



ON THE INTERACTION OF TRADITIONS AND INNOVATIONS IN PRESCHOOL MUSIC EDUCATION AND EDUCATION

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Article history:	Abstract:
<p>Received: April 6th 2023 Accepted: May 10th 2023 Published: June 11th 2023</p>	<p>The article deals with topical aspects of the interaction of traditions and innovations based on the use of differentiation and syncretization, which contribute to the formation of new methodological approaches and methods in modern preschool music education and upbringing. The author of the article emphasizes the importance of updating the methods of music education in accordance with the aesthetic needs of our time, and comes to the conclusion that it is necessary to preserve the organic connection between traditions and innovations</p>
<p>Keywords: traditions, innovations, interaction, music, education, preschooler, syncretism, differentiation, integration, method.</p>	

It is advisable to consider pedagogical traditions as a multi-level system that reflects the links between the past and the present, the future in education, based on the processes of preserving socially significant pedagogical experience that can adapt and be updated in changing conditions. The renewal of the pedagogical tradition is facilitated by its enrichment with new ideas and values. This does not mean any novelty, but only that which is based on the ideas of humanization, coincides with the trends of its progressive development. Considering pedagogical innovation in this context, we define this concept as a historically determined pedagogical innovation that has a humanistic orientation, contributes to the effective solution of problems in the field of education, leading to positive qualitative changes and enrichment of pedagogical reality at each historical stage of development.

Features of the interaction of traditions and innovations in the evolution of preschool musical education and upbringing are revealed through mechanisms that are manifested in the conscious choice of components of the heritage of the past. In this regard, we considered it necessary and possible to clarify the essence of the term "musical and pedagogical heritage", by which we mean the critically comprehended samples of cultural values in the field of music education that have been preserved from previous generations and the normatively fixed experience of their creative application in the theory and practice of preschool musical education. education and upbringing in new cultural and historical conditions.

The role of traditions in preschool education is especially important, because it is traditions that are the memory of culture that forms national consciousness and self-consciousness. At an early age, children have the ability to accumulate the spiritual capital of the individual at the subconscious level, and if pedagogy does not take this factor into account in this period of their development, then subsequently the formation of spirituality will not always proceed as effectively as at preschool age.

The use of the richest experience of preschool education, which has developed over many centuries and crystallized in traditions, is one of the fundamental priorities of preschool education and upbringing in our time of globalization. This is, first of all, the experience of the tradition of musical culture - music and singing, dance and movement. The most important carriers of the traditions of national culture are folk musical instruments, familiarization with which must begin from the very first days of life.

Folk musical instruments, as the keepers of traditions in their design, ways of playing, concentrate everything that is spiritually meaningful and rich for the musical education of children. Therefore, the child's communication with musical instruments should be daily.

It has a beneficial effect on the physical, moral and spiritual factor in the development of children, the formation of a harmoniously developed personality, as well as the civil and patriotic qualities of the individual.

New trends in music pedagogy can be formulated as follows:

- orientation towards preschool and primary school age as the most favorable in terms of perception of music;
- reliance on play activity as predominant at this age;
- striving for the synthesis of various art forms.

The latter trend reflects the syncretism of children's artistic activity and contributes to a more complete implementation of the main goal of the child's musical education - the harmonious development of hearing, rhythm,

memory, imaginative thinking, elementary music-making skills. Often teachers cannot decide what to give preference to: the development of special musical abilities (ear of music, sense of rhythm) or general abilities (creatively imaginative thinking, imagination). Of course, both are very important.

The tasks and content of musical education are determined by the general goals of the comprehensive development of the individual, in particular, aesthetic education. It is well known that such goals are to introduce children to activities in the field of art, the development of aesthetic perception and emotional responsiveness to musical works, the development of love for music, the development of musical abilities, the formation of musical taste and the upbringing of the desire to actively express oneself in musical activity, that is, the development of artistic - creative abilities of children.

The founder of the system of artistic and aesthetic education of preschool children, the methodology of musical education of preschoolers, recognized in the world, N.A. Vetlugina proved the unique significance of musical activity in the complex development of the child, the holistic pedagogical process of a preschool educational organization (hereinafter PEO) [1]. She laid the foundation for preschool music pedagogy from methodological approaches to practical technologies on which modern research and teaching materials in this area are based (programs "Musical Masterpieces" by O.P. Radynova, "Tuning Fork" by E.P. Kostina, etc.).

In the circle of scientific interests of N.A. Vetlugin included the problems of children's musical creativity, the formation and development of the creative abilities of preschool children in musical and artistic activities under certain pedagogical conditions, in the course of targeted pedagogical guidance. In her works, she repeatedly turned to the problem of the relationship between learning and creativity of preschoolers, considering it the most interesting and complex in terms of methodology, to the problem of developing a child's musicality. These questions have not lost their relevance today. A historical digression into the methodology of musical education of preschool children allows us to highlight a number of key problems of solving in the methodology of the present time. These include:

- definition of modern approaches to the musical and artistic activities of children: perception, performance, creativity in theoretical and practical aspects;
- integration of different types of arts in the process of musical and artistic education of preschoolers, natural and logical association of sound, word and speech with music;
- development of pedagogical technologies for differentiated musical development of a child in various types of musical activity, methods of musical experimentation and modeling of the musical and creative process, musical and cultural practices in working with children of early preschool age.

Modern children's pedagogy requires a revision of the system of preschool education, making adjustments to it, aimed at improving the methods and methodology of musical education in preschool educational institutions. An important principle of musical education should be the combination of playing musical instruments with singing and dancing. This manifests the revival of the specificity of syncretism, characteristic of the traditions of the musical cultures of the peoples of the East, which in the 21st century is expressed in new forms and acquires a modern form of creative activity. According to L.S. Vygotsky, "... syncretism is of great importance for the further development of children's thinking." At the same time, the scientist emphasized that it is very important to "develop all types of perception: visual, auditory, tactile, kinesthetic, gustatory, olfactory", in order, ultimately, to get an "understanding" child as a result of education. "An understanding child is, first of all, a child who is able to see the whole in all the richness of its connections and relationships, to see the elementary connections and interdependencies between phenomena, as well as the consequences arising from the actions of these connections and interdependencies; this is a child who begins to have the ability to feel, realize, experience "the unity of everything", "the connection of everything with everything" [2, p. 778].

The musical activity of a preschooler is syncretic. The child is not just a participant in all its types, but often performs them simultaneously! He listens to music and at the same time creates movement improvisation, since there is no way to sit in one place. He hums his favorite song and immediately completes it with a new phrase. Finding it difficult to explain his emotional state in words, he asks to turn on the recording of music, which, as he thinks, will tell everything about him. In other words, the emotional manifestations of the child are expressed in his interest in music, his preference for this type of activity. The child loves to listen to music, he likes to participate in various types of musical activities. At the same time, a preschooler can show a selective attitude towards music, that is, give preference to one or another opportunity to interact with music (listen, sing, play, dance, move).

Pedagogical technology is a philosophy of pedagogical action [3]. Any technology is based on philosophical-pedagogical and psychological-pedagogical principles. Technologies of musical education of children of early preschool age are no exception.

The principle of syncretism, which implies the combination of various methods of activating children's musical activity in the conditions of pedagogical technology, as well as the combination of various ways of artistic and creative activity of preschoolers, allowing them to express themselves most fully and independently, the results of musical development. In this direction, the musical directors of preschool educational institutions need to develop innovative methods and technologies in which music, singing and dance should be synthesized.

The application of pedagogical technology requires preliminary work. It is important to think over the conditions for its implementation, prepare the subject environment, collect all the necessary attributes, the location of the children. It is effective to independently select musical works for a particular pedagogical technology: simpler or more complex, taking into account the children's musical subculture of pupils. When listening to music with children, it

is important to strive to comply with the algorithm of this process. The sequence of actions here is very important, since it determines the effectiveness of solving the identified tasks of the upbringing and development of the child.

It consists of the following steps:

The first step is preparing children for listening to music;

The second step is repeated listening to the works;

The third step is memorizing a piece of music by children;

The fourth step is the expression by children of the results of music perception in various types of artistic activity.

Modern children develop their own "image of the world" quite early, and how complete this image turns out to be depends on the adults who surround them. An "image of the world" is formed in the mind of the baby as a result of the search for the causes and consequences of the phenomena of the world he observes, as well as explanations of their meaning. The desire to comprehend the obscure puts the child in the position of research, in the position of search. The thirst for knowledge leads to an adult who, in the views of a small child, has all the knowledge about the objects of reality, which means that he can solve any problem that arises. As a result of beneficial communication with an adult, a vague diffuse idea of the world acquires clarity of ideas, systemicity and integrity in a child. This allows the preschooler not only to differentiate and establish relationships and interdependencies in the world around him, but also contributes to the development of interest in further knowledge. Therefore, one of the most important tasks of education and upbringing.

Many theorists and practitioners deal with the issues of differentiation, and come to the conclusion that this technology is an important factor in the assimilation of educational material, as well as in the development of students. The essence of differentiated learning is to provide psychological and methodological assistance to students so that they become successful in educational and cognitive activities.

In this regard, two types of differentiation should be distinguished:

1) external differentiation, 2) internal differentiation.

The basis of external differentiation is the consideration of the cognitive interests of children, their abilities for a particular type of activity.

At the heart of the internal is the consideration of the features that affect the effectiveness of the learning of educational material by children.

Differentiation in translation from the Latin "difference" means division, stratification of the whole into various parts, forms, steps. Differentiated learning is a form of organization of the educational process, in which the music director, working with a group of children, takes into account the presence of any qualities that are significant for the educational process, and this is also part of the general didactic system that ensures the specialization of the educational process for different groups of children. A differentiated approach in training and education is the creation of optimal learning conditions for various educational institutions, groups in order to take into account the characteristics of their contingent; it is a set of methodological, psychological, pedagogical, organizational and managerial measures that provide training in homogeneous groups.

I. Unt in his research identifies the following goals of differentiation: the educational goal is to promote the implementation of educational programs by increasing the level of knowledge and skills of each child individually, reducing his backlog, deepening and expanding knowledge based on the interests and abilities of mental and psychological development [4].

An individual approach allows you to identify especially gifted children, who, in turn, are a model for the rest.

The development of children's musical abilities is a long process. My main task is to ensure that children, first of all, do not lose interest in classes. To do this, in addition to the above methods and techniques, we use effective technologies in working with children: gaming, health-saving, ICT, personality-oriented, experimental research, etc. For example, the design method forms cognitive interest, research, communication skills, children learn to synthesize the acquired knowledge in music classes.

Sanogenic / positive chants and games contribute to the formation of motivation for a healthy lifestyle, cheer up, prepare the vocal cords for singing. Breathing exercises that precede singing have a psychotherapeutic effect on the body. Natural, quiet singing has a positive effect on the health and development of the child. It not only develops musical and sensory abilities, but also strengthens the lungs, develops memory, speech, thinking, attention, aesthetic and moral representation. Music therapy (listening to the sounds of nature), color therapy (transmission of musical images in colors), fairy tale therapy help relieve psycho-emotional stress.

The use of multimedia tools (presentation of musical and didactic material, information on the screen in a playful way) increases the interest of pupils in musical activity, systematizes various analyzers of the human body, qualitative assimilation of information.

Thanks to the development of musical ear and voice, awareness and understanding of how music works, children develop a steady interest in it, and the ability to perceive music increases. Children quickly and more consciously grasp the characteristic means of musical expression, acquire the skill of pure intonation, develop musical memory, activate attention, and show interest in songwriting. For the most part, children compose songs, select familiar melodies on children's musical instruments, perform musical and rhythmic movements better and with pleasure. The perception of music becomes more vivid, emotional. All this contributes to the intensive overall development of the child. Children use the acquired skills and abilities in their independent activities.

In the process of work, we came to the conclusion that children actively perceive and remember, first of all, what affects their feelings, so we believe that classes should be dynamic, saturated with educational visual and musical didactic material. There must be an interest of children in the lesson. Musical material must be presented emotionally, incendiary, creatively, and, of course, there must be a differentiated approach to each child.

The change in the surrounding life dictates to modern teachers the need to choose more effective means of education and upbringing based on modern methods and new integrated technologies. Integration in pedagogical activity helps to minimize the traditional forms of organization of educational activities in preschool educational institutions and serves as the key to successful development and effective learning of preschoolers.

Integrated classes can be based not only on the synthesis of arts and artistic activities of preschoolers. These classes can be filled with other types of activities: labor, cognitive (speech development, familiarization with the outside world, the formation of elementary mathematical concepts, experimentation), motor (solving problems of physical culture) [5].

The structure of integrated classes requires particular clarity, thoughtful and logical interconnection of material from different disciplines at all stages of studying the topic. This is achieved under the condition of a compact, concentrated use of the program material, the use of modern methods of organizing children in the classroom, and interactive work.

It should be noted that conducting integrated classes requires special training from the music director and an already formed stock of knowledge and skills in children on the relevant topic. Therefore, carrying out such classes every day is very difficult.

An integrated lesson is necessarily thematic, in which the chosen topic or key concept is the basis for combining tasks from different types of activities. There are no age restrictions for conducting integrated classes with children. The main thing is the ability of the music director to organize the work of children in the lesson, the right choice of the topic of the lesson and its content.

When planning integrated classes in your work, you should remember that such classes require special training, both for children and for the music director. Accordingly, the daily conduct of such classes is a colossal burden, primarily on the music director.

When preparing an integrated lesson, it is necessary to take into account the basic requirements for planning and organizing their conduct: clearly formulated main goal and objectives of the lesson; logically modeled content of the lesson; material that meets the purpose of the lesson; optimal loading of children. Integrated classes involve the creation of conditions for the child's motor activity, his emotional, intellectual, social and moral health, access to the creatively productive activities of preschoolers: drawing based on the impressions received, composing songs, short stories, stories on a given topic, dance, music and games, instrumental improvisations, creative experimentation. In the integrated classes, the child develops figurative thinking, accumulates ideas and impressions about music, vocabulary, life experience.

Integrated music lessons contribute to the development of emotional responsiveness in children, music for the child becomes his world of joyful experiences. The use of all types of musical activities available to preschool age, as well as the creative possibilities of the child, achieves the solution of the main goal of our work and musical education in kindergarten - to teach children to love and understand music.

Thus, important aspects of the characteristics of the interaction of traditions and innovations in preschool music education and upbringing are considered, which allow us to conclude that stability, mobility and syncretism, as fundamental factors of the viable functions of traditions, organically combine and form new methodological approaches in modern music pedagogy in the basis of differentiation and integration, contributing to the improvement of the quality of the creative activity of a modern music director.

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