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

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### 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**

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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, International Journal of Pedagogics (ISSN - 2771-2281) VOLUME 04 ISSUE 09 PAGES: 74-77 OCLC - 1121105677 Crossref



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on the one hand, and musical development, on the other... is not at all as straightforward and simple as it sometimes seems to some teachers. "Learning can also be tangential to development and not have a significant impact on it".

Musical development is a multifaceted, dialectically complex process. One of its important aspects is related to the development of a complex of special abilities:

- musical ear
- sense of musical rhythm
- musical memory.

Any human mental activity is based on systems of ideas and concepts about a particular material. There are no and cannot be intellectual manifestations outside of knowledge. This didactic position does not lose its significance in the specific sphere of musical thinking. The formation of musical intelligence is carried out in the course of enriching personal experience and is based on the following factors:

- development from ignorance to knowledge
- from lower-order knowledge to higher-order knowledge
- from less differentiated knowledge to more differentiated and profound.

In the process of learning to play a musical instrument, optimal conditions are created for the systematic replenishment of the student's knowledge base, for obtaining the broadest and most diverse information. In this regard, the possibilities of music pedagogy are exceptionally great, allowing the student to come into contact with a repertoire that is completely unique in its capacity, richness and universality (stylistic, genre, etc.). This is where the potential value of the cognitive side of the lesson lies, where the student will be able to encounter a variety of sound phenomena. Knowledge of certain musical material - musical facts, phenomena, basic patterns of musical speech - is an obligatory prerequisite for musical thinking. However, the connections between musical knowledge and forms of musical and intellectual activity are much more complex. Knowledge of music does not simply give impetus to certain mental operations - it forms these operations, determines their structure and internal content. The flow of knowledge, expanding and deepening in the course of training, raises them to a qualitatively higher level. Meanwhile, thinking as a psychological category is not identical to cognition.

The origins of musical thinking go back to the fundamental principle of musical and aesthetic experience - intonation. Everything in the art of sound images: the wealth of musical means, the diversity of elements (melody, harmony, rhythm...) - has an intonational basis. But since thinking originates from sensation, the sensation of musical intonation is a kind of signal for any musical and mental actions. Further, higher forms of reflection of musical phenomena in the human psyche are associated with the comprehension of the constructive and logical organization of sound material. Only when intonations are processed in a certain way, composed, reduced to this or that scheme, only then do they form the possibility of being transformed into the language of musical art. Outside of musical logic, revealing itself through such means as form, mode, harmony, metrorhythm... music would not have been able to emerge from the chaos of random, disjointed, "raw" intonations, to rise to the International Journal of Pedagogics (ISSN – 2771-2281) VOLUME 04 ISSUE 09 PAGES: 74-77 OCLC – 1121105677 Crossref

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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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