

THE IMPORTANCE OF RUSSIAN CLASSICAL COMPOSERS IN CLASSES OF MUSIC CULTURE

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Music education and art

Annotation: Music education strives to remain one of the important public realms that require and receive state support. Scientific research in music psychology and education, new data on the positive influence of music on the brain and child development let Russian music educators increase the authorities' awareness of music education's importance.

Аннотация: Музыкальное образование стремится оставаться одной из важных общественных сфер, требующих и получающих государственную поддержку. Научные исследования в области музыкальной психологии и образования, новые данные о положительном влиянии музыки на мозг и развитие ребенка позволили российским музыкальным педагогам повысить осведомленность властей о важности музыкального образования.

Key words : Russian music ,culture, lesson, system, music education, children and students.

Ключевые слова: русская музыка, культура, урок, система, музыкальное образование, дети и школьники.

The most important problem in music pedagogy is the artistic and musical analysis of songs in the formation of students' musical culture. Through the artistic and musical analysis of children's songs, their interest in singing a piece of music is formed. The knowledge gained through curiosity is much deeper and stimulates the desire to play music. The desire of students to play music is a guarantee of music education, as well as the formation of a talented, creative person. One of the main tasks of music education in primary school is to arouse interest in music,

increase interest and love, and develop an understanding of the vital meaning of music. In order to attract students to music from the first grade, the teacher must love children, be well prepared for the lesson, be able to use all the methods and principles of music teaching, be proficient in vocabulary, it is necessary to reveal the content of the songs by performing the songs in a beautiful, soft, pleasant way to the children's voice.

By the start of the twentieth century, then, Russian women had begun to participate more fully in various aspects of musical life: not just as lower-class entertainers, or noble patrons and amateurs; but as teachers, composers, musicologists and performers. Many of the transformations that had taken place in the late Imperial era were to be consolidated and further built upon by the nominal commitment to female emancipation and equality that characterized the whole of the Soviet era (although as Marxism-Leninism was a class-based system of social and economic analysis, gender issues as such were often marginalized or even repudiated altogether under the heading of 'bourgeois feminism'). One of the clearest instances of continuity between the pre-revolutionary radical tradition and the Soviet period can be seen in the career of Nadezhda Briusova (1881–1951), sister of the poet Valerii Briusov (1873–1924). Briusova and Lineva had been the only two women involved in the foundation of the People's Conservatoire in Moscow. Moreover, Briusova shared both Lineva's interest in the folk music repertoire, and her commitment to educating the masses in the performance and appreciation of music more generally. Not only was Briusova active as a teacher (first at the People's Conservatoire, then at the Moscow Conservatoire), but she was also one of the few women to achieve prominence in the Commissariat of Enlightenment and other agencies of state and political power. As a woman, Briusova was able to contribute in the cultural sphere because of durable notions of women as educators and enlighteners, especially in the arts. At the same time, however, she was confronted with attendant prejudices against the system of professional music education in Russia, which was often denigrated on account of its perceived gender bias. As Amy Nelson argues: 'Briusova struggled both to

overcome the stigma associated with teaching music as a profession and to orient the pedagogy programme to the needs of Soviet popular education programmes. Before the revolution, teaching was considered a fall-back option for failed performers and a money-making pastime for bourgeois women'. If the advancement of women in Soviet academic institutions had its roots in the achievements of the pre-revolutionary intelligentsia, then the possibilities open to Soviet women composers also had a direct link to the late Imperial age. Rimskii-Korsakov's wife, Nadezhda Purgol'd, had given up her own ambitions to serve her husband (and the nationalist cause more generally), but his daughter-in-law, Iuliia Veisberg (1880–1942) was able to embark on a more independent career. After studying in St Petersburg and Berlin, she married Andrei Rimskii-Korsakov (1878–1940) and together they edited the journal, *The Musical Contemporary* (*Muzykal'nyi sovremennik*), from 1915 to 1917. After the Revolution, Veisberg would become a leading member of the Association of Contemporary Music (a modernist grouping of composers that maintained close links with the West), although it would be her compositions for children (operas and songs) for which she was most praised; clearly, female creativity continued to be linked with notions of social enlightenment.

In contrast to the West, future musicologists in Russia are not educated at universities: they join musical institutions studying side by side with practicing musicians. Thus, the spectrum of professional music education in Russia is very wide, and now the goal of the national music community is to create adequate infrastructure for the graduates of higher educational institutions in order to mutually adapt the needs of young professionals and the opportunities of their potential labor market. It's necessary to transform Russian music education in the direction of "fitting the reality" through being more flexible and modernized. In this sense cooperation with CEPROM as a division of ISME, RussSME and Russian music community is extremely valuable and really priceless.

The history of Russian music education is rich and diverse, but the present is meant to provide fertile ground for the sprouts of the future which are not yet known. To bring it nearer is necessary not only to teach but also to learn from children and students, to teach with advanced intellectual adaptation having in mind our students' future needs. Such approach aimed at accepting changes and giving way to progress and transformation yet preserving our best traditions will definitely let musical education in both traditional and new forms just be and flourish. Only a living professional community can give adequate responses to the challenges of the time and remain one of the driving forces of sustainable development.

Solving the problem of educating a person as a full-fledged human being is a requirement of today. At the same time, in accordance with the modern requirements for children's singing in music culture classes, the tasks facing teachers and educators to respect the national musical heritage, to educate in the spirit of patriotism were identified.

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