



## EDUCATIONAL SIGNIFICANCE OF MUSIC EDUCATION

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**Annotation:** *the article provides analytical information on the role and importance of music in the upbringing of the younger generation, its harmonious development as a person, its importance from ancient times to the present day.*

**Keywords:** *personality, upbringing, education, music, lesson, lesson, art, pedagogy.*

The fact that today's music teachers do not sufficiently use interactive technologies in their lessons, along with this practical and creative aspect, the development of its theoretical and scientific foundations is one of the urgent needs of our present and future. In the formation of a personality, the first priority is to determine the place of music in the process of educating the younger generation. Music serves as an important factor in the upbringing of young people. There are more opportunities for a significant positive impact on their mental and moral development. It is not for nothing that music lessons are called, first of all, an educational lesson. The pedagogical sphere of higher educational institutions provides students studying in the areas of music education with the opportunity to get acquainted with the history of Uzbek folk music, cultural and spiritual spheres, various areas and genres of art, including forms of artistic creativity, in many respects, with the heritage of Uzbek art. The tasks arising from mastering the subject - students demonstrate their knowledge of various areas of art.



President Sh. Mirziyoyev, at a meeting with the intellectuals of our country on the topic "Development of literature and art, culture is a solid foundation for raising the spiritual world of our people", objectively and critically assessed the development of our culture and art, as well as positive trends in this regard, some negative situations, their impact on the life of society, and highlighted the urgent problems awaiting their solution and the issue of their elimination. Having deeply analyzed the activities of creative associations, the Ministry of Culture and its constituent associations and organizations, he emphasized the importance of increasing the role and task of creative intellectuals in the life of society and the process of reforms today. The experience accumulated over the years of independent development, the worldview of the public, the Uzbek model, the path of development that suits us - all the historical changes and innovations being implemented in the construction of a great state of the future, which is recognized by the Uzbek community as a suitable one, have a huge impact on the consciousness and pride of our people. shows.

The great scholar Abu Ali ibn Sino describes music as the main tool in his idea of educating a harmonious personality. It is known from history that the art of music, musical culture, traditional singing works, and maqom performance, which are the main links of our




national spirituality, have always been recognized as spiritual food in the daily life of our people. The people sought salvation from music in difficult times, and songs and music accompanied them in happy days. After all, in an era like today's globalization, it is natural to rely on our national musical culture, which is a part of our great spirituality, inherited from our ancestors, to turn to our traditional songs, and most importantly, to use them to educate a person harmoniously based on the history of Uzbek folk music. All of this is of great importance in the upbringing of a harmonious generation and in the formation of the spiritual worldview of young people. Our traditional music and songs have always led people to faith, It has always called for kindness and humanity. Even today, it has not lost its relevance and remains one of the main factors in the path to independence, in the formation of the consciousness of working people, and in the upbringing of a harmonious generation.

“Music is the language of the soul of the nation, music is the interpreter of the feelings of the nation. Therefore, the merits of music are incomparable not only in aesthetic education, but also in moral, spiritual, spiritual, and even religious-divine education,” says the doctor of philology, literary critic Ibrahim Hakqul in one of his literary interviews, and in this context he mentions this opinion of Ibn Khaldun: “Music as an art develops only in socially and culturally advanced environments. Only societies that have achieved economic prosperity feel a strong need for music.

On the role and pedagogical significance of musical art in the development of the human personality, B.Asafev, Yu.Aliev, O.Apraksina, T.Baklanova, L.Barenboim, O.Bloch, N.Bryusova, N.Vetlugina, K.Golovskaya, N.Grodzenskaya, D.Kabalevsky, It is widely covered in the scientific works of E.Abdullin, L.Mazel, V.Medushevsky, N.Mikhailovskaya, E.Nazaykinsky, E.Nikolaeva, G.Novikova, K.Orf, V.Petrushin, O.Radshova. In the scientific works on musical education in Uzbekistan created in the 60-90s of the 20th century by H.Nurmatov, F.Juraev, R.Kodirov, Q.Mamirov, S.Annamuratova, T.Tursunov, and during the period of independence by O.Ibrokhimov, N.Toshtemirov, Q.Panzhiev and others, the goals and objectives of musical education, types of musical activity, and a number of traditional methods used in music education were covered, in which the huge educational potential of music - the serious professional training of a music teacher - was especially emphasized, depending on the personality of the student and the development of his musical and creative abilities. But the strong emotional impact on a person Relying solely on traditional methods and general didactic principles in unleashing the educational potential of music education related to performance has become unsustainable.

In the content of musical works, artistic ideas are generalized and are formed in the process of mutual relations of musical images (such as comparison, conflict, development). According to the characteristics of this process, the content of music can also have different - epic, dramatic, lyrical - features. Of these, lyrics, which tend to express the inner world and mental states of a person, are much closer to the "inner" nature of music. The content of music consists of a unity of personal, national and universal artistic values, in which the






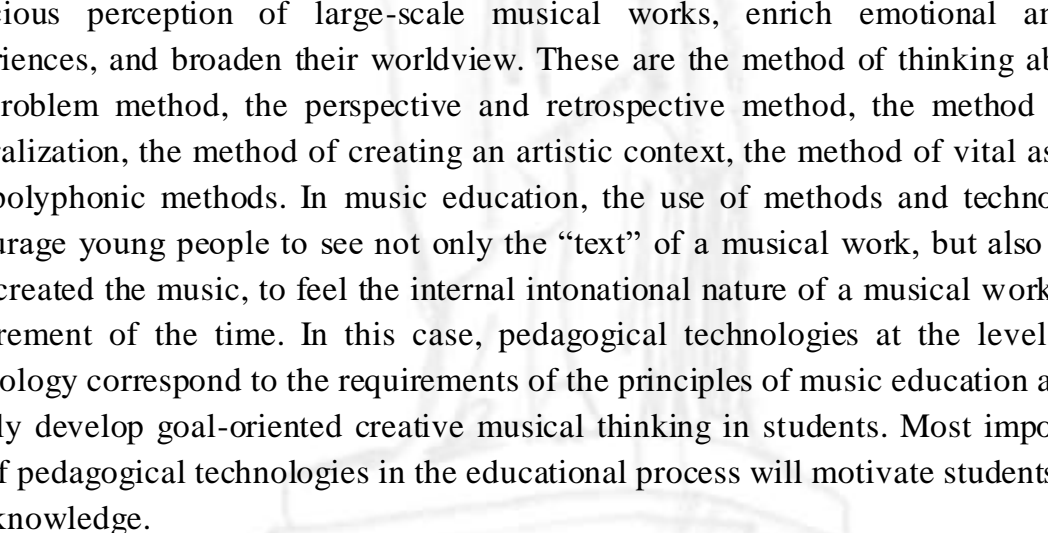
spiritual freshness, pace, social thoughts and experiences characteristic of a particular people, society and historical period are generalized. Musical forms, meeting the spiritual and educational requirements of each era, are at the same time common to many aspects of human activity (certain collective events, processes of mutual ethical and aesthetic influence, communication between people). The role of music, especially as a means of forming a person's moral and aesthetic taste, developing emotional feelings, and stimulating creative abilities, is very important. However, as an art form, music differs from speech only in its own characteristics (for example, pursuing artistic and aesthetic goals, acquiring artistic value in content and form, especially the organization of musical sounds in certain musical systems). Although each individual musical sound has a primary expressive potential, the temporal relationships of musical sounds are reflected in the pitch structures, musical rhythm and meter. In the musical culture of most peoples of the world, including Uzbek musical folklore, traditional music, and compositional creativity, diatonics in various forms form the basis of the pitch. In compositional music (especially in areas that developed in the 20th century), along with diatonics, chromatics also occupy a wide place.

The main artistic tool in music is the melody (melody). In the styles of music in the oral tradition (monody), the melody is the only and complete musical expression of the artistic image. In the directions of multi-voice composition, the elements of harmony and polyphony also play an important role. The development of melodies (themes) in a musical work constitutes its composition (form). The musical form serves as the material embodiment of the content of the work and a means of its creation. The form of musical works is characterized by regularly recurring compositions and elements, which to a certain extent contradict such features as variability and mobility in the artistic content. Such dialectical contradictions within the framework of mutual communication and unity always find their solution in various ways in the process of creating and performing a musical work. The relationship between stable and unstable elements of music is also unique in the musical culture and traditions of different peoples. Works of compositional art in the written tradition, aimed at expressing individual artistic images, are more based on the rules of musical development, that is, on completed, integral and stable forms. Therefore, in compositional music, notation, which is the main factor in expressing and maintaining these forms in an objective state, plays an important role.

Music has a special place in human culture and collective life. It performs certain functions during times of rest and entertainment, various ceremonies, holidays, parties and celebrations, religious and official events, mass and military processions, sports exercises and in the labor process. Therefore, musical works are divided into several styles, types and genre groups according to their content. Genres such as alla, dhikr, march, sarbozcha, waltz, march, mass are associated with everyday and other conditions in life. The main task of creating an aesthetic impact is in songs, mekhla, instrumental music, maqom paths, concerts, miniatures, romances and others. Genres, in turn, are combined into such types of music as religious music, youth music, everyday music, mass music, military music, chamber music,



symphonic music, choral music. Historical, national, local, personal (individual) musical styles also include musical elements such as musical thinking, melody, rhythm, form, and reflect the generality of works of various genres belonging to a particular era or national culture (Avant-gardism, Baroque, Classicism, Music in the Oral Tradition, Romanticism, Sentimentalism). Human musical activity is carried out mainly in 3 stages: creation, performance, and listening (reading). At each stage, the content and form of the work take on a unique appearance. At the creative stage, the artistic idea and form are born together in the author's mind. During the performance process, the form and content are changed by the performer in accordance with his worldview, aesthetic imagination, personal experience, and skill. Music lovers also perceive the work being performed based on their personal taste, life, and artistic experience. Thus, musical activity has a creative nature at all stages. In different styles (compositional and oral tradition), the importance of musical performance varies. In the system of professional culture, music is often manifested through the activities of artists who perform artistic works. Therefore, most of the musical performers (musicians, singers) are real partners of composers and composers. They interpret the works they have mastered in the process of teacher-student relations or learned with the help of musical notation live in front of the audience. In the system of musical folklore, musical samples arise as an artistic product of the public consciousness and are performed by amateur singers, musicians or collectively. Musical performance is carried out using musical instruments and the human voice. They are manifested individually, in combined forms such as ensembles, choirs, orchestras. In conclusion, it can be said that music is a special product of human thought, and its content and essence are manifested only in direct communication with the work, that is, in the process of mastering its resonant melody. From this point of view, modern music education methodology recommends a number of methods that help students develop knowledge about music and music, the skills of emotionally conscious perception of large-scale musical works, enrich emotional and musical experiences, and broaden their worldview. These are the method of thinking about music, the problem method, the perspective and retrospective method, the method of musical generalization, the method of creating an artistic context, the method of vital associations, and polyphonic methods. In music education, the use of methods and technologies that encourage young people to see not only the “text” of a musical work, but also the creator who created the music, to feel the internal intonational nature of a musical work, remains a requirement of the time. In this case, pedagogical technologies at the level of private technology correspond to the requirements of the principles of music education and serve to rapidly develop goal-oriented creative musical thinking in students. Most importantly, the use of pedagogical technologies in the educational process will motivate students to acquire new knowledge.





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