

BRIEF DESCRIPTION OF FOREIGN METHODS USEFUL IN MODERN MUSICAL EDUCATION OF CHILDREN

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Abstract. *During the period of the third Renaissance of new Uzbekistan, it is very important for us, specialists, to carry out the work to increase the musical potential of children. As a solution to the problems identified in this area as a result of scientific researches, we should consider the proposal to popularize a number of foreign methods by adapting them in accordance with ongoing educational reforms. Acquaintance with foreign methods that have been proven over the years and are useful for children, a conscious choice of their most necessary aspects and their use in the educational system will be very useful.*

Keywords: *Methods, children's choral performance, musical education.*

КРАТКОЕ ОПИСАНИЕ ЗАРУБЕЖНЫХ МЕТОДОВ, ИСПОЛЪЗУЕМЫХ В СОВРЕМЕННОМ МУЗЫКАЛЬНОМ ОБРАЗОВАНИИ ДЕТЕЙ

Аннотация. *В период третьего Возрождения нового Узбекистана для нас, специалистов, очень важно проводить работу по повышению музыкального потенциала детей. В качестве решения проблем, выявленных в этой области в результате научных исследований, следует рассмотреть предложение о популяризации ряда зарубежных методик путем их адаптации в соответствии с проводимыми образовательными реформами. Очень полезным будет знакомство с проверенными годами и полезными для детей зарубежными методиками, осознанный выбор наиболее необходимых их сторон и использование их в образовательной системе.*

Ключевые слова: *Методика, детское хоровое исполнительство, музыкальное воспитание.*

INTRODUCTION

After three and a half years, the mind and psyche of a child begin to feel the need for the right direction of musical education. In this situation, prudent use of methods specially designed for children can help. These methods have evolved from skills developed by musicologists, educators, artists and composers for many years. For example, one can cite the names of Karl Orff, Zoltan Kodai, Dmitry Kabalevsky, Shinichi Suzuki, Helen Hainer, Georgy Struve, Pierre Hoyer and many other composers. It is true that our children can grow up paying attention to music without applying the methods developed by these people, but we must not forget that this process determines the speed of development and the degree of musical potential with which a child grows up.

METHOD AND METHODOLOGY

Let us now generalize the ideas of the methods of some of the creative workers named above. The results of the study by Dmitry Kabalevsky showed that the musical education of children according to his method is based on three main aspects. It is a dance, a song and a march. He emphasizes that these works should be introduced into the education of a child from infancy, so that their mastering proceeds as a natural process. The clear rhythmic image of the march is reflected in the movements of the dance, this process also affects the singing. The main

aspect of Dmitry Kabalevsky's style is his constant communication with children. According to other experts, this aspect forms the characteristics of children's independent perception, understanding, evaluation and feeling of music. We recommend that music directors working in preschool educational organizations familiarize with this method and use it in practice. This process forms in children at least a cultural listener of music.

The following method is known as "Schulwerk" by Karl Orff. This method considers creativity as the main element, it generalizes and embodies the formation of the creative process in children with different abilities through playing on instruments.

RESEARCH RESULTS

In this method, the main goal is not to organize the performance of a specific work of music, but to create an artistic sense of music performed by children themselves, using special percussion instruments for children: a musical triangle, bells, xylophone, drum, etc. At the same time, children are asked to highlight a specific story or scene with the help of music, and control their performance. Simple actions are matched to a specific text and expressed using specific musical instruments. This process forms in children the ability to express their thoughts not only with words, but also with musical sounds. According to the Karl Orff method, through the expression of feelings, the search for expressive means, the imagination develops. This breeds love for music. This method combines all three main areas of music, and allows a child to understand music in the form of a simple and convenient game. Having learned the ethnic and folk songs of their country, children subsequently become interested in the culture of their country and try to learn it.

The next method belongs to Shinichi Suzuki, a Japanese creative worker and musical specialist. The main idea behind this method is to educate a child from a very young age. According to his experience, Suzuki began teaching children to play violin at the age of 2-3 years, and at the age of 4-5 years he created small ensembles from them. In his opinion, all children are born with musical abilities, the main thing is to be able to see this talent in time and develop it. A human who loves children with all his heart will succeed in this process. Each teacher must be very kind to children and at the same time strict and demanding, have a great feeling for a child, otherwise no methods will help him. The best teachers are parents of a child. Only a mother or father can provide him with the necessary information and teach him the necessary skills from childhood, with the right attitude towards the child. Training and education in the Suzuki style is carried out through daily exercises, but they are not aimed at teaching only music, but at forming a worthy and knowledgeable personality.

DISCUSSION

Zoltan Kodai, a Hungarian specialist, believes that a person with musical talent can be distinguished by four main elements in his style: the ability to hear music, feel it, mind and hands. At the same time, he believes that there are no children who do not have musical abilities, and expresses his opinion that adults who do not have musical abilities are those who have been deprived of this education since childhood. The development of ear for music is carried out by listening and singing. According to the method of Zoltan Kodai, the voice is also shown as the main instrument in the development of musical abilities, and he puts forward the idea that a child might be unable to play an instrument, but he must be able to sing. Also in his musical education, singing, clapping hands and a sense of rhythm were the main goals. He emphasizes that not only parents, but the whole society should try to develop musical abilities in a child. As a result, a

musically developed child believes that he will be able to contribute to the development of society.

CONCLUSION

The choice of one or another method of teaching the basics of music depends only on the discretion of the parents. The merits and aesthetic meaning of musical works can be based on their own developments or the experience of famous teachers. The main thing in learning is love for a child and faith in his uniqueness.

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