

THE ROLE OF VOCAL AND CHORAL MUSIC IN THE SPIRITUAL DEVELOPMENT AND EDUCATION OF MODERN YOUTH

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ANNOTATION

Currently, the problem of improving the practice of education and purposeful personal development of the younger generation is relevant. In this article, attention is focused on vocal and choral music, which is a dynamically developing area of art and musical creativity. Despite the popularity of this type of art in modern musical culture, the possibilities of its use for the spiritual development of young people are not always fully comprehended. In order for the teaching of this kind of art to be a means of spiritual development, it is necessary to study the needs and abilities of modern youth, to develop the forms and content of their musical and creative activity.

Keywords: spiritual development, vocal and choral art, training, education, musical creativity, modern youth, mentor, modern music.

INTRODUCTION

Under the prevailing conditions, interest in the possibilities of music education as one of the most important factors in the formation of spiritual potential has increased significantly. Spiritual culture reveals the human essence as a creator. It has been proven that spirituality is associated with human emotional experiences, feelings, thoughts and beliefs. Music education, being a part of the general aesthetic system of education, promotes the comprehensive development and spiritual improvement of a person. Due to its versatility, music is able to store emotional and spiritual information. One of its functions is to transmit this information from generation to generation. ¹At the same time, the organization of the musical and educational process and the material and technical base of educational institutions are of great importance.

The problem when forming the spiritual potential of young students through music and its expressive means in modern socio-cultural provisions requires new scientific, theoretical and practical solutions. The appeal to music education as a factor in the development of the spiritual potential of young students is not accidental: namely music, being one of the specific types of art, that reflects reality through musical images and a system of music expressive means. Education and training programs are being developed and implemented, guided by which it is possible to successfully carry out the spiritual development of modern youth.

One of the ways of spiritual development is active creativity. The key element of this process is the universal language of art - the language of communication and understanding of people, their spiritual development and rapprochement. In addition to organized forms of music education, there is also an independent introduction to music - music self-education.²

¹ Sh.Matyakubov. "Mentor-mentee traditions in teaching of traditional performance"

² V.Andreev. Pedagogy of creative self-development.

In this case, the means of spirituality development of youth, introducing them to national and global values is the art of singing, which is very popular among the youth.

Classical and folk music are of importance in introducing young people to music, in all the richness of its forms and genres. But in modern conditions, the musical and aesthetic culture of youth is in a greater degree formed under the influence of entertaining music. The genres of entertainment music have supplanted nowadays the music of classical, academic tradition and folk music, on which, first of all, students should be brought up. The relevance of the problem raised is determined by the need to raise the level of the general spiritual culture of modern youth, to use for this purpose the possibilities of music and the vocal art popular among youth. The process of spiritual development of youth through music has several aspects - musical and creative activity helps a young person to show musical abilities, creative initiative, leadership, independent behavior, creativity, independently learn and broaden their horizons. It is possible to create a socio-cultural space of spiritual, artistic, musical and creative values, based on national and cultural traditions, developing the unique needs of the individual.

One of the important directions for optimizing the influence of music education on the development of the spiritual potential of the younger generation, as, indeed, in all other areas of spiritual culture, is of great importance to appeal to folk music - folklore. Folk music, absorbing the knowledge and life experience of the people, artistic creativity (choreography, musical and dramatic types of folk art) is one of the mechanisms for prevention young adults from the elements of pop music. Especially today, folklore has become one of the important components of musical public life. Folk music, performed by folklore or professional groups that creatively assimilated folk traditions, serves as a kind of counterbalance to pop music, often tasteless and spiritually shattered.³

Definitely the song is the main music and poetry creation of folk art. It reflects a person's life in many ways, reveals his spiritual beauty and the richness of his thoughts and aspirations. Namely the songwriting that the eternal aspirations of the people for goodness, happiness and justice were fully reflected. Due to the exceptional groove, sincerity, the song deeply emotionally affects everyone who associates with it. The song teaches patriotism, love for the own nature, inbreeding a sense of community, comradeship, develops musical and aesthetic taste and awakens creative abilities in young adults. Introducing young people to folk musical art also makes it possible to have a significant impact on the development of spiritual potential. Emphasizing the educational role of folklore music, it should be noted that learning the folk songs allows you to penetrate deep into the national song traditions and contributes to the inclusion of national cultural traditions in the system of value orientations of young people. Each composition of folk art is an organic part of life activity, it reflects the unity of material and spiritual culture. In the process of studying and performing a musical composition, there is free communication with music, the sphere of cognitive interests expands. Such perception of music generates new knowledge and emotions. There is a desire to show and share the results of their creativity with others.

In this regard, it is also necessary to emphasize the educational value of voices in the part (choral) singing. Collective singing in an ensemble or choir becomes a self-manifestation of the

³ Y. Tsareva. Music pedagogy issues

individual, in which his creative forces are mobilized, a good musical taste and a high level of vocal performance culture are developed, and at the same time his social needs are realized. Collective creativity is the main area of communication with the art of music, which opens up scope for the manifestation of individual musical abilities, partnerships, and solves problems of interpersonal relations. The process of forming musical and singing skills in creativity has many features and emotional impressions that can influence the musical, aesthetic, social and intellectual development of the younger youth. Group singing has a strong impact and contributes to the consolidation and deepening of theoretical knowledge and practical skills in musical art. It promotes not only the artistic development of young students, but also the formation of their morality. A comprehensive study of the individual components of musical art influence mechanism gives reason to believe that music cannot “directly” transfer spiritual and moral foundations into human consciousness, it is only able to awaken imagination, building a brain, create the prerequisites for understanding music as a source of spiritual communication and a benevolent disposition to wider public.

Modern youth should not only become a consumer of musical and artistic values created by the people, but also inherit the spiritual potential of generations, continuity, moral strength and beauty of traditional culture and art, feel the connection with the socio-cultural environment. The mediator in this process is a teacher. Student’s disclosure, determine his character and abilities, spark the interest, determine the most optimal ways of his musical abilities development - these are the tasks the music teacher faces to. ⁴There is a huge power in the personality of a teacher as a native speaker of the language and national musical culture. The teacher, as a carrier of national culture, as a conductor of the artistic ideas of folk art, discloses a wide scope of domestic and world culture, forms the qualities of humanitarian thinking of students, manifested in the dialogue of cultures to students. The upbringing of the continuity of musical and aesthetic traditions is achieved through joint musical and creativities in the study of folklore and classical music. The teacher must form a keen interest in the highly artistic compositions of classical and folk music, help to realize their value and try to include the knowledge and emotional impressions received into the system of the specific life experience that everyone has and the experience of communicating with art. The neglect of national musical folklore in the educational process leads to the loss of interest in national culture and moral foundations of folk art among modern youth.

Hereby the musical abilities inherent in human nature can manifest themselves only as a result of musical and creative activity and with the well-coordinated work of all social institutions of education. The resources of the musical education influence on spiritual potential development of student youth are truly enormous. While educating young students, we simultaneously improve the socio-cultural sphere of society.

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