



## SEMANTIC ANALYSIS OF MUSICAL TEXT IN MUSIC PEDAGOGY

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<https://doi.org/10.5281/zenodo.10361713>

**Annotation:** In the article, there are opinions about the fact that a music teacher, research scientist should have semantic, meaningful, integral, structural analysis methods of a musical text, and should have the ability to use linguistic, philological, and hermeneutic methods aimed at understanding it. One of the main problems of music pedagogy today is to teach students to understand music as a kind of artistic information. This problem is relevant for general and professional music pedagogy at all levels.

**Key words:** musical and pedagogical research, interdisciplinary approach, semantic analysis, holistic analysis, musical content, hermeneutic methods.

### Introduction:

It is dedicated to the most relevant analytical methods specific to the science and practice of modern music and pedagogy. The purpose of this article is to attract the attention of practical teachers, methodologists and researchers in the field of music pedagogy to a comprehensive analytical approach. This is necessary both in the organization of music lessons and in solving scientific and methodological issues. Today, a practicing teacher must also be a researcher and have an analytical tool. Therefore, the tasks of music faculties of modern pedagogical universities include training of teacher-researcher.

At the end of the 20<sup>th</sup> century and the beginning of the 21<sup>st</sup> century, drastic changes took place in the science of music and pedagogy, which required scientists to have a large-scale analytical model. This is necessary both in organizing music lessons and in solving methodological issues. Therefore, it is still relevant today to have an innovative analytical tool for the practicing teacher. Therefore, the purpose of the article is to attract the attention of researchers and music teachers in the field of music pedagogy to a comprehensive analytical approach. Materials for working with students, collaborative communication, teaching in training courses for teachers of children's music schools and music colleges, observing work in music schools of various statuses and general secondary schools and specialized music schools, lyceums We can avoid problems in music pedagogy as a result of many years of reflection in music lessons.

For the reasons that motivated this topic, we highlight the main ones. First, modern science is characterized by an unprecedented degree of interdisciplinarity due to the beginning of a global turn towards the synthesis of knowledge. A modern researcher must have a wide range of knowledge in various fields, which has been noted several times in the scientific world. In the last century, Professor R.M. Gnesins E. V. Vyazkova said: *"nowadays, society stands on the threshold of a new paradigm. After the period of "analysis", the independent development of each science in its field, the period of "synthesis" begins, where*

*different directions of research work to understand the unity of everything. unite*"<sup>1</sup>. Thus, today it is impossible to conduct a fully effective research by limiting yourself to one field of science.

But if the interdisciplinary problem is universal, then another reason is more local, because it is related to the state of modern music education and refers not only to research activities, but also to musical and pedagogical practice. This is often due to misunderstandings on the part of students, or even a lack of understanding of music as a carrier of complex psychological information.

In recent decades, students of children's music schools, students, especially the performing departments of secondary special educational institutions and even the faculties of conservatories, achieving certain technological achievements in working with serious artistic repertoire and its development, music are helpless when it comes to content, they can't talk about it clearly, especially when they can't imagine a subtle concept.

In such a situation, the entire complex of scientific developments in the field of musical pedagogy and education, regardless of what issues are raised and resolved there, should be aimed to a certain extent at the semantic disclosure of music as a unique artistic text.

Innovative analytical tools developed in musicology are the most important. This is because the main task of modern music pedagogy is to teach understanding of music. Therefore, the researcher and practicing teacher should master the variety of methods of studying the musical work, first of all, from the point of view of revealing its content.

The method of semantic analysis is one of the promising methods. In this regard, we "by the concept of semantics in music, we mean the totality of all elements that can have a rationally conscious and verbally expressed meaning. In other words, what is capable of performing the function of a sign in music is semantic"<sup>2</sup>. Semantic analysis allows studying the educational problem from the point of view of studying the process of understanding a musical piece. The method of meaningful analysis, which answers the questions relevant for pedagogy, is closely related to the musical-semantic analysis: what exactly distinguishes the musical content; how is it done Of course, there is musical content, but it is unique because of its abstraction. There are several approaches to describe its incarnation:

- 1) *musical content is primarily expressed in intonation;*<sup>3</sup>
- 2) *musical content is primarily realized through means of musical expressiveness*<sup>4</sup>;
- 3) *musical content is embodied mainly through musical semantics.*<sup>5</sup>

In musical and pedagogical studies, methods of holistic and structural types of analysis can be used. A comprehensive analysis answers the question: what is expressed in the musical

<sup>1</sup> Vyazkova E.V. Preface // Processes of musical creativity. Collection of works. M.: Publishing house RAM im. Gnesins, 1994. Vol. 130. pp. 3–8.

<sup>2</sup> Kudryashov A.Yu. Theory of musical content. Artistic ideas of European music of the 17th–20th centuries: Textbook. St. Petersburg: Lan, 2010. 432 p.

<sup>3</sup> Kholopova V.N. Special and non-special musical content // Philharmonica. International Music Journal. 2014. No. 1. P.14-24.

<sup>4</sup> Kazantseva L.P. Fundamentals of the theory of musical content: Textbook. Ed. 2nd, rev. Astrakhan, 2009. 368 p.

<sup>5</sup> Shaimukhametova L.N. On the scientific developments of the problematic research Laboratory of Musical Semantics // M.: State Institute of Art Studies, 2010. pp. 97–142.

work and how was it created? Structural analysis helps us understand how a piece of music is structured.

However, only analytical approaches of musicology do not ensure a high result of musical and pedagogical research. We need the entire humanitarian complex. Therefore, today they include the achievements of general pedagogy, philosophy, psychology, cultural studies and others.

The rules of the science of pedagogy help to establish the pedagogical experience correctly. It is known that it consists of identification, formation stages and control part. Pedagogical empirical analysis methods are certainly important in their description, interpretation of results and statistical visual representation. They help to direct experimental work, specific methods related to it (*interviews, questionnaires, questionnaires, etc.*) to determine the level of students' understanding of a musical work and to develop a strategy that enhances this process.

Hermeneutics, as a branch of philosophy that studies the mechanisms of understanding, is widely used in various fields of pedagogy today. Music pedagogy is no exception. In addition, hermeneutic methods with a creative, logic-based approach, as well as phenomenological methods, can be used at all levels of general professional music education. The "*content of music*", "*listening to music*" curricula for children's music schools and children's art schools developed in the 2000 years testify to this very convincingly. Using the theories of I. R. Galperin and G. I. Bogin helps to educate the understanding of music and develop thinking. A teaching methodology was developed based on these theories,<sup>6</sup> according to him, in musical education (*general and professional*) it is necessary to refer to the same piece several times. The identification of new details leads to a deeper understanding of the images of the already known composition.

Musicologist M. Sh. In Bonfeld's concept, understanding a piece of music involves several stages. These are the following:

The first stage is the realization of the artistic idea, which happens mainly on the "subconscious level".

The second is thinking. This is the initial (*superficial*) stage of distinguishing text units.

The third stage of understanding is to go deeper into the meaning of the work. It completes the first stage of opening the musical content. It's about enjoying the music.

The second stage is called "*knowing*" by the author and includes all three stages of getting to know the meaning.<sup>7</sup>

Research in the field of music pedagogy cannot be effective without the use of multimedia technologies. They allow you to apply the method of active illustration in the most intensive way, to transfer it from an auxiliary analytical tool to a leader. This intensification comes from the visual turn of modern thinking. Multimedia technologies help to visualize all stages of the research process. The main objects of visualization: musical examples, graphs, diagrams, tables (*including sync*), various iconographic materials, film and photo documents. Thanks to multimedia technologies, audio and video images can be synchronized. New approaches to conducting a pedagogical experiment, collecting and processing its statistical

<sup>6</sup> Davydova S.A. Subject "Musical content" in the aspect of hermeneutics (primary pedagogy): dis. ...cand. ped. Sci. St. Petersburg, 2011. 204 p.

<sup>7</sup> Bonfeld M.Sh. Music: Language. Speech. Thinking. Experience in systematic research of musical art: monograph. St. Petersburg: Composer, 2006. 648 p.

data appear. On the basis of the complex of multimedia possibilities, an innovative, multimedia-informational method (our term) is being formed in musical and pedagogical research today.

**Conclusion:**

Changes in the practice of music and pedagogy require a broad interdisciplinary analytical approach and universal awareness from educators and students in many areas of humanities. Modern research of musical and pedagogical issues should know the methods of semantic, meaningful, integral, structural analysis, and be able to use the methods of linguistics, philology, and hermeneutics aimed at understanding the musical text.

A wide range of interdisciplinary relationships leads to the search for creative solutions: you need not only to have knowledge in a certain field, but also to be able to use this knowledge in a new scientific context.

Due to interdisciplinarity, a complex innovative analysis tool is being formed in the field of musical pedagogy. It is necessary not only for the researcher, but also for the methodologist and practical teacher. Only on its basis you can solve the urgent problem of musical pedagogy: teaching to understand music is considered as a means of revealing its inexhaustible deep meanings. Music pedagogy, and therefore scientific research in this field, should focus on the development of a love for music, which leads to a powerful experience that promotes its understanding.

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