

PEDAGOGICAL TENDENCIES OF MUSICAL CULTURE FORMATION IN YOUTH

Tojiboyeva Sharofat Ergashovna

State Institute of Art and Culture of Uzbekistan

Associate Professor of the “National Singing” Department

Annotatsiya: Ushbu maqola yoshlarda musiqiy madaniyat va estetik didni shakllantirishning zamonaviy pedagogik tendensiyalari haqida yozilgan. Rivojlangan mamlakatlar tajribasidan misollar keltirilgan.

Tayanch soʻzlar: tarbiya, musiqiy did, motivatsiya, tasavvur, reallashuv, jamiyat, shaxs, individ, senzitivlik, janr, idrok, art-terapiya, tadqiqot.

Аннотация: В данной статье написаны современные педагогические тенденции формирования музыкальной культуры и эстетического вкуса у молодежи. Приведены примеры из опыта развитых стран.

Ключевые слова: образование, музыкальный вкус, мотивация, воображение, реализация, общество, личность, личность, чувствительность, жанр, восприятие, арт-терапия, исследование.

Abstract: This article is written about modern pedagogical trends in the formation of musical culture and aesthetic taste in young people. Examples from the experience of developed countries are given.

Key words: education, musical taste, motivation, imagination, realization, society, person, individual, sensitivity, genre, perception, art therapy, research.

Since the first days of independence, a lot of work has been done in the education of the young generation in terms of carefully preserving and restoring the musical culture, which is the spiritual wealth left by our forefathers and ancestors. Consistent formation of spiritual values in the minds of our youth has become the demand of the times. The role of music culture is incomparable in the education of high human qualities, such as country, country, and pride, especially in young people. For this, it is necessary to form musical ideas in the minds of students. In order for each person to be actively realized in the formation of musical imaginations, to become his inner motive, first of all, he should have a certain positive attitude towards the piece of music. It is necessary for a person to acquire and respect the social and cultural achievements of society, to be able to feel them

emotionally and intellectually. This expands the scope of a person's imagination by creating an opportunity for him to adequately perceive and understand spiritual values, including folk music.

If we look at the history of psychological research related to musical imagination, the first scientific research in this direction began in the second half of the 19th century. In particular, the scientific research carried out by foreign scientists K. Shtumpf, F. Brentano, O. Abraham, K. Sishor, G. Gel covered the theoretical features of musical sound and its perception. In the formation of musical imaginations, the sound of music is always an external factor and turns into meaningful information as a result of the formation of emotional and mental states in a person. However, the created musical work is not a material entity, but a unique social communication of the author with the listener, a unique psychological method of influencing his thoughts and feelings.

Material sound object - appears at the initial stage of perception of a piece of music and is observed together with understanding of musical content and intellectual activities. A person's mood and emotional state affect the quality of image formation, and the ability to hear music, sense of rhythm, musical memory and the ability to imagine the development of a musical image are the basis of perception. These are not only subjective, but also individual. Through imagination, a person not only realizes its essence, but also combines the author's social experience reflected in the work with his personal experience as a result of connections in the mind. Especially in the manifestation of aesthetic experiences through listening, human personality, his social origin, national and individual characteristics are expressed. According to A.N. Sokhor, who studied the socio-psychological factors affecting the formation of musical imaginations, the process of imagination formation: firstly, the type and status of the social group to which the listener belongs; secondly, it depends on the socio-psychological characteristics of the person, that is, the type of activity, interests, outlook, taste and musical perception. The social perceptions formed about a certain piece of music and advertising can also directly affect the formation of musical perceptions.

According to A.L.Gotsdiner's interpretation, there are 3 factors in the formation of musical ideas, these are:

- 1) natural sensitivity to music;



2) social conditions that shape an individual's "Musical Biography" and musical experience;

3) level of general and musical development.

All this is related to the qualitative content of perceptual processes through the individual characteristics of a person. And L.M. Kadsin studied the characteristics of creating imaginations in different social groups by listening to music, and expressed imaginations as the first stage of perception. The second stage is interpretation, i.e. it is an opportunity to interpret and analytically evaluate musical works perceived by listening, and the researcher expresses the main, decisive importance of imagination at this stage, and this stage is carried out in the position of the author, performer and contemporary listeners. In addition, it shows the three types of imaginations formed in the minds of individuals and different social groups by listening to musical works of different genres and directions, as well as the directions of their interdependence. Emotional-psychological experiences in the process of imagination formation reflect a high level of understanding of the subjective and social content of a piece of music. It is necessary to consider the importance of social factors in the formation of musical ideas. Because the musical ideas formed in children and teenagers are mainly based on social ideas about certain music.

On the basis of the above analytical thoughts, it can be said that in the meaning of the concept of musical imagination, visual images formed by a person on the basis of previous experiences about music are understood. Musical content is expressed in tonal images, and due to understanding it, imagining it in the form of experiences, a certain system of ideas about this music is formed. The system of musical ideas consists of a set of ideas about the general ideas of a person about music, ideas about classical music, ideas about popular genres of music and national musical instruments, the laws of development of musical instruments and songs.

The psychological, socio-psychological, musical-psychological, social, aesthetic, artistic, educational, guiding, etc. of this system. features are interrelated. The scope of musical imaginations determines the attitude to music, that is, imaginations are manifested in the form of existing institutions, existing traces are revived. Unique features of musical works: national rhythms, musical decorations, expression of characteristics through the sound-making properties of national instruments. , the structure of the form of the works, the perception of the

laws of the development of the melody in the mind of the individual, with the help of the lyrics of the songs, it is manifested in the vivid description of the national, ethnic lifestyle and national values.

At the same time, the formation of musical imagination depends on some socio-psychological factors, including:

- 1) the attitudes of children and teenagers towards music;
- 2) promotion of music;
- 3) to the characteristics of existing attitudes towards music in the social environment;
- 4) depends on the content and level of spiritual and artistic education.

Undoubtedly, the above social factors affect the quality of musical perception of students (listeners) of different ages, individual and regional characteristics in a holistic way, and play a key role in the formation of their musical imaginations. Therefore, the formation of musical ideas is a process of educating a modern, mature, well-educated and artistic taste of the young generation by realizing the artistic, spiritual and educational possibilities of music as a model of values.

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