

ВІДОМОСТІ ПРО АВТОРА

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THE METHODS OF WORK WITH THE THIRD YEAR PUPILS OVER THE INTERPRETATION OF PIECES OF MUSICAL ART

Formulation and justification of the relevance of the problem. Integration of pedagogical education of Ukraine into the global European space ensures the creation of necessary conditions for preservation and functioning, and the development of General music education. This process is directed to the formation of the musical culture of youth during the perception of pieces of musical art. In this situation, the justification of methods of work on the interpretation of pieces of musical art is relevant and timely.

Analysis of recent researches and publications. The analysis of the sources of pedagogical and artistic direction confirms that domestic and foreign scientists E. B. Abdullin, O. O. Apraxina, L. O. Bezborodova, L. O., Kunenko, V. M. Labunets', O. V. Lobova, L. M. Masol, O. V. Mykhailichenko, O. M. Oleksyuk, V. F. Orlov, M. S. Osyenneyeva, O. M., Otych, G. M. Padalka, E. P. Pechers'ka, I. I. Poluboyarinov, O. Ye. Rebrov, O. Ya. Rostovs'kyi, N. A. Segeda, L. O. Khlyebnikova, L. V. Shkolyar have investigated and solved these or those questions of music perception of pupils of different age groups in different degree and have justified the formation of pupils' vocal-choral skills in the classroom and in extracurricular activities. The subject of our scientific research complements greatly the studies of these authors and allows understanding the features of the methods of work with third-form pupils over the interpretation of pieces of music art in modern secondary schools.

The purpose of the article. The aim of the article is based on the substantiation of methods of work with third-form pupils over the perception of

works of musical art.

The main material of the study. The leading role among the available musical pedagogical technologies in the field of theory and methods of music education is assigned to perception of music. The reflection in consciousness of the child the intonation-figurative contents of a musical work foresees a certain level of *culture of listening the music*. At this time children have already possessed the skills of listening to the music in complete silence and focusing on the basic means of musical expressiveness. It concerns the organizational component of this phenomenon. Substantial component is that *the teacher should develop pupils' ability to listen to music, develop perceptual skills, to educate the need for audience activities. Thus, the formation of culture of listening to music is a prerequisite for the spiritual formation of the person that ensures the development of musical abilities, namely, hearing the music, feeling the rhythm, musical memory, creative imagination and emotional response.*

A characteristic feature of music perception by the third-form pupils is the acquisition of experience *using the dictionary of emotional-figurative definitions of music* proposed by O. Rostovs'kyi. By using the adjectives the pupils characterize intonation-figurative content of music, express their own attitude and sense of development of musical action and observe what means of musical expressiveness is the disclosure of the content of musical-artistic image. In such a situation, pupils use musical terminology; using teachers' help they assess and express their individual personal attitude to musical composition.

The profound perception of classical, modern and folk music is happening under a condition of *an integrative approach*, namely, *the use of works of music and fine arts*. According to the calendar-thematic planning of lessons the authors of school programs offer the samples of the fine arts which integrate the learning process of music. This is a reproduction of artists' paintings and the photographs of monuments, sculptures, works of applied arts. So, listening to «Lukash's folk tunes» from the Opera by V. Kireyko «Forest song», the pupils of the third form review paintings of native artists, written on the plot of the play by L. Ukrainka; notice how the figurative and expressive intonations are combined in heart-felt pipe melodies and in the paintings.

So, using *an integrative approach* to the assimilation of values of music and art, literature, sculpture, choreography, photographs, the pupils of the 3rd form meet singing, dancing, marching, the melodic nature of music; study the structure (shape) of music. In addition, they learn about the sources and traditions of music of native people, the peculiarities of musical art of other nations; they acquire the universality of the musical language and they make sure that there are no intransitive borders between the music of native people and music of other nations.

The music lessons' subject in the first quarter of the 3rd form «song, dance, march develops into singing, dancing, marching». In its structure the first lesson should be carried out by the analogy with the lessons of the 1st and 2nd forms. First of all, the teacher should create a psychological atmosphere of trust and goodwill, through which children express their musical impressions, presenting their own views on communication with works of musical art of different genres, styles and trends. With this approach, the teacher stimulates creative expression and initiative of children, giving the ability to test values and to identify the level of development in the field of musical art, and skills of the pupils. It is also appropriate to support the responses of the children and focus their attention on matching musical experiences to the three main genres of music – song, dance, march.

Such a musical method creates the conditions for a transition to singing, dancing, marching. The overture to the Opera «Carmen» by Georges Bizet is the basis for understanding these directions of musical creativity. First of all, the teacher is advised to explain to pupils that the Overture is the instrumental musical introduction to theatrical performance, namely: opera, ballet, operetta, cantata or oratorio. An Overture helps pupils to tune in to the perception of the play or movie. When hearing the Overture to the Opera «Carmen» the pupils hear the intonation of the «Toreador's march», which they had met earlier.

In addition, they can get a feeling for the tone of the song and dance music, which will provide an opportunity of awareness of song, dance and marching music.

Immersion in the definition of singing, dancing and marching happens in the process of the hearing of excerpts from the ballet by R. Shchedrin «The little humpbacked Horse». In this regard, children need to be recalled the story, to be focused on the positive traits among the main characters, to be highlighted with the points that have educational influence on the minds of pupils. It is necessary to organize the work with the class in such a way the pupils can describe emotional-figurative content of music with the help of dictionary of emotional-figurative definitions consciously based on their impressions. In addition, they should prove that object the music expresses and portrays. During the discussion pupils come to the conclusion that the music of «The Night» is associated with the song, «The Goldfish» – with a dance «The King of Peas» – a March. Summing up, the teacher should emphasize that singing is music laced with melody, cantilena melody, but not necessarily designed for singing; dancing is infused by dance rhythms, but not necessarily to dance to it. Marching – music is imbued with marching rhythms, but not necessarily to march to it.

The following next two lessons can be classified as the lessons of deepening into the songs' themes. For a clear understanding of the problem, it is advisable to ask pupils to sing the main theme of «Morning» from the Suite of E. Grieg «Peer Gynt» as a vocalization. The focus should be on the purity of intonation, sound introduction, smoothness and length of execution. This method will allow you to feel the tone, which depicts a picture of the morning time. In the orchestra this subject is performed by the violins as the most melodious Symphony orchestra instruments. For the realization of intonation-figurative content of music it is necessary to tell the class about the creativity of Norwegian composer E. Grieg and to focus on the content of the Suite «Peer Gynt». For a deeper feeling of melodiousness of the Suite main melody it is appropriate to ask pupils to draw a picture of the morning time. Depending on which colors children use, we can talk about the perceiving of their visual music.

The great example of singing in vocal music can be a thought of kobza player «Oh no a black cloud over Ukraine» from the Opera of M. Lysenko «Taras Bulba». To train pupils psychologically for perception of this work, the authors of a program offer pupils read the text of the Duma before listening; to explain them archaic words. It is necessary to describe briefly the plot of the Opera, focusing on the characterization of

the protagonists. It is appropriate as well to offer pupils watch fragments of the film «Taras Bulba». Such an integrated approach to the perception of music of M. Lysenko promotes deeper awareness of the musical-epic story of kobza player and the singing in music art.

The topic of the next lessons is dancing. During the period of study in school children hear a lot of dance music. Pupils need to be asked what dances they remember and where they were originated. This will be the beginning of a conversation about the history of dance and dance music in general. So, referring to the final of the Symphony by an unknown author of the first half of the nineteenth century, pupils learn that it sounds a Ukrainian folk dance «Kozachok». The teacher is appropriate to focus on the qualities of a dance in a Symphony performance. It is advisable to ask questions, for example: what instruments perform the main theme; at what speed the dance sounds; what sounds and instruments do you hear? After the discussion teacher should invite the children to move to the music dance to remember what movements they have remembered while listening to the dance «Kozachok» in the 1st form. Plastic intoning gives everyone the opportunity to express feelings and changes in character of the music.

Melody of Spanish dance «Jota» the Russian composer M. Glinka used masterfully in a composition, written for Symphony orchestra, called «Jota Aragonese». You need to tell the pupils about the creativity of M. Glinka, to remind them, that in 2nd form, they listened to «Passing» which was dedicated to the first train. It is worth recalling the instruments of the Symphony orchestra together with students; to characterize their timbre sound. For deeper penetration in the artistic-imaginative content of the work is fair to offer pupils to create a percussion-sound accompaniment using such instruments as castanets, triangle and tambourine. A rhythmical accompaniment should be jointly agreed with the help of which to emphasize the Spanish character of the dance.

For the feeling and awareness of the nature of marching music, the originators of the program offer to return to the «Zaporozhian March» in the treatment of bandura player Y. Adamtsevych. Attention should be focused on the moment that marching music sounds in vigorously clear rhythm, similar to step speed. First of all marches can sound in a Symphony, ballet, song and operatic music. While discussing «Zaporozhian March» with the class it is advisable to ask the following questions: What music intonation do you hear; what extent is this march written to; what is the nature of music? The great example of marching in symphonic music could become the third part of the Fifth Symphony of Beethoven.

Children need that the teacher emphasizes the theme of fate with the theme of fear and sorrow. During the discussion pupils come to the conclusion that music is full of tragic and excited intonation. The composer reproduced a deep internal state, waiting for the unexpected and the grief for the past. Using emotionally-figurative definitions the pupils characterize the basic means of musical expression and voice their own sense of the character of the music.

At the last lesson, the pupils observe how on the example of Preludes No. 7 and No. 20 of F. Chopin dancing and marching are combined with singing. In the Prelude No. 7 the love of the composer to the Polish folk songs and dances is felt, as in the Prelude No. 20 amounts for the suffering of the oppressed Polish people are observed. After listening to Chopin Polonaise in A major the pupils should feel in it a solemn step and dance character. So, singing, dancing and marching we find in the works of various composers, it makes their music accessible and understandable and also makes possible its influence on the musical formation of outlook of youth.

The content of the lessons of the second quarter is covered with «Tone». First of all, the teacher should draw the children's attention to the fact that music is close to spoken language. To confirm this it would be better for teacher to read the familiar children's poem. First time it would be better to do it without intonation, the second – expressively. It is reasonable to ask what have they understood? Which option did they like more? What is the difference in perception of the poem? Together with the teacher the class comes to the conclusion that in language, as well as in music, there is a weakening and strengthening of the sound, there are strong and weak shares, accents, pauses, punctuation. Sometimes a man can speak distinct melodious speech which is close to lyrical music. Anything a child can speak we write by words and musical tone is recorded for height and length. The great example of this may serve the song of D. Kabalevsky «Who's on duty? », where the children' discussion of the person on duty in the class is felt, so the interrogative and affirmative tones of music appear.

For deepening into the topic, the teacher may suggest to listen to a live performance of a play of V. Sokal's'kyi «Bird». After discussion, it is worth to reproduce the intonation of the birds in a plastic intonation. New tones are accurately conveyed in the play of S. Prokofiev «the Chatterbox». It is advisable to read the verse of A. Barto before listening. With this approach, pupils will understand how intonation features of music reveal the character of the heroine of the play. The girl who tried to show herself as a reasonable

person, due to the patter, is characterized as a talker/chatterbox.

The next lesson children are introduced to the concept of «*grain*»-tone. It exists in each piece of music and represents the germ of melody, rhythm, tempo and dynamics. For the example of the well-known works for children the teacher proves that the seed-intonation is at the beginning of song «Who's on duty?», in «Quail» we feel it in the middle of the work, and in the topic of the third part of the Fifth Symphony of L. Beethoven it appears at the end. For comparison the pupils should be invited to listen to a live performance of «Humoresque» of V. Kosenko. When the children will have listened to this play, it is very important to bring them to determine the nature of intonation independently, namely, the character of the melody, tempo, timbre, sound intensity and the like.

The next step is a bringing up the children to the fact that *the tones are expressive and figurative*. Expressive intonations convey the human condition, his mood, thoughts and feelings, but a figurative – man's movement, the movement of trains, the rattle of wheels, a variety of sounds, noises and phenomena of the surrounding world. Listening to «Lukash's folk tunes» from the Opera by V. Kireyko «Forest song», it is fair to focus children's attention on the combination of pipe melodies of Lukash the figurative and expressive intonations. It is advisable to offer learners to convey expressive at first and later figurative intonations using movements and techniques in plastic intonation. While discussing the teacher has to explain the difference between them.

Using the method of returning to the past it is rightly focus children's attention on detection of figurative and expressive intonations in familiar works. For example, we find the figurative tone in «Flight of the bumblebee» by M. Rimsky-Korsakov, «Passing» by M. Glinka, «Rain» by V. Kosenko. We can feel expressive intonation in «Shrew» by D. Kabalevsky, «Talker» by S. Prokofiev and in Belarusian folk song «Quail». The pupils' attention should be focused on describing (with the help of teacher) the tone of the mentioned works using the basic means of musical expression, namely: melody, register, tempo, rhythm, dynamics, nuances and the like. In addition, we can highlight the humorous tone in the music which the children experienced while listening to «Humoresque» by V. Kosenko and during the work on a song by T. Popatenko «Puppy and kitten». With the help of rhythm, the pupils should recreate the artistic images displayed by the composer as the last moment.

On the eve of the Christmas holidays, the teacher continues to acquaint pupils with the traditions of celebrating the winter holidays in ancient times. It is important to make the selection

of excerpts from feature films and theatrical plays, of which pupils learn about the history and the various rites and customs, which are initiated in different regions of Ukraine. First of all, it is advisable to remind pupils what the songs are called Christmas carols and that they were sang at Christmas as the embodiment of kindness, piety and motherhood. While singing Christmas carols people bring the bounty of nature songs of praise. Boys and girls were singing Christmas carols and going round carol-singing in their relatives, friends, acquaintances. It would be necessary to prepare a theatrical performance in costume with the trappings and characters of the holidays. For this work, it is advisable to involve the parents and class teachers. While studying Christmas carols it is appropriate to focus pupils on the grain-tone; in what part of the works it happens and how it affects the further development of intonation-imaginative content of the work, features of construction of the melody, metrorhythmic and agogna layers.

Summing up, it should be noted that awareness of pupils of the main trends in the development of musical intonation in singing, dancing and marching music makes it possible to master the basic means of musical expressiveness, which composers used to create the artistic image; stimulates the development of creative thinking, the ability to observe the development of the music action; gives pupils the opportunity to learn the regularities of the development of music; contributes to the formation of aesthetic culture of personality.

In the third quarter of the third form children master the topic of «Evolution of Music». On the example of the school song repertoire teacher proves that the proposed melody by the composer changes in each verse, depending on the literary text. This process occurs through changes in tempo, dynamics, nuances, registers and other means of musical expression. This also applies to instrumental music.

Of course, the analysis of the works, prescribed by curriculum helps to bring students to the definition and consolidation of the concept of «performance development». So, watching the development of the melodies of the Ukrainian folk song «Highland, the light you're ours» in «Hutsul Rhapsody» by G. Maiboroda, the pupils feel the life and beauty of nature of the Carpathian region in symphonic music that can be called symphonic development.

The originators of the school program «Music» for the assimilation and understanding of the topic «Evolution of Music» offer different content and genres of music. The teacher should focus the children's attention on the melody of the Russian folk song «In the field the birch stood», which is used by the composer of P.

Tchaikovsky's fourth Symphony. In addition, pupils analyze the means of musical expression, which contribute to the development of music in «Ukrainian Rhapsody» by I. Levitsky. And, in the end, they discover the dance character of music of the second movement of the Symphony in G minor by V. Sokalsky; find expressive and figurative intonations, which caused the development of musical actions. All this convinces them of the development of music as an art form.

New experiences and feelings pupils receive in the course of listening to the preludes No. 7 and No. 20 of Polish composer F. Chopin. Intonation-imaginative content of the prelude No. 7, which develops from a single tone, third-form pupils observe and interpret as song and dance genre with a bright *dynamic development*. A very different character of the music they can feel in prelude No. 20. With the help of emotional-figurative definitions of music pupils characterize the melody, tempo, register, dynamics, in which solemn and plaintive rhythmintonation of funeral procession are felt.

The next lesson pupils get acquainted with accord-harmonically development of the music. As an example of changing feelings and moods, there is a Waltz A-flat major and C minor F. Shubert allegretto. Pupils identify independently changes in the development of musical actions, justify their observations. A striking example of the development of musical actions is the works by E. Grieg «In the hall of the mountain king» and «Wedding day at Trollhaugen». After listening to these works, the teacher needs to listen to the opinions and views of each pupil, to offer to draw what the children saw during the sound of music, to express their emotional attitude to the development of musical actions.

At the last two lessons of the third quarter the pupils' attention should be focused on the appeals of spring, should be drawn a parallel between the development of music and the development of natural phenomena, the existence of life on earth. It is naturally, that spring replaces winter; the cold is changed by the warmth; all life on the earth awakens. Teacher should perform Ukrainian vesniankas, which children were taught earlier, with different movements which would be like plowing, sowing, weeding and mowing. It is advisable to prepare theatrical costumes and with appropriate economic tools. With this organization and conducting the lesson children are involved in ancient rites. They are brought responsibility, tolerance and a sense of patriotism and love of the motherland, its historical past and the past of its people.

In the fourth quarter the children study the theme «Building (forms) of music». On the examples of music and songs pieces which are in the program, the teacher focuses pupils' attentions

on the fact that, as in spoken language as in music, there are punctuation marks that separate the music into phrases. While performing Ukrainian folk songs «This is our house» and «Hey, there goes Sich on the hill» children come to the conclusion that these songs are built on the same musical material, so they can be called the simultaneous form of the building. The «Song of Solveig» by the Norwegian composer E. Grieg can serve as a great example of two-part musical works and the impromptu in A minor M. Lysenko has a three-part structure.

The next step of mastering the structure of the music is a *Rondo form*. It is appropriate to remind children those vocal exercises, which they sang earlier. It turns out that pospivkas «We are third-form pupils», «Girls we are» «We are the boys» are written in Rondo form. In a «Spring Rondo» by B. Filz the alternation of the main theme and contrasting episodes are also observed. In addition to Rondo, on the example of the variations written by the composer and performer M. Rizol on the themes of Ukrainian folk songs «Oh, rye on the hill!» and «Rode Cossack beyond the Danube» the students become familiar with the new form of music, namely – *the variations*. It is advisable for the teacher to present class with a live performance of variations on a theme of Ukrainian or Russian folk songs, to explain to the students that the theme can undergo various changes, that is, to vary. *The changes can be melodic, rhythmic, modal, harmonic that contribute to the expressive possibilities of the theme*. For comparison it should be better to offer variations on the theme of Ukrainian folk song «Oh, there's viburnum in the woods», or variations on the theme of Russian folk song «There is valley amongst the plain». The teacher needs to create at the lesson such an atmosphere, so that children interpret creatively the changes that occur in the process of development of musical actions and was able to justify the quality of neoplasm, which are characteristic for variation of presentation.

Conclusions and prospects for future research directions. Thus, the proposed method of interpretation of pieces of musical art by third-form pupils of secondary schools provides high-quality organization of the educational process, fosters a positive climate of cooperation that greatly enhances the use of interactive music-pedagogical technologies and innovative teaching methods, encourages young people to further musical-creative and intellectual-artistic development. We are going to focus further researches on the introduction of synergetic approach in mastering the content of educational material by the pupils of secondary classes in extracurricular activities, on their bringing to collective forms of music-making.

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ВІДОМОСТІ ПРО АВТОРА

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SONGS IN THE ENGLISH LANGUAGE CLASSROOM

Formulation and justification of the relevance of the problem. With the progress of technology, the development of educational tools for English language teaching has started to contribute significantly to student progress while learning a foreign language. Therefore, the efforts to adapt these tools to a classroom has become of

greater importance. At the same time, the increase in the number of approaches to develop students' skill of communication and cross-cultural interaction is an indicator of the fact that songs are audial and written tools essential for English language teaching.

English language teaching in Ukraine has for