

УДК 374

Karimova Dildora Anvarovna

*Professor of the Department of Music Education, Tashkent State
Pedagogical University named after Nizami*

BASIC PRINCIPLES OF MUSIC EDUCATION

Abstract: This article discusses the basic principles of music education.

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

ОСНОВНЫЕ ПРИНЦИПЫ МУЗЫКАЛЬНОГО ОБРАЗОВАНИЯ

Аннотация: В данной статье рассматриваются основные принципы музыкального образования.

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

General pedagogy defines a methodology as a scientific discipline that studies the general laws of the pedagogical process on the material of any subject. Therefore, the methodology of musical education of schoolchildren should be understood as a scientific discipline that studies the laws of the pedagogical process of educating schoolchildren by means of musical art. In this case, the concept of “upbringing” includes the unity of several meanings - education (mastering by students of the system of musical knowledge, familiarization with the experience of artistic mastering of the world by mankind), teaching (mastering by children of practical musical and creative skills and methods of action) and personality development of each child (quantitative and qualitative changes in the musical and aesthetic culture of schoolchildren, as well as in the formation of musical abilities of students).

As a pedagogical science, the methodology of musical education of schoolchildren is determined by the laws of the pedagogical process and didactic principles reflecting these laws. Let's call them:

conditionality of the educational process by social needs;

compliance of the content and methods of teaching and raising children to the level of social development;

connection and unity of instruction and upbringing with social practice and science;

the complexity of solving the problems of training, education and development;

the relationship of purpose, content, forms, methods, means of training and education;

a combination of pedagogical leadership with the development of independence, initiative and creativity of children;

constancy of requirements and systematic repetition of actions; conditionality of the overall development of the personality of the student by the nature and methods of training and education.

Along with the above patterns and didactic principles of the pedagogical process, the methodology of musical education of schoolchildren also implies patterns:

sociological - the dependence of the effectiveness of upbringing and training on a combination of unity of requirements and respect for the personality of each child, as well as compliance with legal provisions on the rights of the child; communicative - the dependence of the aesthetic development of children on the nature of the interaction of teacher and students;

physiological - the dependence of the results on the anatomical and morphological development of the child's body;

organizational - the dependence of the results on the students' performance, health status, schedule, time of day, weather conditions;

psychological - the dependence of the results on children's interest in music lessons, age characteristics of children, the degree of constancy of attention, level of memory development.

The specificity of musical art defines its own principles of musical education methods: the unity of the emotional and conscious, artistic and technical. So, for example, listening to music by children involves not only their aesthetic enjoyment, but also the acquisition of historical and theoretical knowledge (understanding of style, form, genres), performing musical and rhythmic movements is a manifestation of an emotional response to the perception of music and at the same time an understanding of the characteristics of the musical language (metro rhythm, dynamics, texture, etc.). Similarly, in singing, the expressiveness of the performance and the mastery of vocal and choral skills are equally important.

In addition to the regularities of the pedagogical process, determined by the criteria of universality and repeatability, the main foundation of the methodology of musical education of schoolchildren is also casual (i.e. random) connections, which sometimes can not be predetermined and largely depend on the specific situation, children's immediacy. E.B. Abdullin identifies the following didactic principles of musical learning:

1) the principle of musical upbringing and education, musical development of schoolchildren;

2) the principle of visualization, which acts as the logical basis for building a system of musical education;

3) the principle of the connection of musical learning with life;

4) the principle of interest, enthusiasm, a positive attitude to music lessons;

5) the principle of optimizing the learning process, which characterizes the activities of the teacher in the lesson and is addressed to the learning process with identifying the characteristics of each student, fixing their musical abilities, observing the assimilation of the program, etc .;

6) the principle of strength and effectiveness of the results of musical education in terms of indicators (the degree of emotional attitude, interest and

love for music, the measure of assimilation of knowledge in an aesthetic assessment, the level of formation of performing skills). L.V. The schoolboy points to the following principles of musical pedagogy: integrity, imagery, associativity, intonation, artistry.

L.V. Goryunova singled out the lines of organizing the artistic and aesthetic environment as a movement: from integrity to the whole, from imagery to image, from improvisation to improvisation, from surprise to reflection, from saturation with artistic impressions to the expansion of the field of meanings and personal meanings, further to skills and logical awareness, from verbal to written, from questioning to a question, from polyphony to unison singing. In general, from art to art.

Литературе:

1. Безбородова Л.А. Дирижирование. - М., 2000.
2. Мелик-Пашаев А.А., Новлянская З.И. Концепция и проект программы общего художественного развития школьников первого года обучения // Искусство в школе. - 1994. - № 2
3. Шермухамедова, Н. А. (2016). ПРОБЛЕМЫ МОДЕРНИЗАЦИИ СИСТЕМЫ ОБРАЗОВАНИЯ И КУЛЬТУРЫ В СОВРЕМЕННЫХ УСЛОВИЯХ. In Культура диалога культур: постановка и грани проблемы (pp. 342-353).