

THE IMPORTANCE OF THE COURSE "HISTORY AND THEORY OF MUSIC SCIENCE" IN THE PROFESSIONAL TRAINING OF MASTERS OF MUSICAL CULTURE FACULTIES OF PEDAGOGICAL UNIVERSITIES

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ABSTRACT

Modern requirements for the training of masters - graduates of music and pedagogical faculties of the republic set the task of forming a new type of specialist with versatile knowledge and skills based on a solid musical and theoretical base. Mastering the subject "History and Theory of Musicology" by masters accumulates various aspects of musical reality and culture and is an effective means of improving the training of specialists.

INTRODUCTION

In the Resolution of the President of the Republic of Uzbekistan "On additional measures for the further development of the sphere of culture and art" dated 02.02.2022 No. PP-112, starting from the 2022/2023 academic year, educational institutions are implementing measures to improve the musical knowledge and skills of pupils and students, identify and support young talents, and develop their interest in national culture [1].

The introduction of a multi-level system for training future music teachers - bachelor - master, currently helps significantly improve education quality, stimulate students' motivation for more serious training at the basic level of education, and intensify research activities. Specialized training of a master requires a broad education in the field of art and the possession of skills in independent research and scientific and pedagogical activities. It is aimed at developing the skills to formulate and solve problems in the course of scientific research, creative, pedagogical and musical performance activities, to choose the necessary research methods, to process and analyse the obtained results, to conduct bibliographic work using information technologies, to present the results of the work done in the form of reports, articles. A graduate of the master's degree program must understand the essence and social significance of the profession of a teacher of musical culture, use the acquired knowledge in various types of professional activities, have a culture of thinking, be aware of new

trends in musical art and pedagogy, and be familiar with areas related to musical art.

The main results and findings

The Qualification Requirements for the Training of Masters name the following areas of professional activity: teaching subjects related to the specialty in educational institutions, teaching specialized subjects in higher educational institutions, conducting activities in cultural and art centers, and conducting research activities [2].

Among the types of professional activities of masters of music education and art, the following are distinguished:

- pedagogical and scientific-pedagogical activity;
- research activity; - spiritual and educational activities;
- organizational and managerial activities;
- higher education, advanced training and retraining, pedagogical activities at all levels of the continuous education system;
- production and service activities.

Future specialists should take into account modern trends in teaching music and musical disciplines, which are as follows:

- the leading focus of training is spiritual and moral, personally oriented, artistic and aesthetic, constituting the content of cultural, ethical and aesthetic education of students;
- the leading principle of training is art as an enduring artistic, aesthetic and spiritual value;
- a combination of the musicological, educational and developmental and creative and motivating nature of teaching

music;

- challenging the emotional and sensory response of students;
- giving the music lesson a complex character - using the interrelationship of different arts, an organic combination of knowledge, education, creating conditions for the manifestation of creative abilities;

- ensuring the developmental nature of musical education, organizing the comprehensive development of musical, creative, artistic and aesthetic, performing abilities of subjects of the pedagogical process.

Today's teacher of musical culture or teacher of musical disciplines in secondary and higher educational institutions is a universal teacher who has modern pedagogical competencies of a graduate of a pedagogical university and possesses certain professional skills at the level of conservatory training [11].

The course "History and Theory of Musicology" plays a vital role in the formation of systemic knowledge of masters of Pedagogical universities (direction "Music Education and Art") about musicology as a science that studies music in its specific socio-historical determinacy. Occupying a certain place in the system of humanitarian and social sciences, musicology considers the most diverse aspects of public consciousness and is divided into disciplines, according to a huge range of musical art forms, aimed at identifying various musical phenomena.

The subject content of the course includes a set of disciplines included in historical and theoretical musicology, which constitute two main sections of science, constantly developing and enriching themselves per scientific progress. Thus, historical musicology includes the general history of music and the history of national cultures. An important role in the study of historical musicology is played by the study of individual genres, per the historical development of each of them. These are the genres of opera, oratorio, sonata-symphony cycle, chamber music. Important such subjects as musical paleography, which studies the development of musical notation forms, and musical textual criticism, aimed at studying the history of musical texts, play an important role in the process of studying historical musicology.

Theoretical musicology includes such disciplines as harmony, polyphony, rhythm, metrics, melody, and instrumentation.

The methods of theoretical and historical musicology in their pure form are used exclusively due to the fact that the analysis of any element of musical form, harmony, polyphony is always accompanied by historical information on the style and evolution of the genre in the work of a particular composer representing a particular national culture or style. In the same way, historical musicology cannot be imagined without specific research methods inherent in theoretical musicology, aimed at analyzing form, harmony, rhythm, and instrumentation, which have their own unique features in the work of each composer. Only by combining logical and historical methods is it possible to conclude modern musicology.

The subject content of the course includes an introduction to the history of musicology, which dates back to antiquity.

The study of the main issues of theoretical musicology provides masters with knowledge of modern innovative methods of analysis aimed at revealing the ideological and symbolic content of a musical work. Of fundamental importance in this area is familiarity with the works of L. Mazel and V. Zuckerman [9,14], who developed a method of holistic analysis that examines the form of a musical work as a system of organizing all expressive means that serve to embody a certain substantive concept. The valuable contribution to the development of this method by S. Skrebkov and V. Bobrovsky [12,5] is noted.

An important condition for a master's fruitful pedagogical and educational activity is the understanding of a musical work as a living, mobile process that exists on the basis of the interaction of several factors (components) considered in the course "History and Theory of Musicology."

These include:

A special type of interaction between a composer and a performer, where the performer acts as an intermediary, a link capable of transmitting a musical work through the years and centuries, regardless of the time of its creation. An individual interpretation of a work is an act of co-creation between the performer and the composer.

The listener as a perceiving subject of the influence of musical art and its evaluation in accordance with their preferences, level of education and perceptual abilities.

Listening groups. Typology of listeners. Possibilities of modern technologies in providing musical material for different groups of listeners.

The place of musical culture and music pedagogy in the national system of artistic values.

It should be especially noted that the methodological nature of the subject "History and Theory of Musicology" allows, to a greater extent than in other disciplines, to form research skills and an individual style of scientific activity in masters.

The fundamental principles in this direction are:

- knowledge and application of the categories of philosophical dialectics, the list of which indicates a direct relationship with musical art - cause and effect, form and content, theory and practice;

- use of general scientific research methods - induction and deduction, observation, comparative and structural analysis, systematization, classification, experiment.

In modern conditions, the requirements for graduates of higher educational institutions are increasing - specifically - for the training of masters in music and pedagogical direction. New approaches to the content, forms and technologies of training future highly qualified specialists are being formed. The totality of such approaches is expressed in a change in the paradigm of the highest level of education and a new model of comprehensive development of general pedagogical and special competencies of masters, the most important of which is their musical and theoretical training.

Currently, the presence of several musical-theoretical disciplines in the curriculum of the master's degree program, the need for students to achieve a high and comprehensive level of qualification, make the task of mastering the subject "History and Theory of Musicology" a priority for several reasons:

1. A modern master of music and pedagogical profile, who meets the qualification requirements of secondary and higher educational institutions, must have deep knowledge of musical art, its genres, stylistic trends, schools of composition, that is, master the profession at the methodological level.

2. The subject "History and Theory of Musicology" like no other ensures the comprehensive development of a teacher-musician, as it integrates knowledge of harmony, polyphony, analysis of musical forms, instrumentation. It should be added that it is desirable to supplement this list of such sciences as acoustics, physiology, psychology, aesthetics, sociology, semiotics, cultural studies, art history, etc., since the use of data from these sciences can be applied in system-complex musicological research.

3. This subject, due to its multi-level structure and polyhedral nature, reflecting the historical-cultural, philosophical, social, national, ethnographic, spiritual and moral aspects of musical art and musical science, meets modern requirements for the system of higher musical and pedagogical education.

4. The substantive and methodological features of the subject have significant potential for the formation of a conceptual methodological, structural-logical and at the same time personal-creative, emotional approach in masters to:

- a) building their personal pedagogical strategy;
- b) analysis and evaluation of their actions to master and transform musical and pedagogical reality.

Our position coincides with the opinion of the scientist A.A. Yakuba, who, emphasizing the multifaceted nature of the music teacher's activities, believes that "...teaching music is that this process is impossible without a synthesis of general scientific, methodological, special musical and psychological-pedagogical competencies; the teacher's activities include pedagogical, musical-performing, musicological, choirmaster, research work" [15. p. 66]. These tasks fit into the structure and content of the subject "History and Theory of Musicology", since it has a multi-level methodological structure, which includes understanding and mastering by masters of the complexity and versatility of musicological knowledge of the relationship between musical culture and musical art, consideration of music as a historical and social phenomenon and a complex of all kinds of relationships with various aspects of reality, the most important factor in the

emotional and spiritual development of a person. Such qualities and abilities of masters, formed in the subject "History and Theory of Musicology", as theoretical thinking, the ability to historical and aesthetic-creative analysis, figurative-emotional perception and evaluation of artistic phenomena, justification and formulation of their personal position in oral and written form, orientation in modern directions of development of music and other types of art are today included in the composition of mandatory competencies of teachers of music and pedagogical specialties.

A wide coverage of musical-theoretical, musical-cultural and actually cultural in the broad sense phenomena within the framework of the subject under consideration acts not as an end in itself and not only as a means of comprehensive development of a specialist, but also contributes to the development of the most important professional skills and qualities of students - artistic and aesthetic sensitivity, intuition, a creative approach to the process of cognition, a gradual increase in interest in research activities. The versatility of development as a requirement for a specialist and as the content of the subject "History and Theory of Musicology" also has a positive effect on the formation of systemic thinking (analytical and musical), allowing one to see the phenomena of musical culture in the unity and diversity of its interrelations with history, sociology, psychology, other types of art, to navigate in historical and cultural directions and styles. Specialists - scientists, teachers - in the field of music and pedagogical education and musicology put forward a promising principle of musicological training of students - the "composer's approach", which consists in the absence of pronounced stylistic preferences (E. B. Abdullin, M. I. Reutershtern,) [4,10]. This approach seems to us extremely important, as it makes it possible to overcome the "stylistic narrowness" of the musical-auditory baggage of many bachelors and masters, to develop their ability to independently determine the features of the musical language and the system of artistic images characteristic of a certain historical era or school of composition, as well as the semantic and aesthetic-spiritual meaning of the work. Of particular importance is the role of the course "History and Theory of Musicology" in the formation of such a core quality of the master as his social position in the world of music (E.B. Abdullin) [4]. This means understanding and considering the stages of development of musical art as a socio-historical phenomenon unfolding in time and accompanied by a change, transformation and enrichment of spiritual and moral values and life ideals of society and the individual. In the activities of a professional in the musical and pedagogical field - be it a teacher of musical culture in a general secondary school, in a music college or a teacher of special disciplines in a higher educational institution - such motivational and need-based aspirations develop as the desire to penetrate most deeply and comprehensively into the emotional, spiritual and semantic essence of a musical work, to convey it to their students, to promote and involve students in activities to promote the best examples of musical culture that carry high universal values, thereby contributing to the formation of a high musical-listening and general culture, a humanistic, creative and constructive attitude to the world.

Independent work of masters in the discipline "History and Theory of Musicology" is an integral part of the process of mastering the subject, a condition for the academic and professional growth of masters, which is largely achieved through personal motivation, effort and desire for success.

Independent work is the most important form of the educational process, which has a direct impact on the formation of such competencies of a future music teacher as mobility, the ability to foresee a future pedagogical situation and build a trajectory of their pedagogical activity, the ability to give an objective assessment of their work, etc. The versatility of the subject makes it possible to improve the level of one's professional competence at several levels at once - theoretical and musicological, methodological and practical. The main goal of independent (classroom and extracurricular) work is twofold - on the one hand, it improves the level of professional training of masters, on the other - in the process of independent work, students master new types and forms of educational and cognitive activity, allowing them to further carry out their professional and scientific research activities at a high level. The main principles of independent work

are the guiding and supporting activity of the teacher at the initial stage of independent work, its algorithmization for students to understand the sequence of intellectual and practical operations with a gradual transition to providing masters with complete freedom. For example, if at the beginning of independent studies, master's students get acquainted with the literature recommended by the teacher, then at later stages of training they are engaged in an independent search for sources, expand the types of independent activities - write annotations, essays, make comments on individual quotes from outstanding composers and musicologists, select and complete creative tasks.

At the practical level, the teacher directs, consults, supports the students' empirical research - surveys, questionnaires, conversations, observations of a) the educational process; b) the leisure activities of the students; c) the emotional reaction of various listening groups (schoolchildren, students, professional musicians, people of other professions), the organization of the educational process, leisure, optional education of the population. Our pedagogical experience and study of the works of various authors (A.A. Abdugapurov, A.V. Lysenko and T.D. Kirichenko) [3,7,8] provide grounds to define the following as pedagogical conditions for the successful completion of independent work by masters:

- knowledge and consideration of individual qualities, character traits, interests and goals of students;
- meaningfulness of the goal, content and plan of independent work on specific material;
- differentiation of tasks by complexity depending on the level of development of the master;
- determination of the volume of material for independent familiarization, elaboration, and design;
- development of the skill of objective reflection and self-assessment of one's independent activity.

CONCLUSION

The presented types of educational, scientific research and independent work on the discipline "History and Theory of Musicology" ensure the formation of a set of professionally significant competencies in students - general pedagogical, intellectual, musical and methodological, search and research, scientific research, project, communicative, evaluative, reflective, which serves the development of dialectical, creative thinking and the style of activity of a specialist, his readiness for methodological understanding of professionally significant problems of improving professional training in general.

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