

THE NEED FOR MUSIC EDUCATION IN THE 21ST CENTURY

Raximova Mavluda Nabijonovna

Piano Teacher, Teacher of Music Department

+ 998-93-443-65-75

ANNOUNCEMENT

Children of all walks of life received emotional education through musical culture. In everyday life, the child heard his mother's lullabies, folk music, among which he grew up. All folk holidays and ceremonies were accompanied by singing, dancing, and the sound of folk instruments. At divine services in the church, a person joined the high world of sacred music, which raised him morally, educated and educated. Music helped the child to learn about the whole world, formed the intellectual, volitional and moral qualities of a person, awakened and stimulated his creative powers and abilities.

In the twentieth century, for the first time in the history of artistic culture, a tendency to alienate music from the daily practice of performing arts emerged and deepened. We have witnessed how the ontological status of a piece of music is gradually changing. Music ceases to be a "refuge" of a person, as it was in the era of romanticism and previous periods of history. Beauty is less and less in demand, since there is a completely different experience of "beauty". The slogan that art should save the world from beauty, more precisely - glamor and "charm", is becoming more and more relevant. Typical in this respect is the statement of V.V. Me-dushevsky: "Music is charm, charm is flattery, and flattery is a lie." The whole practice of the so-called. mass musical art (pop culture), not to mention the essence of show business confirms this thesis.

The distancing of the composer's creativity from artistic practice and the sphere of education, in turn, inevitably gives rise to the problem of the alienation of music from the individual. The person is more and more "neutral" in relation to her deeply humanistic statements. The problem of untranslatable meaning of music into the language of "doxa" (pop music and rock) becomes obvious. The mass listener has become a consumer of the rhythmized song with which he identifies all musical art. Today's listener is not able to perceive the diverse sound world of contemporary music as his own. That is why man's aspiration to the virtual world has intensified so much. It is no coincidence that the rapidly growing popularity of various kinds of meditative opuses such as "Sounds of Nature", "Rustles of the Forest", "Sound of the Sea", allowing a person to "hear" himself in the space of music,

- "Musical culture is the soil on which civilizations grow, at the same time, it is the environment that forms all the best qualities of humanity";
- "The soil must not be littered and the culture must be treated with care";
- "Fish do not live in troubled waters. To purify the water in an aquarium, you need filters. Humanity, in order not to clog itself with bad, also needs filters. Human filters are about fostering good taste and culture";

The beginning of the XXI centuries. marks a new stage in the genesis of musical art, which is defined as a "situation of transition" (E. V. Dukov). Its characteristic features are the "overproduction" of music in general and the everyday expansion of "pop" music in particular,

the emergence of the so-called "microphone culture", unusually wide opportunities for replicating music, which give rise to an acute conflict between the total impact of mass musical communication on a person and "aesthetic autonomy. music" (T. Adorno). However, a person is not yet able to resist the expansion of mass culture¹. Therefore, as noted above, he himself took care of his spiritual health, distancing himself from both pop music and sound compositions born of the hypertrophied rationalism of its creators. In the "transition situation", the problem of ecology becomes more and more urgent, that is, the purity and pristine nature of musical culture. Its general "improvement" ("enlightenment of musical life" - one might say in the words of BV Asafiev) should have been facilitated by various forms of specially organized musical education and enlightenment. And that is precisely why musicians, teachers, and music educators are persistently looking for an answer to the question of what should be the paradigm of music education in the 21st century? How will the interaction of music education and music art - these most important subsystems of the artistic culture of mankind - develop? And that is precisely why musicians, teachers, and music educators are persistently looking for an answer to the question of what should be the paradigm of music education in the 21st century? How will the interaction of music education and music art - these most important subsystems of the artistic culture of mankind - develop? And that is precisely why musicians, teachers, and music educators are persistently looking for an answer to the question of what should be the paradigm of music education in the 21st century? How will the interaction of music education and music art - these most important subsystems of the artistic culture of mankind - develop?

One of Tatiana Chernigovskaya's lectures, in which she explains how creativity is important to the brain, how music changes the brain at the functional level, and why musicians are less likely to meet "Alzheimer's and Parkinson's grandfather" in old age.

The modern development of society requires a new education system - "innovative teaching", which would form the trainees' ability to projectively determine the future, responsibility for it, faith in themselves and their professional abilities, with the help of which they can influence this future. education can be expressed by the phrase: "Do not catch up with the past, but set the future." (MA Lukatsky)

Many people know about the positive influence of music on the development of intelligence. A huge amount of research has been done, countless articles written, and a lot of evidence presented.

Most parents would like their child to become smarter and happier not only their peers, but also themselves. However, not everyone is aware that playing music increases the intellectual abilities of children by an average of 40 percent. But even those of the parents who know about this do not seek to give their child a musical education, but try to find other talents or to entice them with another occupation. Why it happens? And this happens because the parents either themselves did not receive a musical education, or attending music lessons left a negative impression.

90% of the 24 children who studied the music program showed a significant improvement in both speech and spatial intelligence. During the same period, children enrolled in the Visual Arts program did NOT show significant improvement in the development of oral or spatial skills.

Thus, the verbal (speech) and "spatial" intelligence of 4-6-year-old children noticeably improves after only one month of musical training! Moreover, classes in artistic creation do not give a similar effect, i.e. drawing, sculpting or playing with cubes.

Research also confirms that teaching music to children leads to long-term improvements in visual-spatial, verbal, math and performing skills.

REFERENCES

1. "Sounds of nature"
2. "Spatial"