ORIGINAL ARTICLE

INTERNATIONAL JOURNAL OF ARTIFICIAL INTELLIGENCE

ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026

Journal: https://www.academicpublishers.org/journals/index.php/ijai

FAMOUS MUSIC SCHOOLS AND PEDAGOGICAL CONCEPTS IN THE ART OF MUSIC

Uzbek State Institute of Arts and Culture
Professor, Candidate of Pedagogical Sciences
Malikova Sevara Samatovna
sevarasamatovna@gmail.com
tel:909449386

Annotation

In the 20th century, the science of music pedagogy was formed as an independent direction, and unique **methodological schools** appeared in different countries. These schools served not only to improve the teaching process, but also to raise the musical, aesthetic and creative development of the individual to a new level. The most famous systems include the pedagogical concepts created by **Zoltan Kodai, Carl Orff** and **Emile Dalcroze**. All of them are still recognized as the main methodological directions of music education around the world today.

Keywords

teacher, personality, upbringing, perception, aesthetic taste, emotional sensitivity, creative thinking, musical culture, teaching, development, methodological schools.

MUSIQA SAN'ATIDA MASHHUR MUSIQA MAKTABLARI VA PEDAGOGIK KONSEPSIYALAR

Annotatsiya

XX asrda musiqa pedagogikasi fani mustaqil yo'nalish sifatida shakllandi va turli mamlakatlarda o'ziga xos **metodik maktablar** paydo bo'ldi. Ushbu maktablar nafaqat o'qitish jarayonini takomillashtirish, balki shaxsning musiqiy, estetik va ijodiy rivojlanishini yangi bosqichga ko'tarishga xizmat qildi. Eng mashhur tizimlar qatoriga **Zoltan Koday, Karl Orf** va **Emil Dalkroz** tomonidan yaratilgan pedagogik konsepsiyalar kiradi. Ularning barchasi bugungi kunda ham dunyo bo'ylab musiqa ta'limining asosiy metodik yo'nalishlari sifatida e'tirof etiladi.

Kalit so'zlar

pedagog, shaxs, tarbiya, idrok, estetik did, emotsional sezgirlik, ijodiy fikrlash, musiqiy madaniyat, o'qitish, rivojlantirish, metodik maktablar.

Music pedagogy is an independent branch of modern pedagogical science, a discipline that studies **the laws of upbringing, education and development of a person through the art of music**. This discipline aims not only to form musical knowledge and skills, but also to enrich the aesthetic, creative and spiritual world of a person.

If the science and discipline of pedagogy defines the general theoretical foundations of the comprehensive formation of a person, then music pedagogy develops as a scientific direction that **applies these laws in the context of musical art.** Therefore, it is based on the principles of general pedagogy, but is distinguished by its own psychological, aesthetic and creative characteristics specific to music.

The **object** of music pedagogy is the human personality and the process of its development in musical education, while its **subject** is the study of the theoretical, methodological and practical foundations of musical education and upbringing, their laws.

ORIGINAL ARTICLE
INTERNATIONAL JOURNAL OF ARTIFICIAL INTELLIGENCE
ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

Music pedagogy sees the formation of musical perception, aesthetic taste, emotional sensitivity, creative thinking, and musical culture in the student as its main goal. Therefore, this science is also defined as **"pedagogy that educates a person through musical means"** [Kabalevsky, 1983].

Music pedagogy is inextricably linked with general pedagogy, which applies **the general principles of pedagogical theory** (consciousness, activity, consistency, systematicity, humanity, individual approach) to his practice

But music pedagogy interprets these principles in accordance with art. For example, the principle of "activity" is realized in music lessons through the **performance, listening, improvisation and analysis of students**; the principle of "consciousness" is manifested in the ability of a person to perceive music and understand its artistic content.

Thus, music pedagogy **is based on the methodological foundations of general pedagogy, but operates in a form enriched with the features of musical art.**

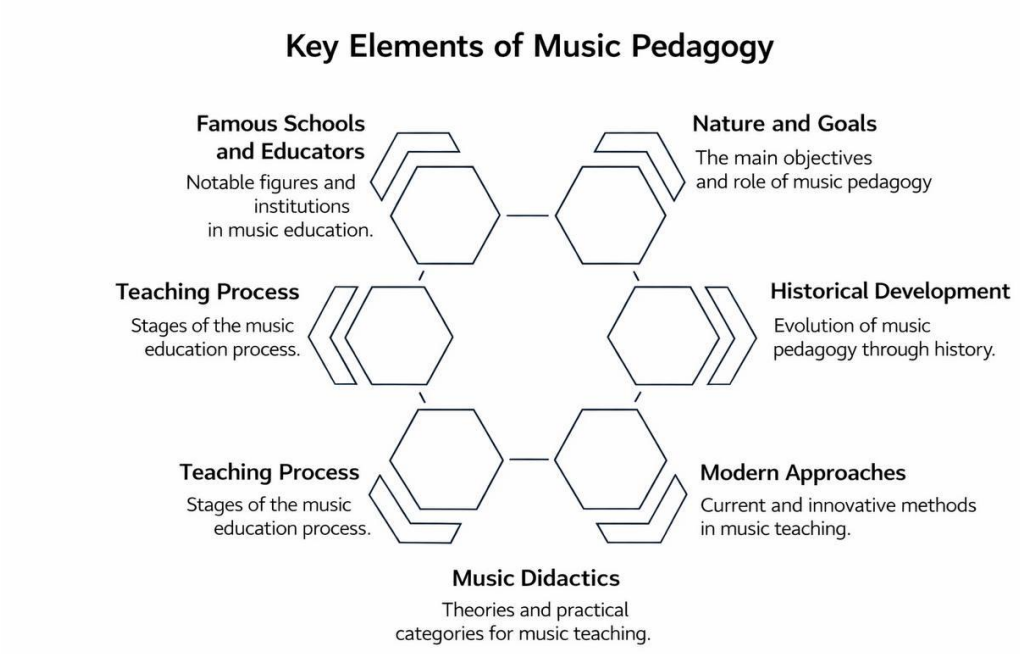
There are a number of urgent problems in the theoretical and practical direction of music pedagogy, which are summarized as follows:

- **Determining the goals and objectives of musical education;**
- **Determining the content of musical education on a scientific basis;**
- **Developing and improving methods and means of musical education;**
- **Effective organization of the musical education process;**
- **Creating scientific criteria for assessing the level of musical development.**

The solution of these issues allows us to understand musical education not only at the level of practical performance, but also as the **artistic and aesthetic development of the individual.**

The content and essence of music pedagogy

Music pedagogy is a special branch of general pedagogy, which studies the laws, methods, content and forms of musical education and upbringing. It encompasses not only theoretical foundations, but also practical processes that ensure the aesthetic, intellectual, and creative development of the individual through musical activity. [1;]



ORIGINAL ARTICLE
INTERNATIONAL JOURNAL OF ARTIFICIAL INTELLIGENCE
ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

The main tasks of music pedagogy are:

• formation of musical knowledge, skills and abilities;

• education of musical taste and aesthetic outlook in the student;

• development of musical creativity;

• orientation towards the mastery of national and world musical heritage.

If we turn at the history of music pedagogy

Music education has long played an important role in Eastern and Western culture. In the 11th century, Kaykovus's work "Kobusnoma" emphasizes the role of music in the moral education of a person. In the 17th century, Y.A. Komensky developed the foundations of general didactics in his work "Great Didactics" (1632), which also influenced subsequent musical didactics.

In Europe, such pedagogues as J.J. Rousseau, I. Pestalotti, K.D. Ushinsky assessed music as an important element of the educational process. In the 20th century, the methods of such famous musicologists and pedagogues as K. Orff, Z. Kodai, E.J. Dalcroze brought musical pedagogy to a new level [Orff, 1991; Kodai, 1974].

Uzbek musical pedagogy also has a rich history. The maqom schools formed in the traditions of Khorezm, Bukhara and Fergana, the systems of teaching folk melodies and songs, the teacher-student tradition form the foundation of this direction. In the 20th century, such scholars as F. Abdullaev, R. Imomov, M. Juraev, D. Yuldasheva, R. Gofurov developed the theoretical foundations of Uzbek musical education.

In the 20th century, the discipline of music pedagogy was formed as an independent direction, and in different countries, unique **methodological schools** appeared. These schools served not only to improve the teaching process, but also to raise the musical, aesthetic and creative development of the individual to a new level. The most famous systems include the pedagogical concepts created by **Zoltan Kodai, Carl Orff and Emil Dalcroze.** All of them are still recognized as the main methodological directions of music education around the world today.

Zoltan Kodai (1882–1967) and the “Koda Method”

The Hungarian composer, folklorist and educator **Zoltan Kodai** put forward the idea of teaching in music education based on **folk songs.** According to his theory, national folk.

The main principles of the Kodai method:

• Development of musical hearing through singing based on the **Solmization system** (do-re-mi-fa-sol-lya-si);

• Placing **folk songs** at the center of the educational process;

• Development of collective musical perception through **polyphonic singing** (choir);

• **Step-by-step teaching**: transition to complex musical concepts based on simple folk melodies;

• Attention to the **high musical level** and methodological culture of the music teacher.

The Kodai method is recognized as one of the most effective systems for developing musical hearing, forming rhythmic and intonational perception. Today, this method forms the basis of music education in Europe, the USA, Japan and many other countries.

usic is a natural source that shapes the musical worldview of each child.

Carl Orff (1895–1982) and the “Orff-Schulwerk” system

The German composer and educator **Carl Orff** combined music education with **children's play, movement, and rhythm through** his system called “Orff-Schulwerk” (“Orff School”). In his opinion, music education is a natural, movement-based, creative process.

The main features of the “Orff-Schulwerk” system:

ORIGINAL ARTICLE
INTERNATIONAL JOURNAL OF ARTIFICIAL INTELLIGENCE
ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026
Journal: https://www.academicpublishers.org/journals/index.php/ijai

• Formation of musical perception based on **rhythmic movement and speech**;
• Use of **simple children's instruments** (drum, xylophone, metallophone, trumpet, etc.);
• Teaching through **improvisation and play;**
• **Integrated** teaching of music, words, and movement;
• Stimulating the child's natural creativity.

The Orff system plays an important role in developing **musical thinking, rhythmic intuition, emotional expression, and creativity** in students. This approach is widely used in music schools, starting from preschool education.

Emile Dalcroze (1865–1950) and the "Eurythmy" System

The "Eurythmy" system (Greek *eu-rythmos* - "beautiful rhythm"), created by the Swiss composer and educator **Emile Jacques Dalcroze**, is based on the principle of **experiencing musical rhythm** through movement. It connects music with the natural plasticity of the body, breathing and emotions.

The main components of the Dalcroze system:

• **Eurythmy** - the expression of musical rhythm through body movement;
• **Solfeggio** - singing exercises to develop musical hearing;
• **Improvisation** - the expression of musical creativity in the harmony of movement and sound.

The Dalcroze method is very effective in teaching **musical rhythm and coordination of movement.** It is located at the intersection of psychology, physiology and art pedagogy, and today it is included in the curricula of music departments of many conservatories and universities of the higher education system of the world.

Comparative Chart of the Mentioned Systems

Educator	Main Idea	Main Means	Result
Z. Kodály	Developing musical hearing through folk songs	Solmization, choir singing	Intonational perception, national musical identity
K. Orff	Unity of music, speech, and movement	Games, improvisation, rhythm	Creativity, sense of rhythm
E. Dalcroze	Understanding rhythm through body movement	Eurhythmics, solfeggio, improvisation	Rhythmic coordination, musical sensitivity

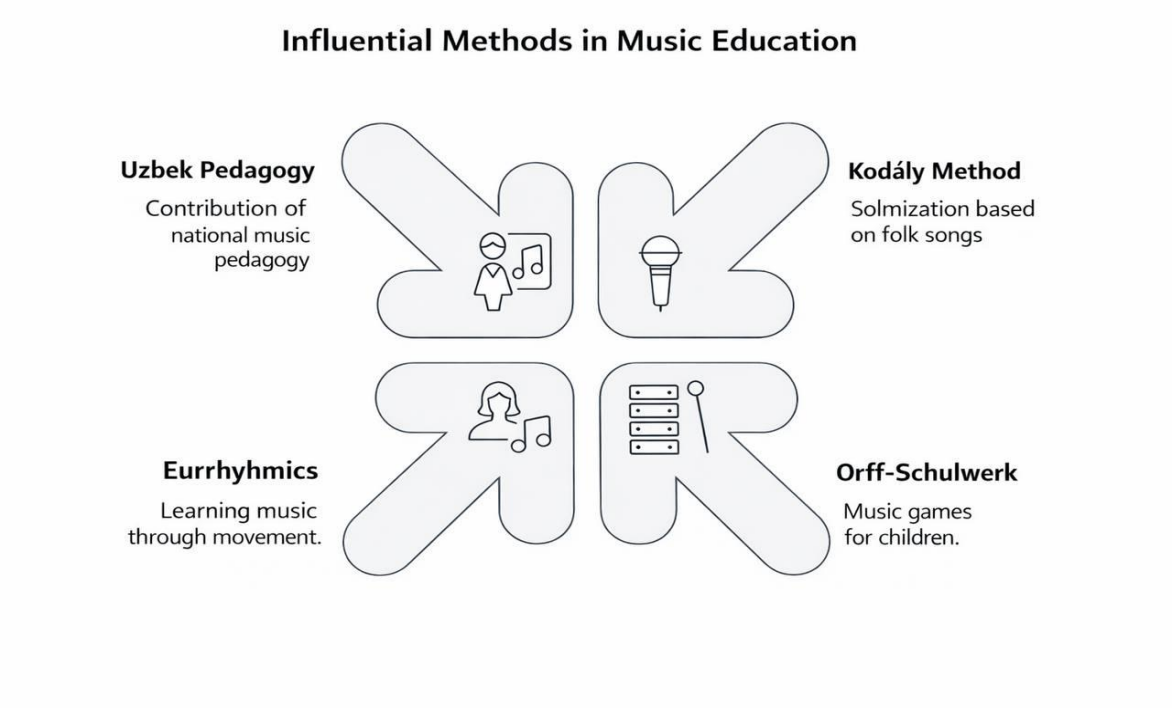
In conclusion, the systems of Kodai, Orff and Dalcroze **created the classical foundation** of world music pedagogy. Although their methods are different from each other, they are united by a single idea - **the comprehensive development of the personality through music.** Modern music pedagogy considers the integrated use of these systems, that is, the organization of singing, rhythmic movement and creative improvisation based on folk music as a whole pedagogical process, to be a relevant direction.

We can cite as an example the work of the representatives of Uzbek music pedagogy - R. Qodirov, Q.M. Mamirov, D. Soipova, D. Djamalova - on Uzbek national music pedagogy.

INTERNATIONAL JOURNAL OF ARTIFICIAL INTELLIGENCE

ISSN: 2692-515-x, Impact Factor: 9.23
American Academic publishers, volume 6, issue 01,2026

Journal: https://www.academicpublishers.org/journals/index.php/ijai



Music pedagogy, as a special branch of general pedagogy, develops the theoretical and practical foundations of musical education. It serves the comprehensive development of the personality of the student, enriched with historical experience, folk music traditions, modern didactic approaches, and innovative technologies.

References

1. Абдуллаев, Ф. Musiqa ta'limi nazariyasi va metodikasi. Toshkent: O'zbekiston Milliy ensiklopediyasi. 2005.
2. Имомов, Р. O'zbek musiqa merosi va ta'limi. Toshkent: G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti. 2013.
3. Жураев, М. O'zbek musiqa pedagogikasi tarixidan. Toshkent: San'at. 2018.
4. Мадраҳимова, Г. Musiqa ta'limida innovatsion texnologiyalar. Toshkent: Ilm Ziyo. 2020.
5. Орф, К. Шульверк: Музыка для детей. Москва: Прогресс. 1991.
6. Кодай, З. Методика музыкального воспитания. Москва: Музыка. 1974.
7. Далькроз, Э. Ж. Ритм, его воспитательное значение. Москва: Музыка. 1990.
8. Gordon, E. Learning Sequences in Music: Skill, Content, and Patterns. Chicago: GIA Publications. 1997.
9. Miller, R. The Structure of Singing: System and Art in Vocal Technique. New York: Schirmer Books. 1996.
10. UNESCO. Arts Education in the 21st Century: Policy and Practice. Paris: UNESCO Publishing. 2010.