

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

Annotation. The beginning of the new millennium poses new tasks for domestic pedagogy on the education and upbringing of the younger generation, including on the problems of upbringing by means of music, which has always been considered as the most important means of aesthetic formation of a person.

Key words: emotional drama, collective reflection, musical storytelling, differentiation and integration of musical material, traditional methods.

In recent years, music education in a general education school has been "updated" mainly in a broad sense: this process was understood as the introduction into music lessons of new layers of musical culture - folklore, church music, new works of various forms and genres, which contributed to the harmony of the content of education, the creation of schoolchildren deeper understanding of the versatility of musical art. Involvement of other forms of art ("integrated music lessons") also contributed to the enrichment of students' ideas about music. However, a broad study of the methodological experience accumulated in Russian musical pedagogy shows that often the "updated" content remains alienated from the student. Informative teaching methods prevailing in practice do not contribute to the development of students, including schoolchildren - adolescents, an interest in serious music. Theoretical substantiation development and experimental verification of forms and methods of using popular classics for the development of classical music by adolescents in a comprehensive school. Popular classics are a combination of the melodic basis of classical music and the most characteristic expressive means of pop music or jazz into a single whole. As a result, the teenager does not live through the knowledge gained in music, and therefore does not understand the meaning

of the activity associated with the comprehension of the high style of classical musical art.

In this situation, the main thing in pedagogical practice should remain the intrinsic value of musical art. In the meantime, we often see either simplified art teaching or simplified art teaching. The stereotype of pedagogical thinking prevails

- alienation of art from man: music loses its "human" content, which turns it into an "external means" of education, which can be "applied" to any other educational influences. Hence follows the often encountered interpretation of the art of music in school as an "amplifier" of other educational influences. The philosophical, spiritual and moral content of musical art is brought to the level of the ordinary, everyday. It begins to perform a decoration function, turning into a "garnish" for life. However, not all music can play such a role, but only its specific genres. Light music is accessible, does not require tension in its perception, since its content is not subjected to serious analysis. Serious music, on the other hand, has in its content the fundamental problems of human existence and is not suitable for such a role, in view of its complexity, which requires musical literacy, increased attention, tension of the soul, concentration, work of the intellect for perception, and therefore is rejected by the listeners.

The issues of musical education at school are inextricably linked with the problem of cognitive interest, since it is known that modern schoolchildren, especially teenage schoolchildren, perceive serious classical art ambiguously. Being actively interested in any aesthetic activity (in preschool and primary school age), schoolchildren later often lose interest in music lessons and in the most serious music. Immersion in the television world of rock and pop music also hinders the formation of sustainable needs for communication with high art.

It should be said that there are three directions in musicology. One of them is studying music development subjects. This is the work of the theory of composition, historical and theoretical musicology. Others - the problems of its

reproduction (history and theory of performance, theory of performing styles, musical pedagogy). Finally, the third direction connects interests with the tasks of the functioning of music in society (psychology of musical perception, applied sociology, criticism, etc.). Note that none of these areas is closed within its own framework: it is found that there are numerous connections between them.

Two of the brightest figures in Russian musicology of the 1920s, B.V. Asafiev and B.L. Yavorsky, actually gave a powerful impetus to heightened interest in the problem of interaction between the musical worlds of the creator and consumer of music - the composer and the listener, taking into account that the key role belongs to the performer " The life of a musical work, said Asafiev, is in its performance, i.e. revealing its meaning through intonation for listeners. " A common thread in all of Asafiev's works is the idea of the intonational nature of music as "the art of intonated meaning", which received the most detailed justification in his second book "Musical form as a process". It should be noted that in this work and in other works of Asafiev, especially in articles on musical enlightenment and education, the social aspect of the researcher's leitmotif is constantly "heard" - concern for the development of intonational perception of music, which ensures the real achievement of its addressee - a mass listener waiting for a meeting with high art.

Pop music, about which a lot has been written over the past decades, is an object of adoration of young people, and, at the same time, a subject of bitter thoughts of music teachers. Contemporary pop music is a complex conglomerate of genres, performance techniques, and technical equipment. Everything attractive that is associated with its perception depends on the very nature of this art, which is characterized by:

1) the illusory, colorfulness of the mythological world, created with the help of "images" skillfully imposed on the masses of listeners;

2) simplicity and accessibility of means of artistic expression, the role of the rhythmic "fundamental principle" in the perception of a musical image;

3) the ability to find direct contact with the listener, appealing not so much to his intellect as to the physiological and psychological perception of available art.

Pop music cannot be judged unambiguously. It contains genres and trends that educate inhuman personality traits, "herd" thinking, primitive ideas about life. At the same time, trends related to folk song culture, jazz, and light classical music took place in the mainstream of this culture. Highly professional pop music, both foreign and domestic, is characterized by melody, democratism of intonations, rhythmic formulas reflecting the pulsation of modern life in its dynamics and increased speeds, the colorful arrangement with the involvement of modern audio and video equipment.

However, the process of mastering classical music by adolescents using special musical material (generally available classical music) was not the subject of a special study.

In the musical pedagogical literature, there were no developments that scientifically substantiate the pedagogical aspect of this problem.

Thus, the development of classical music by adolescents in a comprehensive school using special methods determined the relevance of our research.

The purpose of the study is a theoretical substantiation of the development and experimental verification of the forms and methods of using popular classics for the development of classical music by adolescents in a comprehensive school. Popular classics are a combination of the melodic basis of classical music and the most characteristic expressive means of pop music or jazz into a single whole.

Object of research: the development of the musical culture of adolescents in a comprehensive school.

Subject of research: the process of familiarizing adolescents with publicly available classics as a means for mastering classical and modern music.

Research hypothesis.

We assume that the formation of the musical culture of adolescents will be more successful if the methodological support is thought out, including the content, forms and methods of working with adolescents, and the following conditions are met:

- inclusion in the content of music lessons of special musical material based on "popular classics";

- 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", the method of "polyfunctionality"); - taking into account the age and socio-cultural characteristics of a modern teenager whose musical orientations are formed by rock music. Research objectives:

1. Describe the world classics of music in the modern cultural tradition.
2. Analyze the general state of music education in secondary schools.
3. To identify the pedagogical conditions for the inclusion of generally available classical music in the context of school lessons and in extracurricular work with adolescents.
4. To substantiate the conditions for the presentation of the material of "popular classics" for the successful development of the musical culture of adolescents and to check the i: empirically and experimentally the effectiveness of the proposed methodology.

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