



## Characteristics of the system of music education in european countries

**Zukhra SULTANOVA<sup>1</sup>**

Namangan State University

### ARTICLE INFO

#### **Article history:**

Received February 2021  
Received in revised form  
28 March 2022  
Accepted 20 April 2022  
Available online  
15 May 2022

#### **Keywords:**

music,  
education,  
culture,  
upbringing,  
art,  
teacher,  
work,  
analysis,  
school,  
science,  
state,  
song,  
folk,  
instrument,  
practice,  
contemplation,  
lesson .

### ABSTRACT

This article analyzes the education system in Poland, Russia, Estonia, Lithuania, the leading countries in Europe in the field of education, the analysis of similarities and differences in music education, the process of teaching music in schools detailed information is given.

2181-1415/© 2022 in Science LLC.

DOI: <https://doi.org/10.47689/2181-1415-vol3-iss4/S-pp169-174>

This is an open access article under the Attribution 4.0 International (CC BY 4.0) license (<https://creativecommons.org/licenses/by/4.0/deed.ru>)

## Yevropa davlatlarida musiqa o'qitish ta'limi tizimining o'ziga xos xususiyatlari

### ANNOTATSIYA

#### **Kalit so'zlar:**

musiqa,  
ta'lim,  
madaniyat,  
tarbiya,  
san'at,

Mazkur maqolada Yevropaning ta'lim sohasida yetakchi davlatlari bo'lgan Polsha, Rossiya, Estoniya, Litva kabi davlatlardagi ta'lim tizimi, musiqa ta'limining o'xshash va farqli tomonlari tahlili, maktablarda musiqa ta'limining o'qitilish jarayonlari haqida batafsil ma'lumot berilgan.

<sup>1</sup> Namangan State University Dean of the Faculty of Music Education and Culture. E-mail: [sultanovazukhra9@gmail.com](mailto:sultanovazukhra9@gmail.com).

o'qituvchi,  
asar,  
tahlil,  
maktab,  
fan,  
davlat,  
qo'shiq,  
xalq,  
cholg'u,  
amaliyot,  
tafakkur,  
mashg'ulot.

## Характеристика системы музыкального образования в европейских странах

### АННОТАЦИЯ

#### **Ключевые слова:**

музыка,  
образование,  
культура,  
воспитание,  
искусство,  
учитель,  
труд,  
анализ,  
школа,  
наука,  
состояние,  
песня,  
народ,  
инструмент,  
практика,  
созерцание,  
урок.

В данной статье анализируется система образования в Польше, России, Эстонии, Литве, странах-лидерах Европы в области образования, анализ сходств и различий в музыкальном образовании, дается подробная информация о процессе обучения музыке в школах.

The system of music education in Poland. Ye. It is based on the creative approach of Polish educators to the ideas of Jacques-Dalcroze and K. Orf. In junior high school, music education is taught as a compulsory subject for one hour per week in the first eighth grade, compulsory only for one year in the remaining four grades, and optional for the remaining three years. Singing, the main form of music, plays an important role in the musical education of Polish schoolchildren. Children get acquainted with the song in kindergarten. The focus is on singing, a leading form of music education. Emphasis will also be placed on the selection of the repertoire, the artistry of which will take into account music and lyrics, children's performance capabilities and their diversity. In addition to singing, children play Polish folk songs, such as percussion instruments, flute, mandolin, guitar, and accordion. Polish educators pay special attention to creative practices that enhance children's musical potential and creative thinking. The most common forms of children's creative practice are:

1. Free performance on the basis of a melody created or given by him;
2. Badiha, which obeys the laws of music and requires the control of the mind.

Polish educators use a wide variety of tasks for children: badiha in a certain rhythm (for example, based on different weights of proverbs and sayings) or polyrhythmia, singing in

polymetry, adapting the melody to a given method or methods of Polish folk dances (eg rondo, variation, three-part) composing music dedicated to badiha, poems and stories in compositional form.

Rhythmic exercises to the music of Jacques Dalcrose are widely used in Polish schools. The following forms of musical and physical exercises are performed in grades 1-4 of experimental schools:

1. Exercises and rhythmic games, in which specific tasks are planned, for example, to increase children's sensitivity to changes in the speed, dynamics, rhythm of music;
2. Creation of musical forms (three-part, variation, etc.) consisting of method and physical movements;
3. Comment on the music you listen to;
4. Singing and dancing games. Listening to music for a few minutes is introduced in all classes [1].

A library for eight-year schools has been set up with specially developed guidelines. These manuals describe ways to develop the creative imagination, attention and memory of children of different ages, provide an analysis of recorded musical works, and provide information about composers and performers. The process of listening to music is related to a specific music theme in the Polish language program in the primary grades, and to history, geography, art and civics in the upper grades. Polish school music lessons focus on the combination of music and fine arts. To this end, the classes use a combination of music and fine arts, including audiovisual equipment, such as movies and television. Choral singing is described as an integral part of humane education, one of the sources of developing children's imagination and creative thinking, understanding the outside world through song, acquiring and enriching knowledge about the world. Singing in a choir is a necessity for modern man.

By analyzing the forms and systems of music education in Europe, America and Asia, it is possible to draw conclusions about both the pros and cons. On the positive side, they include: the widespread use of folk music as the basis of musical material; application of popular methods of music reading, rhythm, memory development, increase of musical literacy, serious attention to pedagogical education of music teachers, search for appropriate methods of music training of teachers, wide use of technical means in education.

The negative aspects and contradictions in the field of music education abroad are mainly reflected in the training of music teachers, as well as the lack of uniform curricula and programs in secondary schools. The world music education system is in the research stage today. Despite the different goals and objectives, it is possible to show the general aspects of music education, the basis of which should be creative and mainly collective (mass) music performance. Acquaintance with the latest methods of children's music education, exchange of experiences, meetings, seminars, conferences, competitions of children's choirs and other events will lead to the rapid development of children's music education and upbringing.

Currently, in addition to ISMYE, the European Association of Conservatories and Music Academies and the World Choir Federation have been established. Participation in the activities of these international organizations plays an important role in the acquisition of advanced methods necessary for the further development and improvement of music pedagogy, theory and practice of music education in our country.

Music pedagogy in Russia has achieved great success and won the respect of the world music community. In particular, the famous composer, educator, musician and public figure D. Kabalevsky (1909–1982) made a significant contribution to modern music education. In the system of education developed by D. Kabalevsky, the criterion of unity of internal relations plays a key role. In his opinion, the structure of the lesson should be the basis for the sequence of lessons. In addition to the unit criteria, the program includes a generalization rule. It should be noted that the formula “from private to general” has been replaced by the rule “from general to specific” in the acquisition of knowledge by children. The Kabalevsky system is based on the “three whales”: song, dance, and march. In this work, simple genres are the first step in the formation of concepts about music for children. His goal is to be able to distinguish, identify, and comprehend works written in the genres of music, song, dance, and march. At the next stage, these concepts are deepened, that is, children are taught to dance, march, sing, and develop the ability to think brightly about them. based on the presentation to children. At the same time, problem-based pedagogy has become one of the main tools in Kabalevsky’s system. That is, children think, discuss, and acquire certain knowledge and skills under the guidance of a teacher [2].

The music education system in Estonia is based on the long-standing folk traditions of song festivals and has developed thanks to the great initiatives of music teachers and musicians who strive to preserve the high choral art of the Estonian people. The roots of modern music education go back to the 19th century. The first Estonian composers to study music at the St. Petersburg Conservatory realized the need for musical education for children and focused on creating choral plays and songs for children, as well as many collections for schools. Singing festivals are a big event in Estonian music life. Singing days are held in each district before these celebrations.

The first Song Festival was held in 1869 in Tartu. Men’s choirs (eight hundred people) from all oases gather for public participation. This holiday is based on the traditions that have survived to this day. Children’s choirs have been participating in the Song Festival since 1870 (albeit not regularly). From the very first day of the Song Festival, it was based on the involvement of all segments of the population in the arts. The 1947 National Song Festival was attended by more than 25,000 participants and became a national holiday.

Beginning in 1947, school choirs began participating in all song festivals. Initially, the festivities were attended by school children’s choirs, mixed and women’s choirs, as well as groups of folk instruments. Beginning in the 1960s, boys’ choirs also participated. The boys’ choir, led by V. Laul, deserves special mention. In 1965, for the first time, the Republican Ensemble of Young Violinists broke new ground in the song festival. Given the growing number of participants in school choirs and the difficulties in organizing song festivals in this regard, it was decided to hold a review of school choirs in the middle of the national song festival. The first night of the festival was held in the summer of 1962 in Tallinn. The total number of participants was close to 20,000.

One of the most important and interesting forms of choral work is the summer singing camps, which have been held since 1963. Two hours of singing lessons have a positive effect on children’s mood, and sports and other games fill the rest of the day. Seminars and summer meetings are held in preparation for the Estonian Song Festival. A special form of the seminar is the Republican Joint Choir of Conductors, which includes more than 200 music teachers and choir conductors. The choir was composed of the best conductors of the republic, including Gustav Emesaks and Yuri Variste.

Their choir management helps to improve the skills of the country's choirmasters. Extracurricular music education also plays an important role in the development of musical culture of children and youth. In 1951, under the direction of Yu. Variste, a children's choir was formed at the Tallinn Youth Palace. Today, the group has become a choir school for all students. The choir consists of one main and three preparatory choirs. In 1964, the students of the choir school switched to a new system of note reading "Yo-LYE-MI", successfully mastering the new repertoire, reading the note very well and singing the melodies correctly [3].

In 1964, an ensemble of young violinists was formed in the republic, consisting of students of children's music schools. The children study the orchestra's repertoire in their dormitories and gather for rehearsals for concerts 3-4 times a year. The age of the orchestra is 7 to 17, which means that students who start and finish their studies are grouped together. Orchestral concerts are always a success. H. Kalyuste, the leader of Ellerheine, one of the best children's choirs in the country, has made a significant contribution to teaching the younger generation. The high level of performance culture in this team is a direct result of well-organized work with children. The results of the choir's training were not limited to singing. Singing in a choir has a profound effect on the emotions and potential of children, stimulating their spiritual development. Playing music broadens children's artistic knowledge and helps them imagine the world. This is the great meaning of choral singing, which is one of the most important components of aesthetic education. Music education for children and young people in Lithuania has a long and unique path of development. Music education is based on folk traditions that have been passed down from generation to generation for many years.

Religious music, which has been the basis of school education for many centuries, has had a significant impact on the development of Lithuanian music culture. In the second half of the twentieth century, there was a change in the field of music education for children. In 1966, the general education school was reformed. Changes in the methodology of children's music education, its rules and content have led to the emergence of new textbooks in the field of music, which has led to an increase in the level of music education in the country. Older music programs had some limitations on children's musical education, both narrow and broad. For example, music theory was the mainstay of secondary school curricula, and children were not taught to listen to music or play musical instruments. The content and methodology of the lessons often directly reflected the direction of professional music education. Lithuanian experts, who have carefully studied the world music education system, have introduced a certain form of education in all systems (in the system of Z. Koday – singing in the style of solfeggio, in K. Orf – singing on children's instruments). Listening to music in Kabalevsky and talking about it) concluded that attention was paid.

They therefore hypothesized that "the system of musical education should be based on a sequence of activities that are closely intertwined with each other in content and style". Thus, music lessons in Lithuania were divided into the following sections: listening to music, singing based on music reading, solfeggio singing, rhythmic education, playing musical instruments. Its links formed a single system in music education and training, and at the same time, each link had its own purpose.

Listening to music is a necessary part of the lesson. By listening to music, children learn to read, learn about the work of composers, and develop their listening skills. At the same time, Lithuanian experts believe that it is inappropriate to overestimate this form of



music education and to build the whole system of music education only on this basis. In addition to developing their skills in listening to music in a Lithuanian school, the following tasks are also important: to teach children to sing correctly and clearly, to have a certain repertoire, as well as to arouse their interest in listening to music [4].

Singing on the basis of musical reading (literacy) allows you to perform more complex songs (singing in secondary schools is less developed than singing with the help of music reading). helps to achieve. Rhythmic movement is the most convenient and effective way to understand the duration of a sound and its types. Playing on musical instruments helps to open and enrich their creative potential, develops the charm of the sound, introduces the orchestral sound, and finally gives children great joy [5].

The forms of musical activity listed above not only affect the musical abilities of children, but also play an important role in their spiritual and moral upbringing. Thus, in the pedagogical process, all types of activities are combined into a single complex, in which all the components are in close contact with each other, and this interaction is an important rule for the organization of the pedagogical process in music lessons. Equality in the main stages of musical activity is one of the most important rules, and this equality should be reflected in the distribution of educational material by topic. The variety of music lessons makes the lessons fun and gives the children a lot of fun. The content of education, the selection and distribution of educational materials are directly related to the main goal of music education – the development of a harmoniously developed personality. A good example of the effectiveness of the “Lithuanian style” of music education is the Vilnius boys’ choir “Ayuolyukash”. The solution of the problem of creating modern music pedagogy, a way to gradually understand the importance of music in secondary schools, the emphasis on general issues of folk culture and the problems of audience formation are among the great attention paid by the Lithuanian state to music indicates The growth in the quantity and quality of choral culture (a festival of popular songs, the involvement of the younger generation in choral art through various musical groups) is a sign that Lithuanian music is reaching maturity.

#### REFERENCES:

1. Saipova D. The system of music education in foreign countries. – T.: 1998. – P. 25.
2. Sharipova G. “Music and its teaching methods”. – T.: Turon-Iqbol, 2011. – P. 41.
3. Gudkova Y., Vasilyeva A. Methodology of Ashula textbook. – T: Teacher, 1983 – P. 41.
4. Vakhrameyev V. Music theory. – T.: Teacher, 1965 – P. 41.
5. Yuldashev J. “Theoretical and methodological bases of professional development”. – T.: Teacher, 1988 – P. 45.