (perception, playing musical instruments, performing music, moving to music, studying musical literacy, improvisation, etc.). Particular importance in the program is given to the formation of the musical culture of schoolchildren in grades 5-8. There are many topics of a generalizing, key nature ("Variety of folk musical culture", "Style in musical art", "Music of theater and cinema, etc.)

Public classics are found as material for choral performance (grade 6). In grade 8, acquaintance with her occurs as a kind of mass musical culture, along with ragtime and rock music. This acquaintance is for illustrative and informational purposes only.

An updated version of the program of D.B. Kabalevsky was presented in 1994 (compilers of the program are E.B. Abdullin and T.A. Beider). It significantly expanded the list of musical compositions for performance and perception, some amendments were made due to changes in the political life of the country. Much attention is paid to intersubject connections. As additional material for grades 5-8, pop songs, songs from films are included in the program.

In 1997, another music program was published (compiled by G.P. Sergeeva), which is a two-hour version of the lessons. It is compiled taking into account the Moscow regional component of the education of schoolchildren, in which the role of the artistic values of Moscow as the center of the spiritual culture of Russia is increasing. Especially valuable in the program is that it covers musical culture in all its variety of genres and styles. The content of this program includes the best examples of sacred music, folklore, jazz. A feature of this program is that a holistic musical culture in all its variety of genres and styles is mastered by schoolchildren from the first grade.

Programs "Russian folk art" (grades 1-3, 2 hours a week, compiled by I.S. Shiryaeva, 1991) and "Musical folklore" (compiled by L.L. Kupriyanova and L.V. Shamina, 1992), dedicated to in-depth the study of folklore. Knowledge of folklore as a school of social experience makes it possible to gain a deeper

understanding of the reality, historical and national characteristics of one's people. These programs can be considered one of the possible options for solving the problem of the continuity of generations in the heritage of national cultural wealth.

Of particular interest are programs related to the study of sacred music, undeservedly forgotten, now experiencing a rebirth. These are the programs "Sacred Music. Russia - West "(grades 1-4, compiled by V.V.Aliyev, I.V.Koshmina, 1994) and" Sacred music. The world of beauty and harmony" (grades 1-4, compiled by IVKoshmina, 1995). These programs provide for the introduction of younger schoolchildren into Christian cult art. It also belongs to the great heritage of the people, is a means of aesthetic and moral education.

The influence of music on humans has been known since ancient times. The greatest thinkers, poets and artists, writers and composers have always been amazed at the enormous power of the impact of music on a person. Everyone experiences the influence of music: it can soothe, irritate, or encourage action.

Our distant ancestors created musical instruments, with the help of which they found such combinations of sounds and rhythms that could fascinate a person, as if hypnotize him. This possibility of music was used in cult rituals: in ancient Sparta, warriors went into battle to the sound of woodwind instruments; commander Suvorov believed that "music doubles, triples armies." There was also other, secular music, which accompanied solemn processions, emphasized the greatness of the nobility and aroused loyal feelings, that is, already in ancient times, the powerful effect of music on a person, his psycho-emotional sphere was noticed.

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