

The Role of Music in Child Development

Nosirov Dilmurodjon Tursinovich

Associate professor of the Department of Music Education, Kokan State Pedagogical Institute

ANNOTATION

In this article, theoretical and practical information about the importance of musical knowledge for children and the formation of musical worldview, musical memory, musical thinking, musical taste in them through this knowledge is presented.

KEYWORDS: *Musical knowledge, musical experiences, musical image, musical outlook, musical taste, musical perception, rhythmic appearance of music, musical memory, musical thinking, musical "language" emotional, creative, aesthetic, ideological, pedagogical, physiological, etc.*

Determining the content of musical knowledge for children of preschool educational institutions requires taking into account a number of psychological characteristics. After all, the acquisition of musical knowledge is closely related to the spiritual world of a person. Therefore, the theses given by B. M. Teplov can be perceived as guiding in this process. It focuses on:

1. Musical experiences are experiences derived from nature... Understanding music is always a concept of emotion, unless we consider the internal structure of a piece of music.
2. Musical experiences should not only consist of emotions. Emotions begin, but do not end, through emotions we understand life. Music is an understanding of the world through emotions.
3. It is difficult to deeply understand the original meaning of music. It can be learned through other means of knowing. The world of musical images "does not become completely self-explanatory."

B. M. Teplov's point of view is consistent with the opinion of the great scientist Aristotle, who was the first to study the formation of the aesthetic consciousness of a person: "One of the things that appeared in a simple way, the other one appears through art. the third one is created by itself... Through art, the existing feeling in the human soul is formed." Among the things that exist in the human psyche, Aristotle includes the following: "ability to grow", "ability to strive", "ability to feel", "ability to move", "and ability to think".

1. Musical outlook, musical taste is formed in the activity of singing. In this activity, children sing songs based on musical knowledge. To do this, they absorb the information that is relevant to the musical work. In this process, they develop a musical outlook and musical taste.

Musical thinking, imagination and musical outlook are formed in the activity of music literacy. In this type of activity, children will learn about the history of music creation, the means of expression of music - rhythm, meter, register, meter, scale, tempo, note path and notation, the length and pitch of sounds, music creators and performers, my musical thoughts are formed. This, in turn, introduces children to the world of music and shapes their musical outlook.

2. Music perception and musical worldview are formed in the activity of listening to music. In this activity, children listen to music and begin to perceive it directly. This forms the musical thoughts of the student, as well as their musical outlook. They begin to think about the musical piece they listened to.
3. Musical outlook, musical taste, musical thinking, musical perception in the activity of performing

<https://cejsr.academicjournal.io>

rhythmic movements under music. a sense of musical rhythm and musical memory are formed. Almost all musical psychological characteristics are formed in students in this type of activity. Because in this activity they themselves directly accompany the musical work. First they listen to a piece of music (musical perception), which requires memorizing the rhythmic pattern of the music (musical memory) and choosing which instrument sounds best with the accompaniment (musical taste). In this activity, the student develops independent thoughts (musical thinking), as a result of which his musical worldview is formed.

4. Children are musical in the activity of accompanying musical instruments outlook, musical taste, musical thinking, musical perception, musical rhythm feelings and musical memory are formed. This type of activity is almost in children all musical psychological characteristics are formed. Because in this activity they themselves become direct musical artists. Awal they musical work listening and seeing (musical perception), which is the rhythmic appearance of music Remembering (musical memory), whichever instrument is accompanied is better requires the choice of sound (musical taste). The child is in this activity thinks independently (musical thinking), as a result of his musical outlook is formed.

At the same time, it is worth saying what kind of activity music is no matter what, it helps in the formation of all psychological aspects of the personality will give. It should be noted that each of the musical activities is all at least partially to the formation of the listed psychological characteristics does not fail to have its effect. Including musical feelings, musical worldview, musical perception, musical thinking, musical imagination and musical builds ability. So, they are the common music of the paints its influence on the formation of culture, aesthetic outlook, shows.

Music as a means of shaping the aesthetic image of paints by the direct effect of music on the emotions of the poets forms a spiritual image. The influence of the art of music is different - emphasis and will be stronger than the broadcaster. Children are different introducing works with emotional and figurative content, we

we unwittingly affect their emotions and bring them into the world of experiences

let's bring it in. Musical genres are heroic, lyrical, cheerful humor and upbeat dance tunes with brilliant tones and rich timbre cognitive support, singing, dancing and listening activities in the process, children unite spiritually and are brought up in a team.

It is a good environment for children to develop individually and in a team must be created. Children who do not perform well and are shy they are spiritually refreshed and activated by watching the performance of their peers, to them follow and strive for good performance. He built too much for himself by offering the children to help their peers who are performing poorly it is necessary to teach humility and develop their abilities.

Music training also affects the general culture of children. Engaging in various activities (listening to music, singing, performing musical-rhythmic movements, playing on children's musical instruments) requires attention, organization, and intelligence from children. During these activities, children develop willpower and shyness disappears.

In this way, musical activities provide the necessary conditions for the formation of children's spiritual and cultural qualities and lay the foundation for their general cultural level.

Experience shows that the effectiveness of lessons depends on their proper organization. The "language" of music is understandable and close to everyone. Therefore, it is an invaluable helper in shaping the young generation as a person, along with raising the spirit of people, giving joy and pleasure.

It has been proven in practice that the acquisition of musical knowledge serves to form not only

<https://cejsr.academicjournal.io>

musical literacy, but also musical worldview, musical taste, musical thinking and similar qualities.

From the very first days students come to school, they have a high desire and interest in art, especially music. Therefore, special attention should be paid to the formation of students as individuals in music culture lessons. It depends on the knowledge and creativity of the teacher as a specialist, a master of his field. It affects the mental, physical, and ideological formation of students. Music forms a unique "personal point of view" about existence in students, an active and creative reaction to events and events. Music affects the individual and the wider community equally (emotionally, creatively, aesthetically, ideologically, pedagogically, physiologically, etc.).

List of used literature

1. O. Metodika muzikainogo vospitaniya v shkoie. M., 1983.
2. Apraksina.O.A. Metodika muzikainogo vospitaniya v shkoie. (Uchebnoe posobie dlya ped. institutov po spec. 2119 «Muzika i penie») - M.: Prosveshenie, 1983.
3. Arismendi A. Doshkolnoe muzikalnoe vospitanie. M., 1989.
4. Bandina A., Popov V., Tixeeva L. Shkola xorovogo peniya. Vip.1.
5. Dlya Shkolnikov mladshego vozrasta. M., 1981.
6. Baxritdinova N.A. O'zbekiston bolalar xor madaniyati. T., 2002.
7. Жамолиддинова, Д. (2009). Бадиий нутқда парантез бирликларнинг семантик-грамматик ва лингвопоэтик хусусиятлари: Филол. фан. номз... дисс. автореф. Диссер автореферат. Тошкент.
8. Jamoliddinova, D. M. (2020). TERMINOLOGY AND PROFESSIONAL VOCABULARY. Scientific Bulletin of Namangan State University, 2(10), 294-298.
9. Jamoliddinova, D. M. (2011). Semantic-grammatical and lingvopoetic features of parentheses units in artistic speech. Tashkent: Fan, 93.
10. Джамолиддинова, Д. М. (2020). ТЕРМИН ВА СЎЗНИНГ ФАРҚЛИ ХУСУСИЯТЛАРИ. МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА, 3(5).
11. Jamoliddinova, D. (2020). The poetical actualization of terms in the literary works (As the sample of the works of askad mukhtar, abdullah kahhor and ulmas umarbekov). International Journal of Psychosocial Rehabilitation, 24(6), 2597-2602.
12. Жамолиддинова, Д. М., & Тожибоева, Ш. Р. (2016). THE SEMANTIC AND GRAMMATICAL PROPERTIES OF PARANTEZ. Учёный XXI века, (4-1 (17)), 67-68