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HISTORY, ESSENCE OF MUSICAL EDUCATION, BASIC CONCEPTS

Abstract: This article discusses the history, essence of music education, basic concepts

Keywords: music, musical education, history of music, method, evolution of music

ИСТОРИЯ, СУЩНОСТЬ МУЗЫКАЛЬНОГО ВОСПИТАНИЯ, ОСНОВНЫЕ ПОНЯТИЯ

Аннотация: В данной статье рассматриваются история, сущность музыкального образования, основные понятия

Ключевые слова: музыка, музыкальное образование, история музыки, метод, эволюция музыки

The word "music" in Greek means "art of muses." Music is an abstract-sensual art and serves to express feelings, emotions, moods, thoughts and ideas, in connection with which the content of music is, first of all, the emotional side of a person's mental experiences, and only through such experiences does the image of the surrounding reality reflect. Music deepens the images and clearly reveals their content. By influencing the feelings and thoughts of people, music contributes to the emotional cognition of the surrounding reality and helps its transformation, change, with the help of its emotional language affects the feelings, thinking, affects the person's worldview, directs and changes it.

With its special means, inherent only to it, music fosters an understanding of the beautiful, develops an aesthetic attitude to both art and the surrounding life. And the sooner a person meets her, the sooner he will be able to master the entire spiritual culture, become a comprehensively and harmoniously developed

personality. The potential of music was highly appreciated in the evolution of aesthetic thought. It has always been a miraculous and subtle means of attracting to good, beauty, humanity. So, in the Ancient World, music was perceived as a universal and priority means of upbringing (Spartan school, Pythagoras, Plato, Aristotle), and human musicality was considered as a socially valuable quality of a person. In the Middle Ages, the function of music was to enhance the emotional and moral effect in worship, as a result of which art performed a more applied function than was of fundamental importance. Music was an important element in the aestheticization of church rituals, filled them with emotional meaning, artistry, thereby nurturing religious morality among parishioners. In the Renaissance, humanistic pedagogy was aimed at the formation of an educated, morally perfect and physically developed individual. Along with reading and writing, an educated person required the ability to play musical instruments, speak 5-6 languages. in the XVIII century.

Enlightenment believed that through art, it is possible to raise the level of free social, political and moral life of society. Enlighteners believed that art nurtures a free individuality, develops universal forms of sensory perception. The idea of educating by means of music occupied the minds of classics of pedagogy. In their writings, the importance of musical education was written by J. A. Comenius, I. Pestalozzi. KD Ushinsky among the various subjects of the initial teaching singled out the teaching of children to sing. He offered to sing prayers with children, simple folk songs, as well as songs for children composed by adults. KD Ushinsky pointed out the possibility and accessibility of everyone to be involved in a variety of activities, including musical, with the slightest of his abilities. L.N. Tolstoy, being a good musician, encouraged his children to play music by his own music, organized song singing and work with musical exercises that his students invented. Russian thinkers V. Ya. Stoyunin, V. P. Ostrogorsky, P. F. Kapterev were united in the statement of the theses about the need to teach objects of art. In their opinion, musical education has a beneficial

effect on the formation and development of the spiritual sphere of the individual. V. A. Sukhomlinsky wrote about musical education. In his pedagogical activity, he saw an important pedagogical task in learning the world of music, the language of feelings, “making it accessible to a young soul, teaching it how to speak it, listening to and using it as a means of self-expression.” Of considerable interest in musical education are the ideas of P.P. Blonsky. He saw one of the possible tasks in raising an amateur in music, an enlightened person with a musical feeling.

In the pedagogy of music education, many approaches to the definition of the term “music education” have been formed. This concept in a wide and narrow sense is considered by scientists E. B. Abdullin, E. V. Nikolaeva. In the narrow sense, music education is understood as education, first of all, of certain qualities of the personality of students, in the broad sense it is moral, aesthetic, and artistic education. Quotation by V. A. Sukhomlinsky has not lost its value: “Musical education is not the education of a musician, but, above all, the education of Man, the education of a good mind and heart.” A.F. Yafalian characterizes musical education as a process of transmitting spiritual experience in a sensual form that can cause catharsis, satisfaction.

Musical education is a look into the past associated with the comprehension of musical artistic and spiritual experience at the moment by a specific person. According to the author of the textbook on the theory and methodology of musical education M.S. Musical education as a process is complex and is implemented in conjunction with music education and development. Musical education involves the development by students of musical knowledge, skills, and also the experience of an emotionally valuable attitude to music and their musical and creative activities. Musical development is the development of musical interests, tastes, needs of students, the development of all aspects of musical hearing, musical memory, thinking, imagination; and the development of musical and creative abilities, performing,

listening and composing skills. In modern music pedagogy, the basic, main concept is the term “music education” and includes music education, music training, and musical development. Musical education can also be viewed from a different perspective, namely, as a specific organizational system, step, result or process of education of schoolchildren. It can be considered as: a system of state, private, spiritual, secular education; level of education: preschool; school - primary general, basic general; special; Higher system including general and additional education; the process of training, education, development of students; the result, including personal, meta-subject and subject learning outcomes (N. G. Tagiltseva). The term "general musical education" should be understood as follows. Firstly, music education is included in the system of general education, as an integral part. Every person who receives a general education at school should not pass its musical and cultural component, which contributes to full and harmonious development. Musical culture is part of the entire spiritual culture of the individual. Secondly, it is necessary to distinguish between general musical education and special (technical) musical education, which forms musicians, practitioners, composers, performers, etc. The main task of general musical education is development, therefore, speaking about the musical side of education, we must first of all accept into account the proximity to art itself, the ability to perceive it fully and to recognize the significant place of art in spiritual experience and human life.

The spiritual experience of mankind, captured in music, should become the property of schoolchildren. The basis of the theory of musical education of children is the huge cognitive and educational opportunities of musical art. Cognition of the world through an artistic musical image enriches the personality of the child, contributes to the comprehensive development and formation of his worldview. Children very keenly feel the beauty and are drawn to it. The perception of works of musical art presents unlimited possibilities. In the process of systematically organized musical work, children acquire the

ability to listen to music, memorize and recognize it, and begin to enjoy it; they are imbued with its content, the beauty of its form and images. This contributes to the development of interest in music, and in the future forms a love for it. Through musical images, the child learns the beautiful in the surrounding reality. In addition, the child's knowledge of the beauty of music, its rich imagery, means of expression brings him to the world of beauty, develops the need to bring music to his life. According to A. N. Zimina: "Empathy with a child of feelings expressed in music is the path to the formation of his morality. Addressing the feelings of a child, music sometimes has a stronger effect on him than persuasion or punishment. "

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