



## FORMATION OF SYSTEMIC KNOWLEDGE AMONG STUDENTS OF PEDAGOGICAL UNIVERSITIES IN THE PROCESS OF STUDYING THE COURSE "HISTORY OF FOREIGN MUSIC"

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### Abstract.

The study of any subject in higher education must be submitted in an organized system with integrative connections and relations. The course "history of music", studied in the pedagogical institutes (direction "Musical education") in this article as a continuously evolving cultural – historical process during which there are new styles, evolyutsioniruet genres, forms and musical language.

**Keywords:** system approach, integrated communication, genre, style, form, musical language.

One of the current components of the educational process is a systematic approach, which is currently determined by both the new needs for the development of scientific knowledge and the practical needs of a broader plan. A distinctive feature of educational activities in modern conditions is that the objects being studied must be presented as organized systems with their own integrative connections and relationships. Consistency is an important indicator of the quality of students' knowledge. It becomes the basis, the "supporting structure" (4) of the educational process, promoting the completeness, depth and awareness of knowledge.

The process of accumulating knowledge and developing students' thinking is associated with the formation of deep connections between scientific theories, patterns, facts of science and life, which create the basis for further more complex connections and relationships. The inability to think systematically, attempts to study complex processes outside of their connections are perceived today as an indicator of a low culture of thinking and unprofessionalism.

One of the main subjects that plays an important role in the formation of systematic knowledge about the art of music in pedagogical universities (direction "Music Education") is the course "History of Foreign Music", which gives students knowledge about the art of music over a huge historical period (from the Ancient World to XX century). Musical art is considered as a continuously developing social and historical process, in all its diversity of connections and phenomena.

By studying this course, students gain knowledge about European musical culture during several historical eras (from the art of the Ancient World and Antiquity, the musical art of the Middle Ages, the Renaissance, Baroque aesthetics, to classicism, romanticism and impressionism).

Students get acquainted with national music schools that arose in the 19th century and played a huge role in the history of world musical culture. This is Polish, Hungarian, Norwegian music, represented by the works of such composers as Chopin, Liszt, Grieg and others.

The methodological basis for the formation of systemic knowledge is the historical aspect, the significance of which lies in the fact that each musical phenomenon is assessed

against the background of the historical process, it is correlated with similar phenomena of other eras, its connection with the past and direction to the future is comprehended.

Students have difficulties in mastering the stylistic and genre features of musical works. They often cannot identify the contribution of the composers they study to the history of world musical art, the individual characteristics of each individual work, they do not know how to navigate the patterns of form, analyze musical works, play and sing excerpts from the works they study, and use the knowledge gained from a music theory course for this purpose. piano, vocals, conducting.

The subject content of the course "History of Foreign Music" includes familiarity with the basic concepts that are key in the formation of basic musical and historical knowledge of future music teachers. This includes knowledge of history, which becomes the source material for characterizing a particular era, during which certain artistic and stylistic trends were formed in the work of the composers being studied.

Thus, when studying the work of Franz Liszt, students should know that under the influence of Italian Renaissance art the following works were created: "The Betrothal" (based on a painting by Raphael), "The Thinker" (based on a sculpture by Michelangelo), the sonata-fantasy "After Reading Dante", "Three sonnets by Petrarch." The famous symphony "Dante" was also written under the composer's impressions of the famous "Divine Comedy" by Dante.

Analyzing Liszt's symphonic works, we introduce students to the works of Shakespeare (the poem "Hamlet"), Victor Hugo (the poem "Mazeppa", "What is Heard on the Mountain"), Goethe (the "Faust" symphony, the "Mephisto - Waltzes" series), with ancient Greek mythology (the poem "Orpheus").

Knowledge of the works of outstanding representatives of the Renaissance (Raphael, Michelangelo, Petrarch, Shakespeare), the Enlightenment (Rousseau, Diderot, Voltaire, Schiller), classicism (Goethe, Dumas, Balzac), Romanticism (Hugo, Heine) are fundamental in the study of Western European music of the 18th - 19th centuries.

By revealing a panorama of cultural formations of past eras, we bring our students closer to understanding the mobility of changing pictures of the world, the commonality of music with other forms of art, and the principles of their interrelation. Comparisons with composers, artists, poets, sculptors are given for a correct understanding of the style of a given era, the features of the depiction of a particular image.

This fact is most clearly manifested when studying the works of impressionist composers (Debussy, Ravel), whose work was influenced by the art of artists - E. Manet, C. Monet, O. Renoir, E. Degas, C. Pissarro and others. The new expressive means that appeared in the work of impressionist composers, with all their originality and specificity, have analogies with the pictorial language of impressionist artists, and we show this to our students using the example of Debussy and Ravel's frequent appeal to the ancient modes of folk music (pentatonic, Dorian, Phrygian, Mixolydian), as well as the whole-tone scale in combination with natural major and minor, similar to the enormous enrichment of the color palette of impressionist artists.

All the main material in the course "History of Foreign Music" is built on a stylistic principle and this allows our students to clearly understand the change in artistic and stylistic eras and the evolution of the most important genres. Thus, as a result of evolution, the four-part symphony that emerged in the works of the Viennese classics (Haydn, Mozart, Beethoven) in the work of the romantic composer Franz Liszt turned into a two-part symphony "Dante" and

a three-part symphony “Faust” in connection with the composer’s appeal to new poetic images and new means of expression (thematic nature, harmonic language, form, instrumentation).

The principle of monographic presentation of the material is combined with an analysis of the leading genres in the work of individual composers (opera, symphony, chamber vocal and instrumental music). Much attention is paid to getting to know the most important artistic trends and styles, which have their own aesthetics and philosophical basis. Such stylistic movements include classicism and romanticism, which played a large role in the development of certain genres and forms. We highlight the highest stage of development of musical classicism associated with the names of I. Haydn and W. Mozart. L. Beethoven. These great masters, who went down in the history of world music as the Viennese classics, summarized the achievements of various styles and national schools, creating a new type of classicism, significantly enriched, freed from the conventions characteristic of previous eras of the classicist style in music and associated with the names of J. B. Rameau, F. Couperin, D. Scarlatti and K.V. Gluck.

The focus on developing generalizing thinking in students is combined with improving their skills in analyzing a specific musical work from the point of view of the “intonation vocabulary” and “genre fund” of the era, the ability to determine its place in the musical historical process. Here the enormous importance of the special systematizing role of artistic content is revealed, which also reflects the characteristic features of the historical era in a certain set of means and elements of musical language.

Checking the consistency of the final lessons in the course “History of Foreign Music” is carried out as a result of oral surveys, testing, and reports at seminar classes. This knowledge continues to be honed and improved while studying the “History of Russian Music”. “History of Uzbek music”, “Analysis of musical works”. It is these subjects that continue to develop and supplement systemic knowledge about styles, genres, forms, and intonation features obtained from studying the “History of Foreign Music.”

By forming systematic knowledge on the “History of Foreign Music,” we set ourselves a specific goal: to teach students to comprehend each musical phenomenon from the standpoint of general cultural and historical processes. Students should be able to identify how ideas of time are embodied in specific musical phenomena and how a given musical phenomenon is assessed against the background of a certain historical process as a whole.

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