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## THEORETICAL FOUNDATIONS OF THE DEVELOPMENT OF MUSICAL THINKING IN PRIMARY SCHOOL STUDENTS

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**Gabdulmanova Ilmira Minislamovna**

Teacher of the Piano Department of the Children's School of Music and Arts №19 in Buka, Tashkent Region, Uzbekistan

### ABSTRACT

The article discusses the theoretical foundations of musical thinking of younger schoolchildren and its structure. Musical and didactic principles are presented that can form a solid foundation for developing piano performance classes in children's music schools.

### KEYWORDS

Musical thinking, learning, musical ear, musical memory, intonation, sense of rhythm, vilny.

### INTRODUCTION

Modern psychology believes that learning and development are closely related processes. The only fundamentally important thing is that as development proceeds, the mental functions themselves are restructured towards greater complexity. While emphasizing the leading role of learning in development, one should not absolutize this role, since the intellectual properties of the student, the development of his consciousness, have the most direct impact on the course of learning - its content,

structure, quality indicators, and final results. It is obvious that those with a higher mental potential master knowledge more easily and successfully. Learning can intensify general development, but it happens that it only slightly affects it. What factors regulate the action of these mechanisms? The decisive factor in this case is the structure of the educational process, its content, form, and methods. As L. A. Barenboim writes: "The relationship between the acquisition of musical knowledge, performance skills,



level of art. Understanding the logic of organizing various sound structures, the ability to find similarities and differences, analyze and synthesize, establish relationships is the second function of musical thinking. At the same time, it is more complex in nature, since it is conditioned by intellectual manifestations and presupposes a formed musical consciousness. However, only an organic combination and interaction of two initial, fundamental functions of musical thinking - intonation and constructive - logical, make the processes of musical and mental activity of a person artistically complete. Thus, musical thinking begins with operating musical images, the progress and development of which is associated with the gradual complication of sound phenomena displayed and processed by human consciousness. From elementary images to more complex and meaningful, from fragmentary to large-scale and generalized. At sufficiently high stages of development of musical thinking, artistic communities of form-building, genre, stylistic order are included in its structure. The ways to solve the problem of general musical development of a student should be sought in such an organization, which would ensure high results in development. Since in any profession a person develops through learning, the problem under consideration looks like this: how, in what way should musical performance training be structured in order to become the most promising for the development of the student?

Here the question arises about certain musical and didactic principles designed to become the basis of this type of training, principles aimed at achieving the maximum developmental effect. Let's consider four main ones, which, put together, are capable of forming a fairly solid foundation for developmental training in performance classes.

- Increasing the volume of material used in educational and pedagogical work, expanding the repertoire framework by referring to as many musical works as possible, a larger range of artistic and stylistic phenomena. The first in its significance for general musical development, enrichment of professional consciousness, musical and intellectual experience. - Acceleration of the pace of passing a certain part of the educational material, refusal of unreasonably long terms of work on musical works, installation on mastering the necessary performing skills and abilities in compressed periods of time - a principle conditioned by the first and being inseparable unity with it. The implementation of this principle, providing a constant and rapid influx of various information, serves the development of professional horizons.

- Increasing the measure of theoretical capacity, i.e. using during the lesson the widest possible range of information of a musical-theoretical nature - thereby enriching the consciousness with expanded systems and concepts related to specific material.

- Development of musical-intellectual qualities in the mainstream of independent thinking activity. Departure from passive methods of activity, which are widely used in the student environment, emphasizes the need for such work with the material, in which the independence and creative initiative of the student performer would be fully manifested. These are the main principles, based on which, teaching musical performance can become developmental in nature.

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