



FORMATION OF SPIRITUAL AND MORAL QUALITIES IN STUDENTS THROUGH MUSIC PEDAGOGY

D.Nafasov

Urgench State Pedagogical Institute

Associate Professor of the Department of "Pedagogy"

Khushnud Ollaberganov

Urgench Ranch University of Technologies

Master's student in Pedagogy

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Annotation: This article analyzes the issues of forming spiritual and moral qualities in students through music pedagogy. The educational significance of music education, its role in the development of human spirituality and moral values are highlighted. The role and effectiveness of music lessons in the formation of virtue, patriotism, respect for national values, aesthetic taste and spiritual maturity in the minds of students are studied as the main aspects. The article also discusses innovative approaches to music pedagogy and methods of using effective pedagogical technologies in the educational process.

Keywords: Music pedagogy, spiritual and moral qualities, student education, aesthetic taste, national values, innovative approach, pedagogical technologies.

Introduction

In today's era of globalization, educating the younger generation as spiritually and morally mature individuals is one of the important and urgent issues. Especially in the higher education system, the formation of national and universal values in students, the development of feelings of goodness, patriotism, aesthetic taste and moral maturity in them is one of the priority areas of the educational process. From this point of view, the formation of spiritual and moral qualities of students through music pedagogy is one of the important scientific and research areas, and the study of its pedagogical, psychological and didactic foundations has become an urgent issue today.

The art of music directly affects the human psyche and plays an important role in the development of personality. The educational potential of music, its role in the formation of an aesthetic worldview, and its contribution to socio-cultural development have made it an integral part of the education system. In particular, in higher educational institutions, the formation of students through music disciplines not only professionally, but also spiritually and morally is of great importance.

This article analyzes the theoretical and practical foundations of the formation of spiritual and moral qualities in students through music pedagogy. It also discusses modern teaching methods, innovative pedagogical approaches, and educational aspects of music education. The article analyzes the mechanisms of influence of music education on the worldview and moral values of young people on a scientific basis.

It is necessary to provide knowledge about the system of musical pedagogical education, the modern concept of musical - pedagogical education (the goals, objectives, content, and guiding principles of higher musical - pedagogical education) and its technologies, forms, and methods. Study and analysis of facts, phenomena, concepts, theories and scientific developments in the field of music pedagogy and educational theory. Music pedagogy is the knowledge of the theory of music and pedagogical education, its application in scientific,

scientific-methodological and practical activities. Music pedagogy must have the skills to develop educational and methodological materials to ensure the educational process.

In music education, students should also be taught theoretical knowledge through simple methods and techniques. It is more difficult to move from theoretical knowledge to practice without mastering it. Especially in music performance, only practical activity helps students develop in all aspects, educates the right attitude to social phenomena, allows them to be initiative, conscious and active. When choosing music education methods, we rely on the transition from live observation to abstract thinking and from there to practice, learning theoretical knowledge. There are three interconnected methods of music education and upbringing:

1) demonstration method;

2) presentation method;

3) practical activity method.

Each of these methods includes a number of methods arising from certain experimental features. The choice of which of them to use in the learning process is determined by the specific task of a particular music lesson, the complexity of the musical material being performed, the stages of training and the general level of development of children. When providing musical education to children using various methodological methods, the teacher should adhere to the following rules:" [1.B.42]

Demonstrative method. This method is based on showing children various phenomena, events in the environment, the feelings and actions of people and animals in vivid and artistic images, and introducing them to life and household appliances.

Narrative method. This method is aimed at the child's mind and is aimed at making his activity meaningful and meaningful. In this case, the teacher's words help the child understand the program of the musical work: they enliven his imagination, increase his creative activity.

Practical activity method. The specific activity of children is considered as educational and educational, directed towards certain goals and carried out in the form of systematic exercises. When performing actions such as singing and playing music, children should be guided in such a way that they strive to complete the task as effectively and expressively as possible. In the process of teaching, tasks can be gradually complicated, taking into account their age characteristics.

Today's pedagogy rightly emphasizes that the quality of education depends primarily on the quality of the lesson. Only the lessons control the flow of the pedagogical process. The teacher's skill depends primarily on how he prepares for the lessons, on the productive use of the increasing opportunities available. He must systematically and meaningfully, purposefully increase his knowledge, enrich his experience with new methods. The key to success is to determine the purpose of the lessons and clearly define the pedagogical tasks. The purpose of each lesson is to carry out educational, educational-developmental tasks: The educational task of the lesson mainly includes the formation of students' worldview (for example, the materiality of the world, the cause-and-effect relationship of events, the development of movement in nature and society), the formation of human qualities and relationships, such as informing students about socio-political events. The lesson, like any educational process, includes political elements. A true teacher must have not only knowledge, but also a culture of speech. In the learning process, there are two main people - a teacher and a student. The

correct interaction of these two people with each other during the course of the lesson, in the process of working outside the classroom, the educational process has an effective effect on the formation of the student's personality. The teacher should address the students, taking into account their psychological characteristics and abilities. During the lesson, the teacher should try not to belittle the student's personality and should not educate only by giving orders. The student should be able to independently understand himself and the rights of the teacher. The teacher should not only impart knowledge, but also educate a person, a citizen who feels responsible for his own life and for others.

It is convenient to classify musical forms and means:

1. *Instrumental music: orchestral (symphonic), chamber (ensemble, its types - trio, quartet, etc.), solo (piano, organ, etc.).*
2. *Vocal music: choir, ensemble, solo performance with accompaniment, etc.*
3. *Mixed vocal-instrumental music: cantata, oratorio, vocal-instrumental ensembles, etc.*
4. *Theatrical music (stage, action, actors' play): opera, ballet, operetta, dramatic theater, music for cinema*

A musical form is actually understood as the structure of a musical work. In turn, the form - the purpose of which is to illuminate the content of the work, has a unique, diverse structural composition. As is known, the laws of the structure of musical forms have been formed over the centuries and have gradually become subordinate to the general compositional structure table. Musical forms are relatively limited. This possibility later became the basis for the emergence and classification of many holistic and colorful, general and different compositional structure tables and types of forms that arose on its basis. Although form is inherent in all types of art, the process of accepting and perceiving them is different. For example, when graphics, fine arts, sculpture are perceived through sight, their form is embodied in every mind, every second before our eyes in the form of a common whole. Consequently, the appearance of a musical work (including literary works) is illuminated over time, and each of its parts and components gradually submits to the process of time, one by one, and is illuminated until the end. That is, listening to a musical work and having certain information about it is directly related to the process of time. Reprise molds the form to a certain extent. In cases where structures that are repeated at the beginning and end of a form occur, in cases where the proportion is extremely low compared to other parts of the form, such a delimitation (wrapping) is spoken of; in this case, reprise is not given much emphasis;

5) the introduction to the main form or its part, that is, a structure that comes before one of the parts of the form, often separately from it;

6) the conclusion to the main form or its part, that is, a structure that comes after the end of the entire main form and in such cases is called a coda or some part of the form (to the statement of the theme, its middle part, and other similar parts). The function of a particular structure in the form often depends on the characteristic features of melody, harmony, and structure. It is these characteristic features that create the type of presentation of musical material. All the signs characteristic of the function of each structure can be manifested both at once and in partial combinations with each other. The type of presentation is suitable for the presentation of the theme, as well as its repetition, often through reprise. This is called the expository type. Its common features are the stability of the character and the sparing use of expressive means.

The following units can be included in musical means:

1) Theme unity. It is expressed in the presence of one or more melodic-thematic elements.

2) Tonal unity. It is expressed in the fact that the structure as a whole is in one tonality. Such tonality can change slightly, often towards structures close to tonality, and then return to the main tonality. Sometimes, in cases where it has deviated significantly from each tonality, it returns back. The structure ultimately modulates in the traditional direction towards the dominant. A musical form, while being a whole, is also divided into parts, that is, it consists of parts that differ from each other in meaning. In this respect, music resembles spoken speech. This similarity can be continued as follows: large parts of the form are somewhat reminiscent of chapters of a literary work, while small parts are reminiscent of paragraphs, phrases of different lengths, and even words. The point of division between any parts of the form is called a caesura. A caesura can have different depths, depending on the sharpness of the boundaries of the parts - this depth can range from a continuous pause to a tense break between individual sounds. In addition, there may be partial signs of a caesura, for example, changes in registers, shades of sonority, and the like. Usually, a caesura is most clearly expressed in the main voice. During the accompaniment (accompaniment, secondary voices), there may be no break during the caesura in the main voice. In conclusion, it can be said that the formation of spiritual and moral qualities in students based on the above-mentioned music pedagogical tools is also one of the effective methods.

CONCLUSION

The formation of spiritual and moral qualities in students through music pedagogy is one of the important directions of the modern educational process. The art of music has a positive effect on the human psyche and serves to develop such qualities as kindness, patriotism, aesthetic taste and moral maturity in the younger generation. This article analyzes the educational significance of music education, its implementation through innovative approaches and its compatibility with pedagogical technologies.

The conducted studies show that by properly organizing music lessons, it is possible not only to develop students professionally, but also to expand their spiritual and moral outlook. One of the urgent tasks is to instill national and universal values through music pedagogy, to form the aesthetic taste of students, and to direct them towards socio-cultural development. Therefore, the effective use of modern methods in teaching music in the higher education system, the introduction of innovative technologies and the formation of students' spiritual and moral qualities based on a person-oriented approach serve to improve the quality of the educational process. In this process, the professional skills, methodological approaches and creative activities of teachers are of great importance. Therefore, a deeper study of the educational value of music education and its application in practice will create a basis for ensuring the spiritual well-being of the younger generation in the future.

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