

THE IMPORTANCE OF MODERN PEDAGOGICAL CONCEPTS IN THE MUSICAL DEVELOPMENT OF CHILDREN

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ABSTRACT

The article discusses modern pedagogical concepts of musical development of children in Uzbekistan. The author of the article, based on the study of the creative experience of leading Uzbek specialists in the field of musical preschool education and upbringing A.Liviev, Sh.Ermatov, M.Ikramova, comes to the conclusion about the methodological and practical significance of their activities in improving the pedagogical principles of young musicians-teachers.

Keywords: Music, teacher, concept, tradition, singing, dance, heritage, humanism, instrument, modernity.

INTRODUCTION

Goals, objectives, principles, content, methods and methodological approaches in music education and upbringing together form an individual concept of a teacher-musician. Each concept (from Lat. *conceptio* – (perception), as a system of views on certain life processes, suggests ways of implementing ideas and mechanisms, understanding the author of his work. The concept is the result of research and practical work in a certain field. Developing individual concepts, music teachers rely on the methodological principles of the system of continuing education for curricula in the subjects of preschool, school, professional, providing:

ensuring the continuity of the educational process of preschool, school, vocational and higher education;

introduction of new curricula and plans into the educational process.

It is very important in modern music education to maintain the algorithmic stages in the system of continuing education. In the close relationship between preschool and school music education, the understanding of educational and educational functions is expanding and the idea of continuing education is being successfully implemented. The principal quality of concepts is orientation to meta-subject competencies, the ability to apply knowledge in practice. At the same time, it should be noted that the idea of continuity of education and the importance of the personal meaning of pedagogical activity in the National Music Education Program is relevant today.

It is necessary to take into account that modern children require special attention, innovative approaches to teaching and educating them in an information-rich socio-educational cultural space. Today, the radically changed system of spiritual values has become complicated by the environmental situation. These circumstances should influence the nature and direction of education and training. The modern educational process should be built on the basis of effective pedagogical and psychological practices of interaction with children, activation of their mental and creative potential, the use of health-saving technologies.

At the present time, there is a change in the social status of musical and pedagogical personnel, the expansion of their professional competencies. Almost every teacher-musician today is free

to choose the means of teaching, modern educational publications, electronic educational resources, video and audio materials are available to him. Modern music teachers actively use information technologies in their activities, music directors create favorable conditions for the development of children, the opportunity to actively participate in competitions, festivals, Olympiads, cultural and educational events, which indicates the increase in social personal culture and the responsibility of pedagogy for their own professional development.

The study of the experience of developing concepts of musical development of children is important for the author of this article. From a large number of methodological works of music teachers, the author of the article focused on the most important provisions of the scientific and pedagogical concepts of Anvar Liviev, Sheramat Ermatov, Movlyuda Ikromova.

Of great interest is the concept of teaching music, which was developed by Anvar Hakimovich Liviev, Honored Worker of Culture of Uzbekistan, professor. He called his work "Musical Literacy", emphasizing its focus on enabling every child to feel the beneficial effects of music, to realize the meaning of music lessons, to find harmony of perception of the world and feeling like a bright personality.

The purpose of A. H. Liviev's concept is "to dispel the myth of the difficulties that await a person on the way to music making and music education". The tasks of his work are outlined in the context of general music education:

1. Free orientation in the musical text (to read notes as one reads a book), its rapid learning and long-term storage in memory;
2. The ability to record simple musical material with notes;
3. Possession of all tonalities - sound colors - as equal;
4. The possibility of revealing one's own "I" through direct utterance in the process of creative music-making.
5. Special musical education also involves professional (virtuoso) mastery of an instrument or voice. At the same time, it is necessary to preserve the health of the child and his right to childhood.

The principles of mastering the musical language and musical writing, A. Liviev formed as follows:

1. Development of individual and group forms of classes;
2. Rationalization of the process of studying musical notation;
3. Improvement of musical writing;
4. The predominance of creative forms of work;
5. Development and application of modern technical training tools.

It should be noted that in Uzbekistan, for the first time, a set of Uzbek children's folk musical instruments was developed by A. Liviev. In the experimental laboratory, national musical instruments were designed for children of preschool age and primary classes of secondary schools: nagora, doira, safoil, (box), dutar, rubab, soz, tanbur, kanun. These musical instruments are available to children in size and weight.

For a number of years, A. Liviev has been putting his project into practice and has created a number of studies in this direction. A program was developed for these tools and methodological works of A. Liviev and the author of the dissertation were created by training on them. Experimental work was carried out in preschool educational institutions of the city of Tashkent. The accessibility of folk instruments, attractiveness and playing on them bring joy

to children, create prerequisites for further music lessons, form an interest in learning the world of music in its various manifestations.

The great work of Anvar Liviev requires continuation, and my creative activity is aimed precisely at this noble mission. In 2003, in the preschool educational institution No. 360 of the Uchtepa district of Tashkent, we organized the ensemble "Asaloy" ("Bee"), the program of which included Uzbek folk songs melodies "Yallama yorim", "Andijan polka", "navo". Continuing to this day, my technique with the ensemble "Asala" has been constantly improved over the years. Based on the developed system of teaching to play Uzbek folk instruments, a leading specialist in the field of folk instrumental culture Anvara Liviyev.

Thus, in the process of everyday creative practice, the goal of teaching children to play Uzbek folk instruments was realized - to introduce the child into the world of music in a playful way, to make music natural and therefore necessary in his life, to find his own forms of communication with the musical art. Playing Uzbek folk instruments helps the younger generation to convey feelings, enrich the inner spiritual world.

Composer, teacher and public figure Sheramat Ermatov, People's Artist of the Republic of Uzbekistan, professor has created a pedagogical concept of mass musical education, which organically connects music as art with music-an educational subject. The purpose of music education Sh .Yermatov proclaimed the education of musical culture of students as part of their entire spiritual culture. To realize this noble goal, he put forward the following tasks:

- to captivate children with music, to awaken love for Uzbek traditional music, to teach them to appreciate the beauty of music;
- to develop the personal qualities of the student, enrich his spiritual world;
- ability to see, hear, feel, think;
- to form skills and specific knowledge about music in the process of working on musical images, their spiritual content;
- develop independent creative thinking;
- improve students' ability to establish connections and relationships between individual phenomena of musical art;
- establish criteria for the requirements for students in the field of aesthetic education.

In his multifaceted creative practice, Sh . Ermatov relied on the following principles:

- connections of music lessons with life;
- thematic construction of the music program;
- accessibility to students of the highest samples of Uzbek classical music and education on these samples of high spirituality, patriotism, humanism;
- appeals to folk music and poetry;
- improvisation as a form of development of musical thinking of students;
- figurative and playful entry into music;
- artistry, fascination and pedagogical expediency
- when selecting musical compositions for music lessons at school;
- integrity of the music lesson.

Songwriting for children Sh .Ermatov is very diverse. In addition to simple songs for preschoolers, he created large suite, cantata, vocal and choreographic works. From his pen came such wonderful songs as "Dadamlarga ukhshasam", "Temir-tersak", "Uinadiq xech tuimadiq" to the words of P. Mumin, "Barmoklarim" to the words of M. Mukhamedov, "Nurli avlod" to the words of X. Rakhimova, "Onazhonim" to the words of H. Muhammad, "Oymuzon rum byldi", "Khurosim" to the words of K. Muhammadi, "Sumalak", "Gildiragim" to the words of T. Bahramov, "Umijon polvon" to the words of R. Shukurov and many others; for the a

cappella choir: "Keldi Navryz" to the words of A. Isakov, "Kyylak" to the words of Mirmukhsin, "Maysa" to the words of R. Talipov, "Soglom avlod kushigi" to the words of S. Barnoev, "Yalpiz" to the words of Yu. Shomansur, "Kor egar" to the words of B. Israil, "Kuzichok," to the words of D. Abdurakhmonov. Sh treatments are very popular. Ermatova for the children's choir of Uzbek folk songs "Boychechak", "Yeshligim". Among the major multi-part choral works can be distinguished: the cantata in 5 part to the words of T. Ilkhamov, vocal and choreographic suites in 4 parts "Chitti gul" to the words of N. Karimov and "Bu gulshan soz ekansan" based on children's folk songs and poems.

To the question of how Sh. Ermatov manages to achieve such high results in children's musical education, he replied: "The main reason, the main secret here lies in the music itself. The beauty of melody, words, harmony, rhythm, timbre fascinates children, awakens their interest in creativity and artistry. And then, I never interrupt the children's statements in conversation with them, but try to listen to them patiently, attentively and find my own special, individual approach to everyone. Everything else is done by the music itself, it's amazing and great power." To this should be added the daily work, dedication and long-term focus of Sh. Ermatova in the field of children's musical education. His personal charm, love for children, is the key to the success of this wonderful musician and teacher.

MATERIALS AND METHODS

If at the heart of the pedagogical work of S. Ermatov, attention is focused on the development of singing skills, vocal skills of children in choral art, which contributes to the speech expressiveness of diction of communication, then Movlyuda Ikromova aimed at the musical development of preschoolers through choreographic art, using for this purpose the dynamics of movements of Uzbek folk dances, which contributes to strengthening physical health, plasticity, coordination of movements.

M. Ikromova worked on the creation of a national system of musical and rhythmic education for many years, showed talent as a musical director of preschool institutions. She made a valuable contribution to the musical and rhythmic direction in the Uzbek methodology of preschool music education and upbringing. Possessing deep knowledge and erudition, M. Ikromova devoted her life to improving the methods of organizing the musical movement of children.

In the pedagogical concept of M. Ikromova, music is an ideal means of organized movement, therefore it acted as an effective movement regulator in rhythmic classes. According to M. Ikromova, moving to music gives children great joy. "However, the age characteristics of the body – according to M. Ikromova - the course of nervous processes and their formation affect the motor capabilities. The movements of the babies are not yet precise and coordinated enough, the sense of balance is poorly developed. Therefore, the volume and variety of motor exercises are usually of a playful nature".

M. Ikromova believed that children of younger preschool age at the initial stage still do not understand how to connect music with their movements. During training, kids quickly assimilate information that should be very active. The movements of children at this age are sharp, fast, impetuous and at the same time insufficiently coordinated.

Speaking about games and dances of younger preschoolers, M. Ikromova emphasized that they should take into account the need for a timely response to an external stimulus, timely

switching from one movement to another, the ability to slow it down quickly and accurately, the ability to emotionally experience what is expressed in music.

"Fatigue of young children, - according to the observation of the famous psychologist L. Vygotsky, - significantly higher than the older ones, and therefore we have to admit that it is a big pedagogical mistake that the duration of lessons in the first group and in the last is the same, despite the fact that fatigue in an eight-year-old and a six-year-old child does not occur evenly". Being carried away by the realization of the most important goals and tasks, young music directors should not forget that kids require a very sensitive attitude, which does not allow both overloading tasks and prolonged time for their execution.

Children of younger preschool age are easily excited by the abundance of impressions, various tasks, but at the same time they get tired quickly. Best of all, at the initial stage of development, the child perceives and remembers what is vividly figuratively emotionally colored and arouses his interest. The child is able to distinguish the nature of music, the simplest musical images that form musical consciousness and perception.

Rhythm is the first musical representation of a child that he is able to reproduce. At the younger preschool age, children show a desire to organize their own life activities in a certain rhythm by rhyming words, rhythmic pronouncing-singing phrases, motor improvisation to music. To achieve this, M. Ikromova used in her practice specially selected exercises combining rhythm, music and movements aimed at developing musical hearing, memory, attention, rhythmicity, and plastic expressiveness of movements in preschool children.

The system of exercises and games developed by M. Ikromova includes elementary forms of hand and foot movements (walking, running, clapping), on the basis of which separate, more complex motor acts are formed. This system of exercises and games is based on the didactic principle "from simple to complex". The methodology developed by M. Ikromova presents both metric exercises alternating or combined into a complex set of movements, and exercises on a rhythmic basis, the diversity of which is due to the possibility of infinite combinations of time durations. Many exercises relate to both meter and rhythm at the same time, and therefore qualify as metrorhythmic to the sounds of doira.

An important principle of the author's individual concept of musical and rhythmic education of preschool children by M. Ikromova is the reliance on Uzbek music, its genre and style patterns in synthesis with modern pedagogical technologies. That is why, in the course of many years of professional activity, she has accumulated a huge personal experience of creating her own works used in the practice of music education and upbringing. Of great value in this regard are her methodological manuals for music directors of the pre-school.

In the methodical manual "Dumbogchalar kuylaidi" ("The kids are singing"), M. Ikromova summarized her experience of introducing kids to the world of music, in an exciting form of studying children songs, lyrics and music that she wrote and tested in practice. Methodological recommendations for the study of songs help the music director to master the music and lyrics. Poetry tests and music of children's songs by M. Ikromova are distinguished by a deep knowledge of child psychology, accessibility of poetic text, clarity of thought, easy-to-remember music, convenience of tessitura of the middle register.

M. Ikromova in her book ("Folk songs and dances for preschool children") came to the conclusion that a child is able to respond to the rhythmic element of music after the first direct

reaction to the sound of maternal singing, as well as the sounds of a musical instrument. M. Ikromova notes that the rhythmic element of music causes bodily movements in the child, at first subconscious, unconscious, and then coinciding with the rhythmic pulse of music.

Preschool age is a very important period of personality formation, when children form initial ideas about the world and society around them. Uzbek folk dances are of great importance in introducing preschoolers to the national musical culture and folk traditions. With the help of dance, you can convey to every child the idea that he is a key carrier of Uzbek folk culture. And it is very important that children are brought up in national traditions.

Folk dances carry a special energy, helping to reveal the talents of each child. It is well known that preschoolers are very fond of dancing and this desire and need of children for movement. M. Ikromova has successfully implemented in her concept musical and rhythmic education and upbringing, which must be studied, and the initial aspect not only in Uzbekistan, but also abroad. The sphere of movement covers dance, playing a musical instrument contributes to the activation of the child's mental activity, and also forms his mentality, national consciousness and self-consciousness, spiritual and moral culture and socialization in society.

CONCLUSION

Summarizing the analytical observations on modern pedagogical concepts of leading Uzbek specialists in the field of music education and upbringing, it should be noted their focus on improving the preschool musical educational and educational process in the preschool educational institutions of Uzbekistan. Deep and meaningful methodological works by A.Liviev, Sh.Ermatov, M.Ikramova are widely in demand in modern preschool music pedagogy by young musicians-teachers in line with the continuity of traditions and innovations.

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