

## ISSUES OF SPIRITUAL AND MORAL EDUCATION OF YOUTH THROUGH MUSIC

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### **Abstract**

This article analyzes the impact of music on the spirituality, aesthetic taste, and psychological development of the individual. The importance of melody, rhythm, lad, harmony and other means of expression is covered in the perception of the musical work. Also, the role of classical music samples in the development of aesthetic thinking and emotional culture is revealed. The article analyzes the possibilities of music therapy in developing emotional stability, social adaptation, and creative potential of a person.

### **Keywords**

Music, youth, art, spiritual education, culture, music therapy, art therapy.

## ВОПРОСЫ ДУХОВНО-ПРАВСТВЕННОГО ВОСПИТАНИЯ МОЛОДЕЖИ СРЕДСТВАМИ МУЗЫКИ

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### **Аннотация**

В статье анализируется влияние музыкального искусства на духовность, эстетический вкус и психологическое развитие личности. В понимании музыкального произведения освещается значение мелодики, ритма, лада, гармонии и других средств выразительности. Также раскрывается роль образцов классической музыки в развитии эстетического мышления и эмоциональной культуры. В статье анализируются возможности музыкальной терапии в развитии эмоциональной устойчивости, социальной адаптации и творческого потенциала личности.

### **Ключевые слова**

Музыка, молодежь, искусство, духовное воспитание, культура, музыкальная терапия, арт-терапия.

“The distinctive features of music, its ability to express the most subtle emotional colors, mental states, and its profound impact on the inner world of a person, make it clear that throughout history it has been given special importance as a means of upbringing”. [4:218].

The formation of musically developed and spiritually rich individuals is a long, complex process that requires the establishment of clear guidelines for perception and emotional reception, as well as criteria for intuition that reveal aesthetic values. In this respect, although the art of music is not a rational science, it also performs a certain degree of normative and regulatory function. Its internal structure has a certain stability, characterized by the commonality of developmental stages, the uniqueness of the categorical apparatus, the methodology of educational approaches, and a system of concepts and structures.

The use of typological regulatory tools is important in the spiritual education of the younger generation. Because it increases the effectiveness of the development of spiritual qualities. After all, in the process of mastering samples and stereotypes, it is necessary to overcome them, break them. "Only then will the path to creativity open" [3:27].

In the history of musical creativity, such basic types of activities as the creation, performance and perception of a work of art are formed. However, the process of adopting music often occurs at short intervals. Art manifests itself as a relatively compact psychological experience that occurs during direct interaction with it.

The formation of interest and respect for music in young people, teaching it to be appreciated as a high art, developing a spiritual culture, mastering the basics of musical literacy, being able to analyze a work of art in a holistic way, and understanding the means of musical expression are some of the main values of communication with art. The ability to aesthetically evaluate the artistic form and ideological and spiritual content of a work is also an important skill.

Associate professor of Kazan University K.A. According to Nazaretskaya, musical perception is a particularly important type of activity due to the unique combination of psychological, developmental, educational, and educational processes. Indeed, the ability to hear the important and unique aspects of music, to "live" with sounds and react to them, is a form of high spiritual and moral cognition. To do this, it is necessary to know the historical and cultural characteristics of the period in which the composer lived, to be able to analyze the ideological and emotional content of the work, to understand the integrity of the author's spiritual and sonic imagination, and to master the functional aspects of the musical means of expression used in the work.

The emotional-cognitive level in understanding music acquires even greater significance when it is combined with intellectual activity. "The soul of music is melody," said the great Russian composer M.I. Glinka. A musical work forms a holistic artistic image over several moments, through a stream of sounds. In the process of perceiving it, many areas of the brain are involved, performing the function of controlling and regulating perception[2:569]. First of all, the melody is remembered, which directly affects the mood of the work.

The harmonization of the sound system in a specific order produces a melodic line. Its brilliance, on the other hand, ensures that the work is popularised, widely acclaimed and won the affection of the audience. However, it should also be

remembered that the musical taste of each person differs depending on life experience and aesthetic inclinations. For example, music in the “Rococo” style is close to lovers of elegant decorative tones. Romantic works, on the other hand, have a strong impact on the sensitive feelings of listeners who are rich in emotions. In addition, the music is singable and light, bouncy and bouncy, depending on the means of expression, being categorized into types such as dancebop and static. Their central element is the lad.

There are various scientific approaches to the classification of lads into different groups, combining them on the basis of certain signs, as well as by historical criteria. However, as the most common and easy to understand system, major and minor ladders still occupy a special place. They express contrasts of emotional states, without being tied to specific note or tonality names.

The music in the Major lad often reflects joy, cheerfulness and a vibrant life mood. Minor lad, on the other hand, connects with sadness, inner anguish and melancholic feelings. However, it is not enough to fully reveal the musical image only through the means of lad. For this, rhythm, harmony, timbre, dynamics and tempo, which are considered other important components of musical speech, should also be actively involved. It is these elements that allow us to fully perceive a musical work as a masterpiece of art.

Musical means of expression that support melody serve as “nutrient sources” for its aesthetic function. The alternation of long and short sounds regulates the musical sound. It determines the genre-rhythmic structure of the work. Just as an artist skillfully places colors on paper, a composer selects different instruments. Through their timbre harmony, they create a multi-voiced musical work. The volume and speed of the sound are chosen based on the creator's aesthetic vision and compositional experience.

The individual perception of musical art is directly related to the level of a person's overall musical culture. Failure to accept or deny novelty is often explained by subjective associations or by the fact that a person has not yet collided with certain musical experiences and values. Therefore, it is necessary to formulate the diversity of musical perception as a systematic and multi-level model of information reception.

The person who organizes the perception process can properly direct the emotional background in advance to facilitate this process. The introductory conversations before listening to the work immerse the listener in the atmosphere of the era in which the composer or performer lived. Biographical information, interesting comparisons, historical facts and events serve as important guides to understanding the culture of musical perception. In this process, music of the 18th century has a special universality. It combines the logical precision of harmony and the emotional richness of music.

During the transition from Renaissance thought to the Enlightenment, a new system of values between man and the universe was formed. Art was revived and became the object of intellectual analysis. During this period, a new type of creative improviser-composer emerged, capable of directly expressing new values in art.

The great composers of the 18th century were V.A. Mozart, Y. Haydn, I.S. Bach, G.F. Gendel, L. van Beethoven's work fully reflected the spirit of this period. They elevated human emotions to the level of central value of art. He brought music to concert stages, allowing the general public to experience the deep emotional world of classical music.

Feeling the music and delving deep into its content makes it more accessible and understandable for the listener who has a natural need to understand art and a thirst for knowledge. By teaching emotional responses, those who organize the educational process create a solid foundation for spiritual, aesthetic, and moral education.

In the modern world, interest in studying the technologies of music's impact on the human psyche and emotional state is growing significantly. Pedagogy and psychology are studying the practice of musical therapy with special attention as a promising direction that serves to ensure the spiritual and moral development of the individual, as well as physiological and psychological health.

Music-mediated art therapy has been extensively covered in the research of many foreign scholars. In 1971, he compiled a. Gryus, 1973. Benenson, 1974 K. Schwabe, 1982 Y. Brueckner, 1985 P. In the works of researchers such as Nordoff, this direction is considered an important scientific and practical phenomenon [5:35]. Russian researchers, including T.M. Vlasova, V.A. Gilyarovskiy, V.A. Griner, I.Y. Levchenko, E.A. The Medvedevs, on the other hand, analyze musical influence in a relatively narrowly specialized framework, relying on specific types of defects and methods for their elimination.

Among the many studies that have shown the effectiveness of music therapy, Carl Orff's rational approach to art therapy stands out. The elementary rhythmic music education methodology developed by him is also widely used in modern pedagogical practice and is being developed by many local scientists and educators.

As a result of analyzing the experience of using musical art in the process of raising the younger generation, the following conclusions were reached:

1. Music art, combining pedagogical and psychological functions of influence:

- ✎ actively influences a person's spiritual consciousness, emotions, and volitional qualities;
- ✎ plays an important role in the formation of general artistic and musical culture;
- ✎ embodies spiritual, artistic-aesthetic, humanistic, cognitive and moral values;
- ✎ the seer regulates the behavior of a person and serves his moral maturity.

2. The advantages of musical therapy over other types of art are manifested in:

- ✎ the ability to positively influence the widest possible audience;
- ✎ acceleration of the process of adaptation and socialization in society;

- ✍ positive changes in personality traits and temperament characteristics;
- ✍ development of interpersonal and creative communication skills;
- ✍ formation of emotional wealth that ensures the stability of the mental state;
- ✍ the ability to observe the dynamics of a person's positive psychological development;
- ✍ Creation of an environment based on spiritual unity and mutual trust.

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