



## **MUSICAL AND AESTHETIC EDUCATION OF THE PERSONALITY**

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### **Abstract**

The article deals with musical and aesthetic education of the individual, the main types of educational activities in a music lesson in a comprehensive school.

**Keywords:** Music, aesthetic education, personality, types of educational activities, musical culture.

### **Introduction**

In recent decades, scientists have paid quite a lot of attention to the problem of musical and aesthetic education of the individual. Modern music education is primarily aimed at introducing the younger generation to musical culture.

In philosophical and psychological-pedagogical concepts, the important role of culture in the musical and aesthetic development of the child's personality is unanimously recognized (E.B. Abdullin, Yu.B. Aliyev, N.A. Vetlugina, D.B. Kabalevsky, B.N. Nemensky, O.P. Radynova, etc.). Therefore, the solution of such an important task as the formation of musical and aesthetic culture in children of primary school age requires the teacher to understand this concept in the context of content, main aspects and structure.

Culture is a comprehensive category that includes a wide range of meanings and senses. Spiritual culture in the theory of cultural studies is opposed to material culture and affects the area of ideas, judgments, theories, assessments, affecting all aspects of the life of society, social groups, and a specific person.

In the context of our study, the statement of the German philosopher and musicologist of the 19th-20th centuries, researcher of the works of I. Bach, A. Schweitzer, is relevant. He wrote: "Culture is the result of all the achievements of individuals and all of humanity in all areas and in all aspects to the extent that these achievements contribute to the spiritual improvement of the individual and general progress" [6]. Culture is a person's awareness of his spiritual essence, his becoming



a part of humanity, understanding and creating culture. Consequently, the cultural component of a person is the element that forms his system of values.

Aesthetic culture includes a wider part of being, since the aesthetic element is organically present in all spheres of human life. Aesthetics and aesthetics - for us this is exactly what is inseparable from the perception of beauty in art and in life, inseparable from a unique, artistic perception of things and phenomena.

The ancient Greek philosopher Plato believed that a child is born with the idea of beauty in his soul, along with the ideas of good and truth, and with the help of education comes to the conscious realization of these ideas. Hegel considered beauty as a property of the objective spirit, passing in its development and aesthetic, the lowest stage of self-contemplation of the absolute spirit in the form of a concrete historical manifestation in art. Based on the views of these two philosophers, it became an axiom in aesthetics that beauty is the main aesthetic phenomenon and that the main content of aesthetics as a science is art. There was an absolutization of beauty, its elevation above all other aesthetic phenomena and at the same time the absolutization of art as a form of social consciousness and manifestation of beauty.

Depending on the types of activity, Professor M.S. Kagan distinguishes material, spiritual and artistic cultures. Artistic culture is interpreted by him as "a special area of culture formed due to the concentration around art of a number of forms of activity associated with it - artistic creativity, artistic perception, artistic criticism, etc." [4]. Artistic culture is the highest form of aesthetic culture. It is associated with the satisfaction of the artistic needs of the individual, those needs that are associated with his highest spiritual needs - cognitive, moral, political, with the deep layers of the spiritual life of man. Consequently, the concept of "artistic" reflects the general, which is characteristic of art in all its types and genres, artistic creativity, the specificity of artistic perception, awareness and evaluation of works of art. Certain areas of artistic culture are distinguished, corresponding to types of art, and one of them is musical culture. In philosophy and cultural studies, the concept of "musical culture" covers various types of musical activity and their results (musical works, their creation, performance and perception), as well as musical and aesthetic interests, needs, attitudes, emotions, feelings, and ideals that have developed in the process of this activity. The structure of musical culture also implies the activities of various institutions associated with the storage and



distribution of musical works, musical education and upbringing. The most widely disclosed definition of musical culture is that of L. G. Dmitrieva: moral and aesthetic feelings and beliefs, musical tastes and needs; knowledge, skills and abilities, without which it is impossible to master the art of music (perception, performance). Creative abilities that determine the success of an individual's musical activity are also an integral part of musical culture [2, p. 11]. Thus, musical culture can be presented by many researchers as a system in which the constituent elements are interconnected.

Yu.B. Aliev understands the musical culture of a child's personality as an individual socio-artistic experience that determines the emergence of high musical needs. Musical culture is understood as an integrative property of the individual, the most important indicators of which are [1]:

- musical development (love for musical art, emotional attitude towards it, need for various examples of artistic music, musical observation);
- musical education (equipped with methods of musical activity, art history knowledge, emotional and value attitude towards art and life, "openness" to new music, new knowledge about art, development of musical and aesthetic ideals, artistic taste, critical selective attitude towards various musical phenomena).

The basis of humanistic education is the principle of a personal approach, which assumes recognition of the personality of a developing person as the highest social value and uniqueness of each child. "The development and improvement of the personality, especially in childhood, occurs mainly under the influence of education," wrote L.S. Vygotsky [3, p. 54].

The education of musical and aesthetic culture is one of the most difficult tasks in pedagogy. Its successful implementation is the most important criterion for the effectiveness of all aesthetic education. With the development of the aesthetic culture of the individual, the aesthetic views of society, its aesthetic principles and attitudes turn into deep aesthetic convictions of a person, become his aesthetic habits.

In the educational process in music lessons, the teacher is an intermediary between the students and the educational material that constitutes the content of the subject. The education of musical and aesthetic culture of primary school students in a comprehensive school should be carried out based on didactic principles. This ensures that students not only successfully master new material, but also provides



conditions for their harmonious development. In terms of music education, they reflect the specifics of the educational process in music lessons.

Educational and cognitive activities of schoolchildren in music lessons have their own characteristics. The main form of musical education and upbringing of schoolchildren is a lesson. A music lesson at school is a certain stage of work on musical education and training of schoolchildren in a holistic educational process, completed in semantic, temporal and organizational terms. process. At the same time, the subject "Music" has a certain specificity, being an art lesson. It is characterized by an emotional-figurative form of thinking, cognition in the form of an artistic image, creative activity of the student. In this sense, a music lesson is close to other lessons of the aesthetic cycle - literature, fine arts, rhythm. These subjects have in common the goals of artistic development of students - the cultivation of an aesthetic attitude to life, artistic culture; tasks - the development of musical abilities, the culture of perception of works of art and the need to communicate with them, gaining experience of full-fledged artistic creativity, the development of imagination, a creative attitude to life, artistic thinking; methods of art pedagogy - encouraging empathy (N.A. Vetlugina), involvement in artistic creativity and co-creative perception of art (B.M. Nemensky), creating an environment of internal emotional acceptance of a work of art (B.T. Likhachev). also common are: understanding the specifics of teaching subjects of the aesthetic cycle as an attitude to life and art through the worldview of the authors of works of art, understanding the stage of primary education as the basis for the development of emotional responsiveness in perceiving the surrounding world.

At the same time, a music lesson has its own characteristic features that distinguish it from other lessons of the aesthetic cycle. It is a complex of various types of musical activity of children - singing, listening, musical-rhythmic movements, musical-educational activity, playing musical instruments, creativity. An integrated approach is one of the most important principles of organizing educational and cognitive activity of primary school students in music lessons in Russian music pedagogy. An integrated approach to the lesson, firstly, is manifested in the organization of a single focus of all musical activities of the student, focused on the disclosure of the topic of the lesson, and secondly, is carried out in the implementation of a triune didactic goal, when during the lesson a set of tasks is solved, including educational tasks (new concepts are introduced, previously



acquired knowledge is consolidated, knowledge about musical instruments is expanded), educational (in various types of musical activity, feelings of empathy, collectivism, love for folk or classical music are activated), developmental (singing skills are improved when performing songs with and without accompaniment, monophonic canons; a sense of rhythm in movement, playing the simplest musical instruments is developed; an emotional response to music and creative abilities are activated). The education of musical and aesthetic culture of schoolchildren occurs simultaneously with the development of their musical abilities, which, in turn, are developed in educational and musical activities. The more active and diverse it is, the more effective the process of musical development is and, consequently, the more successfully the goal of musical education is achieved. It is no coincidence that in musical and pedagogical literature (Yu.B. Aliyev, O.A. Apraksina, L.A. Bezborodova, L.A. Vetlugina, D.B. Kovalevsky, E.I. Krinitskaya, N.S. Osenneva, etc.), much attention is paid to the study of the forms of musical activity of children that contribute to the development of their musical culture. The cognitive activity of students in music lessons has its own characteristics, which are determined by the goals and objectives of musical education on the one hand, and the teaching material (which is music as a special kind of art that reflects the spiritual experience of mankind in the art of intonation) on the other. The musical and aesthetic culture of primary school students is formed in the process of active activity. The main types of musical activity include musical-auditory activity, which is common in relation to such specific types of activity as composing, performing, and listening. Let us consider the main types of educational activities in a music lesson in a comprehensive school. The specificity of the subject of music is that the comprehension of musical art can only occur on the basis of perception.

Perception of music is a process of holistic, figurative, emotionally conscious, personally oriented comprehension of the content of a musical work. The development of music perception is the most important task of musical education of schoolchildren, and it occurs in the process of all types of musical activity.

D.B. Kabalevsky believed that musical literacy, in essence, is a musical culture that manifests itself in the qualities of music perception. He attributed to them the ability to perceive music as a living figurative art, the formation of a special "feeling for music" that allows one to perceive it emotionally, the ability to



determine the character of music by ear and feel the internal connection between the character of music and the character of its performance [5].

In the process of perceiving music, children are instilled with a love for highly artistic music, the need to communicate with it is formed, their musical interests and tastes are nurtured, the idea is formed that music tells about the life around us, expresses feelings and thoughts, human moods. In music lessons, children learn to listen attentively to musical works from beginning to end, perceive music, be imbued with its emotional content, make a feasible analysis of the work (emotional and figurative content, means of musical expression, structure, performance), recognize the studied musical works by their sound, remember their titles and the names of composers.

At the heart of musical perception is a complex mental process of isolating aesthetic feelings in works. To hear music means not only to respond emotionally to it, but also to understand and experience music, its content, to store its images in your memory, to internally imagine its sound. Therefore, the perception of music is the ability to hear and emotionally experience the content of musical images as an artistic unity, an artistic and figurative reflection of reality, and not a mechanical sum of different sounds. The leading types of musical activity in music lessons include performing. Musical and performing activity is always a creative activity with all its inherent features. It requires from students not only certain skills and abilities, but also activity, determination, great concentration and creative initiative, and fosters a desire for perfection and comprehension of the beautiful. Artistic examples of musical works awaken aesthetic feelings in children and help to better understand human experiences. In the process of educational and performing activities of schoolchildren, the teacher directs their musical development, causing a desire for self-expression and creativity in the process of performance. This type of activity in music lessons in a comprehensive school is manifested, first of all, in choral singing and playing musical instruments. Choral singing is one of the types of collective performing activity. It contributes to the development of the singing culture of schoolchildren, their general and musical development; education of the spiritual world; formation of a worldview, formation of a future personality. A song, synthesizing music and words, is more accessible to perception, which is especially important for young children with their inherent concreteness of thinking and figurativeness of ideas. Choral singing, being the most accessible and widespread



form of involving children in creative activities, has enormous potential: it is the development of musical abilities, the education of vocal and choral skills, and the formation of musical and aesthetic ideas of choristers, their general culture.

Playing children's musical instruments is another type of collective performing activity of students. Its purpose in the lesson is to promote the manifestation and development of the child's musical abilities, enrich the artistic experience of younger students, and develop interest in performing activities. At the same time, the children's emotional attitude to music-making, perception of the sound of individual instruments and mastery of playing techniques are important. The main focus of this type of musical and performing activity is expressed in the fact that schoolchildren learn to perform simple rhythmic accompaniment to the sounding music, accompanying the melody of the piece on simple instruments (as directed by the teacher), "play" expressively, in accordance with the mood of the music. The final feature of this activity is that it is acceptable for all children without exception. This form of children's activity has special opportunities in organizing collective artistic communication in music lessons. It gives all students the opportunity not only to "dive" into the world of ideas, experiences, relationships of other people through understanding the meaningful form of the performed works, but also to directly recreate this world in sound images, enrich it with a collectively developed personal-semantic attitude, strive to find more accurate and convincing methods of performance for this. Movement to music is another type of musical activity that develops a sense of rhythm in younger students, the ability to capture the mood of music, perceive and convey in movement various means of musical expressiveness, its acceleration and deceleration, dynamics - strengthening and weakening of sonority; the nature of the melody; the structure of the work. Taking into account the intuitive need of younger schoolchildren for motor activity, the purpose of using musical and rhythmic movements in music lessons in elementary school is to form in children the perception of musical images in development and the ability to express them with appropriate rhythmic movements. The basis of musical and rhythmic movements is the plastic elaboration of musical material. It helps to enhance the emotional impact of music, develop ideas about the means of musical expression, elements of musical speech; movements to music help to trace the development of a musical image. All this is achieved thanks to the acquired skills and abilities to coordinate movements with music, its character, mood. Thus, the



musical culture of a schoolchild is understood as a complex structure of personality, which includes such components as: emotional responsiveness to music, musical taste and the need to communicate with musical samples, knowledge, skills and abilities that contribute to the development of musical art. The education of musical and aesthetic culture of schoolchildren occurs with the development of their musical abilities, which, in turn, are developed in music lessons in a variety of musical activities, including vocal, instrumental, motor, and perception of music. The more active and varied the musical activity of a student in a lesson, the more successful the process of musical and aesthetic development and education.

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