

THE IMPORTANCE OF AESTHETIC EDUCATION IN THE FORMATION OF PERFORMANCE AND CREATIVE SKILLS OF STUDENTS IN MUSIC LESSONS IN SECONDARY SCHOOLS

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ANNOTATION:

This article discusses the role of scientists in the development of performance and creative skills of students, as well as their approach to music. Information on the aesthetics of music is also covered in theoretical theory. Important factors in the active development of musical perception skills in musical aesthetic education have been identified.

Keywords: Music, thinking, perception, ability, upbringing, creativity, thought, performance.

INTRODUCTION:

Constant and serious attention to the problems of aesthetic education, bringing young people closer to the the beauty of the world around us, to the world of literature and art is one of the distinctive features of the school and the system of educating a harmoniously developed person.

Music lessons, clubs, amateur art, debates and discussions, art lessons and so on give excitement to school life, attracting students' attention to aesthetically independent learning and self-education.

Musical Aesthetics (English. The concept of music,) is a scientifically based concept of art introduced by the German poet and musician Christian Friedrich Schubart, who first used the term in his Ideas of Musical Aesthetics (1784). Musical aesthetics is an interdisciplinary scientific discipline that deals with the study of various aesthetic aspects of music as a very specific art form, in which the dialectical

proportions of the general laws of emotional-figurative perception of reality are "sound-meaning" operator with one or more specific features and laws of musical language. as a very specialized analysis [1].

V. V. According to Bichkov's aesthetics (from another Greek. *αισθάνομαι* - feeling;) in the process of perceiving feelings - the study of specific experiences in its development, the incredible thinking or creative attitude of man to reality as a result of science and feeling a person, feeling, mental and emotional euphoria, pleasure, incomprehensible joy, happiness, understanding of concepts.

For believers — with God. The term "aesthetics" is used in the modern scientific literature and in everyday life and in another sense - to describe the aesthetic component of culture. In this sense, they speak of the aesthetics of behavior, activity, sport, ceremony, object, and so on.

Today, "musical aesthetics" refers to a scientific discipline in a general field of study that is close to the objective nature of musical philosophy, but is distinguished by its methodological specificity: music philosophy is a branch of aesthetics that deals primarily with ontological, epistemological, and axiological problems. aesthetics is designed to solve many musical problems and therefore it is contiguous with scientific concepts in a particular (including the most complex) field of music theory and due to such a methodological direction it is considered that music aesthetics, as a specialized scientific discipline, should belong to the field of musicology . Of course, this way of thinking also retains its importance in

comparing musical aesthetics with two other closely related interdisciplinary disciplines - music and music psychology. In particular, the practical testing of these processes shows the interconnectedness of the learning activities with students in self-education, taking into account these processes in the analysis of teaching methods in secondary schools.

With the further development of secondary schools, the system of teaching and educating the younger generation in general, the position of literature and art in the school is strengthening. The science of pedagogy has developed and improved curricula and textbooks, created methodological manuals for teachers, developed new forms of engaging students in the beauty of life art. The artistic and creative activity of students outside the classroom and school was of particular importance in the emergence and strengthening of ideas for the development of forms and methods, which in the current situation has become the most effective factor for the development of the school.

Abu Rayhan Beruni's views on aesthetics are also noteworthy. Beruniy:

- any action in existence and its outcome depends on the finish;
- marra forms, or changes, or fills beauty;
- beauty is a quality of maturity, maturity inherent in nature and man.

Another of our scholars, Ibn Sina, in his "Treatise on music", complements the views of his predecessors on Asian sophistication, saying that the art of music has a moral and educational value, and that poetry has the ability to instill beautiful qualities in people.

Kaikovus, who has a delicate sense of beauty, in his work "Kobusnoma" has a detailed aesthetic idea about the beauty of work, the beauty of learning, the beauty of life in general.

The work of Darvish Ali Changi, one of the sources of the development of aesthetic thinking in the XVII-XIX centuries, is a clear

example of this. In China, aesthetic concepts, views, theories as a known science have emerged since ancient times and have gone through their own stages of development. According to these views, the spirits of Heaven and Earth (In and Yan) strive for each other, and thus the universe is regulated. We see it in the works such as "Shi Xin" ("Book of Songs"), "I Xin" ("Book of Changes"), "Shu Xin" ("History Book"), "In fu szin" ("Book on the Harmony of Light and Darkness")., "Dio de szin" ("Book of Heaven and Earth"). They discuss the connection and variability of real events in the social life and behavior of people with Heaven.

Especially the German philosopher G.F. Hegel's works served for the development of aesthetics, art, and literature. In his "Lectures on Aesthetics" many important issues of the theory of aesthetics are covered in depth and breadth.

One of the great virtues of Hegel's aesthetics is that it encompasses the materials of the art of the peoples of the world and of all ages. Hegel understood that world art had gone through three major stages of development.

1. Related to the art of the peoples of the East, Hegel calls it the "Symbolic form" of art.
2. The art of the ancient world is primarily the art of Greece (classical form).
3. The highest form of art is art in a romantic spirit.

In Hyegel's teaching, thye peuliarities of art and literature were onsistently identified on thye basis of thye works of Hafiz, Ferdowsi, Shakespeare, Homer, Schiller. Hyegel's philosophy and aesthyetis had a profound effet on all subsequent aesthyeti views. Turning to thye aesthyetis of musi, listening to thye views of thye above-mentioned scholars, thye issues of musial aesthyeti eduation are ondemned in onnetion with thye general problems of eduation in modern pedagogy.

Active development of musical perception skills, the formation of a sense of love for art and the beautiful things in the environment, as well as

the ability to creatively express their feelings in the language of music play an important role in musical aesthetic education.

Active perception of beauty in music requires thinking activity. One should never give up deciding the intellectual basis in the creation and perception of music. When we listen to music, we not only feel this or that situation, but we also distinguish material that we do not perceive, and therefore think.

The development of aesthetic perception, aesthetic tastes, the development of artistic abilities will always interact with mental and moral education.

The system of music education in a modern school consists of many elements, including: music lessons, music extracurricular activities, choir studios and amateur art circles, vocal and instrumental ensembles, and so on. The media plays a huge role in this chain. Educational and developmental means create a total musical-aesthetic environment in which students' interests and needs in the field of music are created.

The main form of music education and upbringing in the school is music lessons, which are based on programs recommended by the Ministry of Education. The lessons provide comprehensive development of students in the field of music, create a basis for their musical culture.

Extracurricular and out-of-school music education relies on a classroom teaching system, as well as consistently developing students' interest and needs in music. The peculiarity of the music lesson is that in addition to the tasks of music education, the lesson also includes the tasks of artistic performance. This is especially true of singing as a group that is actively involved in teaching music at school. Singing as a group develops not only musical skills, but also the quality of character, worldview, artistic taste, aesthetic sense. Singing as a group combines a variety of

activities in the classroom, such as singing, music literacy, music comprehension, playing musical instruments, and vocal improvisation.

Music lessons provide a sense of understanding of the joy of musical creation, a sense of belonging to beauty, and the ability to enjoy the moral aesthetic content that a composer or folk puts into a piece of music. All types of creative activities that are closely linked to each other in the classroom are effective.

The upbringing, teaching, and education of children in the classroom should be carried out jointly and in interaction.

Teaching the younger generation to think independently and creatively is one of the most important tasks of Uzbek pedagogy during the independence period. Similarly, finding new and effective ways to teach students to think independently and creatively is important not only for the development of teaching methods, but also in the implementation of harmonious personality development.

The scientific literature that has been created so far has different views, albeit on the way, on teaching music students to think independently and creatively. For example, some scholars believe that the process of teaching students to draw correct conclusions from a variety of scientific information is important for the formation of creative thinking skills by developing students' ability to comprehend their knowledge. An important aspect of this theoretical view is that it can be used in all types of music lessons.

According to well-known methodologists of music education, it is recommended that students first choose a repertoire for listening, select a specific piece of music, demonstrate a sample performance of the selected piece. However, scholars have overlooked the fact that student performance should be compared to sample performance and that the student should be given the necessary advice. In our opinion, when a piece of music in

the selected repertoire is performed by the reader, each part of the work should be compared step by step with the exemplary performance. Only then will the student quickly realize his shortcomings.

According to experts, there are two main areas of teaching music lessons for students to imagine and think. They are a thorough mastery of the most commonly used conditional musical symbols on the five-line note, melody, rhythm, interval, chords are the main form of national music, the formation of conducting skills. Characters highlighted by an expert are common to music education. It also means the formation of "Imagination and thinking" as the expert points out. However, in addition to explaining the specifics of national music and listening to music in its entirety, repeating it in parts, ensuring that music literacy, singing, and listening to music are inextricably linked, can help students develop creative musical thinking skills. However, this process also requires the development of a variety of specific methodological approaches and recommendations.

One of the most convenient ways to teach students to think independently and creatively in music lessons is to use the method of performance and comparison in music lessons, which is done as follows. To do this, the music teacher should conditionally group the music strings, taking into account the impact on the student's upbringing. Students' attitudes towards music should be taken into account when grouping music lessons. Approached from this perspective, the lesson consists of: listening to music, then music literacy, and performance comparison. Especially in the third stage of the lesson - performance and comparison, the student's or teacher's knowledge on the topic is tested. Performance is done by the reader. The student's performance should not be compared to the performance in the sample - the emphasis should be on the analysis of his achievements

and shortcomings. This approach to music education encourages the learner to work independently, to take a creative approach to the performance of a piece of music.

In conclusion, based on experience, not all students can master the knowledge in the field of music education. Because their understanding of a piece of music, their attitude to musical genres is different. With this in mind, the above method of execution and comparison was used, and the first part of the method was to find out at what stage their abilities should be, in other words, to classify students into certain groups. The development and enrichment of musical creative abilities, the formation of musical comprehension skills, an interest in the art of music, the fact that students' artistic hobbies are carried out in a carefully thought-out and consistent system. Therefore, taking into account all the above scientifically based processes, it is no exaggeration to say that the role of aesthetic education in the formation of students' performance and creative skills has proved to be extremely important, and we will try to elaborate in our next articles.

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- 2) In A. Kircher's treatise, "Musurgia universalis" (On Sound and Music), the theory of affects is also described.
- 3) In addition, in the theory of Maren Mersenne, as well as in the theory of Guido Aretinsky, we observe ethical and psychological criteria in understanding the meaning of music: for example, Mersenne's consonance depicts joy, friendship, tranquility, and dissonance represents struggle, therefore "everyone who loves order man gets more pleasure from consonance than from dissonance "(M. Mersenne, Traitd des instruments a hordes, Paris, 1964).

- 4) Aristotle distinguished three types of imitation that came into the aesthetics of European art. He said that a poet, like an artist, either "should depict things as they were or are, or as they are spoken and thought of, or as they should be", Aristotle, *On the art of poetry*. M., 1957.S. 157.
- 5) Eduard Ganslik introduces the metaphysical concept of Spirit, which, in his opinion, has a shaping power. Sounds, according to Hanslick, are a potential spirit, while the composer's thought is an actual spirit, and their mutual transition generates a specifically musical beauty - a form that is the meaning of music: *Musical aesthetics of Germany in the 19th century / Comp. Al. V. Mikhailov and V. P. Shestakov*. M "1981-82. T. 1-2 S. 372.
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