



THE ROLE OF THEORETICAL DISCIPLINES IN THE DEVELOPMENT OF STUDENTS' MUSICAL THINKING

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<https://doi.org/10.5281/zenodo.20640266>

Annotation: This article analyzes the role and importance of musical-theoretical disciplines in the development of students' musical thinking. The possibilities of such disciplines as music theory, solfeggio, harmony, polyphony, and analysis of musical works in forming musical perception, hearing ability, creative thinking and analytical approach in students are highlighted. Also, the inextricable link between theoretical knowledge and practical performing activities and effective methods of developing musical thinking through the use of modern educational technologies are considered.

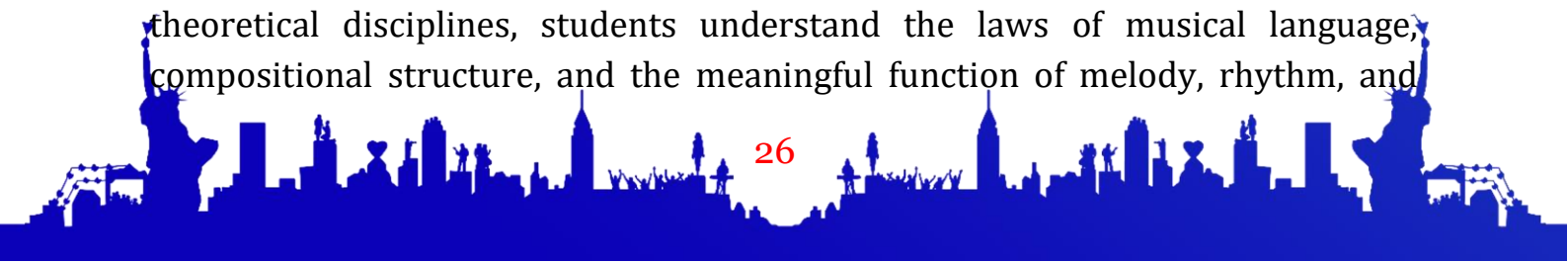
Keywords: musical thinking, music theory, solfeggio, harmony, polyphony, musical analysis, musical hearing, creative thinking, professional competence.

Introduction.

Today, one of the important tasks in the education system is to educate future specialists as individuals who are comprehensively mature, independent thinkers, have a creative approach and are able to understand modern requirements in their professional activities. Especially for students studying in the field of music education, not only performing skills, but also musical thinking, artistic and aesthetic perception, and the ability to apply theoretical knowledge in practical activities are of particular importance. Because the art of music is a complex creative process that directly affects human thinking, emotions, worldview and spiritual maturity.

The development of students' musical thinking is closely related to their deep understanding of the content of a musical work, the ability to analyze the system of sounds, pitch, rhythm, harmony, form and stylistic features, the ability to perceive musical images and the formation of creative interpretation skills. Musical thinking is not limited to simple hearing or performance skills; it also includes the ability to understand musical phenomena, analyze them logically and artistically, and draw new creative conclusions based on existing knowledge.

The role of theoretical disciplines in this process is incomparable. Such disciplines as music theory, solfeggio, harmony, polyphony, and analysis of musical works expand students' musical worldview, develop their listening culture, and teach them to consciously read and interpret musical texts. Through theoretical disciplines, students understand the laws of musical language, compositional structure, and the meaningful function of melody, rhythm, and





harmonic connections. This serves as a solid methodological foundation in their performing, pedagogical, and creative activities.

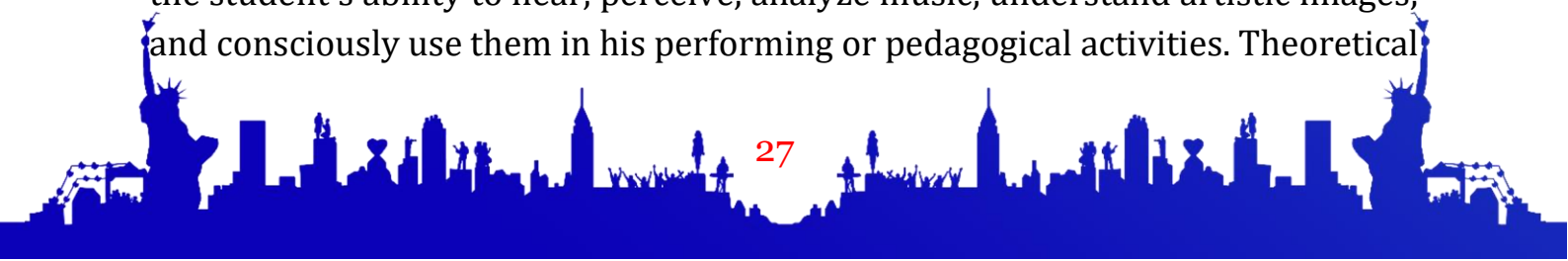
It should be noted that theoretical subjects are not only a means of providing knowledge in music education, but also an important pedagogical factor that develops analytical thinking, auditory differentiation, artistic evaluation and independent creative approach in students. For example, solfeggio classes form musical hearing, intonational accuracy and rhythmic sensitivity in students, while harmony and polyphony disciplines develop musical structure, voice movement, chord connection and compositional thinking. Analysis of musical works enriches the student's artistic and aesthetic views and helps to deeply perceive the form, content and means of expression of the work. In the current era of globalization and the development of information technologies, introducing new approaches to the process of music education, combining theoretical knowledge with practical exercises, and directing students to independent research remain urgent issues. Along with traditional teaching methods, the use of interactive methods, audio-visual materials, digital educational resources, computer programs and creative tasks allows for more effective development of students' musical thinking. Such an approach serves to deepen understanding of the content of theoretical subjects, apply musical knowledge to practical activities and increase the professional training of students.

A student with developed musical thinking is formed not only as a performer of a musical work, but also as a specialist who understands, analyzes, artistically evaluates and conveys its content to the listener. Therefore, in music education, in-depth and systematic teaching of theoretical subjects, their connection with practical performance, and the formation of independent musical thinking skills in students are of great scientific and pedagogical importance.

Thus, the role of theoretical subjects in the development of students' musical thinking is manifested as one of the main supporting areas of music education. This article discusses the influence of music-theoretical disciplines on the musical-intellectual development of the student's personality, their role in the formation of creative and professional competencies, and the possibilities of their effective use in the educational process.

Discussion

The process of developing students' musical thinking is one of the most important areas of music education. Because musical thinking is determined by the student's ability to hear, perceive, analyze music, understand artistic images, and consciously use them in his performing or pedagogical activities. Theoretical





disciplines play the main role in this process. Without theoretical knowledge, a student cannot adequately understand the internal structure, formal and substantive features of a musical work, melody, rhythm, pitch, harmony, and stylistic features.

The discipline of music theory forms the initial scientific foundations of musical thinking in students. Through this subject, students gain systematic knowledge about the system of sounds, intervals, scales, tonality, rhythm, meter, tempo, dynamic signs and other means of musical expression. This knowledge serves as a foundation for mastering such disciplines as solfeggio, harmony, polyphony and analysis of musical works at later stages. In particular, music theory teaches students to approach musical phenomena not randomly, but based on laws. As a result, the student develops the ability to understand musical material, interpret it and apply it in practical activities.

Solfeggio is of particular importance in the development of musical thinking. Because it forms students' hearing ability, intonation accuracy, rhythmic sensitivity and inner hearing. Musical thinking is not limited to knowledge of theoretical concepts, but also requires understanding them by hearing. In Solfeggio classes, students perform tasks such as reading melodies by notation, writing down heard musical fragments, distinguishing intervals and chords, and identifying rhythmic structures. This process develops their musical memory, attention and analytical thinking. Harmony is one of the important theoretical disciplines that deepens students' musical thinking. Through harmony, students learn the structure of chords, their functional connection, their role in tonality, cadences, modulation and the principles of harmonic development. This knowledge expands the student's ability to analyze a musical work, feel harmonic development during performance, and correctly interpret a musical image. In particular, a student with developed harmonic thinking can understand not only the external melodiousness of a musical work, but also its internal substantive movement.

The science of polyphony forms a multi-voice musical thinking in students. In the process of studying polyphonic works, students analyze the independent movement of each voice, their mutual harmony, the development of themes and the laws of counterpoint. This science develops in students the ability to perceive complex musical structures, hear and understand several musical lines at the same time. Such skills are important not only in the activities of composition or musicology, but also in performing and pedagogical activities.





The science of analysis of musical works is an important direction that generalizes theoretical knowledge and connects practical activities. Through this science, students learn to analyze the form, genre, theme development, system of images, means of expression and stylistic features of a musical work. Musical analysis forms the student's artistic and aesthetic thinking, developing the ability to deeply understand, interpret and evaluate the content of the work, not just superficially listening to it. In this regard, the analysis of musical works has a final and integrative character within theoretical disciplines, directing the student to independent musical thinking.

Another important aspect in the discussion process is that the effectiveness of theoretical disciplines directly depends on their teaching in close connection with practical disciplines. If theoretical knowledge is given only in the form of abstract rules, terms and definitions, they will not be sufficiently consolidated in the student's thinking. On the contrary, if theoretical concepts are explained in connection with performance, listening, analysis, creative tasks and pedagogical situations, they become the student's professional competence. For example, if the chords learned in harmony lessons are connected with piano performance or analysis of choral parts, the student will understand the practical significance of theoretical knowledge more deeply.

The use of interactive methods is also very effective in developing students' musical thinking. Discussion, question and answer, group analysis of a musical work, comparison, creative tasks, project activities, working with audio and video materials increase the effectiveness of theoretical subjects. Especially important in the development of musical thinking are methods that encourage students to independently search, analyze and draw conclusions, rather than accepting ready-made knowledge.

The use of digital technologies in modern educational conditions further expands the possibilities of teaching theoretical subjects. Music computer programs, music editors, audio analysis tools, electronic textbooks and multimedia materials facilitate the process of viewing, hearing and analyzing musical material for students. Such tools allow students to multi-channel perception of musical concepts. As a result, theoretical knowledge is mastered in a more clear, understandable and practically oriented way.

Theoretical subjects also create ample opportunities for the development of creative thinking in students. Students test their theoretical knowledge in creative activities by creating small melodies, composing rhythmic exercises, developing chord progressions, writing polyphonic pieces, or reworking an existing piece.





This process develops independence, initiative, artistic taste, and creative responsibility in them. Thus, theoretical subjects serve to develop not only analytical but also creative musical thinking.

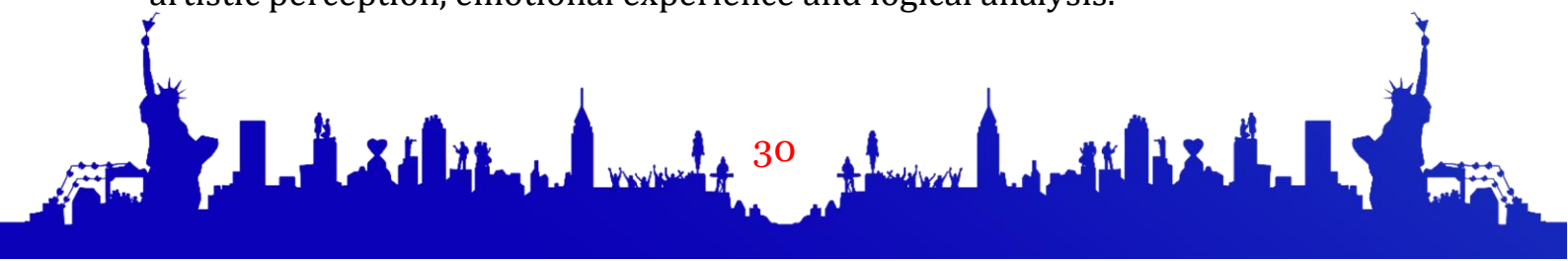
In developing musical thinking, it is also important to take into account the individual characteristics of students. Each student has a different level of musical preparation, listening skills, performance experience and interests. Therefore, it is necessary to use a differentiated approach to teaching theoretical subjects. For strong students, it is advisable to give more complex analytical and creative tasks, and for less prepared students, it is advisable to consolidate knowledge through step-by-step explanations, demonstrations and practical exercises.

Another important issue is that through theoretical subjects, students also form a musical culture and aesthetic worldview. In the process of analyzing musical works, students get acquainted with different eras, styles, composers' creativity, national and world musical heritage. This enriches their musical thinking in a historical, cultural and artistic context. In particular, the theoretical study of examples of Uzbek musical heritage strengthens respect for national values, interest in artistic heritage and a sense of professional responsibility in the hearts of students.

In general, the discussion shows that theoretical disciplines have multifaceted pedagogical opportunities in developing students' musical thinking. They systematize musical knowledge, develop auditory and analytical skills, stimulate creative thinking, and create a solid foundation for the student's professional formation. Therefore, combining theoretical disciplines with practical activities in the process of music education, organizing them on the basis of modern pedagogical technologies, and supporting students' independent musical thinking are important scientific and practical tasks.

Theoretical basis.

The issue of developing students' musical thinking is a complex scientific and pedagogical process that is directly related to the disciplines of music pedagogy, psychology, aesthetic education, and art history. Musical thinking is characterized by a person's perception of music, its conscious analysis, understanding of the content of musical images, perception of internal connections in the system of sounds, and the ability to use them in creative activities. In this regard, musical thinking is a broader concept than simple musical hearing or performance skills, and it is formed in the combination of theoretical knowledge, listening experience, artistic perception, emotional experience and logical analysis.



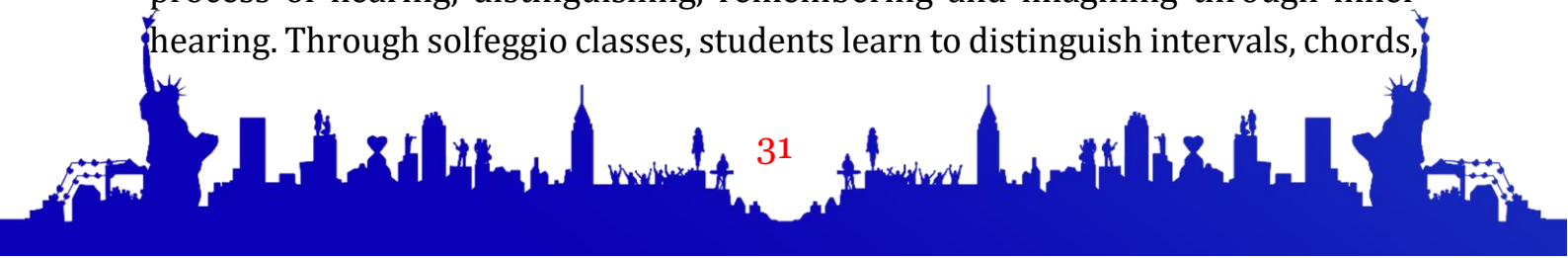


When revealing the theoretical essence of musical thinking, it is necessary to first pay attention to the concept of "thinking". Thinking is the highest form of human consciousness, representing the process of understanding, generalizing, comparing, analyzing and drawing conclusions about the relationship between objects and phenomena in existence. Musical thinking is an artistic manifestation of this general thinking process, in which artistic content is perceived through musical elements such as sound, rhythm, melody, pitch, timbre, harmony, form and image. Therefore, musical thinking is the process of not only hearing musical material, but also consciously understanding its internal structure and content.

In music education, musical thinking is one of the main factors in the professional formation of a student. A future music teacher, performer or art specialist should not only be able to perform a musical work, but also be able to understand its content, form, compositional structure, genre and style features. Such an ability is formed in the process of systematic study of theoretical disciplines. Because theoretical disciplines teach the laws of the language of music, form in students the skills of a scientific, analytical and creative approach to musical phenomena. The role of theoretical disciplines in the development of musical thinking is determined by their content and tasks. Such disciplines as music theory, solfeggio, harmony, polyphony, analysis of musical works, and music history are inextricably linked and gradually deepen students' musical knowledge. Music theory provides basic concepts, solfeggio develops auditory and intonational thinking, harmony represents the vertical connections of musical structure, polyphony forms multi-voice thinking, and analysis of musical works teaches how to apply the acquired knowledge within the framework of a holistic artistic work.

The science of music theory creates the initial scientific foundation of musical thinking. Through this science, the student studies the content of pitch, duration, rhythm, meter, scale, tonality, interval, chord, tempo, dynamics and other means of musical expression. These concepts serve as the main key to understanding a musical work. For example, a student who does not understand scale and tonality cannot fully understand the melodic direction, harmonic support or emotional character of the work. Therefore, music theory forms a conscious and analytical approach to musical material in students.

Solfeggio is important in developing the auditory foundations of musical thinking. Musical thinking is not only a set of theoretical knowledge, but also a process of hearing, distinguishing, remembering and imagining through inner hearing. Through solfeggio classes, students learn to distinguish intervals, chords,



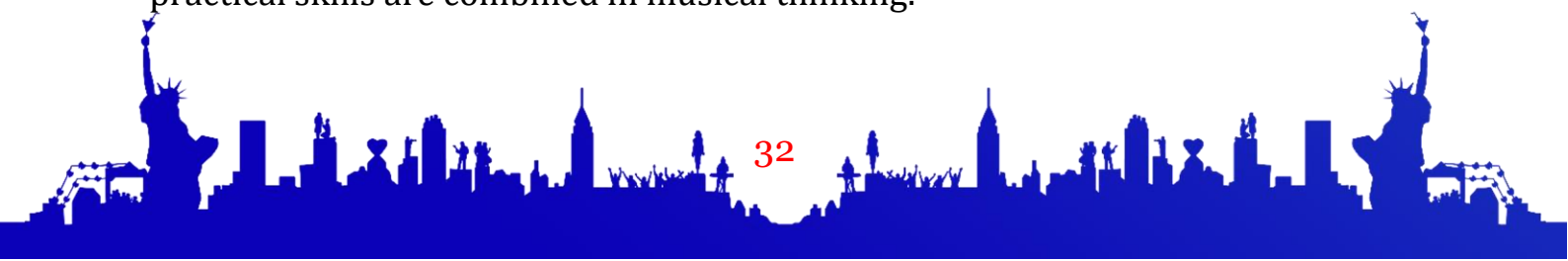


scales, rhythms and melodic movements through hearing. This process develops musical memory, attention, auditory imagination and intonational sensitivity in them. In particular, the formation of inner hearing helps the student to imagine the text of the notes silently, to hear the musical idea in advance and to exercise conscious control during the performance process. Harmony is one of the theoretical areas that deepens students' musical thinking. Harmony teaches the vertical connection of musical sounds, the structure of chords, their functional movement and their mutual relationship within the framework of tonality. This subject develops the student's ability to understand the internal logic of a musical work, understand the relationship between melody and accompaniment, and perceive cadence, modulation, and harmonic development. A student with developed harmonic thinking will have a deeper understanding of its content tension, resolution, and artistic expression when performing or analyzing a work.

The subject of polyphony develops polyphonic thinking, which is one of the complex forms of musical thinking. In polyphonic works, each voice has an independent melodic direction, but also serves the overall artistic integrity. By studying the subject of polyphony, the student understands concepts such as voice movement, imitation, counterpoint, and fugue. This develops the ability to hear several musical layers at the same time, analyze them, and perceive them as a single musical content.

The subject of musical analysis is one of the main subjects that generalizes theoretical knowledge and directs it to practical activity. Through this subject, the student analyzes the form, genre, compositional structure, theme development, image system, stylistic features and means of expression of the work. In the process of analysis, the student tries to understand not only how the work is structured, but also why it is structured in this way. This forms the ability to understand the most important aspect of musical thinking - the cause-and-effect relationship and draw artistic conclusions.

The effectiveness of theoretical disciplines in the development of musical thinking is closely related to their mutual integration. For example, the concepts of intervals and chords studied in music theory are reinforced through listening in solfeggio, their functional role is revealed in the science of harmony, and in the process of musical analysis they are applied to the example of a real work. Such coherence helps the student to acquire knowledge not in fragments, but as a whole system. As a result, theoretical knowledge, listening experience and practical skills are combined in musical thinking.





From a pedagogical point of view, active teaching methods play a special role in the development of musical thinking. The student should not be a passive recipient of ready-made information, but rather participate as a subject who independently analyzes musical material, asks questions, searches and draws creative conclusions. Therefore, in teaching theoretical subjects, it is appropriate to use methods such as problem-based learning, analytical conversation, creative assignments, musical dictation, comparison of works, group discussion and independent research. Psychologically, musical thinking relies on the interrelated development of hearing, memory, attention, imagination, emotional sensitivity and logical thinking. When a student listens to a musical work, he hears the melodic movement in it, perceives the rhythmic structure, understands the harmonic development, imagines the artistic image and forms his own emotional attitude. Together, these processes constitute the psychological mechanism of musical thinking. Theoretical subjects serve to purposefully develop these mechanisms.

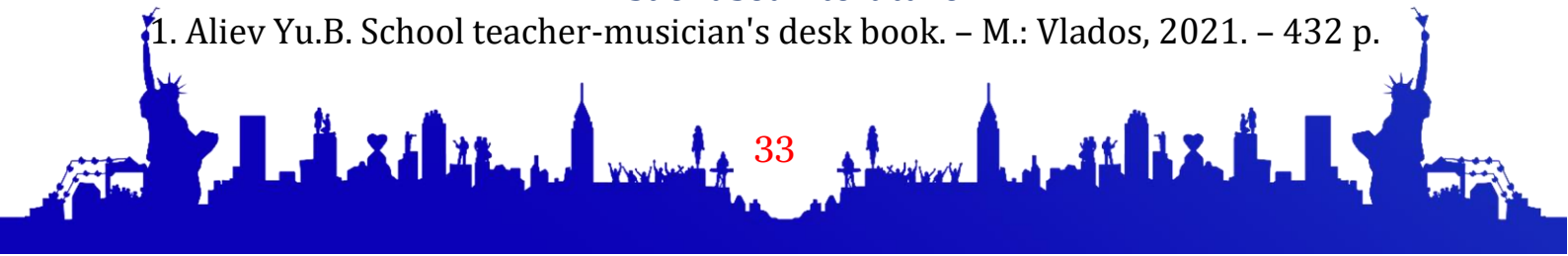
Aesthetically, musical thinking forms the student's artistic taste, musical culture, and attitude to art. Through theoretical subjects, the student gets acquainted with works of various periods, genres, and styles, analyzes their artistic features, and expresses a conscious attitude to the national and world musical heritage. This process develops in the student the skills of aesthetic evaluation, understanding of artistic criteria, and appreciation of musical heritage.

Theoretical subjects also serve as an important basis for the development of students' creative thinking. A student who has musical-theoretical knowledge consciously approaches the creation of melodies, accompaniment, development of rhythmic exercises, processing of works, or the selection of musical material for pedagogical training. This indicates the necessity of theoretical knowledge not only in the educational process, but also in practical and creative activities.

In conclusion, theoretical subjects serve as a scientific-methodological, psychological, aesthetic, and practical basis for the development of students' musical thinking. They serve to systematically acquire musical knowledge in students, develop listening and analytical skills, understand artistic images, form creative thinking and professional competencies. Therefore, in-depth, coherent and practically oriented teaching of theoretical subjects in music education is an important condition for the development of students' musical thinking

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