



**INTERACTION OF TRADITIONS AND INNOVATIONS IN MODERN
MUSIC EDUCATION**

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A B S T R A C T	K E Y W O R D S
<p>The article examines the role of traditions and innovations, and also determines the prospects of music education in the formation of a socially and professionally significant personality. The main attention is paid to the constructive nature of the unity of traditions and innovations in music education.</p>	<p>Cultural traditions, innovations, modernity, music education, thinking, musical thinking, media technologies.</p>

Introduction

Culture and art occupy a special place in the political, economic and socio-cultural process of development of all countries in the world. In this context, they acquire new qualitative and spiritual meanings. It is relevant to comprehend such a sphere of culture and art as professional music education. This phenomenon is due to the fact that music education, developing a person’s mental abilities and influencing the intellect through emotions, contributes to the formation of spiritual and moral values, a humanistic worldview, tolerance, the development of aesthetic taste and creative activity.

Modern approaches to the education system have led to interest in comparing the concepts of “innovation” and “tradition”. In this context, the problem of connection and interpretation of the concepts of “novation” and “innovation”, “tradition” and “modernity” in the educational environment has become one of the most important. This is especially relevant in the field of music education, where it is necessary to take into account the relationship and peculiarities of the relationship between innovations and traditions in the development of the student’s musical culture. Despite the fact that innovation and tradition are considered as two equal components of the music education process, in practice their equality is constantly violated.

Traditions in culture or cultural traditions are the moral and aesthetic experience accumulated by certain peoples during their development. These are skills and abilities that people have developed in certain genres of folk art, and later in art.

In modern music education, tradition should be seen as a way of legitimizing a norm through reference to the past. In musical culture, the social functions of tradition are very significant, serving as the basis for preserving the collective experience of culture, developing musical culture based on traditional and innovative approaches. In modern conditions of musical and educational activities, tradition remains one of the most important means of regulating this activity.

The content of the pedagogical tradition in music education is varied. It reflects pedagogical reality, individual experience and results of musical activity, as well as ways of indicating them, reproduced from generation to generation. Thus, the pedagogical tradition regulates, regulates, controls the activities of all subjects of pedagogical reality.

The development of a pedagogical tradition is a complex and uncertain process. It is characterized by staged dynamics: the stages of origin, formation and extinction. Passing through three stages of development, tradition is qualitatively modified: the old is replaced by the new, and this in turn leads to the replacement of the existing structure with a new formation (the process of changing traditions). At the first stages of development, an active personal study of an invariant occurs, due to which its different variants can appear and be combined. Musical education and musical activity are a creative process, because only creativity can lead us to success. However, progress can only be made based on previous experience [1]. Today, one cannot limit oneself only to preserving traditions; they need to be creatively developed: any tradition leads to progress if it develops creatively and meets the requirements of the time. Only a rethinking of traditions will lead to the renewal and improvement of music education.

The concepts of “novation” and “innovation” should be distinguished. Innovation is understood as a means (a new method, technique, program, etc.), and innovation is the process of mastering this means. Innovation is a purposeful change that should introduce new permanent elements into music education, causing the system to transition to a higher level of development. Any innovation, as a process of implementing a certain specific innovation in social, musical and educational practice, is aimed at results and can be considered officially recognized provided that it contains traditional characteristics. In accordance with this, the relationship between tradition and innovation can be expressed in the following formulation: tradition is a way of reproducing a norm, innovation is a way of changing a norm. Tradition can be perceived as a mechanism for the continuity of culture, and innovation as a mechanism for the development of culture. They act as complementary and interacting phenomenon.

Consequently, the pedagogical tradition is simultaneously updated, reproduced, and ages, that is, it has its own dynamics. An example of this in music education is the variety of programming in general music education. Numerous educational programs that appeared on the basis of the methodology of D. B. Kabalevsky, on the one hand, serve as an indicator of the transmission of traditions from generation to generation, on the other hand, they are an element of updating the basic ideas of the methodology, that is, an innovation that can be considered as a retro-innovation or as an analogue innovation.

Tradition and innovation cannot exist without their interrelation. This trend is more widely used in music education than anywhere else. In music education, it is quite obvious that everything old was once new, and methods, forms and means of teaching, previously considered innovative, have become tradition. Thus, the main conceptual ideas of D.B. Kabalevsky, which became innovative in the 70-80s of the 20th century, have today become a tradition, and the pedagogical ideas of B.V. Asafiev, expressed by him many years ago and aimed at implementing reforms in the field of music education of that time, remain relevant today. Based on them, we can determine the following: the process of music education is aimed not only at the development of spirituality, aesthetic consciousness or artistic and creative education of children, it affects the development of professional and socially

important personality qualities, such as professional mobility, organizational skills, hard work, perseverance and others [2].

Pedagogical innovations can be classified on various grounds: by type of activity, by the nature and scale of changes made, by source, etc. however, classifying innovations based on novelty is more appropriate for music education. An example of essential innovation is the latest achievements in the use of information and media technologies in music education [3].

Thanks to the use of multimedia technologies in informatization tools due to the simultaneous influence of graphic, sound, photo and video information, such tools have a great emotional charge and are actively being introduced into various spheres of human activity, including the practice of education.

The use of multimedia technologies in the field of education is currently a priority area of informatization of education. Based on the analysis of the works of domestic and foreign researchers, teachers, psychologists, it was shown that the use of multimedia allows solving didactic issues with a great educational effect, can become a means of teaching effectiveness, significantly reduces the time allotted for studying compulsory educational material, makes it possible to significantly deepen and expand the range of problems and issues considered. The use of multimedia technologies in music lessons is an expedient means. Modern pedagogical technologies are unthinkable without the widespread use of new information and computer technologies [4]. The use of multimedia technologies in music lessons is directly related to the new policy in the field of education, to the informatization of education. In modern conditions, multimedia is an effective educational technology due to its inherent qualities - interactivity, flexibility and integration of various types of educational information, as well as due to the ability to take into account the individual characteristics of students and the ability to increase their motivation [5].

Thus, rethinking many past views and traditions leads to the development of innovative processes in music education, its diversity, development and improvement. The historical connection between traditions and innovations in music education is carried out on the basis of a continuous process of continuity, thanks to which the theory and methodology of music education is replenished, musical pedagogical experience is accumulated, its awareness, creative development and renewal occurs in accordance with the needs of new cultural conditions.

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