



The Educational Power of the Spirit

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Abstract

In this article, the competences of training future music teachers for professional–pedagogical activities, the main content and didactic principles of teaching, in undergraduate students, who are being trained in the educational direction of “Music Education” in higher educational institutions of the pedagogical field of the Republic theoretical and professional–methodical foundations of improving professional–methodical training, effective forms, tools and methods of preparing them for professional–methodical activities in the auditorium and outside the auditorium, as well as organization of “Music culture” lessons of general secondary schools and the methods and methods of conducting are included. Professors and teachers, undergraduate students, students conducting research in the field of music education and training in the field of music education at the bachelor's level of higher education institutions of our republic operating in the field of pedagogy school and pre–school educational institutions are intended for music teachers and other employees in the field of music pedagogy.

Keywords: *Aesthetic Education; Musical Work; Music Literacy; Musical Activity; Spiritual Education; Teacher; Student*

Introduction

The interest in music awakened from childhood affects the further musical development of a person, ensures the formation of other skills and abilities, and forms good musical skills. In addition, music polishes the creative qualities of a person and decorates his nature with bright colors. These expressive and descriptive possibilities of music were highly appreciated by Eastern thinkers–Farabi, Ibn Sina, Jami, Navoi, Babur, Kawkabi and others.

According to the Greek philosopher Plato, the power of the state is directly related to the music, which melody and rhythm it plays. He believed that the country needs music that helps people to rise to the top. Aesthetic perception is a combination of two main components: emotionality and comprehensibility, but also imagination and the moment of movement–rhythm. Music is a great source of aesthetic and spiritual mood.

Main Part

Music–aesthetic education, must become a component of the great work being carried out on the path of harmonious education of a person of a democratic society. Musical work with children is especially important. Music awakens a strong emotional feeling in a child’s heart, musical art and education develop human qualities in a person, encourage spiritual purification and elevation, enrich the inner world of a person, strengthen faith and will, a powerful inner force that awakens creativity–ensures the rise of spirituality. With the help of music, his artistic perception grows and his emotions become richer. It is impossible to raise rich physical, moral and strict moral qualities in children without developing musical perception in children, without sufficiently attracting their love for music. Interest in music from a young age has a strong influence on a person’s further musical development, provides the formation of other skills and tastes, and cultivates a good musical taste. Music is a great source of aesthetic and spiritual mood.

Taking into account the great influence of music on the child’s emotions and formation, on understanding and feeling its content, the appropriate use of properly presented musical works has a special place. The main source of the formation of musical images is directly related to the compatibility of nature and human speech, perception of beauty in the surrounding world. It is important to define the function and content of musical perception [1]. These are related to all–round development of a person, including tasks of aesthetic education, which are determined by common goals. Such tasks should be to attract children to activities in the field of music, to develop aesthetic perception and emotional assimilation of artistic music, to educate their love for it, to develop musical ability, to form musical taste, and to develop children’s artistic creativity. The most striking features of the development of musical perception in children are the sense of hearing, the musical ear, the quality and levels of emotional response to music of various natures.

Taking into account the great impact of music on the child’s emotions and formation, on understanding and feeling its content, the appropriate use of a musical work that accurately reflects the truth and reality has a special place. The main source of the formation of musical images is directly related to the compatibility of nature and human speech, perception of beauty in the surrounding world. Ibn Sina also recognized the emotional power of music, reflected it in his medical books and recommended it as a healing program in the treatment of mental illnesses. In one place in the work “The Law of Medicine”, he evaluated the spiritual influence of music and described its importance in the upbringing of the baby as follows: “Two things are necessary for the body of the baby to be trained: one is to gently rock it, and the other is the mother’s hand, the first belongs to the body, the second to the soul”. We will be able to see the bright future of our country in the form of musical education of preschool children and its development. It is important to define the function and content of musical perception. These are determined by general goals related to the tasks of all–round development of a person, including aesthetic education [2]. Such tasks should be to attract children to activities in the field of music, to develop aesthetic perception and emotional assimilation of artistic music, to cultivate love for it, to develop musical ability, to form musical taste, and to develop artistic creativity in children.

Music based on the sources of folk art is always attractive and evokes different emotions in the heart. At the same time, there are cases of imitation of sounds and visual situations in music, but the essence of the matter is not determined by these. A musical image is related to its clear appearance.

It is an important issue to bring up children, who are the owners of the future of independent Uzbekistan, the development of tomorrow, as aesthetically and spiritually rich, educated people. Music has a special place and its own characteristics in the realization of this goal. Musical education in preschool educational institutions is aimed at one specific goal, to realize the aesthetic, moral and intellectual development of a preschool child, to educate the child as a person, to expand his worldview, to be able to show his talent, to understand music aesthetically is to teach to approach it creatively.

Regardless of which direction of music each child studies, the music director should take into account his age characteristics and psychological development. In it, the first type, which defines a continuous educational process, is called “pre–school education”.

If we can combine the courage, strength, knowledge and patriotism of our young people with the help of music, we cannot find more power than this.

Art is an integral part of a person’s activity, and a person’s personality is fully manifested through the medium and participation of art [3]. Art plays an important role in the aesthetic education of the current and future generations. Art helps to develop his feelings in the spirit of humanitarianism and human cooperation and develops creativity. While caring for the youth of today in terms of educating their aesthetic perception, we should teach them to be able to use the emotion generated by dealing with art in their life and work. Therefore, it is considered an integral part of the network of aesthetic education.

From a young age, the desire to perceive, feel, understand beauty in life and art is nurtured in children, and the desire to create such beauty is strengthened. The child’s interest in artistic activity increases. It develops artistic and creative abilities. Musical–aesthetic education should become a component of the great work carried out on the path of harmonious education of a person of a democratic society. Musicologists, thinkers and scientists have long been interested in the infinite possibilities of music’s influence on the human psyche. Philosophers, psychologists, pedagogues and public figures have tried to determine the features of music that influence the formation of a person as a person. Since ancient times, there have been ideas about the influence of music, especially its components–rhythm and melody, on human mood, changing his inner world [4]. The art of music, as an important factor of aesthetic education, has a strong influence on personality formation. Proper organization of music lessons in the family, in the preschool educational institution, at school is an effective way to enrich the inner world of the young generation and to understand art correctly. Music expresses human feelings, hopes, desires in its own artistic language and actively affects human emotions. Music is both science and art. It is based on physics and mathematics, which make music a science. But you can’t look at a piece of music as a static concept of this science. Because music is a living art that is always developing. The art of music becomes a companion of a person from the first years of his life and makes a significant contribution to the general cultural development. Music is a constant companion of human life. According to Stendhal, music is one of the forms of art that can penetrate deep into the heart of a person and reflect his inner experiences. “Music belongs to the system of expressive art. Music also expresses events. But it is not determined by the dimensions of space and material objects, as in architecture. Music is perceived not by sight, but by hearing. Since the theme of music has its own characteristics and cannot cover all aspects of a person and reality, it primarily expresses the inner spiritual world of a person, his feelings and mood music creates an emotional image of reality”. Music has a wide range of mood expression. Human mood is a complex emotion that is not connected to anything. Mood has a generalized character, secondary aspects are excluded from it, and the most important aspects that determine a person’s attitude to reality are distinguished [5].

The power of music is that it can show happiness, sadness, imagination, endurance, courage, depression and similar human mental states in a private and general way, in their interdependence, in their absorption into each other. Musical work with children is especially important. It is impossible to achieve full results without conducting musical propaganda among the masses. Musical education in children should begin at an early age. Music evokes a strong emotional feeling in a child’s heart. With the help of music, his artistic perception grows and his emotions become richer. It is impossible to educate children in all aspects of physical, spiritual and other qualities without developing their musical perception and without sufficiently attracting their love for music.

Researching the social, artistic, and educational possibilities of music, educating the young generation to enjoy a wide range of musical knowledge, and cultivating in them high aesthetic qualities,

interest in the rich national traditions of our people, masterpieces of our culture and spirituality and respect [6]. It is becoming a social necessity to further expand the work being carried out in this regard.

If we turn to history, we can read many opinions of our scholars about music and its spiritual–emotional impact on the listener. In particular, it is recorded in written sources that Sahibkiron Amir Timur hired military musicians in order to increase the fighting power of his army. This military orchestra was composed of various rhythm and percussion instruments, and their sound was attractive and gave a solemn spirit.

Soldiers prepared for battle under the powerful sounds of musical instruments. The great scholars Abu Nasir Farabi, Abu Ali ibn Sina, Fakhridin al–Razi, Mahmud ibn Masud Sherazi, Abdulmomin bin Yusuf al–Urmawi, Alisher Navoi, Abdurrahman Jami and others emphasized the educational importance of music in their works and gave valuable opinions about it.

The encyclopedist Abu Ali Ibn Sina in his scientific works emphasized music and its spiritual and spiritual influence. Touching on spiritual education, he said, “In order to strengthen a child’s client, two things should be applied to him, one is to gently rock the child, and the other is music and lullabies that have become a habit to put him to sleep. Depending on the amount of acceptance of these two, the child’s talent for physical education with his body and music with his soul will be formed, the first belongs to the body, and the second belongs to the soul”, says the scholar.

Ibn Sina understood music, first of all, as a means of communication between people, he evaluated speech as the primary stage of expressing thoughts and feelings, and balanced singing as an even more perfect stage. “If the melody is decorated with rhyme and proportion, it has a stronger effect on the heart”, the scholar admitted. He emphasized the importance of forming different emotions in children with the help of music, and in the work “The Laws of Medicine” he inculcated musical emotions in them from childhood. He stressed the need to find content. In general, the great thinkers of the East, encyclopedists and musicologists have expressed important scientific opinions about music, which is evidenced by the fact that they paid a lot of attention to the development of the personality through music, and the use of its potential in the realization of the national–spiritual identity [7].

The artistic content of a piece of music is expressed by the performer in the form of sensations, moods and experiences. When listening, a person perceives the artistic content of the music in the same way that the performer expresses it. Of course, the world of musical images does not become clear and obvious by itself. In the process of creating music, the composer tries to feel the problems of life, he is surprised, worried, sad.

If a person understands the root causes of these experiences, then he will deeply feel and understand music. Moreover, understanding music is not only a passive reflection of the listener’s experiences expressed in music, but an active process. The listener expresses his joy, sorrow, anxiety, and hopes based on his life experience. Then the process of musical perception turns into an artistic dialogue between listeners and composers. If a high–level performance is listened to, it can become an artistic dialogue between three close professionals: the composer, the performer, and the listener.

Conclusion

Today, along with works of a high artistic level, there are also “musical works” whose level is not up to the required level and which do not reflect educational features, which have a negative effect on the aesthetic education of students and young people, and the formation of high spirituality in them. When listening to such music samples in a social environment, the knowledge that the students–young people get in music lessons, and their ideas about real music can be confused.

It is worth saying that it is a moral necessity to make wider use of the artistic and aesthetic possibilities of music in the education of young people, not to stop the work in this regard even for a moment, but on the contrary, to regularly inculcate the power of music as a source of aesthetic pleasure into the hearts of young people. I need it.

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