

THE ROLE OF MUSIC IN RAISING CHILDREN

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ABSTRACT

To study the role of music and music lessons as one of the most effective tools for developing the abilities of preschool children and to substantiate them on the basis of various comparative analytical studies.

Key words: musical consciousness, mental development, thinking, child rearing, youth.

INTRODUCTION

The issue of music education for children has been relevant for a long time. To educate a modern man, care must be taken to develop his aesthetic receptivity so that he knows how to use it in his life and is able to use the accumulated experience in communicating with art. You can't talk about aesthetic upbringing without considering a person's age development. From early childhood, the child develops the ability to perceive, feel, comprehend the beautiful things in life and art, the desire to participate in self-creation. The art of music, which has a direct and strong influence in the early years of a person's life, plays a major role in his or her overall cultural development. Music is close to a child's emotional nature. Under the influence of music, his artistic perception develops, experiences become richer. Given that music has a huge impact on human life, we need to take care to engage children in music, to show children the beauty and diversity of this art form. In order to engage children in music, we need to introduce children as early as possible and identify their musical inclinations and abilities. Many scholars have proven that musical inclinations and abilities are more active and brighter at an early age. Our task is to identify these abilities and skills in the child as early as possible and start developing them. Leadership traits develop as a result of external influences on a person, his inner world. The learning process should not be a process of passing science samples as a process of managing personality development. Psychology and pedagogy emphasize that personal abilities are formed and developed in activity. The type of attitude to the world is formed and expressed through the activities of the preschool educator. The musical activity of the preschool educator is synthetic. The genesis of development of musical activity in preschool age depends on the general laws of development of the child during this period. The formation of musical activity in preschool children goes through a number of stages: musical and thematic activity when the child is interested in toys and instruments that make sound; when music and play activities become a source of enrichment of emotional relationships and experiences that allow music to enrich social relationships in play and communication, because at this stage any type of musical activity, whether singing or listening to music, is for children. Play activities help preschoolers address music education issues. From the point of view of scientists, the forms of teaching that create the conditions for the production of play activities allow to carry out the process of music education at this age.

METHODS

Objective: To substantiate the role of music lessons as one of the most effective tools for developing the musical and creative abilities of preschool children. *Objectives:* to develop children's creative abilities in various types of musical activities: (music perception, singing, theater, musical rhythmic activity). Educational: will, independence, desire to finish the work started, develop the ability to understand the importance of the results of your work; Release the child emotionally; learning to evaluate their own actions, learning to be sensitive to the work of peers. *Research Hypothesis:* The main task in working with children is to create conditions for comfort

and creative freedom in music lessons. Only in such conditions is it possible to develop a constant interest in musical activity and its creative potential. Specially selected repertoire, due to the targeted pedagogical impact, not only achieves psycho-emotional correction, but also creates conditions for the development of creative abilities in music lessons. The effectiveness of developing the musical and creative abilities of older preschool children can be significantly increased if we use a system of methodological tools, techniques and conditions, including: creating an environment that develops the theme in preschool (designing a musical corner, creating visual materials, using musical instruments, costumes in children's daily lives); use a style of musical play that involves the active collaboration of the teacher and the child; creating a tradition of holding national, calendar holidays in the preschool, where each child has the opportunity to demonstrate their individual musical and creative abilities. *Object of study*: the creative potential of the personality of preschool children.

MATERIALS

Scientific researches of Russian psychologists on the problem of personality development (BG Ananyeva, VV Bogoslovsky, AN Leontyev, KK Platonov, EI Rogova, SL Rubinshteina, BM Teplova, etc.) Works of local teachers (Yu.K. Babansky, VI Zagvyazinsky, AS Makarenko, BM Nemensky, IP Podlasy, KDUshinsky and others); psychological-pedagogical concept of play activity (L.I. Bojovich, L.S. Vygotsky, A.V. Zaporozhets, A.N. Leontyev, T.A. Markova, V.N. Myasishchev, B.P. Nikitin, D.B. Elkonin, M.G. Yanovskaya and others); theory of musical and aesthetic development of personality (E.B. Abdullin, O.A. Apraksina, L.G. Archachnikov, N.A. Vetlugin, G.M. Tsypin, V.N. Shatskaya).

RESULTS AND DISCUSSION

Music education in kindergarten: background, categorical analysis The main goal of all music education work with children to whom all other tasks must be subordinated "infection" (K. Stanislavsky). An interest in music, a passion for music, a love for it is a necessary condition for children to reveal and demonstrate its beauty in order to be able to play its educational and cognitive role. Music can inspire people, evoke high and noble feelings in them. A person with hearing ability and taste in music listens to music more and enjoys art more than someone who is not interested in music and has never been interested in music. The main task of popular music and aesthetic education is not simply to teach music, but to influence the whole spiritual world of students through music, first and foremost their morals. Active perception of beauty in music requires active thinking. Music critic and theorist B. Asafiev: "One should never refuse to affirm the intellectual principle in musical creation and perception. When we hear, we not only feel or experience certain situations, but we also distinguish, select, evaluate, and therefore think about the material received." Emotional and aesthetic perception, aesthetic taste, the development of artistic abilities are inextricably linked with mental and moral education. The world of modern music is rich and complex. It requires different approaches to different musical phenomena, does not tolerate uniform standards and categories. It is a very difficult task for music pedagogy. The system of music education must: develop auditory consciousness, comprehension of various artistic phenomena and processes; freedom of musical and aesthetic direction, high demands and breadth of taste, music education should start as early as possible, preschool age. Music can affect not only adults but also very young children. It is also very important for the subsequent development of the person, even during pregnancy. proved to be important: the well-being of the developing child to the music that the future mother listens to can have a positive effect on (perhaps this shapes its taste and preferences). From the above, it can be concluded that it is very important to create conditions for the

formation of the foundations of the musical culture of preschool children. In the last century, members of the St. Petersburg Society for the Development of Preschool Education, who believed that the main thing was the formation of musicality, rhythm and hearing in preschool children, tried to justify the importance of musical education of preschool children. However, community organizers point out that this requirement is very difficult to meet, so there is a lack of clarity in the programs, the experience of the leaders (of that period) and their musical training is insufficient. Thus, teacher L. Shleger proposed to diversify musical research using exercises to develop music education, as well as to apply the route to music. In 1873, "A collection of articles and materials for reading at home and in kindergarten and conversations and lessons, gymnasiums, teachers' seminaries and city schools" appeared, where its author I. Belov sang a song. tried to develop methods to study the yin. A. Dussek, author of the book "Games and Activities for Children of Any Age," proposed a play based on the musical impressions of the "Concert," presenting a detailed method of performing shadow theater. In the musical collection "Open games with songs" (author N. Filitit) were selected games that are still popular in musical work with children ("Teremok", "Rain", "Loaf", "Ladushki" "). The directions of organizing musical activities in kindergartens working in the A. method are noteworthy. Simonovich, K.N. in "Ideal Kindergarten." Ventel's, preschooler S.T. and V.N. Shatskiy. Here music education was conducted in the most systematic way. Thus, the U.S. Simonovich believed that music should perform a visual function for classes. For example, when conducting "Patriotism" classes, you should play songs about the weather, use games - use fun and games with songs in physical education classes. A. Simonovich made the greatest contribution to the issue of holding children's nights. He acknowledged their pedagogical purpose in fulfilling a number of requirements: holidays should leave a deep impression, develop a sense of collectivism, children should see a beautiful combination of colors, listen to beautiful music, the organization of the whole holiday is the most important for them. designed to inspire good and good things. The main principle of A. Simonovich's music education is to believe in the wishes of preschool children. The creator of the "Ideal Kindergarten" model, K.N. Ventzel proposed a system of music education that included a variety of activities: singing, listening, dancing, and playing children's musical instruments. The main goal of music education, in his view, is not to form copying and mechanical repetition skills, but to develop a child's creative powers. Therefore, he believed that believing in children's free activity should be viewed as a "little artist" based on the child's nature. In musical work, according to the teacher, there should be two stages: The first is sensitivity, when the child sings, plays an instrument, and he listens; The second is based on the "release of creative forces" method, as a result of which the child creates music on his own voice or musical instrument. The teacher helps to create an appropriate environment for the development of children's artistic and creative representation, choosing a musical repertoire that takes into account the needs, feelings and desires of children. K.N.'s ideas are very relevant and modern. On the role of adults in the upbringing of children in kindergarten, Ventsel said, "it will be possible not to enslave the will and consciousness of the child, to care for his spiritual connection and equality, and then to develop in children the ability to enjoy art."

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