

PRESCHOOL EDUCATIONAL ORGANIZATION AS A MUSICAL AND EDUCATIONAL PHENOMENON

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Abstract

The article provides information about the activities of currently opening musical kindergartens, how they differ from traditional kindergartens, and what methods are used in them.

Keywords: Musical kindergartens, musical perception, method, autonomous tradition, integrated tradition, development of talent in a child, playing a musical instrument.

Introduction

Preschool childhood is a unique period in a child's development. It is no secret that a child can perceive everything easily and painlessly during preschool age, it is during this period that he acquires basic skills and knowledge, learns to speak, begins to understand many things, controls his body, etc. Therefore, the sooner a child is immersed in the world of music, the more effective will be the result of his general and musical education. The introduction of music from preschool age also allows teachers to quickly identify and correct weaknesses in the psychological development of the student. Thus, early musical training is an effective means of developing the intellectual and mental sphere of the child.

In recent decades, the practice of children's music kindergartens has been expanding abroad (England, Australia, America, Latvia, and other countries). A similar musical preschool educational organization exists in Finland, which is currently very popular among the parent community.

A musical kindergarten is an educational institution where children up to the age of 7-8 receive general musical education. We do not know who came up with the idea of creating a musical kindergarten.



The origins of this direction probably date back to the late 19th and early 20th centuries. It was at this time that the first music schools appeared. One of the supporters of children's music education, R. Gummert, opened a children's music school in 1898 as the first stage of music education at school.[1]

Gradually, specialists appeared who were engaged in the development of music, especially children's education, and who developed the best plans to ensure that education, starting from a young age, was systematic and purposeful. In this regard, in 1958, the first Finland musical kindergarten was opened in Helsinki. Its creator was Sinikka Valkola-Lain, who understood that an early acquaintance with music would be a powerful impetus for the further development of a child's general and artistic education. The news of the opening of the unique educational institution spread very quickly and probably caused a positive response. Sinikki's idea later served as a standard for the further development and spread of music kindergartens in other districts of Finland. Due to the expansion of the kindergarten "block", the shortage of professional teachers became a major problem for some time, but by the early 1970s it was resolved. Music kindergarten teachers Ellen Urho and Maisa Krokfors organized courses for music kindergarten teachers at the Sibelius Academy [2]. The importance of music kindergartens in Finland is multifaceted. Currently, Finland has a whole system of music kindergartens with their own goals, functions and characteristics. It is unique. As far as we know, there is no other similar system of music education for preschool children in the world.

The main feature that distinguishes musical kindergartens from ordinary ones is that they are completely specialized and aimed at developing the talent of each child; they do not have the usual functions of a kindergarten (walking, meals, general developmental education, rest after lunch, etc.).

Of course, the main goal is to teach children to appreciate music. This is not the only reason why many institutions offer music education or why parents decide to send their children to music kindergartens.

Initially, there was no plan to educate children in such educational institutions. Nevertheless, the main trend is the holistic idea of music education, which supports the development and self-expression of the child's personality, helps to reveal the characteristics of the child's character.

According to the Finland music kindergarten education system, children are divided into groups based on age. There are family groups, groups for children aged 3-5, and instrumental groups [3].

Family groups are designed for the youngest members of the family, from a few weeks to two years old. Children attend classes with their parents, which helps to strengthen the relationship between them. Learning in such groups is based on games and songs that help children easily perceive the musical world.

Children aged 3-5 attend classes without their parents. The instrumental group is designed for children aged 6 to 8. It gives children the opportunity to choose a musical instrument of their choice.

What is taught in Finland music kindergartens?

Listening to music, singing, games, physical exercises, playing an instrument are standard activities for children in kindergarten. In addition, they are introduced to the basics of musical notation, dynamics, timbre, tempo, melody, form, harmony, and more.

Teaching in music kindergartens is not based on any particular teaching methods, and the developments used do not usually have a clearly defined authorship. Teachers widely use the methodological developments of Carl Orff, Zoltan Kodai, Shinichi (Siniti), Suzuki (Suzuki), Jak Dalcroze and other famous scientists as the basis for their creative ideas. The features of the methodologies of these teachers have become the main components of teaching in music kindergartens in Finland. There are two traditions in Finland music pedagogy – autonomous and integrated. The "autonomous tradition" includes the use of Kodai or Orff and other methods. It should be noted that for a long time the musical education system of the Hungarian pedagogue was in the forefront. Finland's close cultural ties with neighboring Hungary played a major role in this. The news of the emergence of Kodai's methodology spread very quickly [4].

The integrated tradition of Finland music pedagogy is to mix different methodologies and integrate them into a whole educational complex. In this case, the systems of music education known to us are used only "in part", and each teacher can bring his own new creative solutions.

Musical kindergartens represent a transformative model in preschool education. By focusing on artistic and emotional development from an early age, they foster not only musical skills but also broader intellectual and social competencies. The

Finland experience offers valuable insights into the design and implementation of such institutions and serves as an inspiring example for educational innovation globally.

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