

PEDAGOGICAL PRINCIPLES OF THE HISTORY OF MUSIC PEDAGOGY AND DIDACTIC POSSIBILITIES OF ITS USE

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Abstract:

The article reveals the pedagogical foundations of the history of music pedagogy and the didactic possibilities of its use, which, according to the authors, are the most significant and relevant. Among them is the mono-artistic approach, which allows studying individual types of art in the system of general education, primary vocational secondary and higher vocational education.

Keywords: Music education, music pedagogy, didactic possibilities, history, methods.

Introduction

The formation of brain structures and intraneuronal connections is determined by the impact of various sensory flows on the human sensory system, because the child's development occurs not only according to the genetic program. A. V. Zaporozhets emphasized that the social environment is not just necessary conditions, but a true source of the child's development. This idea underlies modern theories of early human intellectual development. According to some scientists, a human being developing from the moment of birth in conditions of a complete absence of signals from the outside world (sensory influx) would be completely deprived of mental functions. Sensory influx has an optimal effect when it falls during sensitive periods of development of mental functions, i.e. periods of special sensitivity of certain functions to external influences. The nervous system of a preschool and school-age child is extremely flexible and sensitive to external influences. It is this age that is most favorable for improving the activity of the senses, accumulating ideas about the world around us.

The problem of the influence of musical art on a person was considered in their works by philosophers, psychologists and neurophysiologists, teachers and musicians, doctors. But, despite a wide range of studies, until now the priority in the issues of studying the possibilities and functions of music belonged to psychology, physiology, biology. In the pedagogical literature, we managed to find only a small number of studies with didactic possibilities and its use in music pedagogy. As a rule, all these works are about the perception of music. However, not only the process of music perception, but also other types of musical activity - singing (including solfeggio), musical-theoretical activity, musical analysis, playing musical instruments, movement to music, musical creativity - are of great importance for optimizing brain functions and developing learning skills.


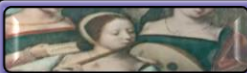



A large number of medical and psychological studies confirm the positive impact of musical activity on the functions of respiration and blood circulation, on the level of immune processes, brain function and interaction of the hemispheres, mental performance, psychomotor skills, speech development, computational skills; It has been proven that as a result of musical influence, the sensitivity of not only auditory but also visual analyzers increases, mental processes of attention, perception, memorization improve, metabolic processes are regulated, and the level of anxiety decreases. Nevertheless, the use of musical activity in pedagogical practice as a means of



increasing the effectiveness of teaching schoolchildren reading, writing and mathematics has not been developed. Thus, a contradiction arises between the expediency of teaching schoolchildren reading, writing and mathematics using musical activity and the lack of theoretical and methodological support for this process.

Musical art is aimed at the inner world of a person, the perception of which develops figurative thinking. In addition, it is associated with the ability to observe, analyze, compare artistic images, which develops reflexive skills and activates thinking. According to L.D. Nazarova, music is capable of expressing physical phenomena in the process of developing a musical theme, as well as the relationship between geometric figures and transformations of various natural phenomena. An example of the wide application of this approach is the study of the perception of works of musical and fine art, turning to the pages of the biographies of outstanding domestic and world scientists - chemists, military men, etc., who sought in art the basis for new reflections, creative ideas. An example of this can be the creative research of A. Borodin, A. Chekhov, M. Mussorgsky and others. New vectors of development of education through art, aimed at the revival of traditional values, as well as related to the development of science and technology, the search for ways to introduce the younger generation to the artistic heritage, are opening up in connection with the active use of information and communication technologies and electronic educational resources, in connection with which new forms of artistic creativity appear. For example, electronic music is of undoubted interest to modern schoolchildren. And musical art, which has a centuries-old history of development, is acquiring new attractiveness and adequacy for modern youth to today's world of its existence. Computer design and computer graphics, artistic design and printing, animation and special effects in cinematography, etc. have actively entered our lives - these are new, interesting forms of creativity that reveal the possibilities of fine and musical arts in synthetic types of artistic creativity. Modern technologies in art photography, theater, digital television, architecture, design, etc., present the artistic experience of people from a completely new side, thereby attracting different categories of the population to artistic and creative activities. In our opinion, art today is presented in a large variety of forms, means and a wide range of innovation, which allows us to talk about the renewal of the content of art and as its component part of musical education.

The study of musical-theoretical treatises of the era allows us to reveal the content of the pedagogical foundations of the history of music pedagogy and didactic possibilities, as well as to highlight the main principles of music pedagogy that guide the activities of teachers and the process itself, among them we will highlight the following as the main ones:

-  the connection of training with practical activities;
-  systematic and systematic teaching (from simple to complex);
-  clarity and development of analytical and theoretical thinking;
-  focus on the creative activity of students with an important role of the teacher;
-  focus on the strength of learning results.



The implementation of these principles prepared a stable ground for the development of the pedagogical foundations of the history of music pedagogy and the didactic possibilities of its use, where practicing teachers, who know the repertoire well and have the skills, endowed with mentoring experience, "translated" their experience into the language of practical teaching methods, gradually bringing it to the level of general pedagogical standards. Within the framework of this methodology, the priorities of the very "how to teach" were clearly defined, for example: revealed through an appeal to ratio, and through it to the auditory experience of students (its basis was mnemonic models, intervals), visual perception of graphic systems of coding the melody of the chorale (their basis was notational systems), through the adaptation of the speculative Greek theory to the new conditions of practically oriented knowledge. All these areas of work constitute the pedagogical foundations of the history of music pedagogy and the didactic possibilities of its use, which today testify to the extraordinary dynamism of educational processes of all times.

The pedagogical foundations of the history of music pedagogy and the didactic possibilities of its use are described in detail in the treatise "De harmonica institutional ("On the harmonic establishment") by Huqbald (created in the era of reforming musical practice, at the time of its transition from the neumes tic notation with its relativity to the "high" one, striving for accuracy) is an "innovative" teaching that structures the content of teaching musical art. This treatise is among the pioneers that reveal the direction of pedagogical reforms, their substantive component. This work meets all the necessary characteristics of an educational text, accessibility of presentation, "feasible difficulty", oriented towards the activity of students and the development of their theoretical knowledge - these are the most noticeable didactic foundations on which this "textbook" was built. The questions "how to teach?" and "with the help of what organizational forms of training?", the author of this work decided for himself quite definitely. It is significant that in his presentation of the new he purposefully went from the known to the unknown, the Greek theory of tetrachords and the notation system transmitted through Boethius. For the first time, having applied the "old" methods of the Greeks to illuminate the problems of our time, combining them with new realities, the author moved away from the dogmatism of the speculative theory of music, but outlined a certain synthetic model for the introduction of new, practically oriented knowledge in music pedagogy. He built his model of mastering musical knowledge on the cyclical repetition of material with its complication and renewal, which, apparently, was understood by Hukbald as a means of reducing the possibility of distorting the information received and ensuring the strength of knowledge. Thus, for the first time in European music education, a cyclical curriculum for a course in music pedagogy and didactic possibilities for its use appeared. This is the undoubted merit and significance of the treatise for the history of pedagogy.

Today it is obvious that the current situation in modern music has radically changed the vector of artistic creativity in the direction of overcoming the previous classicist-romantic techniques of composition, entailed qualitative changes in the structure of musical thinking, the material of music itself. Along with it, the issue of developing new methods, searching for an analytical apparatus that adequately reveals the essence of the modern phenomenon has become acute in music pedagogy. Thus, analyzing the above, we can highlight some provisions of the pedagogical basis of the history of music pedagogy and the didactic possibilities of its use:

➤ In the process of training, the cognitive component is formed, and the creative one is included only at the final stage of educational activity. The teacher does not actively use activating and



creative tasks at the very beginning of training, giving preference to technical and knowledge problems of training and almost completely ignoring musical education.

➤ The principle of accessibility of training, where students master musical works of different eras in accordance with their level of mental and intellectual development and is not always used in the learning process. In order for students to be able to actively develop in the process of mastering the material on the history of music education, the teacher gives tasks that mobilize the forces and musical abilities of students in the form of creative tasks to expand their musical horizons, study the philosophy, culture and art of a certain historical period, familiarize themselves with and listen to the works of famous authors, etc.

➤ Fruitful development of musical abilities largely depends on the level of development of the students' intellect. Mastering a musical instrument, developing musical ear and thinking, in-depth study of the composer's biography, all aspects of his work, familiarization with various interpretations of different performers, contribute not only to the formation of a musical listening culture, but also to successful musical performance activities.

In general, we note that the presented approaches to the study of the pedagogical basis of the history of music pedagogy and the didactic possibilities of its use are not exhaustive, but in our opinion, they create the most complete range of comprehended categories of musical art.

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