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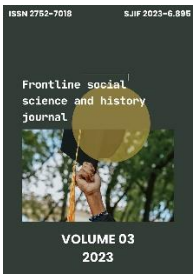

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Research Article

THE IMPORTANCE OF MUSICAL CIRCLES IN EDUCATION OF HIGH SCHOOLSTUDENTS

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Abstract

Speaking about amateur art circles, it should be noted that these are mainly musical circles that solve various problems: they develop artistic creativity, musical abilities, form aesthetic tastes, teach you to express your feelings through music, dance and facial expressions, help to identify the most gifted in the field of art children, help children rationally use their free time. In the article, the author determined the content, specifics and effective forms of work of musical circles, investigated the requirements for the work of musical circles, the ways and possibilities of connecting circle work with the process of teaching music lessons in high school, developed a number of recommendations for the pedagogical management of musical circles of school amateur performances and planning group work systems.

Keywords

Music circle, school, education, esthetic, intellectual quality, shortcomings, emotional sphere, early adolescence, national values.

Introduction

From the first days of the development of the school to the present, musical education has been considered inextricably linked with the general tasks of moral education. D. B. Kabalevsky,

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expressing the opinion of a number of representatives of pedagogy, wrote: "The main task of mass musical education is not only the study of music in itself, but the impact through music on the entire spiritual world of students, on their morality." [13] Based on general trends, musical pedagogy of the 19th–20th centuries. was based on the assumption of the possibility of a harmonious development of personality.

MATERIALS AND METHODS

Musical education at school is an integral part of education in general, therefore, each teacher, educator must clearly understand the general tasks set for the school. L. A. Barenboim in the book "The Way to Making Music" puts forward five main concepts that apply to mass musical education:

1. the desire to include music in the general system of education;
2. universality of mass musical education;
3. the desire to teach music on a wide musical repertoire, which has absorbed the classical heritage of the past and the present;
4. the desire to put the formation of hearing in the basis of work with children;
5. the desire to introduce creative music-making into musical education.

Modern tasks of the development of the younger generation confirm the relevance and give rise to the need to find more effective ways of musical education, knowledge of its history and current state.

The history of musical education shows that musical education has long been thought of as an inseparable part of musical culture as a whole.

Starting from the XVI century. in Europe, the need for the development of sciences, both natural and humanitarian, is actively growing. Let us pay attention to how the role of music in human life was assessed at that time. R. Descartes owns the development of a dualistic interpretation of human nature, where his physical and spiritual qualities act as autonomous. The purpose of music, according to Cartesian teaching, is to evoke the corresponding affects. The "spiritual" side of a person, the essence of which R. Descartes saw in thinking, does not experience the influence of music. Rather, it is designed to control the world of affects. J. Locke rejects the Cartesian abstract subject and refers to a concrete individual. In his opinion, music, like other forms of art (poetry, painting), takes too much time and brings too little benefit. Therefore, in his theory of education, music is in last place.

French materialists of the 18th century. opposed the principles of universal upbringing and education to the individual aristocratic education of a few, the elite, that prevailed until that time. D. Diderot considered the highest ideal of democratic education to be a personality in which truth, goodness and beauty are harmoniously combined, and music for him was one of the most powerful means of influencing a person. The French enlighteners of the 18th century, especially J.-J. Rousseau, especially emphasized the role of the natural and social environment, "People create beauty with their labors only by imitation. All true samples for taste are found in nature".

Utopian socialists were of the opinion that the environmental and social world was of decisive

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educational importance and advocated the creation of a social system that would contribute to the full disclosure of the potentialities contained in man. In R. Owen, and especially in C. Fourier, musical art was given its due place in the theories. The most suitable genre of music for a comprehensively developed personality, according to C. Fourier, is opera, since it has "the totality of all material manifestations of harmony". O. A. Apraksina in her historical and pedagogical works writes that music education was especially carefully set up in privileged women's educational institutions. Music here was considered, as a rule, "as an important (albeit in a peculiar way, for the most part, understood) element of education".

Particularly active development of the methodology of musical education began in the 60s. 19th century This was caused by the growth of the social movement, the spread of ideas of folk art and education. Musical education and its educational opportunities began to attract more and more attention of many teachers, musicians, public figures of a democratic direction.

"In the educational institutions of pre-revolutionary Russia, music was valued, first of all, as a means of moral and religious education. Therefore, in schools for the people, musical education was limited mainly to church singing. If folk songs were used, then they were usually subjected to "pedagogical processing": the melody was simplified, the real text was replaced by a more "decent" one.

The progressive ideas of the Russian revolutionary democrats V. G. Belinsky, N. A. Dobrolyubov, N. G. Chernyshevsky had a great influence on the development of musical and educational thought. In their pedagogical theory, special importance was given to art as a means of educating a person, shaping his worldview, moral character. N. G. Chernyshevsky said that art "softens the heart, as a source of good mood. It directly elevates and ennobles the soul, according to the sublimity and nobility of objects and feelings that we are tempted by in works of art".

These ideas inspired music teachers and were embodied, first of all, in their aspirations to make the art of music accessible to the broad masses of the people. The first Russian book that gave a fairly objective idea of the state of musical education in Russia and in the West was S.I.Miropolsky's book "On Musical Education in Russia and Western Europe" (1882). It was in this book that, speaking about the educational significance of music, the author sought to reveal the accessibility and necessity of universal musical education.

Art emerges from a narrow, closed environment into a wider circle of the public. There are such musical and educational organizations as the Russian Musical Society in St. Petersburg (1859) with branches first in Moscow, and then in many other cities; open at the RMO in St. Petersburg and in Moscow "Music classes", which were transformed a few years later in the Conservatory. In 1862, simultaneously with the St. Petersburg Conservatory, the "Free Music School" was created, led by M. A. Balakirev and the famous choral conductor G. Ya. Lomakin.

The creation of this school marks a new stage in the democratization of musical culture in Russia and the promotion of the Russian national repertoire. This last circumstance and the special attention paid by the Free School to the development of choral culture had a certain influence on the organization of musical education in the general education school.

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This served as an impetus for the development of didactics and methods of children's musical education. In the sixties and eighties, works appeared that posed and resolved the main problems of musical pedagogy: can all children and should be taught music, what is the significance of such training, at what age should training begin, by what means and methods should it be carried out?

Senior school age (or the period of early youth) is the period of life and development of a person from 15 to 17 years (IX-XI classes). "The word youth refers to the phase of transition from dependent childhood to independent and responsible adulthood" [8]. The psychological dictionary gives the following definition: "adolescence is the age of energy, enthusiasm, daring, romantically colored desire for great things." This period is characterized by the following physiological features: rapid growth and development of the organism ends; increases muscle strength and performance; puberty ends. The main activities are teaching and work, the leading activity is educational and professional activities related to the upcoming choice of profession, aimed at finding a place in life. In addition to the development of cognitive and professional orientation, this type of activity provides a new level of self-determination of students. Self-determination forms the ability to build life plans, find the means of their implementation. "Self-determination, both professional and personal, becomes the central new formation of early adolescence. This is a new internal position, including awareness of oneself as a member of society, acceptance of one's place in it" [10, p. 32].

RESULTS AND DISCUSSION

Self-awareness goes to a new level. "It is connected with the need to evaluate the qualities of one's personality, taking into account specific life aspirations" [12]. On the basis of self-consciousness, one's inner world is discovered, and there is a need to express one's individuality. High school students strive for self-knowledge, self-education, "the task of becoming a person as a subject of his own development is being solved [16, p. 26] (the main motives are "to find oneself", "to make oneself"). Self-education is aimed not only at overcoming certain shortcomings and developing positive qualities, but also at shaping the personality in accordance with one's ideals. Harmoniously developed people become role models. In a person, first of all, they respect intellectual qualities, quickness of mind, culture, education.

At this age, a worldview (scientific and civil) is formed, ethical convictions, moral attitudes, and value orientations are strengthened. There is an interest in "eternal" problems: the meaning of life, happiness, love, duty, personal freedom. In his behavior, the high school student is increasingly guided by his own views and beliefs. Volitional qualities reach a high level of development: initiative, independence, perseverance, endurance. At this age period, there is a flowering of mental activity. Thinking is characterized by a high level of generalization and abstraction, acquires a theoretical and critical orientation. Mental activity is active and independent. Analytical-synthetic activity predominates, the desire for comparisons, schoolchildren try to understand the dialectical essence of phenomena.

The emotional sphere becomes much richer: emotional susceptibility and the ability to empathize increase. A significant place in the emotional life is occupied by feelings, which are distinguished by the richness and variety of

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experiences. They are connected with the intimate sphere of human relations - the feeling of love. Youthful dreams of love reflect the need for emotional warmth, understanding, and intimacy.

Also, high school students are distinguished by increased reactivity (sensitivity) - they are interested in everything that is new in literature, art, fashion.

Get addicted to everything trendy. For high school students, art, and music in the first place, becomes a vital need, an effective factor in socialization. "In connection with the global spread of the media, devoting a significant part of their time to art, in particular to music, its role in the formation of a person has increased immeasurably. Music is becoming one of the most effective and relevant factors in the education of young people". "The need for music is due not only to the increased desire of a high school student to comprehend his own spiritual world, self-expression, but also to the current socio-cultural situation in which the musical competence of a young person is one of the main indicators of his sociometric status".

In this regard, the art of national music has a great educational and artistic-aesthetic potential in the formation and development of the spirituality of the younger generation.

Propaganda and popularization of the best samples of domestic and world musical culture should be the basis of the spiritual education of the younger generation. In this regard, the President of the Republic of Uzbekistan Sh.M. Mirziyoyev proposed to form the creative abilities of students, to spend their free time meaningfully, to show their talents in the field of art. a number of tasks have been set, such as measures to increase the interest of young people in music, painting, theater and other arts, ensuring the manifestation of their abilities.

In the system of national values of the Uzbek people, the art of national music is of particular importance, since it artistically reflects all aspects of the life of the people. It contains the most advanced and noble ideas of folk pedagogy, as well as historical and artistic manifestations of different periods of the life of our people. President of the Republic of Uzbekistan Sh. Mirziyoyev on this issue.

Noteworthy are the ideas of Abu Ali ibn Sina about inculcating the best human qualities in the minds of students through music and educating them in a healthy way. In Donishnomsaqa he classifies the sciences and describes the ways of studying science. The most important way to gain knowledge is to influence children from an early age. This is why Ibn Sina says that a child should be given to a teacher from the age of six, that education should be given gradually, and that a child should not be tied to a book all at once. This is a good opportunity to develop your spiritual maturity.

The value of musical education in the upbringing of the younger generation as highly cultured, aesthetically developed people is inestimable. In particular, Uzbek music has great potential in this area. The process of formation of musical and aesthetic taste is directly related to the development of the ability to perceive music. First of all, it is necessary to mention the components, i.e. principles that provide musical perception.

The second principle is to comply with the requirements of art pedagogy, which consists in ensuring the integrity of perception, imagery, the unity of emotional and perceived impressions, their interdependence.

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The third principle is the need to combine the natural and cultural aspects of the development of the child's personality. This principle requires the effective use of natural talents, abilities and characteristics of the child in the process of musical education, their further development with the help of external pedagogical air. This process involves a transition from a pronounced emotional perception to a more tangible stage of perception.

Conclusion

The problem of forming the spirituality of students through musical circles defines the following as an important task:

- to study the activities of musical circles in the formation of the spirituality of students;
- development of scientific and methodological recommendations aimed at developing the creative abilities of students and improving the methods of education in the national musical club

The prospects for optimizing the musical education of high school students are currently associated with the activities of specialized classes. The curriculum in such classes is characterized by sufficient flexibility and mobility and allows the introduction of musical and educational disciplines. In the current conditions, it is necessary to find any opportunities to include elements of music education in the content of the educational process of profiles. One of the options may be to use the potential of elective courses (they are also elective courses), which allow music education to be carried out in the context of the profile direction of education. Despite the fact that the problem of musical education of schoolchildren is always in the center of attention of teachers, nevertheless, it remains underdeveloped. The anomalous situation in the field of musical education of high school students urgently requires its resolution.

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