



**SPECIFIC FEATURES OF MUSIC EDUCATION IN FOREIGN COUNTRIES IN  
TEACHING THE ART OF MUSIC**

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**Annotation**

In a number of countries, the school and extracurricular learning process, its forms and methods, is undoubtedly of great interest. In many parts of the world, music education for the younger generation is of national importance and an important tool for personal development.

This article describes the peculiarities of music education in foreign countries in the teaching of music.

**Keywords:** Music, sophistication, Music education, sophistication, Music and its teaching methods, Musical words, Independence Day, National values.

**Introduction**

Music, with its unique nature, has a great influence on the spiritual world of young people. After all, under the influence of melody and melody, young people grow in the world of emotions, the formation of understanding and thinking, the pursuit of goodness, love of beauty, conservation of nature, the desire to serve the family and the country. Music education is one of the main and most complex aspects of fine arts education, which teaches to understand and appreciate the beautiful things around us. "Music has a certain moral power to influence the heart, and as long as it has this quality, it should be included in the education of young people," said the great ancient Greek philosopher Aristotle. Therefore, educating students through music education requires a unique pedagogical approach, in which the science of instrumental science plays an important role.

The main task of the subject of music and its teaching methods is to give students a perfect understanding of the words of national instruments and music of foreign countries, the history of the creation of each word. is equipped with information about the structure, adjustment and execution methods.

The words of the instrument require the acquisition of knowledge and skills, such as their elegant sounding, colorful performance. At the same time, in addition to the knowledge acquired by students during the lessons, they must be able to master every word, ensemble, duet.

These classes also focus on the integration of education with upbringing.

Throughout history, folk music, traditional professional music, folk compositions, as well as folklore and amateur musical heritage have complemented each other in form and style. These musical heritages are still a part of our spiritual culture today.

Thanks to independence, the focus on our national and spiritual values, traditions, forgotten and historically valuable traditions, the process of their reform has become a priority.

Attention to our national values, traditions and spiritual wealth has risen to the level of the state. From the first years of independence, a lot has been done to preserve and restore the spiritual riches of our



ancestors, including musical culture, as well as to keep pace with the times. In this regard, the great spiritual wealth left to us by our ancestors is a key factor.

It is known from history that our musical culture, traditional songs, maqom performances, which are the main link of our spirituality, have always been recognized as spiritual food in the daily life of our people. People sought refuge in music in difficult times, and in times of joy, song and music accompanied them. After all, in today's fast-paced world, at a time when we are realizing our identity, relying on our national musical culture, which is part of our dead and unique national spirituality, inherited from our ancestors, is a tradition. It is natural to refer to the national heritage of our Uzbek people. All this plays an important role in the upbringing of a harmoniously developed generation, in shaping the spiritual worldview of young people.

### **Relevance of the Topic**

Among the modern foreign styles of music education, which include elements of choral performance, the following directions have become popular all over the world, calling for humanity. Today, the spiritual and aesthetic education of the younger generation remains one of the key factors, without losing its relevance. The urgency of our work is the lack of use of interactive methods of innovative pedagogical technologies in the teaching of music and its teaching methods, and the lack of an electronic module.

### **Aims and Objectives of the Topic**

To teach students the subject of music and its teaching methods, to organize lessons using innovative pedagogical technologies, methods, electronic modules and to teach them on the basis of a unique approach. Another main goal is to acquaint students with the peculiarities of music education in foreign countries. To teach students a thorough knowledge of music in foreign countries. The tasks of science are to listen to the music of foreign countries, to have a clear idea of the structure, tuning, range, artistic and technical capabilities of the instruments, the various methods of performance. Not only the study of folk instruments and their orchestras, but also the acquisition of the necessary knowledge about the various orchestras and other instruments that are widespread throughout the world, from the first textbook.

### **Subject of the Topic**

The system of professional training of students of music education in pedagogical universities.

### **Subject of the Subject**

Future music teachers will have a deep knowledge of the secrets of modern music and a high professional style, knowledge of the system of music education in foreign countries and the ability to express musical works written for instruments, vocals the process of preparation for formation.



### **Practical Significance of the Topic**

The gradual development of spiritual values in young people in accordance with the requirements of the times, the ability to understand and analyze their role and participation in the life of the state and society, as well as ideological, artistic, moral, spiritual and aesthetic relations is to focus on creativity by building skills. Music and its teaching methods are related to the study of changes in the field of music in foreign countries, their types, types, and activities. Therefore, this subject is one of the main disciplines and is an integral part of the study of the history of music in foreign countries, the formation of orchestras of musical instruments in foreign countries and their groups, the practical application of a thorough knowledge of folk instruments.

### **Methodological Basis of the Topic**

The Law "On Education", the National Program of Personnel Training, the views of the First President on the development of music in scientific works, the creative and scientific work of well-known musicologists, masters of art. works, textbooks, manuals were used.

### **The Main Part**

In a number of countries, the school and extracurricular learning process, its forms and methods, are undoubtedly of great interest. In many parts of the world, music education for the younger generation is of national importance and an important tool for personal development.

Among the modern foreign styles of music education, which include elements of choral performance, the following directions are popular all over the world: Z. Kaday (Hungary, solfeggio, development of music education), L. Daniel and F. Lisek (Czech Republic, "Base" songs, solfeggio, singing), B.Trichkov (Bulgaria, solfeggio), R.Muynnik (Germany, "naked" system, solfeggio, singing), K.Orf. (Germany-Austria, Musical Creativity, Metro-Rhythmic Student Development), J. Jacques Dalkroz (Switzerland, Musical Creativity), T. Suzuki (Japan, Development of Musical Skills through Violin Performance), J. Kerven (England, "Tonic-sol-fa" system, solfeggio), P.Van Xauve (Netherlands, musical creation), D.Kabolevsky (Russia, the development of the experience of understanding the musical age), N.Vetlugina (Russia, an integrated system of child development), V.Bogadurova (Russia, development of executive skills).

The music education of each country ideologically and politically serves the social system of the people. Therefore, music education serves the faith in the independent countries and the bourgeois democracy in the foreign countries. The methodology of music education in the education of each nation is based on the didactic laws of pedagogy and the national music culture, language and cultural traditions of that nation. At the same time, the structure, system (system) and scientific and methodological achievements of music education have a positive impact on the enlightenment culture of other nations. There is no single curriculum in foreign countries. Along with public schools, there are private schools, colleges and universities. They give the teacher a wide range of creative freedom in the implementation of various levels of aesthetic education. The teacher can make adjustments to the program depending on the school conditions, opportunities and level of knowledge of the students. In the process of



education and upbringing, students develop the skills to study life through art and to express it personally, to be creative.

Highly advanced technical means are widely used in music lessons. Students sing in the electric organ and perform a variety of activities (speaking, acting, bullying). It's all about developing students' creativity.

Singing lessons in the first and fourth grades of schools in the United States last for 20-30 minutes every day. Classes are taught by general education teachers. In the classroom, children play to the sound of music, sing songs and prayers, and perform a variety of exercises. In high school, music lessons are not always included in the class schedule, and in most cases they are held outside of class time. Choirs, orchestras and ensembles are widely used after classes.

Symphonic concerts are also held regularly for students, with advance notice to the schools. During the music lessons, various musical instruments are used - small drums, triangles, music boxes. From the third grade onwards, various orchestral instruments are taught, and then orchestral musicians are brought together to form a school orchestra. Particular attention is paid to the current music performance. Different types of groups (from small instrumental ensembles and chamber choirs to large symphony orchestras and large choirs) are formed, among which different choirs are represented by concert, chamber, madrigal, girls 'and boys' choirs. Colleges and universities train music teachers in secondary schools. There is no clear system and methodological uniformity in the field of music education in the United States; educational institutions are run by the state, individuals, and various companies, resulting in instability and diversity. Each state has its own school system.

The form and content of music lessons, teaching hours are determined by teachers; in most cases, they do not have sufficient professional knowledge. Due to a shortage of music teachers, especially at the lower levels, young composers work as educators in various schools across the country; where they are needed and where their music is played, they show their skills. As a result, the school has a unique repertoire for performances, and students have the opportunity to interact with composers, which is very important.

Curricula in educational institutions vary in structure and content, so the level of preparation of graduates varies significantly. Special music education begins at colleges with a study period of 4 years, followed by a one-year master's degree in music and another 2 years (7 years in total) for a doctorate in music. There are 3 types of colleges: performance, musicology and pedagogy, which train music teachers. In the United States, conservatories, founded in the 19th century, eventually merged with universities. The goal is to improve education, to provide young people not only with musical training, but also to expand their knowledge of literature and other arts.

In English schools, as in the United States and other bourgeois countries, the state of music education in schools varies due to the lack of a single curriculum and methodology. A positive example is the 10-minute music broadcasts organized by the British Radio Corporation in 1969-1970 for children aged 6-7. The purpose of these broadcasts was to arouse children's desire to play musical instruments: later, when children had to play music during radio broadcasts, these programs were recorded on magnetic tapes and sent to schools, "Music Corners". 'natilgan.



Relative teaching methods, developed by J. Kerven (1816-1880), are now widely used in English schools. In the UK, primary school teachers are trained by secondary special schools - two- or three-year colleges. 1-year special pedagogical courses have been organized for musicians graduating from the National School of Music, the Royal Academy of Music. High school music teachers are trained by university music pedagogy faculties. They study for 4 years.

The universities have set themselves the goal of training a universal music teacher for high school, where the teacher will not only lead the choir, but also lead the orchestra, teach in a music and singing ensemble, and teach children the musical instrument. should be able to teach uda to perform. In the UK, children between the ages of 5 and 11 attend primary school. All subjects are taught by one teacher. After graduating from primary school, children move on to secondary schools based in the humanities or technical fields. They focus on music education.

There is no single curriculum in Japan. Japan has a unique system of music education. They offer aesthetic education from kindergarten to higher education. Aesthetic education is an integrated science that combines music, fine arts and labor. It is done in one ncca stage.

- a) In kindergarten from 1 to 5 years
- b) Incomplete high school for 6-14 year olds
- c) 15-18 years old high school
- g) 18-23-year-old high school.

The Suzduki system is popular in kindergartens. In his system, the mother tongue is taught by listening to music. Children's musical instruments play an important role. The mother of the children will also take part in the training. Be aware of the content and purpose of the lesson and practice your voice in the family. According to Suzduki, mothers do not have to have a musical education.

In the family, they discuss grammar, television, and the works they listen to at concerts. Kindergarten and family cooperation play an important role in this. As a result, children aged 5-6 can play Beethoven's sonatas. As you move into the upper grades, aesthetic education becomes more and more complex as a subject. The upper classes have critics of painting, sculpture, and folk art.

The training of teachers is well organized. They are trained in higher pedagogical and art colleges. Teachers are also dissatisfied with the knowledge they have acquired in their homeland and go to developed European countries to improve their knowledge and skills.

In Bulgaria, music lessons are held according to the curriculum from the first grade to the ninth grade, and in grades 10-11, two hours a week in the form of voluntary classes. In the first grade, music lessons are allocated 1 hour per week, and in grades 2-6, two hours. The first class is the preparatory class. At the same time, children learn to memorize and sing songs, play and sing in a circle to the sound of music.

From the second grade onwards, students learn music literacy and singing in class. Folk songs are the basis of popular music education in Bulgaria. Bulgarian folk music has the ability to meet the musical needs of today's youth due to its unique style, melody and other features. In Bulgaria, the main focus is on folk amateur ensembles.



In their work, examples of folk art are presented in a way that is close to the national style of performance. Folk ensembles of song and dance of children and youth, which serve to educate in the spirit of populism, are a means of spiritual and moral education and artistic and emotional influence. Mastering the richness of Bulgarian folk songs, mastering the scale of its unique melody, helps children to develop musical imagination and performance skills, allows you to appreciate the beauty and richness of national and world classical music. The national methodology of Bulgarian folk music education, its methods aimed at developing musical performance and rhythmic skills in children, stimulates the student's *bajiha* and other creative movements in the early stages of music education.

The *Stolbitsa* (column) method, developed in 1923 by Boris Trichkov, is widespread in the Bulgarian music education system. The simple, popular, fun "*stolbitsa*" method is especially helpful when working with high school students. In the primary grades, music lessons are taught by teachers of all disciplines. After graduating from high school, they study at the Teachers' Institute.

The duration of study at the Teachers' Institute is three years. In grades 5-8, singing is taught by a teacher who has studied two subjects (for example, language and singing) at a special faculty of the Pedagogical Institute. In grades 9-12, graduates of the special pedagogical departments of the Conservatory's Faculty of Music Theory. They study for four years. As shown in the curriculum, music lessons are based on group singing and playing musical instruments. The school's educational process is provided with textbooks and teaching aids for teachers, which, of course, plays an important role in the implementation of popular music education.

The children's choir "*Bodrasmena*" of the Sofia Youth Palace has made a significant contribution to the development of choral culture in Bulgaria. The team was formed in 1947. For many years, the team was led by Bulgarian People's Artist, Professor Boncho Bochev. The choir consists of 380 members, and the senior and junior children's groups consist of a concert group of 100 people. The ensemble's program includes complex polyphonic works of various genres and styles. The amateur choir school-studio for children and teenagers reveals certain professional prospects for young performers as a modern version of children's choirs.

The regular concert activity of such a group is one of the important conditions for the amateur choir to become a choral school. Children's and youth choirs play an important role in the formation of professional choirs of students in these schools. On the basis of such choirs - chamber, madrigal, large concert ensembles with different repertoires can be formed.

The experience of B. Bochev's choir "*Bodro smena*" can be applied to any children's choir. Strengthening amateur choir schools for children and adolescents can create the perfect organizational and educational forms that meet modern requirements.

The main achievements in the field of music education in Hungary are associated with the name of one of the founders of modern Hungarian music, composer, folklore scholar, musicologist, educator Zoltan Kodaly (1883-1967). Kodaly began his active and productive career in the field of children's music education in the 1920s. Z. Kodaly's system of children's music education is based on the principle of publicity.



The great scholar emphasized that singing in a choir is possible for everyone, and attracted a large audience to the performance of the choir, which required special attention and attention to the work. His whole musical education is based on folk melodies. Koday introduced the 'Tonic-sol-fa' method to the Hungarian public school. His ideas became popular after World War II. The Koday method is a holistic system of relativistic (relative) solmization, manual instructions for singing students, Hungarian folk songs, in-depth study of music in secondary schools, jo. It consists of group singing without r.

It should be noted that when we talk about the Koday method, we are talking about the concept of music education, how to implement it. Z. Koday took them from various sources and adapted them to the characteristics of Hungarian music. In Hungary, group singing is, in fact, a nationwide process, which is facilitated by music literacy.

Koday's dream is that "by the year 2000, every high school graduate will be able to read a note fluently." Music education in Vegeria is at a high level. The basis of the country's general education system is an eight-year incomplete secondary school, and its graduates move on to a four-grade gymnasium. In the first grade, children study 0.5 hours a week on March 2, and in the second and seventh grades, they study "Music" for two hours a week. There are also two hours of orchestral classes each week.

In the third and fourth grades, students will have the opportunity to learn about music literature and learn a musical instrument. Among the secondary schools, there are incomplete music and singing secondary schools, ie secondary schools with an in-depth study of music. First- and fourth-graders study six hours a week, and fifth- and seventh-graders study four hours of music and two hours of choir. Schools also have classes in piano, violin, and wind instruments. The number of students in the classes of such schools is less than the number of children in the general education class, ie no more than 26 students. In addition, they have a number of general education subjects and a music teacher who teaches all subjects. In the fifth to eighth grades, these classes are taught by a music specialist. Hand gestures and special gestures are widely used by teachers to teach children music.

After an in-depth study of relativistic sollation, students move on to the interactive system. The methodology of music education, including the development of the music learner, is largely based on taking into account and adhering to specific aspects of children's minds. Pianos, flutes, wooden cymbals, and some percussion instruments are used in secondary schools.

The Koday system is particularly evident in secondary schools, which focus on in-depth study of music. Everyday music lessons develop children's ability to distinguish methods, memory, and emotion. Music history is taught in gymnasiums for students aged 14-18, where music of all genres, styles and eras is heard, as well as extracurricular activities. There are also gymnasiums in Hungary that offer special music education. Graduates of such gymnasiums, in most cases, work as primary school music teachers. There are also several music schools in Hungary. In these schools, students learn to play a musical instrument, solfeggio, harmony, group singing, along with high school subjects.

Gymnasium graduates can continue their education (three to five years) at the F. List Music Academy. The three-year course prepares teachers for general education in solfeggio, singing, and playing a musical instrument. Five years of education prepares highly qualified teachers and performers. There



are also four-year higher education institutions in Hungary that train high school music teachers, where students also study certain music majors (e.g., music and history, music and language, etc.).

It should be noted that the Z. Kodaly system is being introduced at all stages of music education and upbringing in Hungary; The experience of Hungarian musicologists is being studied with great interest by musicologists and pedagogues in many countries around the world, including Uzbekistan.

The Kodaly system has been significantly adapted to different national cultural traditions and has therefore become widespread in many parts of the world. In Hungary, the task of educating the whole nation to music is being successfully solved. Daily music lessons in secondary schools, which focus on in-depth study of music, play an important role in this. In Hungary, group singing is a truly popular process, influenced by people's musical literacy and ability to sing to the beat.

The great German composer and great educator Karl Orf (1895-1982) is one of the founders of the world's most popular method of children's musical education. Based on the educational system of the Swiss Educator E. Jacques-Dolkroz (1865-1950), K. Orf developed the idea of "Simple Music" (elementary music), which was developed at the Guntenshule (Gunter School) Gymnastics and Dance School in Munich. 'converts to unit style. In 1953, the Karl Orf Institute was established at the Mozarteum Music School in Salzburg, Austria, which became a daobro scientific institution uniting more than 30 countries, including the United States, England, Germany, and India. More than 400 students and more than 50 teachers study at the K. Orf Institute. The method of music education for children and adolescents, invented by Orf, is based on the widespread use of musical folklore by students, the development of their creative skills and abilities. The principles of this method of teaching have found their artistic and methodological interpretation in the collection "Shulverk", which is of international importance.

The five-volume methodical manual "Shulverk" is based on folk music, mainly for the continuous musical education of children from four to fifteen years of age in secondary schools and children's institutions. 'serve to develop children's creative potential.

Shulwerk is based on folk songs and ancient music, and includes a wide range of folk poetry. All samples were interpreted on the basis of ethnographic or historical sources. It is a unique primary school that provides compulsory music education to all children. According to Orf, developing primary reading and a sense of rhythm is not only about teaching children to sing or play a musical instrument, but also about developing children's creative thinking and the ability to create music in the process of individual and group performance.

The number of children in the group should not exceed 10-12 people. All classes are held in groups, with children singing and dancing, taking turns playing musical instruments, and performing a variety of physical exercises. Gradually, children reach the point where they invent all the plays, and then even the play, the music, the lyrics, the stage equipment, all the actions.

K. Orf also attaches great importance to instrumental journalism. Shulwerk's collective instrumental performance does not require special training and knowledge from children, but it combines the simplicity of education with the high quality of music. Most of the examples in Shulwerk are based on vocal exercises. Although Orph's style does not depend on note-based pronunciation (that is, note



literacy), the institute's educators take a different approach to relative solfeggio: they teach children the relative and absolute names of sounds equally.

The Shulwerk collection is currently used in many countries. K. Orf noted that the book "Shulwerk" should be enriched in every country with national music, including children's folklore. Shulwerk has French, Japanese, English, Swedish, Spanish and other national editions. The book is being introduced in schools for blind, deaf and speech-impaired children.

At Orf Institute, morning classes were held with young teachers and university students. The children's classes will be held in the afternoon. K. Orf's didactic concept is widely used in world educational practice, opens the way to various methodological solutions and helps to stimulate creative thinking. The concept of Orf is used in Central Asia in Shymkent, as well as in some secondary schools in Tashkent.

The Dutch system of children's music education is named after Pierre van Howe (Delft), who has dedicated 35 years of his life to music. He graduated from the conservatories in Paris and Brussels with a degree in conducting, music theory and composition. After accepting offers to set up and run a music school in Delft, he stopped conducting choirs and orchestras. In order to get acquainted with modern pedagogical methods, Pierre van Howe traveled to European countries, primarily to Bavaria. There he became acquainted with K. Orf and his system of children's musical education and became a huge fan of it.

Also France and Belgium. Returned to Italy and Spain. In Hungary, he met Z. Kodaly. Kodaly's musical education system impressed Pierre van Howe; he began a diligent study of the relativistic system, which led Kodaly's students to great success.

As a result of his practical work with children, Pierre van Howe created his own new system of musical education, which was a combination of the two Orpheus and Kodaly methods, with key aspects of psychology and children's imagination.

The essence of this method is that by involving children in the game (for example, applause, plates, bells, beating drums, making sounds), educators develop their musical skills. In this way, all children, regardless of their level of musical knowledge, enter the educational process. It should be noted that Dutch music schools do not aim to provide children with professional education, even if it is about the joy and happiness of their musical time.

A few years after the founding of the Delft School of Music, Fer and Xauve created a series of textbooks for each class called "Games with Music" based on their personal experiences tested in practice. The textbooks contain many musical plays, exercises, games, songs, specific tasks, and as they are completed, the child gradually develops the ability to write and read a note, sing along on a note, and learns to play games.

## Conclusion

In conclusion, art is a labor and an innate ability. At the same time, it requires a lot of patience, perseverance and hard work from the creator. Every artist who has created the world of art goes through a difficult process to have his own way, style and style.



In addition to studying, improving knowledge and skills, he goes through a uniquely difficult path, such as learning from the experience of teachers, the rich creative heritage and spiritual and cultural values left by them. Because our future generations must develop as mature people in all respects and, of course, become true masters of their chosen professions, mastering our national musical history. In order to fulfill this enduring responsibility, every teacher, educator must first of all conduct constant scientific and creative research and, of course, take a sincere approach to the process of educating young people. required.

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