

# The Role Of Music In Education Of Youth

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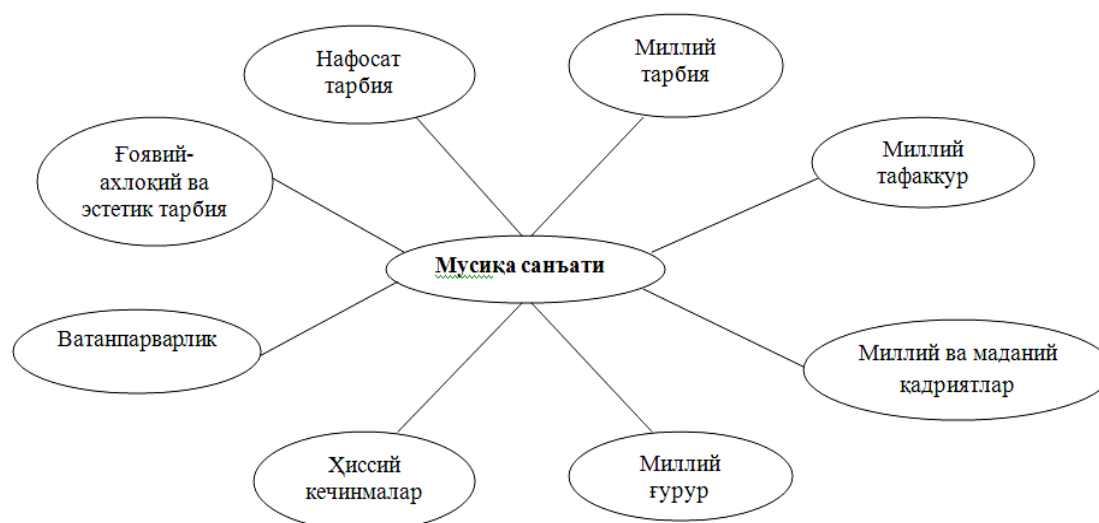
**Annotation.** *The role and importance of music in educating young people in the spirit of high humanistic ideals are discussed in the article.*

**Key words:** *music, classical and modern music, statuses, emotional experiences, patriotism, musical images, ideological and aesthetic education.*

## 1. INTRODUCTION

At a meeting with President Sh. Mirziyoyev with the creative intelligentsia of our country, the President noted the role and importance of art in educating human thinking, especially in the formation of virtues in the hearts of young people. Indeed, our people have a rich cultural heritage, valuable traditions and art, which we are immensely proud of. Therefore, today special attention is paid to the continuation of original traditions, strengthening such qualities as peace, friendship, harmony, brotherhood through art.

So, teaching young people is one of the most difficult problems of the educational process. Because this is connected with the problems of national education, especially with the peculiarities of the formation of national thinking, ideas about the attitude towards national and cultural values. Music vividly depicts human life, attitude to reality and various inner experiences through artistic images and various sound colors. It is an important source of education in gourmet food and can have a profound effect on human emotions.



## 2. LITERATURE REVIEW

There are many scientific views on how music can raise the spirit and mind of a person,

cleanse and enrich him spiritually. Even the ancient Greek thinkers Plato and Aristotle attached particular importance to the place of music in the education of a comprehensively developed personality. Abu Nasr al-Farabi, the founder of oriental musicology and a versatile artist and thinker who made a worthy contribution to its development, also paid special attention to the idea of interconnected music education, as well as moral education, which is important for the spiritual development of a person. After all, the positive effect of musical magic, its educational value is clearly reflected in the behavior of the child, his attitude, attitude towards man and nature. In his works, he devoted a significant place to the issues of education and upbringing of the younger generation. First of all, music emphasizes the positive qualities of a person in the formation of moral qualities, writes: "Music is useful in this sense, it regulates those whose character is unbalanced, improves the imperfect and maintains the balance of those who are in balance ---" (7.5.26 Based on his educational ideas, he emphasizes the importance of music in a person's life and exclaims: "O world of music, it is better for you to go, what would be the state of a person without you." (7.p.25-32) Abu Ali ibn Sina, another great the encyclopedic scientist, who opened a new era in oriental musicology, also praised the power of music as a powerful tool influencing the spiritual education of a person.

### *Analysis*

The idea that "from an early age it is important to bring up musical feelings in a child, which strengthens his mental state" (7. B.28-30), occupies a special place in his upbringing. A notable aspect of the musical, pedagogical, psychological views of Ibn Sina is the recognition of music as a product of human activity. spine, a necessary factor in the upbringing of children. The great scientist who deeply understands the world of beauty and the essence of music, claims that "Beauty is cognized by human senses - sight, hearing, smell, full knowledge, touch, sensation of beauty, enjoy it" (7.B.40-54). Not only as a means of effective influence on the mental and physical maturity of a person, but also by its very nature as a separate science in accordance with its function in society. Classical or modern music helps to restore the spiritual world of a person, to overcome the obstacles encountered in life, and also to create an image of the beauty of nature, human life. As with any parenting, understanding the psychological nature of music education is much more difficult. One of the practical signs of aesthetic feeling is that a person always strives for beauty and follows these rules of beauty in everyday life. Consequently, the moral ideal of aesthetic feeling forms the basis of a person's aesthetic attitude to reality, as the great Russian physiologist argued.

According to I.P. Pavlov's teachings, various emotions experienced are caused by the activity of the cortical part of the cerebral hemispheres. As a result of the constant impact of the external environment on the body and a natural reaction to this impact, a certain system of relations is gradually emerging. J. Pavlov's doctrine of dynamic stereotypes requires a deeper study of the physiological and psychological nature of emotions in man. When it comes to the formation of a musical and aesthetic feeling among young people, first of all, there are two important questions - are there objective conditions for the emergence of aesthetic sensations among young people and the ability of young people to evaluate musical works from the point of view of the principles of beauty? - We must dwell on the question. Music is an inexhaustible source of perception. Because it is a fascinating world that fully and directly reflects the aesthetic factor, human heart and mind with unprecedented strength. Musical art, that is, love of language, teaches young people to perceive and appreciate the beautiful creature around them correctly, plays a leading role in the formation of their spiritual worldview, armed with a high sense of taste. Therefore, one of the most important tasks today is to pay special attention to the musical education of students at school, to equip them with musical knowledge and skills in accordance with the requirements of the program. An

analysis of the pedagogical and psychological literature shows that this direction of educating young people has not yet fully achieved the expected efficiency in public practice in national schools and best practices in the field of music education. Comprehensive education of youth through music has a wide range of opportunities for an adequate perception of musical art through inner experiences and the development of ideological and artistic feelings. This is clearly manifested in the sphere of love for the Motherland, its people, friendship and fraternal solidarity, fostering a sense of national pride. However, it cannot be said that the problem of educating young people in schools in the spirit of a real person with the help of music has not yet been fully resolved. Makoms, the best folk songs, mature musical works of different peoples and modern composers, constantly relevant in terms of topics and occupying a special place in spiritual culture, a little not in the musical activities of our youth. Because this art glorifies the human spirit, its sorrows, aspirations, noble aspirations on high curtains. Emotional experiences, created under the influence of musical works, awaken in young people an understanding of the beauty of their native republic, the creative potential and selfless work of our people.

### **3. DISCUSSION**

A preliminary acquaintance with the special literature and scientific articles on this topic shows that, although the issues of comprehensive education of young people have been analyzed deeply enough in a general pedagogical vein, we can say with confidence that in the experience of a number of schools, folk art was left without attention. In particular, in the patriotic education of young people, written music is used unilaterally in lessons and in extracurricular music lessons. Only a few teachers use methods and techniques to ensure the mastery of emotional and moral experiences in the content of musical works. The group of teachers pays little attention to the task of forming and developing patriotic feelings. Most teachers do not have a complete idea of what music to use in class. We have a little poorly mastered the process of teaching the corresponding section of musical culture. There are no clear pedagogical recommendations for music teachers in the country. Therefore, it is very difficult for most teachers to solve this problem. As mentioned above, it is necessary to determine the content of work with musical works, to develop criteria for their assessment, to choose the best musical compositions to educate the younger generation as a perfect person. To do this, we need to define our practical activities in accordance with the basic requirements of ideological, moral and aesthetic education, developed by pedagogical science. The expected result can be achieved only if the main way of educating young people with the help of musical instruments is the transition from our national music to the music of other peoples in the direction of universal music. This approach can be recommended in a generalized form as a way of comparatively mastering the music of other peoples with the help of our national music. It is based on a comparative analysis of the musical and structural features of national and foreign music, the content of words and musical images, musical symbols and the aesthetic value of the work. The following directions are necessary in the musical education of young people: - selection of musical works on the problems of modern education, taking into account their ideological and artistic value; - taking into account the psychological characteristics of young and individual students, based on the socio-pedagogical situation of educating young people in the selection of musical works; - to increase the interest of young people in music in this spirit, using their attitude to heroic events and their desire to work; - constantly monitor and encourage the emotional attitude of young people to music (in the unity of heroism and lyrical experience); - Arming young people with concepts that serve to define the patriotic ideas of music; - Study the influence of music on the emotions and feelings of young people. At this stage, we aimed to determine the

effectiveness of the various methods used in our work. A three-dimensional parallel path was chosen as an experimental method. First, their transition from our national music to the music of other peoples, and then to human music, is an alternative way of applying the model. In the first direction, the main attention was paid to the education of feelings that underlie patriotic feelings. The theoretical basis of the impact was the musical and artistic pedagogical analysis aimed at the emotional assimilation of aesthetic categories. In the second direction, emphasis is placed on ensuring that young people know the history of the creation of musical works, understand the origin of national melodies and images, and develop the ability to distinguish between specific means of musical expression. This situation serves as a unique direction in understanding the music of other peoples with their ability to hear the melody and harmonic features of the musical language, in understanding the exact and aesthetic perception, differences and similarities. In the third direction, the two above-mentioned approaches to the organization of folklore research are synthesized. This is one of the most effective ways to master the oral or written music of the people.

Psychological indicators the level of musical perception of students in%

Experiment time	Number of students	Answers		
		High	Medium	Low
Before experiments	100	10	50	40
After experiments	100	25	55	20

The diagram of psychological indicators of the level of musical perception of students.



#### 4. CONCLUSION

The results show that the comparative study of national and foreign music not only increased the interest of young people in music, but also increased respect for the Motherland, people, art, culture, and history of the country. On this basis, the formation of patriotic and interethnic relations is achieved. Strong patriotism and interethnic feelings, as well as the convictions of young people, are a key factor in the positive formation and development of

their moral and aesthetic qualities. In conclusion, it should be noted that if music is understood as a socio-psychological and pedagogical basis for the convergence of various arts, it becomes an effective tool for educating young people in the spirit of high humanistic ideals.

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