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## **THE ESSENCE OF THE THEORY OF MUSIC EDUCATION**

***Resume:*** This article discusses the essence of the theory of music education.

***Keywords:*** music, pedagogy, principle, music education, music theory

### **СУЩНОСТЬ ТЕОРИИ МУЗЫКАЛЬНОГО ОБРАЗОВАНИЯ**

***Аннотация:*** В данной статье обсуждается сущность теории музыкального образования.

***Ключевые слова:*** музыка, педагогика, принцип, музыкальное образование, теория музыки

The theory of musical education of schoolchildren is considered as a system of scientific knowledge and concepts about the laws governing the musical development of a child, the education of his aesthetic feelings in the process of familiarization with music and the formation of aesthetic consciousness. As a system of scientific knowledge, the theory of music education is included in the general system of pedagogical sciences and occupies a certain place in it. The theory of musical education of schoolchildren is directly included in school pedagogy, since it is devoted to the musical education of a child from 6 to 15 years old. This is an area of aesthetic education, the laws of which apply to all artistic, and in particular musical, human activities.

In modern pedagogical science, the aesthetic education of schoolchildren by the means of musical art is treated ambiguously. On the one hand, the importance of aesthetic education in the formation of the inner world of each student, the formation of his personality is affirmed. On the other hand, some authors question the historically established attitude to art as a means of

education. However, the educational value of art today is more relevant than ever. A sad confirmation of this is the data of a sociological study - crowding out aesthetic needs, spiritual values to the last places in the hierarchy of the main substantial components of youth consciousness. The reasons for this phenomenon are noted by teachers-practitioners on the pages of pedagogical magazines: pragmatism and computational skills that are profitable today, rationality and soullessness, inattention to one's neighbor and a person in general, neglect of moral values. The child perceives all this from video films, cartoons, computer games.

Therefore, it is important to understand the role of a music lesson in the upbringing of students' artistic culture as part of the educational process that most significantly affects the sphere of aesthetic and emotional experiences. After all, music has always been the most miraculous and subtle means of attracting to good, beauty and humanity. At present, when the task of the spiritual revival of society is particularly acute, art in general and music art in particular solve the problems of humanizing the education of schoolchildren. Therefore, in a modern school, aesthetic education should become a priority for the development of a person's personality. Today the status of the subject "Music" is changing at school. There is a transition from lessons in the acquisition of highly technical skills to lessons focused on the development of the personality and creative abilities of the student.

The already established experience of musical pedagogy reveals two functions of music education. The first function for Russia is classical, i.e. the formation of a musical culture of personality that goes to the level of spiritual and moral values and universal humanistic beliefs. Creative development and imaginative thinking are associated qualities acquired in the experience of communicating with musical art. The second function is pragmatic, which determines the need for a creative specialist. Therefore, the development of creativity and figurative-constructive thinking is now being activated, which

regroups the means of art, clarifies the relationship of special techniques to achieve the practical goals of a music education that is not utilitarian in nature. The role of human abilities for synthesis and generalization is growing. Important factors that activate the process of creative activity are the development of imagination, the ability to correlate heterogeneous material, the ability to harmonize the world, to perceive its picture holistically. These abilities develop in a person primarily in the classroom in the subjects of the aesthetic cycle. The theory of music education presupposes mutual coordination with the pedagogy, psychology and physiology of schoolchildren, as well as with aesthetics and special historical and theoretical disciplines (history and theory of music, harmony, polyphony, instrumentation, etc.). Points of contact with these scientific fields are the basic conceptual provisions on aesthetic essence musical art and its significance in the musical and aesthetic development of schoolchildren.

A special place in the theory of music education and upbringing is occupied by musical aesthetics, which, like pedagogy, is the methodological basis of music education. Musical aesthetics reveals the specific features of musical art, reflecting life phenomena in musical images. Musical education is based on several principles of musical aesthetics. The first can be considered the principle of the content of music, which adhered to B.L. Yavorsky. He believed that a specific system of musical images for each historical time forms a style that reflects the ideology of a given time, that musical images characterize the era and style; that there is no pure music, all music is programmatic and informative. The scientist's attitude to music as an information language system is very important. "Musical speech, one of the main parts of sound speech, draws its material and laws from the same life, the manifestation of which it is".

The second most important principle of musical aesthetics required the consideration of the work in a historical, cultural and social context. In the judgments of Yavorsky there was no dividing line between the elements of

historical, general cultural and proper musical analysis. Whether it was about Bach and Mozart, Borodin or Scriabin, in his analytical studies the peasant song of the feudal era, and the court culture of Louis XIV, and church painting of the Renaissance, and the art of post-revolutionary Europe of the 19th century came to life. The third principle of musical aesthetics and education of schoolchildren is attention to the psychological characteristics of the perception of music. Yavorsky emphasized the unity of creativity, performance and perception. The problems of musical psychology as a methodological basis of musical upbringing and education were developed in the works of B.M. Teplova, E.V. Nazaikinsky, V.V. Medushevsky, G.S. Tarasova, K.V. Tarasova. The most developed field of music education and upbringing is precisely the psychology of musical perception in the works of B.L. Yavorsky, B.V. Asafieva, Yu.N. Tyulina, L.A. Mazel, E.V. Nazaikinsky, M.P. Blinova, V.V. Medushevsky, S.M. Belyaeva-Instance. In recent years, this problem was developed by teachers N.A. Vetlugina, Yu.B. Aliev, V.K. Beloborodova. The psychological basis of learning to listen to music has always been the development of observation, reliance on children's life experiences, the development of auditory imagination, and the accumulation of musical experience. The musical experience was formed not only by enriching the consciousness with musical-auditory impressions and representations, but also by assimilating musical-historical and musical-theoretical knowledge, developing associative-artistic (associated with other types of art) and associative-life representations caused by the perception of music. Listening experience was formed on the basis of musicological and cultural knowledge. At the same time, music was seen as a language and means of communication.

A significant contribution to the theory and methodology of music perception was made by academician, composer B.V. Asafiev. Many aspects of his musical-theoretical concept form an essential part of the theoretical foundation of the modern methodology of musical education in school. His

theory of intonation, the interpretation of the relationship between the processes of perception and the logical organization of a musical work, the dynamic study of musical form, have methodological significance for the musical education of schoolchildren. Many years of his life were devoted to music education for schoolchildren by composer, teacher, public figure D. B. Kabalevsky. In his popularizing activities, telling children about music, he attached great importance to the holistic characterization of musical works, the main attention was paid to their emotional-figurative content, the peculiarities of the development of musical images, and a set of expressive means. For Kabalevsky it was important to show what the general idea of the composer, the author of the work was. By what musical means is it embodied, in what conditions was the work created, i.e. bring it closer to real life. D.B. Kabalevsky revealed the essential properties of music, the genre features of musical themes, intonation and the principles of musical development, the importance of musical means in creating the figurative structure of a work - all this today is the methodological basis of musical upbringing and education of children, and also develops the scientific foundations of education - musicology and didactics.

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