



Children's music education: methods and forms

Konurova Leyla Ruslanovna

Teacher of "Music Education" Guliston State University 4th
Microdistreet, City of Gulistan, Sirdarya Region Uzbekistan.
konurovalejla@gmail.com

ABSTRACT

The problem of methods and organizational forms of education is considered sufficiently developed in pedagogy. Meanwhile, it is one of the most important problems of the theory and methodology of organizing the education of pupils and students youth. The article reveals the features of the methods and forms of organization musical education. The author conducts a historical and pedagogical analysis existing approaches to the classification of methods and forms of education, and on its basis develops the author's classification, taking into account the specifics of the language education.

Keywords:

musical education, forms and methods of music education, classification of forms and methods of education, the problem methods of education in the history of pedagogy.

The definition of methods and forms of organization of musical education in the history of the development of musical pedagogy has a subjectively arbitrary character. The authors who defined these categories tried to explain their methodological actions words that most often did not have a clear scientific terminological and semantic justification.

Russian theater classic K.S. Stanislavsky, who first laid out "on the shelves" the process of teaching acting art noted: "You need to talk about art and write simply and clearly. Wise words frighten the student. They excite the brain, not the heart. From this, at the moment of creativity, human intellect displaces artistic emotion. With her subconscious, which has a significant role in our direction of art.

But talking and writing "simple" about a complex creative process is difficult. Words are too concrete and crude to convey elusive, subconscious sensations. "(10).

This explains the fact that, while defining some of the concepts of education and teaching art, the authors used the terminology that existed in the practice of their creative activity.

This approach led to the fact that the forms of organization and methods of education and training, in their theoretical definition, acquired the same meaning, and sometimes mixed with artistic activities.

As for the process of musical education, there is still no commonality in the theoretical definitions of the methods of musical education.

For example, the Russian theorist of aesthetic education Likhachev B.T. all in all artistic education of children identifies three main groups of methods: a) practical education; b) aesthetic optimal perception; c) artistic and creative activity (6). In this we see terminological incorrectness, since the processes training and education in pedagogical science are considered separately and have their own well-defined methods.

The authors of one of the latest Russian manuals "Theory and Methods of Musical Education" Khalabuzar P.V. and Popov V.S. believe that musical education is carried out exclusively in the forms of musical activity: a) listening to music; b) practical creative activity (performing); c) educational activities (musical

literacy); d) socially useful activity, which is expressed by the active promotion of musical art (11). This statement is generally marked by a global approach that covers the entire educational process, where is combined into one and musical training, and musical education.

A clearer theoretical definition, in our opinion, has a characteristic of the methods of musical education, which was formulated by N.A. Vetlugina, a researcher of the problems of musical education of young children. This characteristic comes down to their definition on the basis of general pedagogy, namely: a) methods of persuasion by means of music; c) teaching methods and exercises (7). This approach has a scientific theoretical basis and enables further detailed substantiation of methods on the basis of the main provisions of the theory of education.

The famous professor Apraksina O.A. avoids theoretical justifications and suggests that in organizing the musical education of schoolchildren, rely on a system that includes: educating schoolchildren of interest and love for music, the need to communicate with her; training in various types of musical activity; development of musical and creative abilities; education, which provides for acquaintance with the best examples of world musical culture (2).

In professional music education Polyansky Yu.A. offers a comprehensive method of education and training for a musician, where the concept of a method is considered as a set of actions of the teacher, built on objective methods of cognition and the transformation of reality in the process of education and upbringing (5). Such a definition includes a wide range of main categories of musical education and upbringing and claims to be a separate methodology for training a musician of a certain level.

L.A. Barenboim proposes to approach the choice of methods for educating future musicians more creatively. Firstly, in musical education and training, he defends the need to overcome the contradiction between aesthetic (artistic) principles and choice of methods of musical education and upbringing. He notes:

"Often the methods of the teacher's work are in conflict with his artistic attitudes. If, for example, he sets himself the task of educating a performer who can freely and improvisationally convey the poetic image of a musical work, but at the same time, he "trains" the student, forcing him to mechanically copy his performance ("play like me"), then insurmountable contradictions are created between the artistic ideal and methods" (3).

Secondly, in the professional training of the musician L.A. Barenboim. Defines the need to educate the qualities of creative performance and variety well-being.

In general musical education, he proposes to apply the so-called "elementary musical complex", which includes five main components: experience of music; ear for music; sense of musical rhythm; the ability to concentrate "observe" the flow of music; habits and ability to read music (3). From this it must be concluded that the formation of these qualities Barenboim L.A. refers to the area the formation of musical consciousness (thinking), which was once noted by B.V. Asafiev and B.L. Yavorsky.

A somewhat unusual approach to the definition of theoretical categories of musical the pedagogical process is carried out by Abdullin E.B. and Nikolaeva E.V. in his textbook "Theory of Music Education" (1). Firstly, they consider the concept of music education subjectively, without adhering to the main provisions of the foundations of the classical theory of pedagogy. Education is the process and result of education, upbringing and personality formation. Education by branches of production, including music, ultimately, can be elementary, secondary, special, higher, etc. Therefore, the forms of its organization are determined by the external characteristics of the process of its receiving - daytime, evening, correspondence, etc. The authors consider music lessons as the main form of music education, although in general pedagogy, lessons are the main form of organizing exclusively school education or a type of training.

Not quite correctly highlighted in a separate chapter of the mentioned textbook

"methods musical education". There is no such concept in the theory of musical pedagogy. The category "method" in classical pedagogy refers exclusively to its specific sections - the theory of education, the theory of education (didactics), others, and not to education in general. Therefore, teaching methods and upbringing methods in the music industry should be considered separately, because they have different purposes. How theoretical categories, they represent the interaction of students (pupils) and teachers (educators), as a result of which in music education there is a transfer and the assimilation of musical knowledge, skills, and in musical education - the formation of consciousness (worldview), personal musical qualities, the development of musical abilities of students (pupils).

Our approach to the definition and classification of methods of musical education has a general pedagogical character and covers the theoretical and practical aspects educational process.

General methods of musical education should be divided according to modern pedagogical requirements and should be conditionally divided into the following groups:

- a) methods of formation of musical and aesthetic consciousness;
- b) methods of organizing musical and aesthetic activities and the formation experience of practical musical creativity;
- c) methods of stimulating practical musical activity;
- d) methods of musical self-education.

Let's consider these groups separately.

Methods of formation of musical and aesthetic consciousness.

This group of methods provides for a set of interactions between the teacher and students (pupils), during which the assimilation of the content of the musical material on the basis of a conscious sane and evaluative attitude towards it. Thus, musical consciousness is formed, which determines the level of musical development and musical and aesthetic value orientations of the individual.

In the practice of carrying out work on musical education, one can single out specific methods

for the formation of musical and aesthetic consciousness – **musical emotional influence and persuasion.**

Musical and emotional influence is a specially created, expedient organization of the life of participants in the educational process, associated with the use of samples of musical creativity that affect the emotional-figurative sphere personality thinking. This includes - demonstrations and illustrations of certain musical works (samples), accompanied by bright expressive and pictorial elements that cause an appropriate positive emotional reaction (experience).

Musical and emotional influence can be direct and indirect. It can be aimed at awakening and stimulating the internal and external activity of pupils.

According to a well-known Ukrainian researcher of the problems of aesthetic education of Professor **Rudnitskaya O.P.**, the criteria for the level of formation of the musical and aesthetic consciousness of a person are determined in the process of diagnosing her artistic development in the context of scientific and pedagogical research (8). They can conditionally divided into three groups.

The first group is represented by the criteria of value orientations of the individual, aimed at a general artistic and aesthetic outlook. For musical development, the most important indicators of the development of these orientations are:

- general musical and aesthetic erudition of students;
- availability of knowledge in the field of musical art;
- frequency of communication with musical works;
- selectivity of taste preferences;
- desire for independent musical activity.

Another group includes criteria for assessing the personality of musical works, which characterize her ability for emotional empathy with artistic image, empathic penetration into the author's intention, the ability to analyze and interpret works.

The main indicators of appraisal activity are:

- adequacy of emotional response to a piece of music;

- experience in determining the content essence of the elements of the musical language;
- existence and nature of associations;
- validity of value judgments;
- integrity and completeness of comprehension of the work;
- the ability to correlate verbal and performing interpretations of musical art.

The third group includes criteria for self-assessment of one's aesthetic attitude to musical art. These criteria characterize the inclination of the individual to self-knowledge, creative activity, focused on self-improvement. The main indicators of self-esteem are:

- readiness for self-assessment of their artistic impressions;
- critical evaluation of one's own preparation for communication with the art of music;
- the ability to realize existing internal disagreements;
- desire for self-improvement;
- the ability to determine and plan their further musical development.

Value orientations, aesthetic assessments and self-assessments are closely related between themselves as a holistic functional education and in their totality determine the general level of formation of the musical and aesthetic consciousness of the individual.

Methods of organizing musical and aesthetic activities and the formation of experience in practical musical creativity

This group of methods is determined by the applied nature and is aimed at creating practical (activity) situations in the process of musical and educational work. The main task of musical and pedagogical workers in the implementation of methods for organizing musical and aesthetic activities and the experience of practical musical creativity the formation of a daily desire for practical musical and creative activity among pupils is advocated.

The methods of organizing musical and aesthetic activities and the formation of the experience of practical musical creativity should include: **accustoming; exercises; pedagogical requirement.**

Teaching is the interaction between participants in the musical and educational process, during which the pupils are instilled with the skills of practical musical and creative activity.

With the first experience of communication with the art of music, teachers teach students to the practical performance of musical works, participation in musical amateur art, collective musical events.

In the process of professional musical education, teaching methods are implemented in the daily participation of students (pupils) in the musical life of an educational institution - attending and participating in concerts, lecture halls, and other events aimed at for the dissemination and promotion of musical art.

Exercises - multiple repetitions of certain musical and creative actions (tasks), the purpose of which is to consolidate and improve the practical skills of musical performance.

In the practice of music education, the performance of exercises is more often used in music education and is one of the decisive conditions for technical training musician. Therefore, in musical education, this method becomes effective in combined with another method of education - persuasion.

Pedagogical requirement - pedagogically appropriate, planned or an impromptu act of the educator aimed at changing personal behavior pupil or his attitude to his activities.

In the practice of professional musical training, the pedagogical requirement is one of the main factors in determining and shaping the nature of the creative activity of the future musician. Pedagogical requirements can be associated both with educational work and with everyday life.

Public opinion is the views and judgment of teachers, colleagues, comrades, acquaintances and other people about practical musical and creative activities student (student), which positively or negatively affects the process of formation his musical and practical experience.

Therefore, public musical opinion must be singled out in a specific a method of forming the experience of musical and creative activity of a future musician, which is characterized by an

objective manifestation, independent of the nature and content of musical educational work.

Methods for stimulating practical musical activities

The stimulus in musical education is a specially organized influence on consciousness, motivation, feeling and will of the individual in order to improve its musical and creative activity.

To stimulate means to induce certain actions. The process of stimulation in a general sense can be considered as the driving force of education. With another sides - as a set of special methods that are used by the teacher to creating a situation of stimulating a person to certain actions.

As the main method of stimulation in musical education is becoming **pedagogical requirement**.

At one time, A.S. Makarenko developed a whole system of pedagogical requirements for children, individuals, groups. In his practical work, these requirements played a big role. Role in shaping the consciousness and moral behavior of his pupils.

In musical education, the form of requirements has an individual character, depending on the characteristics of each individual: it is enough for one to remind, hint, the other needs to make a categorical demand. The pedagogical requirement can be direct (immediate) and indirect (indirect).

A direct requirement is put forward by the teacher, as a rule, declaratively, refers to everyone without exception and is subject to appropriate implementation without any objections.

An indirect (indirect) requirement in its composition, in addition to the direct one, has a recommendatory or evaluative attitude of the teacher to the activities of the student (student) - this is a requirement-advice, a requirement-hint, a requirement-request, etc.

Another method of stimulation in musical education is competition. Especially this method acquires significant efficiency at the initial stage of the formation of the musical qualities of the individual. Its implementation is carried out in the process of participation

student (student) in various competitions, demonstration performances, concerts and other events in which he demonstrates his achievements in comparison with others.

Incentives should also include **rewards and punishments**.

Encouragement - a moral or material influence on pupils, which positively characterizes their activities and encourages further improvement their achievements.

Punishment is a moral, psychological and pedagogical influence on a person, with the help of which there is a correction and correction of the behavior of the individual. Punishment causes unpleasant experiences and a sense of shame for committed actions or non-performance. General accepted educational requirements. A.S. Makarenko figuratively called this state "pushing out of the general ranks."

The main requirement for the use of methods for stimulating practical musical activity is their complex application.

It is not advisable, for example, to build the educational process solely on pedagogical requirements or on competitions. On the one hand, this can dull creative, proactive approach of the individual to music lessons. On the other hand - this can develop an unhealthy competitive spirit, which will lead to negative moral relationships in the team and will contribute to the development of ambitious negative qualities of the future musician.

Methods of musical self-education

Self-education of the individual can be carried out in the intellectual, moral and psychological and physical sphere. It acquires the character of self-education, which may be organized or spontaneous.

In the process of professional musical education, self-education plays the most important role. No outstanding musician, composer would become an outstanding without training and education, but it was self-education that played a decisive role in their formation.

On the basis of common well-known psychological and pedagogical definitions, the methods of musical self-education can be

conditionally divided into subgroups: **methods of self-knowledge; methods of self-restraint; methods of self-coercion, creative and heuristic methods.**

Self-knowledge is the process of determining one's musical properties in comparison with the requirements that are put forward for a certain level of musical education. The methods of self-knowledge include - comparative observation of oneself; introspection and comparing yourself with other people - musicians of a higher level.

Self-restraint - actions of the individual aimed at limiting or inadmissibility of negative, undesirable actions in their activities. The methods of self-restraint include self-hypnosis; self-rejection; self prohibition; self-punishment. But the main thing for the future musician in self-education is the observance of personal daily routine and conscientious implementation of the plan of self-study.

Forms of organization of musical education

The forms of organization of musical education are the external characteristics of the musical educational process, which are predetermined by the number of its participants and the type of musical activity.

In musical education, it is customary to divide the following forms of its organization: **mass; group (club); individual.**

Mass forms of organization of musical education, as a rule, are applied in the social educational process. They are part of the educational process of any educational institution.

In public life, mass forms of organizing musical education are being introduced by the media, various creative organizations, and entertainment institutions.

Mass forms of musical education according to the degree of their influence on the personality can be divided **into active and passive active.**

Actively active forms aim at the active participation of each participant. AT practice - these are mass collective musical events (singing together, playing music, performing musical and rhythmic exercises, discos, etc.).

Passively active are activities that do not involve active practical participation of participants and aimed at the reproductive perception of musical phenomena. These include attending concerts, music lectures, watching and listening to television and radio programs, and others.

Individual forms of organization of musical education are more often used in the professional training of musicians and are closely integrated with the educational process. In practice, these are individual lessons, during which, along with educational tasks, the issue of an educational plan is solved:

- acquaintance with the features of the composer's work, whose work studied, the era in which he lived;
- analysis of means of expressiveness and figurativeness of a musical work;
- creation of situations of evaluative-critical and comparative nature of the analysis musical work and others.

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